

Greenwich Village Historic District Extension II Designation Report

June 22, 2010



Cover Photograph:

Father Demo Square and Our Lady of Pompeii Church (Matthew Del Gaudio, 1926-28), Bleecker and Carmine Streets

Christopher D. Braze, 2010

Greenwich Village Historic District Extension II Designation Report

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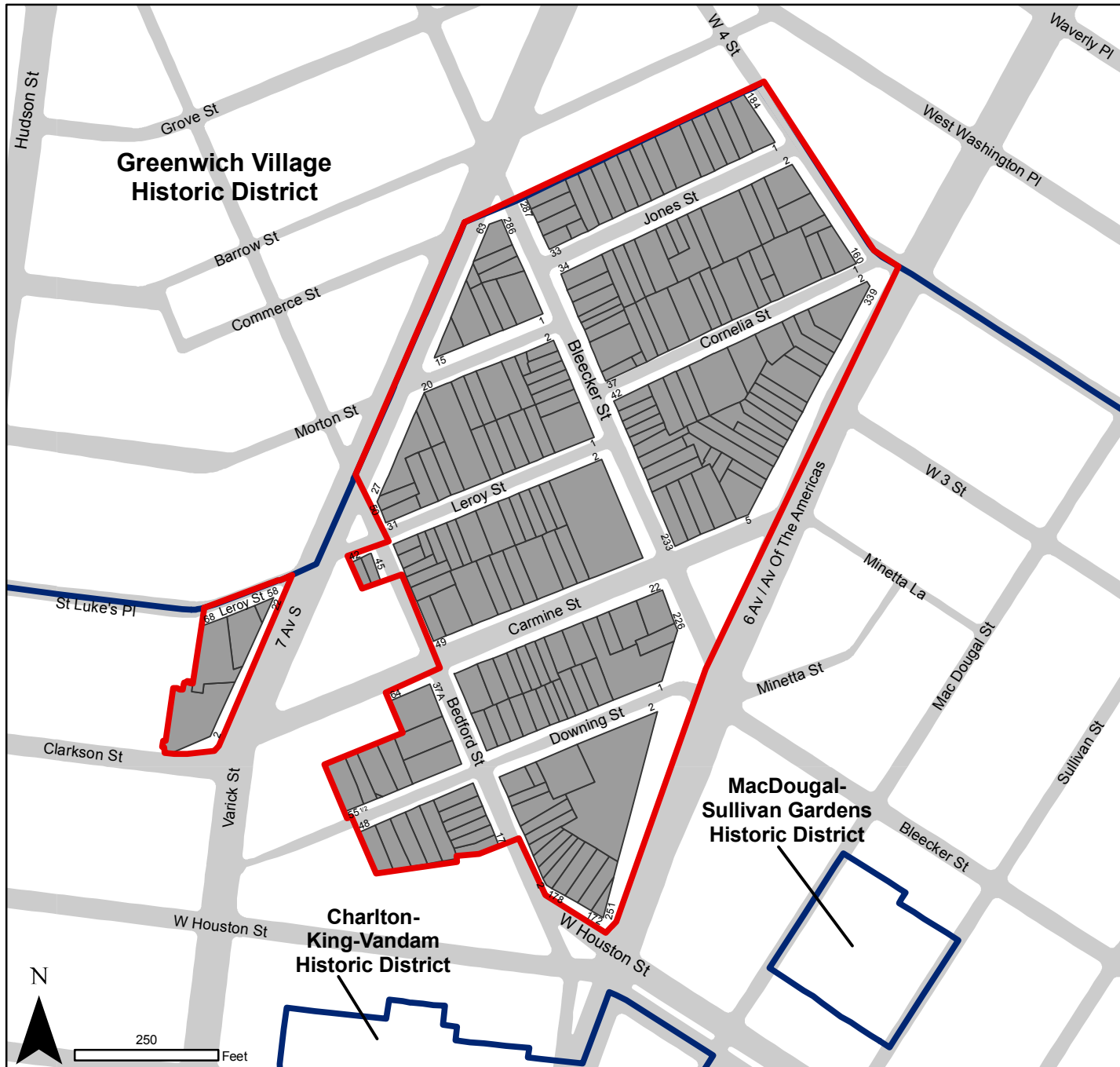
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Greenwich Village Historic District Extension II



Greenwich Village
Historic District Extension II
Borough of Manhattan, NY
Landmarks Preservation Commission

Calendared: June 23, 2009
Public Hearing: October 27, 2009
Designated: June 22, 2010

- Boundary of Existing District
- Boundary of District Extension
- Tax Map Lots, District Extension



NYCTM
**Landmarks Preservation
Commission**

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TESTIMONY AT THE PUBLIC HEARING

On October 27, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Historic District Extension II (Item no. 5). The hearing was duly advertised in accordance with the provisions of the law. Forty-four people spoke in favor of designation, including representatives for City Council Speaker Christine Quinn, State Senator Thomas K. Duane, State Assemblymember Deborah Glick, Manhattan Borough President Scott Stringer, Community Board 2, Society for the Architecture of the City, Greenwich Village Society for Historic Preservation, Landmarks Conservancy, Carmine Street Block Association, South Village Landmark Association, Municipal Art Society, Bleecker Area Merchants and Residents Association, Clarkson Block Association, St. Luke's Place Block Association, Historic Districts Council, Bedford/Downing Block Association, Morton Street Block Association, Four Borough Neighborhood Preservation Alliance, Hell's Kitchen Neighborhood Association, Bowery Neighbors Association, Place Matters/ City Lore, and numerous citizens and local residents. A representative of the Real Estate Board of New York spoke in opposition to the proposed designation, and one owner of commercial properties on Bleecker Street and Seventh Avenue South testified that his properties were non-contributing. In addition, the Commission also received many letters and e-mails regarding this designation. The majority have been in favor of designation.

GREENWICH VILLAGE HISTORIC DISTRICT EXTENSION II BOUNDARIES

Area I of the Greenwich Village Historic District Extension II consists of the property bounded by a line beginning at the northwest corner of West Houston Street and Sixth Avenue, extending northeasterly along the western curbline of Sixth Avenue to a point in the middle of the roadbed of West 4th Street, northwesterly along a line in the middle of the roadbed of West 4th Street to a point on a line extending northeasterly from the northern property line of 180-184 West 4th Street (aka 1-3 Jones Street), southwesterly along said line and the northern property lines of 180-184 West 4th Street (aka 1-3 Jones Street) through 287 Bleecker Street, southwesterly to a point in the middle of the roadbed of Seventh Avenue South, southwesterly along a line in the middle of the roadbed of Seventh Avenue South to a point on a line extending northwesterly from the eastern curbline of Bedford Street, southeasterly along said line and the eastern curbline of Bedford Street to the southeastern corner of Leroy and Bedford Streets, southwesterly along the southern curbline of Leroy Street to a point on a line extending northwesterly from the western property line of 42 Leroy Street, southeasterly along said line and the western property line of 42 Leroy Street, northeasterly along the southern property lines of 42 Leroy Street and 40 Leroy Street (aka 45 Bedford Street) to the eastern curbline of Bedford Street, southeasterly along the eastern curbline of Bedford Street to the southeastern corner of Carmine and Bedford Streets, southwesterly along the southern curbline of Carmine Street to a point on a line extending northwesterly from the western property line of 37A Bedford Street (aka 60-64 Carmine Street), southeasterly along the said line and the western property line of 37A Bedford Street (aka 60-64 Carmine Street), southwesterly along part of the northern property line of 35-37 Bedford Street and the northern property lines of 45 (aka 45-47) Downing Street through 55 ½ (aka 55A) Downing Street, southeasterly along the western property line of 55 ½ (aka 55A) Downing Street to the southern curbline of Downing Street, northeasterly along the southern curbline of Downing Street to a point on a line extending northwesterly from the western property line of 46 (aka 46-48) Downing Street, southeasterly along said line and the western property line of 46 (aka 46-48) Downing Street, northeasterly along the southern property line of 46 (aka 46-48) Downing Street through 38 Downing Street, northwesterly along part of the eastern property line of 38 Downing Street, easterly and northeasterly along the southern property line of 19 (aka 17-19) Bedford

Street to the eastern curblineline of Bedford Street, southeasterly along the eastern curblineline of Bedford Street and the northern curblineline of West Houston Street to the point of beginning, Borough of Manhattan.

Area II of the Greenwich Village Historic District Extension II consists of the property bounded by a line beginning at the northwest corner of Clarkson Street and Seventh Avenue South, extending northeasterly along the western curblineline of Seventh Avenue South to a point in the middle of the roadbed of Leroy Street, southwesterly along the middle of the roadbed of Leroy Street to a point on a line extending northerly from the western property line of 66-68 Leroy Street (aka 10-12 Seventh Avenue South), southerly along said line and part of the western property line of 66-68 Leroy Street (aka 10-12 Seventh Avenue South), westerly and southerly along part of the irregular northern and western property lines of 2-8 Seventh Avenue South, southerly along part of the western property line of 2-8 Seventh Avenue South to the northern curblineline of Clarkson Street and easterly along the northern curblineline of Clarkson Street to the point of beginning, Borough of Manhattan.

SUMMARY

The Greenwich Village Historic District Extension II includes row houses, tenements, stables, and public and institutional structures that illustrate the growth of the southern section of Greenwich Village from its origins as an affluent residential neighborhood in the early 19th century to a vibrant community of working-class immigrants and artists in the 20th century.

The extension comprises two sections, encompassing approximately 235 buildings. The larger section includes all or part of eleven blocks between West 4th Street to the north, West Houston Street to the south, Seventh Avenue South to the west, and Sixth Avenue to the east. The smaller section includes the buildings on the west side of Seventh Avenue South between Leroy and Clarkson Streets.

The early development of the historic district extension was shaped by Dutch land grants to a small group of freed African slaves, who established farms on the land and thus the beginnings of a community that persisted until well after the Civil War. Under British rule, the area of the extension was owned by Nicholas Bayard, Elbert Herring, and Trinity Church. In the early Federal period, Aaron Burr purchased the majority of the lands located within the historic district extension as a real estate investment and began selling lots for development. Greenwich Village maintained its colonial street pattern even after Manhattan's grid plan was officially adopted in 1811, and by the 1820s the area was almost entirely developed with speculative single-family row houses and the accompanying commercial structures. During the next three decades, Greenwich Village saw unprecedented population growth and gained a reputation as a desirable residential district.

In 1863 the city was rocked by draft riots and racial violence that affected Greenwich Village in particular, as this episode marked the beginning of the demise of the historic African-American community that had come to be known as "Little Africa." From the Civil War period to the turn of the 20th century, thousands of European immigrants settled in Greenwich Village's southern section. The dominant Irish, German, and later Italian immigrant groups created working-class communities centered around social institutions like the mutual aid organization and the church. The Progressive movement for social reform came to the Village in 1902, with the founding of Mary Kingsbury Simkhovitch's Greenwich House social settlement. The social workers at Greenwich House provided assistance to the local population in the form of education, philanthropy, arts and recreational programs. City-sponsored institutional buildings constructed between the turn of the century and the 1930s, including a library, recreation center, and comfort station, were the physical legacy of Progressive-era values.

Greenwich Village gained a new cultural prominence in the years before and after the first World War as artists and political radicals began to move to the neighborhood, attracted by cheap rents, the diversity of an ethnic neighborhood, and the atmosphere of Old World charm created by the narrow streets and old buildings. The allure of "bohemian" Greenwich Village attracted middle-class professionals, which catalyzed the neighborhood's transformation from a working-class, ethnic community into a sought-after neighborhood of rehabilitated row houses and tenements, and stylish new apartment buildings. The extension of Seventh, and later Sixth, Avenue through the area, which occurred in two phases between 1913 and 1930, had a profound impact on the neighborhood's existing physical character. After World War II, Greenwich Village again became the site of intense cultural exchange and creativity with the experimental theater and lesbian and gay movements.

The oldest buildings within the extension are modest examples of two-and-a-half and three-story Federal and Greek Revival-style row houses dating from the 1810s to the 1850s. The tenements within the extension, which began to be developed in the period before and after the Civil War to house the incoming immigrant population, include pre-law, old-law, and new-law examples designed in the Italianate, neo-Grec, Queen Anne, Romanesque or Renaissance Revival styles. The first- and second-story facades of several tenements and row houses were altered for commercial uses, or were altered during the early 20th-century as part of a Village-wide trend of updating buildings to newer, more popular styles such as Mediterranean Revival and Colonial Revival.

Complementing the small scale and residential character of the historic district extension are the institutional, religious, and larger commercial buildings located along the avenues and on major

intersections. Two outstanding examples are Our Lady of Pompeii Church, designed by Italian-American architect Matthew Del Gaudio and completed in 1928, and the Varitype Building, a loft building designed by architect Fred Eberling and completed in 1907. The flat-iron shaped Varitype Building is prominently sited on the southwest corner of Sixth Avenue and West 4th Street, and Del Gaudio's grand Baroque-inspired church presides over Father Demo Square, the triangular park bounded by Carmine and Bleecker Streets and Sixth Avenue at the heart of the neighborhood.

The Greenwich Village Historic District Extension II contains some remarkably intact historic buildings, and some significant early 20th century alterations, such as studio windows, stucco cladding, tile work, and decorative ironwork, that evoked Greenwich Village's image as an artistic enclave. Like those of the Greenwich Village Historic District directly to the north and west, the buildings and streetscapes of the extension illustrate over two centuries of urban development culminating in the social and cultural movements that made the Village famous in the early and mid-20th century as a community of artists, writers, performers, recent immigrants and others.

HISTORY AND DEVELOPMENT OF THE GREENWICH VILLAGE HISTORIC DISTRICT EXTENSION II¹

Pre-Civil War Development

In the early seventeenth century, the area now known as Greenwich Village was a Lenape encampment for fishing and planting known as Sapokanican.² Archeological and historical documents have identified the foot of Gansevoort Street, north of the historic district extension, as the site of Sapokanican. During Dutch rule, the second director general of New Amsterdam, Wouter van Twiller (1633-37) “claimed” a huge area of land in and around Greenwich Village for his personal plantation, Bossen Bouwerie, where he cultivated tobacco.³ Starting in the 1640s freed African slaves, such as Anthony Portugies, Paulo d’Angola, Simon Congo, Pieter San Tome, Groot Manuel and Manuel Trumpeter, were granted and farmed parcels of land in and around the historic district extension near current-day Washington Square, Bedford and Downing Streets, Minetta Lane and Thompson Street.⁴ In 1667 the newly-established British colonial government relegated free blacks—including those who owned property—to alien status and denied them the privileges granted to white residents. Although the parcels owned by these black families were sold to Dutch and English landowners by the late seventeenth century, the nucleus of a community of African-Americans had been established and remained in this location until the Civil War.⁵

¹ The report is based on Landmarks Preservation Commission (LPC), *Greenwich Village Historic District Extension Designation Report* (LP-2184), prepared by Jay Shockley and Cynthia Danza (New York, 2006), and includes the following additional sources: Mary Elizabeth Brown, *The Italians of the South Village* (New York: the Greenwich Village Society for 1929 (Baltimore: Johns Hopkins University Press, 2009); Andrew S. Dolkart, *The South Village: a Proposal for Historic District Designation* (New York: the Greenwich Village Society for Historic Preservation, 2006); Thelma Wills Foote, *Black and White Manhattan: the History of Racial Formation in Colonial New York City* (New York: Oxford University Press, 2004); Clifton Hood, *722 Miles: The Building of the Subways and How They Transformed New York* (Baltimore Historic Preservation, 2007); Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca: Cornell University Press, 1989); Andrew S. Dolkart, *The Row House Reborn: Architecture and Neighborhood in New York City, 1908-*: The Johns Hopkins University Press, 1993); Vivienne Kruger, “Born to Run: The Slave Family in Early New York, 1626 to 1827.” PhD diss. (Columbia University, 1985), not paginated; Gerald McFarland, *Inside Greenwich Village* (Amherst: University of Massachusetts Press, 2001); and Caroline Ware, *Greenwich Village, 1920-1930* (New York: Harper & Row, 1965).

² Jan Seidler Ramirez, “Greenwich Village,” in Kenneth T. Jackson, ed., *The Encyclopedia of New York City* (New Haven: Yale Univ. Pr., 1995), 506; Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York and Oxford: Oxford University Press, 1999), 6.

³ Ramirez; Burrows and Wallace, 29.

⁴ One motive for granting land to freed slaves was the establishment of a defensive “buffer zone” between the Dutch settlement on lower Manhattan and Native American settlements beyond. Ramirez; Burrows and Wallace, 33, 480; Christopher Moore, “A World of Possibilities: Slavery and Freedom in Dutch New Amsterdam,” in Ira Berlin and Leslie M. Harris, eds. *Slavery in New York* (New York and London: The New-York Historical Society and The New Press, 2005), 42-44.

⁵ Historians have shown that the institution of slavery became entrenched and free blacks faced diminishing legal rights under British rule. Christine Boyer, “Straight Down Christopher Street: a Tale of the Oldest Street in Greenwich Village,” in Beard, Rick and Leslie Cohen Berlowitz, eds. *Greenwich Village: Culture and Counterculture* (New Brunswick: Rutgers University Press, 1993), 53; Foote, 138; Kruger, Chapter 3, not paginated. (Retrieved from the internet March 23, 2010), <http://newyorkslavery.blogspot.com/>.

Under British rule, the area of the extension was amassed by Elbert Herring and Nicholas Bayard.⁶ The Herring Farm encompassed the area east of Seventh Avenue South and north of Carmine Street, including a portion south of Carmine Street, while the Bayard West Farm⁷ encompassed the area east of Seventh Avenue South and south of Carmine Street, with the exception of a portion below Downing Street belonging to Trinity Church. The block of the extension lying west of Seventh Avenue South was largely part of the vast Trinity Church Farm, which stretched from Fulton Street on the south all the way to Christopher Street on the north; the easternmost portion of this block was part of the Herring Farm.⁸ Typical of large landholding families in colonial New York, the Bayard family owned slaves; Nicholas Bayard was a merchant and participated in the slave trade.⁹ The Elbert Herring family may have owned slaves, although none are recorded in Herring's will, dated June 17, 1772. Land in the Herring Farm passed to his descendents, including one Cornelia Jones (the origin of Cornelia and Jones streets), and later to Aaron Burr, who was a slave owner.¹⁰ A portion of the Bayard West Farm was also purchased by Aaron Burr. Thus, Burr owned almost the entire area of the extension by 1795, but began selling off parcels to speculative developers in 1803. Survey and division of lots had begun in the extension as early as 1752, as indicated by a reference in I.N. Phelps Stokes' multivolume history of New York, *The Iconography of Manhattan Island*.¹¹ The Bayard West Farm was surveyed in 1788 and the Herring Farm was divided into lots in 1794. Plans for the current street grid were in place by 1800, but streets were not opened until c. 1811 (Figure 1).

In the early 1800s, much of the area known as Greenwich was still regarded as a rural outpost of urbanized lower Manhattan. Several epidemics of cholera and yellow fever between 1799 and 1822, however, led to an influx of settlers in the Greenwich area, with the population quadrupling between 1825 and 1850.¹² Previously undeveloped tracts of land were speculatively subdivided for the construction of town houses and row houses.¹³ In 1805, an article in a Boston newspaper declared:

⁶ Early farm histories are noted in I.N. Phelps Stokes, *The Iconography of Manhattan Island*, 6 (New York: Robert H. Dodd, 1928), 70-81; 104-106; 147-149. Other information on early land transactions from New York City Department of Finance, Conveyance Records.

⁷ The Bayard Farm was bisected by Great George Street, later Broadway, in 1775, and was thereafter known as the East and West farms. Stokes, 71.

⁸ In the 18th and 19th centuries, Trinity Church owned the western portion of the block between Seventh Avenue South, Hudson Street, Clarkson Street and Leroy Street (outside the boundaries of the historic district extension). As early as 1800 this land was used as a burying ground for St. John's Chapel, a parish of Trinity Church. New Yorkers interred there included Ten Eycks, Schermerhorns, Vandevoots, and Clintons, as well as victims of the 1805 cholera epidemic, orphaned children, and Irish immigrants. Burials in St. John's cemetery had largely ceased by 1855, several years after Trinity Church established a new cemetery at 155th Street. Vestry Minutes, vol. 2 (1796-1826), "The Vestry, 1694-1982." Trinity Church Archives, New York City; John Watson, "The Names and Inscriptions on Tombstones in St. John's Burying Ground" (New York: Trinity Church, 1897); "Coffins Unearthed Under Playground Reflect City Past," *NYT* (September 15, 1939).

⁹ Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan* (New York: Vintage Books, 2006), 263.

¹⁰ Harry B. Yoshpe, "Record of Slave Manumissions in New York During the Colonial and Early National Periods," *The Journal of Negro History*, 26 (Jan. 1941), 78-107: 79.

¹¹ Stokes, 71.

¹² Ware, 10.

¹³ During the early republican period, landowners in the historic district extension such as Thomas Addis Emmet, an Irish-American lawyer and noted defender of runaway slaves, sold their holdings to row house developers such as Charles Oakley, merchant and founding member of the Greenwich Savings Bank, and James Votey, a dry goods merchant. Oakley was largely responsible for the development of the block bounded by Morton, Bleecker, Leroy and Bedford streets, and Votey for development of the block bounded by Leroy, Bleecker, Carmine and Bedford

The demand for houses at Greenwich is scarcely greater than the rapidity with which they are raised. On a spot where yesterday you saw nothing but a green turf, tomorrow you behold a store... By night as well as by day, the saw is heard and the hammer resounds, and the consequence is that the village begins to assume the appearance of a town.¹⁴

By the 1820s and 30s, as commercial development and congestion increasingly disrupted and displaced New Yorkers living near City Hall Park, well-to-do New Yorkers moved northward into Greenwich Village, particularly the area east of Sixth Avenue. Throughout the 19th century, Greenwich Village, including the area that is today the Greenwich Village Historic District, developed as a primarily residential precinct, with the usual accompanying institutions and commercial activities. By the end of the 1850s, when horse-drawn omnibuses running on rails began carrying passengers up Sixth Avenue, few lots in Greenwich Village remained undeveloped (Figure 2).¹⁵ The area of Greenwich Village west of Sixth Avenue and south of Washington Square Park developed as a somewhat less affluent enclave of trades people and professionals. The area's relative isolation from larger scale commercial and industrial influences was due in part to the colonial street pattern, which was at odds with the formal grid established in 1811. Another distinguishing characteristic of 19th-century Greenwich Village was its reputation as the "American" ward. In 1875 approximately 68% of residents were American-born, the highest percentage among all of the wards.¹⁶ Although this figure masks the fact that many of these residents were second-generation European immigrants, nevertheless native white Protestants were Greenwich Village's dominant socioeconomic group in the 19th century.¹⁷

The Historic District Extension from the Civil War to World War I

The Civil War period in Greenwich Village was marked by social turbulence and demographic change. Rioting broke out across the city in July of 1863 over efforts to enforce the first federal conscription act. Rioters, many of them working-class Irish-Americans, protested the draft and in particular the \$300 exemption that created a clear division along class lines, allowing only wealthy men to avoid military service.¹⁸ The most brutal instances of violence, recorded in contemporary accounts and illustrations of the riots, were directed at African-American citizens, whose emancipation was viewed as a threat to the economic security of the white working class.¹⁹ Some of the racial violence associated with the draft riots took place in Greenwich Village, which was home in 1863 to nearly a quarter of the city's African-American population, a legacy of the original 17th-century settlement of freed slaves. The heart of this community, known as "Little Africa," appears to have been located on Minetta Street and Minetta Lane, just outside the extension. Although the African-American population of the Village generally decreased from 1880 onwards—by 1920 most of Manhattan's blacks citizens were concentrated in neighborhoods uptown, like the Tenderloin (24th to 42nd streets between Fifth and Seventh avenues), San

streets. *History of the Greenwich Savings Bank* (New York: 1896), 49, retrieved from Google Books May 17, 2010; U.S. Census records, 1850 and 1860.

¹⁴ Boyer, in Beard and Berlowitz, 39.

¹⁵ Landmarks Preservation Commission (LPC), *Greenwich Village Historic District Designation Report* (LP-0489), prepared by the Research Department (New York, 1969), 12.

¹⁶ McFarland, 217.

¹⁷ McFarland, 2; Dolkart, *South Village*, 13-14.

¹⁸ Joel Tyler Headley, *The Great Riots of New York, 1712-1873* (New York: Thunder's Mouth Press, 2004), 98, 106.

¹⁹ Jackson, 343.

Juan Hill (West 60s), and Harlem—a significant African-American presence persisted on Cornelia, Jones, West 3rd, and Gay streets as late as 1910.²⁰

The demographic make-up of Greenwich Village began to change in the post-Civil War period with the second great wave of European immigration to the United States. The first wave of immigration, occurring between the 1850s and 1860s, brought significant numbers of Irish and German settlers to Greenwich Village, as well as French, British, and other western European groups. By the 1890s, however, the immigrants who settled on streets like Bleecker and West Houston, and streets just outside the extension, were overwhelmingly Italian.²¹ The peak of Italian immigration to New York City came in the first decade of the 20th century, when over two million Italians, the majority from Southern Italy, arrived in the United States.²² By that time, first- and second-generation Italians had displaced the Irish and black populations living on Cornelia, Jones, Leroy, Morton, Downing, Bedford, Bleecker and Carmine streets in the extension, establishing a community around their own religious and social institutions. At the core of the Italian community was the Church of Our Lady of Pompeii, founded in 1892 by the Scalabrinian order of missionaries to serve the local population of recent immigrants. As the second Italian-language Catholic parish established in Greenwich Village, Our Lady of Pompeii provided a network of support for recent immigrants—running a kindergarten, providing translation services, organizing dramatic performances, and assisting the Hudson Park librarians in creating an Italian-language collection—and fostered a sense of shared culture and national identity among diverse groups of newcomers from innumerable Italian towns, cities, and regions.²³ Historian Donald Tricario described this process as a “breakthrough to a wider solidarity.”²⁴ Ultimately, the church provided a forum for assimilation into an emerging Italian-American culture.

The church was not the only source of support for Italians and other immigrants settling in the Village, most of whom lived in tenements and earned a living as part of the city’s growing industrial labor force.²⁵ As the character of the neighborhood became distinctly ethnic and working-class, the area elicited

²⁰ The relatively low value of Greenwich Village’s older housing stock translated into greater affordability for the city’s poor and working class citizens of all races; after the Civil War, however, rising land values forced poor blacks in particular to migrate northward. McFarland, 11, 62; Thelma Wills Foote, “Crossroads or Settlement? The Black Freedmen’s Community in Historic Greenwich Village, 1644-1855,” in Beard and Berlowitz, 126; U.S. Census records, 1880, 1900, and 1910.

²¹ Italian immigrants to New York City first settled in Lower Manhattan as early as the 1850s, in the “Five Points” section around Baxter, Mulberry, Worth, Park, and Little Water Streets. New York’s first “Little Italy,” located along Mott and Mulberry Streets as far north as Houston Street, grew out of the Five Points community. Brown, *Italians*, 11-12.

²² McFarland, 25, 29; Josephine Gattuso Hendin, “Italian Neighbors,” in Beard and Berlowitz, 144.

²³ The first Italian “national” parish in the U.S. was St. Anthony of Padua, founded in 1866 and located southeast of the extension on Sullivan and West Houston streets. Our Lady of Pompeii actually grew out of the San Rafealle Society, a mutual benefit society similar in function to the Irish “county” societies and Hebrew burial funds that served, respectively, the Irish and Jewish populations of the Village. Congregation Darech Amuno (Way of Faith), one of the oldest remaining Jewish congregations in the Village, was located at 327 Sixth Avenue and later 272-278 Bleecker Street (both within the extension) during the 1890s and early 1900s, and ran a Free Burial Fund Society. Now known as the Charles Street Shul, the congregation is located at Charles and West 4th Streets within the Greenwich Village Historic District. Dolkart, *South Village*, 45; Brown, *Italians*, 3, 39; Brown, “Exception to the Rule,” 43, 48; Ware, 156; McFarland, 38; David Dunlap, *From Abyssinian to Zion: A Guide to Manhattan’s Houses of Worship* (New York: Columbia University Press, 2004), 54; “Jottings,” *The American Hebrew* (May 8, 1896), 161; Irving J. Block, *A Rabbi and His Dream: Building the Brotherhood Synagogue* (Hoboken: KTAV Publishing House, 1999), 162.

²⁴ Donald Tricario, *The Italians of Greenwich Village: The Social Structure and Transformation of an Ethnic Community* (New York: Center for Migration Studies, 1984), 14.

²⁵ Box, clothing, candy and artificial flower factories began operating in the Village around the turn of the century, providing jobs for recent immigrants. Those who did not work in factories might earn wages as laborers, small

the attention of a new class of young, well-educated and mostly Protestant social workers. Under the aegis of Greenwich House, a social settlement founded in 1902 by Mary Kingsbury Simkhovitch and based on a progressive model of philanthropy, social workers “settled” in the neighborhood in order to observe and document the residents’ social and economic situation towards providing assistance in the form of education, philanthropy, arts and recreational programs, and mediation between other organizations, institutions, and municipal agencies.²⁶ In Simkhovitch’s autobiography, *Neighborhood: My Story of Greenwich House*, she described Greenwich House’s mission as “cooperative effort for social betterment.”²⁷ Greenwich House was located at no. 26 Jones Street from its founding in the summer of 1902 until 1917, when it moved to Barrow Street.²⁸

World War I to World War II

Greenwich Village gained a new cultural prominence in the years before the first World War, as writers, artists, political radicals and well-educated, liberal-minded people began to colonize the neighborhood, attracted by cheap rents, the diversity of an ethnic neighborhood, and the atmosphere of Old World charm created by the narrow streets and old buildings. Artists like John Sloan (1871-1951), who rented studio space in the Varitype Building on Sixth Avenue from 1912 until 1915, turned their attention to the unique character of Greenwich Village, depicting its buildings, streetscapes and people in their artwork and thus contributing to the Village’s bohemian image in the greater national consciousness. As a member of the Ashcan School of painters, “[Sloan] created a ‘pedestrian aesthetic,’ helping to define New York City in the popular imagination and creating what one critic called the ‘slang’ of the city.”²⁹ According to Sloan himself, a favorite subject during his New York years was the “drab, shabby, happy, sad, and human life of a city and its people.”³⁰

In addition to expressing radical views on global politics, the arts, and society in formal and informal venues,³¹ the bohemian citizens of Greenwich Village organized to improve their neighborhood. Members of the Greenwich Village Improvement Society, founded in 1903 by Mary Simkhovitch of Greenwich House, along with real estate dealers, settlement workers, and Village residents, successfully lobbied for residential restrictions to be included in the Zoning Law of 1916, thereby ensuring the small-

business owners, janitors, clerks, tailors, seamstresses, longshoremen, etc. McFarland, 2; U.S. Census records, 1900, 1910, 1930.

²⁶ McFarland, 49-76.

²⁷ Simkhovitch, *Neighborhood: My Story of Greenwich House* (New York: Norton, 1938), 88, as quoted in McFarland, 60.

²⁸ Historians have highlighted the level of cooperation that existed among religious, social service, and political groups in Greenwich Village during the first two decades of the 20th century. This cooperation was poignantly demonstrated in the wake of the Triangle Shirtwaist factory fire of 1911, as Greenwich House social workers, labor union activists, suffragists, and Italian Catholics, notably Father Antonio Demo, the pastor of Our Lady of Pompeii, organized to agitate for labor reform laws. McFarland, 46, 142; Brown, “Exception to the Rule,” 51.

²⁹ “Seeing the City: Sloan’s New York,” Delaware Art Museum online exhibition. <http://www.johnsloansnewyork.org/> (October 28, 2009).

³⁰ Sloan depicted several of the buildings within the historic district extension in his paintings, including 284-286 Bleecker Street (*Bleecker Street, Saturday Night*, 1918); the Varitype Building (*Cornelia Street*, 1920; and *The City from Greenwich Village*, 1922); and the buildings on Jones Street (*Rain, Roof Tops*, 1913). “Seeing the City: Sloan’s New York,” Delaware Art Museum online exhibition. <http://www.johnsloansnewyork.org/> (October 28, 2009).

³¹ Wealthy patrons living in Greenwich Village cultivated “salons” for intellectuals and artists, complemented by radical projects such as *The Masses*, a journal begun in 1910 by Max Eastman dedicated to publishing “what is too naked or too true for a money-making press.” Edmund T. Delaney, *New York’s Greenwich Village* (Massachusetts: Barre Publishers, 1968), 105.

scale, residential character of the area and protecting it from industrial and commercial development. At the same time, local real estate developers and homeowners rediscovered the potential of Greenwich Village's older row houses and tenements, and a wave of renovations and rehabilitation boosted real estate values and raised the neighborhood's profile within the city.³² Several smaller apartment buildings were also constructed in the area during the interwar years to meet the rising demand for modern housing in the Village.³³

The bohemian heyday of the Village was brief, however, as the neighborhood increasingly attracted middle-class professionals interested in experiencing, but not necessarily contributing to, the artistic atmosphere. Thus many artists, writers, poets, and eccentrics—"people with taste, but no money," as Greenwich House social worker Caroline Ware described them in 1935³⁴—were squeezed out of the neighborhood by rising rents that targeted affluent individuals in search of the "bohemian" character, a familiar pattern that repeats itself in New York even today. Despite the pressures of gentrification, a significant, if not dominant, community of artists and intellectuals remained in Greenwich Village. Concurrent with the influx of middle-class residents into the area was a "tremendous working-class exodus"³⁵ from Lower Manhattan to the outer boroughs; whole neighborhoods were reshaped as a result of extended subway lines and the appeal of newer, more affordable housing stock in Brooklyn, the Bronx, and Staten Island.

By the 1920s, this transformation from a working-class into a solidly middle-class neighborhood was all but complete.³⁶ The influx of mostly white middle-class residents was not the only factor in this transformation; the core of an Italian-American community remained in the area (despite an incipient decline following the restrictive immigration law of 1924),³⁷ and fostered a vibrant local economy based on traditional food and a variety of services. Italian-owned restaurants, bars, and specialty food shops, and the famous pushcart produce market along Bleecker Street, provided income and employment for Italian-Americans and contributed to the popularity of the neighborhood among successive generations of residents (Figures 7 and 8).³⁸ Writing in the late 1960s, Village chronicler Edmund T. Delaney described this Italian flavor:

Bleecker Street, west of Sixth Avenue, for many years has been the center of one of the most exciting food shopping districts in New York, dominated by a bewildering assortment of pastas, cheeses, sausages, fruits and vegetables, to say nothing of some of the tastiest breads and pastries to be found in the city.³⁹

Beyond creating a "destination" neighborhood, author Mary Elizabeth Brown points out that "historically, [Italian] businesses were especially important in creating the communal atmosphere in which other residents of the Village interacted."⁴⁰

³² Property values in the historic district extension increased between 40 and 160 per cent between 1920 and 1930. Ware, 14, 23.

³³ Dolkart, *South Village*, 67.

³⁴ Ware, 18.

³⁵ Ware, 23; Dolkart, *Row House Reborn*, 173.

³⁶ *Ibid*, 20.

³⁷ Dolkart, *Row House Reborn*, 74.

³⁸ Federal Writers' Project. *New York City Guide* (New York: Random House, 1939), 137.

³⁹ Delaney, 73.

⁴⁰ Brown, *Italians*, 61. Several Italian food stores remained on Bleecker Street into the 1960s: Ruggiero's seafood (no. 235), no longer extant; Faicco's sausages (no. 260), still extant; A. Zito & Sons bakery (no. 259), at this location from 1926 until the mid-1990s; Ottomanelli's meats (no. 281), moved to its present location at no. 285; A. Mandaro cheese & Italian imports (no. 272-278), from the 1920s until the 1960s; Frank's Pork Store (no. 26

Both the World War I and World War II periods were marked by profound changes in the physical fabric of the neighborhood caused by subway and street construction. Beginning in 1913 with the condemnation of properties along the new route, Seventh Avenue was extended south to Varick Street at an angle to the existing street grid, causing a swath of demolition that resulted in irregular lots and oddly altered buildings. The purpose of the extension was to create a right of way for the IRT (Interborough Rapid Transit Company) subway line and to relieve vehicular congestion in the area. Beginning in 1925, Sixth Avenue was extended south from its terminus at Carmine Street for the similar purpose of creating a right of way for the newly approved municipally-operated IND (Independent Rapid Transit Railroad) subway line,⁴¹ but also to link vehicular traffic to Canal Street, the principal feeder route to the Holland Tunnel after its completion 1927 (Figure 9).⁴² Construction of the long-planned Seventh and Sixth Avenue extensions was completed in 1917 and 1930, respectively; construction of the new IRT and IND subway lines was completed by 1918 and 1940, respectively.⁴³ The last transportation-related improvement affecting the extension was the demolition of the Sixth Avenue elevated railroad line (the “el”) in 1939, after a drawn-out battle over its fate in relation to the controversial subway unification plan championed by Mayor Fiorello LaGuardia.⁴⁴

1950s to the Present

The post-World War II period in Greenwich Village was marked by the rediscovery of its historical and cultural value by second- and third-generation artists and intellectuals and by groups of civic-minded residents who organized to defend their neighborhood against large-scale urban renewal projects. James Agee, Alice Neel, Frank Stella, David Meredith Hare, Alexander Archipenko, and Theron Masser were among many artists, writers, poets, musicians, and intellectuals who lived and worked in Greenwich Village during this time.⁴⁵ Among the many sites of cultural exchange and creativity in the

Carmine), no longer extant; Murray’s Cheese (257 Bleecker Street), later moved to no. 250-258; John’s Pizza (278 Bleecker Street since 1929), still extant. Craig Claiborne, “Bleecker Street Has Lost Its Pushcarts but Not Its Pungency.” *NYT*, June 1, 1967, 47.

⁴¹ The IND was the city’s the first municipally owned and operated subway line. “New York City Transit: History and Chronology,” MTA website. <http://www.mta.info/nycct/facts/fhist.htm> (May 24, 2010).

⁴² Delaney, 109.

⁴³ The city’s condemnation of property and assessment of taxes for the Seventh Avenue cut-through was denounced by property owners, who brought suit against the city. Partial as well as entire lots were condemned, resulting in haphazard parcels and partially demolished buildings. In the case of the Sixth Avenue cut-through, the city abandoned this approach, condemning only entire lots and reserving the resulting irregular parcels for the creation of city-owned parks. A further difference between the two extensions was the fact that property owners with business interests in the area had actually petitioned the city for extension of Sixth Avenue below Carmine Street, anticipating increased real estate values and commercial potential. Though the area lost many old buildings of historical value as a result of modernization between the World Wars, it did gain two parks: the Downing Street Playground and Father Demo Square. “Insist on Extension of Seventh Avenue,” *NYT*, November 25, 1912, 6; “6th Av. Extension Campaign Started,” *NYT*, March 4, 1923, E1; “Landmarks Vanish for New Avenue,” *NYT*, February 20, 1927, RE2.

⁴⁴ “Seabury May Quit Over Transit Row,” *NYT*, January 27, 1936, 29; Hood, 223.

⁴⁵ Portrait painter Alice Neel (1900-1984) lived at no. 33 Cornelia Street in 1932, and novelist, pioneering film critic, and poet James Agee (1909-1955) had a writing studio there for eleven years, until the early 1950s; painter and printmaker Frank Stella (b. 1936) lived at no. 17 Jones Street during the 1960s; sculptor David Meredith Hare (1917-1992) lived and worked at no. 34 Leroy Street from 1949 until the 1970s; award-winning Broadway lighting designer Tharon Musser (1925-2009) lived at no.21 Cornelia from 1959 until 2007; and Ukrainian-born sculptor and art teacher Alexander Archipenko (1887-1964) lived and worked at no. 38 Bedford Street in the early 1960s, at the very end of his career.

Village during these years was Caffè Cino, credited as the birthplace of the Off-Off Broadway theater movement (Figure 10). Started in 1958 as a coffeehouse cum art gallery located at no. 31 Cornelia Street, Caffè Cino evolved into a venue for experimental theater that helped launch the careers of playwrights like Sam Shepherd, William Hoffman, John Guare, Robert Patrick, Doric Wilson, and Lanford Wilson, among others. It was also New York's first gay theater.⁴⁶ Despite its short-lived existence (Caffè Cino closed a year after owner Joe Cino's suicide in 1967), Caffè Cino's legacy in the realm of avant-garde theater is widely recognized. In the words of *Herald Tribune* cultural critic John Gruen, "Caffè Cino presented the outrageous, the blasphemous, the zany, the wildly poetic, the embarrassingly trite, the childish, and frequently, the moving and the beautiful."⁴⁷

Taking example from the successful grass-roots campaigns of the 1950s to thwart Robert Moses' plans to transform Greenwich Village into a haven for automobiles,⁴⁸ residents of the Village and SoHo banded together in the late 1960s to defeat Moses' plan for a Lower Manhattan Expressway to connect the Holland Tunnel to the Manhattan and Williamsburgh bridges. First proposed in 1941, the plan would have entailed the opening of a new street, Verrazano Street (within the boundaries of the extension), to connect Sixth and Seventh avenues between Clarkson and West Houston streets. General unpopularity with the public, coupled with a new philosophy of urbanism ultimately defeated the expressway and accompanying street changes. Critic Lewis Mumford was among the first to articulate this new philosophy of urbanism when he wrote in his 1958 essay (foreshadowing the message of Jane Jacobs' watershed 1961 book *The Death and Life of Great American Cities*):

the fatal mistake we have been making is to sacrifice every other form of transportation to the motorcar... Today, the highway engineers have no excuse for invading the city with their regional and transcontinental trunk systems.⁴⁹

This new appreciation for the complexities of an historic urban neighborhood such as Greenwich Village culminated in the designation in 1969 of 2,050 early and mid-19th-century structures as part of the Greenwich Village Historic District, ensuring the permanence of the neighborhood's distinct character and sense of place.

⁴⁶ "A Guide to Lesbian & Gay New York Historical Landmarks" (New York: Organization of Lesbian and Gay Architects and Designers, 1994), not paginated.

⁴⁷ Brooks McNamara, "Something Glorious: Greenwich Village and the Theater," in Beard and Berlowitz, 317.

⁴⁸ As chairman of the Mayor's Committee on Slum Clearance from 1948-1960 and later as commissioner of parks, Robert Moses relentlessly pursued a series of transportation-centered urban redevelopment schemes across all five boroughs, the most unpopular of which proved to be a roadway through Washington Square Park, defeated in 1958 by an organization of concerned mothers led by housewife-turned-activist Shirley Hayes. In 1961 Jane Jacobs, who lived in the vicinity of the first Greenwich Village Historic District extension (designated in 2006), rallied neighborhood residents to oppose Mayor Robert Wagner's plan to have the twelve blocks bounded by West, Christopher, Hudson, and West 11th Streets, and another two blocks along West Street south of Christopher Street, declared an urban renewal site. The neighbors' success, along with the publication of Jane Jacobs' influential book *The Death and Life of Great American Cities* that same year established her as a renowned critic of urbanism. LPC, *Greenwich Village Historic District Extension Designation Report*: 9; Robert Fishman, "Revolt of the Urbs: Robert Moses and His Critics," in Hilary Ballon and Kenneth Jackson, eds. *Robert Moses and the Modern City: the Transformation of New York* (New York: W.W. Norton & Co., 2007), 125-127.

⁴⁹ Fishman, in Ballon and Jackson, 127.

Architectural Development in the Historic District Extension

Row Houses⁵⁰

The buildings included within the historic district extension illustrate nearly two centuries of architectural development and demonstrate the successive phases of urban growth that shaped this section of Greenwich Village. The oldest buildings remaining within the extension are row houses constructed between the 1810s and 1830s.⁵¹ Their architectural style has been called “Federal” after the new republic, but in form and detail they continued the Georgian style of Great Britain. Federal style houses were constructed from the Battery as far north as 23rd Street between the 1780s and 1830s. The design of some houses has been identified with certain architects or builders, such as John McComb, Jr., though such documentation is rare. With the increasing availability of pattern books, such as Asher Benjamin’s *American Builders Companion* (published in six editions between 1806 and 1827), local builders had access to drawings and instructions for exterior and interior plans and details. Federal style row houses usually had a three-bay facade with two full stories over a high basement and an additional half story under a peaked roof with the ridge line running parallel to the front facade, while very modest houses could be two bays wide. Grander town houses had three full stories, and could be up to five bays wide. The front (and sometimes rear) facade was usually clad in red brick laid in the Flemish bond pattern, which alternated a stretcher and a header in every row. To protect the brick surface and slow water penetration, facades were often painted. The planar quality of Federal style facades was relieved by ornament in the form of lintels, entrances, stoops with iron railings, cornices, and dormers. Doorway and window lintels, seen in a variety of types (flat, splayed, incised, or molded), were commonly stone. The most ornamental feature was the doorway, often framed with columns and sidelights and topped with a rectangular transom or fanlight, and having a single wooden paneled door. The entrance was approached by a stoop—a flight of stone steps usually placed to one side of the facade—on the parlor floor above a basement level. Wrought-iron railings with finials lined the stoop and enclosed areaways. The wood-framed sash were double hung and multi-light (typically six-over-six). Shutters were common on the exterior. Pedimented or segmental dormers on the front roof slope usually had decorative wood trim, and the top sash were often arched with decorative muntins. Also common were a small front yard or areaway, and a fairly spacious rear yard, which usually contained a buried cistern to collect fresh water and the privy.

The best example of the Federal style within the historic district extension can be seen at 7 Leroy Street, a two-and-a-half-story wood-frame structure erected c. 1830-31 for cart man Jacob Romaine. The fact that a cart man was the original owner indicates that in the early nineteenth century modest row houses were within the means of prosperous working-class mechanics and tradesmen.⁵² No. 7 Leroy Street’s impressive Doric door enframingent, peaked roof, and pedimented dormer windows make it a significant late example of the Federal style. A two-story frame structure was built in the rear yard c. 1835, and the building received a new brick front between 1893 and 1899.⁵³ Largely intact rows of

⁵⁰ This section adapted from LPC, *94 Greenwich Street House Designation Report* (LP-2218), prepared by Jay Shockley (New York, 2009) and LPC, *159 Charles Street House Designation Report* (LP-2211), prepared by Gale Harris (New York, 2007).

⁵¹ The oldest structure within the historic district extension appears to be no. 281 Bleecker Street, constructed c. 1813. Of the approximately 85 Federal and Greek Revival style row houses within the extension, 11 are frame structures (all later faced in brick or substantially altered): nos. 5 and 15 Carmine Streets, nos. 237 and 275 Bleecker Street, nos. 23 and 29 Downing Street, no. 24 Bedford Street, no. 7 Leroy Street, no. 8 Morton Street, and nos. 28 and 35 Cornelia Street.

⁵² Dolkart, *South Village*, 17.

⁵³ Many of the trades people and artisans living in Greenwich Village during the Federal period set up shop on their properties, often in rear-yard structures accommodating such light-industrial uses as coach and wagon manufactories, saw mills, blacksmith’s shops, and even a pianoforte manufactory. The presence of a “horsewalk,” the common term for a narrow passageway leading to the rear yard of a row house (probably seldom used for

Federal houses remain on the west side of Bleecker Street between Leroy and Morton streets, on east side of Bleecker Street between Cornelia and Jones streets, and at nos. 42-46 Carmine Street.

During the early 1830s, builders in New York City began to incorporate some Greek Revival style features on grander Federal style houses and to construct fashionable row houses in a Greek Revival style that was distinct from the earlier Federal style houses. Local builders were influenced by the designs and builder's guides of architects such as Asher Benjamin, Minard Lafever, and Alexander Jackson Davis. Greek Revival style row houses, which became widely popular, continued many of the traditions of Federal style houses, including three-bay front facades, brick cladding with stone trim, and raised stoops and areaways with iron railings. They differed stylistically, however, in their even greater emphasis on flat planar surfaces and simple forms, and in scale, being taller and somewhat grander at a full three stories above a basement (with higher ceilings per story). By this period, technological advances in brickmaking allowed for higher quality, machine-pressed brick. The brick was laid in a bond other than Flemish, such as stretcher bond. Ornamentation was spare, including simple, molded rectangular lintels and a flat roofline capped by a denticulated and molded wooden cornice (sometimes with small rectangular attic windows). Similar to Federal style houses, the most ornamental feature was the doorway, which was typically recessed, with a rectangular transom, sidelights, and paneled (often a single vertical panel) door. On grander houses, the entrance featured a portico with Doric or Ionic columns flanking the doorway and supporting a prominent entablature. More commonly, the entrance featured a brownstone surround with wide pilasters supporting an entablature. The wood-framed sashes were double-hung and typically six-over-six (often nine-over-nine or six-over-nine on the parlor level).

The fine carpentry characteristic of the Greek Revival style is evident on the house at no. 30 Leroy Street, constructed in 1831 by builder John G. Hadden and carpenter Silvanus Gedney for lumber merchant Joseph Hammond. Though modest in scale and somewhat altered, the house retains its spectacular door enframingent composed of fluted Ionic columns and antae supporting a molded entablature decorated with a carved leaf motif, a transom framed by the same carved leaf motif, leaded sidelights, and a molded lintel. No. 30 Leroy Street continues an unbroken streetscape of early Greek Revival style row houses—nos. 12 to 20 Leroy Street—that retain an element of the Federal style in the Flemish bond brickwork of their facades.

The 1850s marked an end to the era of single-family row houses in the historic district extension, as the wealthiest families moved uptown in order to avoid the growing presence of commercial and other non-residential uses in the neighborhood, and to take advantage of improvements, like indoor plumbing, offered by newer housing stock.⁵⁴ No longer occupied by single families, but in many cases still owned by a family or estate, row houses were converted into often crowded boarding houses or multiple dwellings. Conversion often entailed the replacement of a peaked roof and dormers with a flat roof, as buildings were raised one or two stories to accommodate more families.

No. 270 Bleecker Street exemplifies the trend of converting row houses into the city's earliest version of tenements. Constructed c. 1834 for developer Charles Oakley, the building was purchased in 1867 by Richard Dugdale and his family, who took up residence there but also ran a boarding house. Records indicate that the house was extended to cover the entire lot and raised to four stories between 1868-69. Tenants of no. 270 Bleecker Street in 1880 included Richard and Anna Dugdale and their three grown children, 13 male boarders, and one servant.⁵⁵ Between the 1850s and the 1880s, a majority of the row houses within the extension were raised in height and many received Italianate-style cornices, changes that outwardly reflected the buildings' new use as multiple dwellings.

horses), at no. 7 Leroy Street reflects the early existence of such a structure. Dolkart, *South Village*, 15; *Maps of the City of New York* (New York: Perris & Browne, 1857) <http://digitalgallery.nypl.org/nypldigital/id?1268332>.

⁵⁴ Dolkart, *South Village*, 21; Blackmar, 253.

⁵⁵ U.S. Census records, 1880.

Tenements

In addition to the conversion of existing housing stock, purpose-built tenements began to be constructed as early as the 1850s, and in increasing numbers by the 1870s, to house the area's growing working-class and immigrant population. A "tenement" was initially defined as a dwelling for three or more families, living and cooking separately:⁵⁶ nearly 100 were constructed between 1853 and 1914 within the historic district extension, making it the dominant building type. Prior to passage of the state's first tenement law in 1867, housing in the city was governed by municipal laws regulating little more than the material of a building's construction. But by the mid-1860s, when over half of the city's population lived in tenements⁵⁷, it was clear that more comprehensive regulation was necessary. The city made a first serious attempt to address the social dimensions of housing construction with the Tenement House Act of 1867. It required that all non-fireproof tenements be provided with a fire escape and at least one water closet for every twenty tenants, but fell short of regulating the actual physical form of tenements.⁵⁸ Conditions inside older tenements changed little.⁵⁹

Tenements constructed before 1879, the year of the city's first comprehensive tenement house legislation, were generally five stories tall, 25-feet wide, and housed ten to 20 families in four apartments on each of the upper floors and two rear apartments on the ground floor. Each apartment had two to three rooms, only one of which was lit by natural light; the remaining interior rooms had no direct access to natural light and no ventilation. The main entrance and a wood-and-glass storefront would occupy the front of the ground floor, usually framed by cast-iron piers. Sanitary facilities were located in the rear yard, sharing space with the building's water source; some tenements had the luxury of a common water source on each floor. In less frequent instances, tenements were constructed in the rear yard of existing tenements, and tenants would have to share existing facilities in an even more constricted space.⁶⁰

Within the historic district extension, tenements constructed during the 1860s and 1870s were designed in the Italianate, neo-Grec, and Second Empire styles.⁶¹ These buildings were faced in brick, with projecting cast-iron or stone trim. Common features of the Italianate style include segmental-arch window openings, bracketed sills and pressed-metal bracketed cornices. Bracketed sills and cornices were features also found on neo-Grec and Second Empire style tenements, dating to a slightly later period than Italianate-style tenements. The neo-Grec style was typified by classically-inspired, stylized motifs executed in stone (by incision) and pressed-metal. Pedimented lintels were prevalent, as were fluted, angular brackets, and rosettes.

⁵⁶ Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990), 22.

⁵⁷ The statistic cited in the sanitary report of 1865 was 480,368 out of a total population of over 700,000 living in 15,309 tenements. *Ibid.*, 22.

⁵⁸ *Ibid.*, 22.

⁵⁹ Generally, living conditions within tenements often lagged far behind the requirements of housing laws, a problem of weak enforcement compounded by minimal maintenance by landlords. For example, archeological evidence from a site on the Lower East Side suggests that many tenements first received indoor plumbing well after sewer and gas pipes had been laid on the street. Joan Geismar, "The Lower East Side Tenement Museum: Archaeology at 97 Orchard Street," online article. Lower East Side Tenement Museum, <http://www.tenement.org/documents/Geismar.pdf> (retrieved August 11, 2009).

⁶⁰ Dolkart, *South Village*, 25.

⁶¹ A sub-type of tenement constructed within the extension during this period was the "French flat," an informal classification referring to a type of five-to-six story walk-up apartment building that first appeared in the late 1860s and 1870s and became popular with developers and middle-class tenants alike for its genteel associations and distinction from lower-class tenements. By the 1880s, however, the "French flat" classification had expanded to include second and third-class building types, thereby dissolving any claims to social distinction. Elizabeth Collins Cromley, *Alone Together: a History of New York's Early Apartments* (Ithaca: Cornell University Press, 1990), 62; 69; 71-73.

An excellent example of an Italianate style tenement can be found at 31-33 Carmine Street, constructed c. 1859 as a group of three tenements, each accommodating two families per floor above ground-story stores. The buildings' narrow width and lack of air shafts reflect the fact that they were built well before the city's 1879 tenement house law. Probably constructed with a very rudimentary fire egress system, if any at all, fire escapes were likely installed at some point after the 1867 law. The exterior of these early tenements is unified by the rhythmic application of bracketed sills and segmental-arch lintels (both cast-iron), and the repetition of three identical paneled wood cornices supported on paired brackets. The ground-story storefronts are articulated by cast-iron piers and crowned by decorative pressed-metal cornices with finials. No. 31-33 Carmine Street is the third-oldest purpose-built tenement within the historic district extension, built six years after the Italianate-style tenements at nos. 11 and 15 Cornelia Street. An unusual example of the Second Empire style within the extension is found at no. 52 Carmine Street, constructed in 1873 to the designs of German-born architect William Jose. Intended to house 16 families in four apartments on each of the upper floors, the plan of this tenement differed little from that of no. 31-33 Carmine Street. But in contrast to the staid appearance of the latter, the exterior of no. 52 Carmine Street was designed with an exuberant combination of Second Empire and neo-Grec style elements. Notable features include the quoining at the east and west corners of the facade, the massive Baroque-inspired cornice decorated with garlands, swags, volutes and acroteria, and the heavy pedimented lintels over the second-story windows.

A second major attempt to address crowded and unsanitary living conditions within working-class tenement districts was made with the Tenement House Act of 1879 (known as the "old law" after passage of the 1901 Tenement House Act). This legislation banned interior rooms having no access to light and air; thus, all rooms were required to have windows giving onto the street, rear yard, or an air shaft. The air shaft proved to be the most important feature required by the 1879 law, effectively shrinking and reconfiguring the tenement's footprint on the traditional 25' by 100' New York City lot. The resulting form of the tenement resembled a dumbbell weight, giving rise to the term "dumbbell tenement."⁶² Ultimately, the dumbbell tenement failed to solve the problem of insufficient light and air because the interior air shafts required by law were often too narrow for light to penetrate below the top story, and because larger air shafts would not have been cost-effective for landlords who sought the maximum rentable square footage on a single lot. Air shafts also became convenient receptacles for garbage, and proved to be a serious fire hazard because of the way they allowed air, and thus flames, to circulate between floors during a fire.⁶³ Even with these flaws, the dumbbell became the most widely used design for tenements until the Tenement House Act of 1901 (the "new law"). The typical dumbbell tenement continued the basic floor plan of the pre-law tenement, with two to four apartments per floor, each with two to three rooms. Apartments in tenements with only two units per floor often had a linear layout, becoming known as "railroad" apartments.⁶⁴

Tenements constructed within the extension in the period just before and after the 1879 law were generally designed in the neo-Grec style, although traces of the Italianate style remained in earlier examples and, similarly, certain features of later styles such as the Queen Anne and Romanesque Revival were evident in later examples. One of the most elegant neo-Grec style tenements in the extension is seen at no. 19-21 Downing Street, where a subtly varied motif of stylized flowers and flourishes decorates the cast-iron storefront piers and the stone window lintels and sills of the building. The pressed-metal cornices on this double-tenement, which was constructed in 1877 by the New Jersey firm of G. W. La Baw & Son, rest on fluted console brackets terminating in abstract pendants.

While tenement plans responded to the exigencies of a real estate economy and the strictures of housing legislation, tenement styles changed according to fashion, the availability of building materials

⁶² Dolkart, *South Village*, 28.

⁶³ *Ibid.*

⁶⁴ *Ibid.*

and manufactured architectural components, and the creativity (or lack thereof) of the architect. As historian Andrew Dolkart suggests,

...it appears that in the 1860s and 1870s, the architect had little to do with the design of these vernacular buildings [tenements]; much of the ornamental detail was being mass-produced in factories and foundries and was simply purchased ready-made for use on these buildings.⁶⁵

During the 1880s and 1890s, numerous dumbbell tenements were constructed within the extension in the newly popular Queen Anne and Romanesque Revival styles. These styles, which allowed for greater architectural expression through a wider variety of building materials and ornament, were characterized by textured brickwork, richly modeled terra-cotta detailing, polychromy (in red, buff, orange and dark grey brick), and boldly massed cornices.⁶⁶ Swiss-born architect Charles Stegmayer's 1889-90 Queen Anne style tenement at 23 Leroy Street is clad in subtly patterned and molded red brick, complemented by brownstone and terra-cotta trim. Roundels containing sculptural foliate motifs decorate the fifth story below a chunky cornice, and shell motifs resembling sunbursts are placed as tympana above the fourth-story windows. Two terra-cotta panels featuring gamboling putti can be found flanking the main entrance. Particularly illustrative examples of Romanesque Revival style buildings, which display greater emphasis on contrasting textures and facade planes and are usually less ornamented than Queen Anne style buildings, include 50 Carmine Street (Paul R. Lewis, 1896-97) and 11 Jones Street (Adam Munch, c. 1889).

Towards the close of the 19th century, the Renaissance Revival style became popular for tenement design, and, like the similarly flamboyant Queen Anne style, perhaps was treated by architects as a means of appealing to prospective tenants by creating visually exciting facades.⁶⁷ George F. Pelham was a prolific New York City tenement developer in the latter decades of the 19th century, and his preference for the Renaissance Revival style is evident in the striking similarity of his facade designs for several buildings within the extension. Pelham employed similar materials, ornament, and facade composition in the nine tenements he designed that were erected in the extension between the years 1893 and 1904.⁶⁸ Typical of his designs for a 25'-wide lot is the tenement at 21 Leroy Street, erected in 1899. A profusion of figural, classically-inspired limestone ornament decorates the facade, which is clad in buff brick and enlivened by recessed and projecting bays terminating in arches or accentuated by neat bands of rustication. Gargoyle-like heads, egg-and-dart-molding, composite capitals, and dense foliate ornament are just some of the features employed by Pelham to catch the eye and evoke the refinement and respectability of first-class apartment buildings. A sunburst (a motif most often associated with the Queen Anne style) at the center of the hooded, pressed-metal cornice attests to the fluidity of architectural styles in late-nineteenth century vernacular buildings. Pelham's larger tenements, like those occupying corner lots at 272-278 Bleecker Street and 28 Bedford Street, were somewhat less ornate than earlier designs, with brilliant white terra-cotta ornament of a distinctly classical vocabulary set against a flat red-brick facade.

A new level of housing reform was achieved at the turn of the century with the Tenement House Act of 1901, which was the result of increased agitation by housing reform groups and greater public awareness of the substandard conditions persisting in the city's tenements.⁶⁹ The 1901 law proved to be

⁶⁵ Ibid, 27, 31.

⁶⁶ Ibid, 31.

⁶⁷ Ibid, 33.

⁶⁸ Pelham designed the following tenements located within the historic district extension: 15 Leroy Street (1893-94); 31 Downing Street (1894); 13 Morton Street (1895-96); 174-178 West Houston Street (1898); 21 Leroy Street (1899); 28 Bedford Street, aka 54 Carmine Street (1903); and 272-278 Bleecker Street, aka 1-3 Morton Street (1903-04).

⁶⁹ McFarland, 91; Dolkart, *South Village*, 34.

the most comprehensive legislation to date: in addition to effectively banning the dumbbell tenement by increasing light and air requirements to the point that construction on the traditional 25'-wide lot was rendered economically infeasible, the law required one toilet facility per apartment and provided for stricter enforcement of the lot coverage provision included in the 1879 law.⁷⁰ Adherence to these new regulations resulted in larger tenements occupying lots of a 35-foot width or greater, generally six stories tall, and designed around one or more interior light courts. The austere Colonial Revival-style tenement at no. 10-12 Morton Street, constructed in 1907 for Russian-born developer Israel Lippmann and designed by architect Edward A. Meyers, reflects the impact of the 1901 regulation on tenement design. Intended to house 33 families in six apartments on each of the upper floors and three apartments on the rear of the ground floor (with stores in front), the building was designed around two interior light courts and provided for a rear yard of 14 feet in depth. The result was an H-shaped building that allowed every room in each apartment access to the street, rear yard, or one of the light courts.

Within the extension, the greatest number of tenements was erected in the period between 1872 and 1874; these buildings form an important record of the purpose-built tenement as it existed in the city prior to effective housing regulation. Spanning six decades overall, the pre-law, old-law, and new-law tenements erected within the historic district extension, designed for immigrants and in many cases by immigrants, reflect an important continuum of social change in Greenwich Village's history and constitute one of very few significant concentrations of working-class immigrant housing remaining in the city.

Institutional Buildings

By the turn of the twentieth century, as the population of Greenwich Village approached 67,000,⁷¹ the immigrant and working-class population housed in the area's converted row houses and tenements looked to a number of neighborhood institutions for support and a sense of community. Most important among these was the church, and for the Italian-Americans living within the historic district extension this was the Church of Our Lady of Pompeii (see 17-25 Carmine Street). Founded in 1892 by the Scalabrinian order of Catholic missionaries, the church began as a chapel housed inside the Waverly Place offices of the Saint Raphael Society for the Protection of Italian Immigrants. In April 1895, Our Lady of Pompeii moved to a former African-American protestant church located at 214 Sullivan Street, but moved again in July 1897 to a Greek Revival style frame church at 210 Bleecker Street (Figure 4).⁷² The demolition of this church in 1925 to make way for the southern extension of Sixth Avenue was in fact an opportunity for Pompeii to expand, and a new church, rectory and school complex designed in a Baroque-inspired style by Italian-born architect Matthew Del Gaudio was constructed between 1926 and 1928 on a prominent location at the intersection of Carmine and Bleecker streets (Figure 5). As an architect Del Gaudio was active within the historic district extension, designing Our Lady of Pompeii's church complex, the Art Deco-style garage at 18-20 Morton Street, and alterations to several residential buildings; it seems likely that these commissions grew out of his considerable ties with local Italian-American property and business owners.

Although the Jewish population living within the extension at the turn of the century was apparently not dense enough to warrant a purpose-built synagogue, members of the Darech Amuno (Way

⁷⁰ Plunz, 47.

⁷¹ According to data presented in Caroline Ware's *Greenwich Village, 1920-1930*, the total population of the Village in 1910 was 67,719. Ware, 462.

⁷² This temple-like structure was erected in the 1830s for the Third Unitarian Universalist Church, and later gained distinction as the home of St. Benedict the Moor, the first African-American Catholic parish north of the Mason-Dixon line. During the latter part of the 19th century, the extension was dotted with numerous protestant churches, only one of which survives (although unrecognizably): no. 323-325 Sixth Avenue, originally the West Reformed Dutch Church, and today the IFC Center. McFarland, 28; Dunlap, 166, 195.

of Faith) congregation could attend services at 327 Sixth Avenue (prior to 1896), and from 1896 until 1903 at 272-278 Bleecker Street, before these buildings were demolished to make way for a tenement.⁷³

Among the secular institutions that served the Village's immigrant and working-class population were private philanthropies and municipal government. Beginning in the Progressive Era and continuing under the New Deal, the city itself undertook to improve the condition of the urban working class. Historian Andrew Dolkart writes:

Reform efforts by the city centered on the construction of buildings that would improve the physical and intellectual lives of the city's poor; thus libraries, bath houses, parks, and schools were major building types planned by the city... in the late 19th century and first decades of the 20th century.⁷⁴

Four major municipal projects in and around the extension were completed between 1895 and 1934: the creation of a park and formal garden designed by Carrère & Hastings on the site of the old St. John's Chapel burial ground; the opening of the Hudson Park Branch Library in 1906, which was later expanded; construction of the Carmine Street public bath house, which was later expanded in two phases; and the construction of a public comfort station and children's playground on Carmine and Downing streets.

The park (which is located outside the boundaries of the historic district extension), the Hudson Park Branch library, and the Carmine Street public bath house were all located on the same block, functioning as a complex of complementary facilities that provided a significant amenity to the community. Despite their design by different architectural firms, the contemporaneous Hudson Park Branch library (original building, Carrère & Hastings, 1904-06) and Carmine Street bath house (original building, Renwick, Aspinwall & Tucker, 1906-08) both exhibit a Colonial Revival style appropriate to civic buildings (Figure 6). Both structures were expanded subsequent to the extension of Seventh Avenue south to Varick Street. The architects of the separate bath house expansions, Jaros Kraus (1922) and Mitchell Bernstein (1929), chose to continue the original red-brick and limestone design of the bath house as seamlessly as possible, but the architect of the library expansion, Raphael Glucroft, chose an understated modern interpretation of the original library's classical style for his 1934 addition.

Against the backdrop of the Great Depression, the 1930s was a surprisingly fruitful time for public works in the city.⁷⁵ The construction and renovation of neighborhood recreation areas, such as pools and playgrounds, were some of the most ambitious and successful programs undertaken by the city in this period, with funds largely provided by the federal Works Progress Administration.⁷⁶ In 1931 WPA funding made possible the construction of a long-awaited outdoor pool for the Carmine Street public bath

⁷³ Darch Amuno was founded in Greenwich Village in 1838 and after occupying several different locations, the congregation commissioned in 1917 a neo-Classical style synagogue at 53 Charles Street designed by Somerfeld & Steckler. The congregation's location at 327 Sixth Avenue, a building owned by a protestant church, reflects the pattern of repurposing religious buildings for different faiths that occurred throughout the city. Dunlap, 54.

⁷⁴ Dolkart, *South Village*, 51-52.

⁷⁵ This paragraph adapted from LPC, *Astoria Park Pool and Play Center Designation Report (LP-2196)* (New York: City of New York, 2006), report prepared by Donald Presa.

⁷⁶ In the 1920s, New York City Parks and Recreation Commissioner Robert Moses was at the forefront of the national recreation movement that began in the first decade of the twentieth century. The movement gained momentum under the administration of President Calvin Coolidge with the organization of the National Conference on Outdoor Recreation (NCOR) in 1924. The Depression of the 1930s amplified the need to provide more, or improve existing, outdoor recreational opportunities, especially in urban areas. Fortunately, such goals fit nicely into President Roosevelt's New Deal economic programs. During this period, New York City mayor Fiorello LaGuardia demonstrated success in securing a lion's share of monies made available by the federal Works Progress Administration (WPA), and Moses' management skills and his ability to attract talented designers and engineers to his staff, resulted in profound physical changes to the environment of New York City. LPC, *Astoria Park Pool and Play Center Designation Report (LP-2196)*.

facility, and in 1934, Parks Department supervisory architect and landscape architect Aymar Embury II designed a neo-Colonial style public comfort station for a mid-block site on the south side of Carmine Street. The comfort station's vaulted breezeway provided access to a children's playground fronting on Downing Street, enclosed by a high brick wall. Embury's choice of Federal-inspired details for this diminutive recreational building—Flemish bond brickwork, decorative ironwork in a fanlight pattern, and splayed-keystone lintels—was a fitting nod to Greenwich Village's architectural past.

The architecture of public structures such as these conveyed a civic sensibility through the use of a shared classical vocabulary and similar materials, but private structures such as the Greenwich House Arts and Crafts Building, at 16 Jones Street, also employed a classical vocabulary to convey a message of civic improvement; in this case, improvement through the arts. This graceful Colonial Revival style structure was designed in 1928 by the prominent architectural firm of Delano & Aldrich. The building first housed a training school in woodworking and stone carving for neighborhood boys, and after 1948 became the home of the Greenwich House Pottery. Founded in 1909, the Pottery had previously been housed in the settlement's building on Barrow Street. The facade of 16 Jones Street is dominated by large windows (indicating the building's use as a crafts studio) of varying geometries, lending a monumentality to the structure that is balanced by the simplified aesthetic of the Flemish bond brickwork, arched surrounds crowned by keystones, splayed brick lintels, and ironwork.

Commercial and Industrial Buildings

In contrast to the low scale and residential character of much of the historic district extension are a number of industrial buildings of varying scale constructed during the late 19th and early 20th century. Historically, industrial buildings were concentrated to the east of the extension and in the far western section and along the waterfront of Greenwich Village.⁷⁷ Towards the end of the 19th century, however, commerce and light industry arrived in Greenwich Village in the form of factories producing boxes, clothing, candy and artificial flowers, among other things.⁷⁸

No. 22 Jones is a fine example of late-19th century industrial architecture. Designed by architect John Philip Voelker for George Schenk and A. W. Schlichte and constructed c. 1895, this six-story Romanesque Revival style building served as a factory for the manufacture of paper boxes. Characteristic of the Romanesque Revival style, the facade is clad in orange Roman brick and the wide middle bay terminates in a broad arch. The third through sixth stories are dominated by bands of ribbon windows, used in order to maximize daylight for working conditions on the interior. Terra-cotta roundels below the cornice are monogrammed with "SS," probably for the original owners Schlichte and Schenk. On the factory's east facade, a painted sign advertising "paper supplies" is still visible. Across the street from this former factory is a small loft building dating from 1902. No. 9 Jones Street was designed in a spare neo-Classical style by William G. Piqueron and was home over the years to manufacturers of paper and boxes, ice cream, gelatin and electric signs. Seven stories tall and clad in buff brick, the building's rusticated base and segmental arch above the sixth story give it a monumental appearance even as it maintains the scale of the streetwall. A single bay from the second to sixth stories contains bands of ribbon windows, a typical feature of industrial loft buildings in Manhattan.

Increased reliance on the automobile as a primary form of transportation after World War I resulted in the conversion of many existing stables into garages,⁷⁹ as well as new construction of commercial garages. No. 49-51 Downing Street is an impressive Romanesque-Revival style commercial stable and residence constructed in 1896 and designed by Werner & Windolph. The double-height arched opening at the center of the building's facade is crowned by a projecting horse head, advertising the building as a stable. The building was used as a garage at various times during the 1910s through the 1940s. Next door at no. 45 Downing Street is a garage constructed between 1910 and 1915 for Joseph

⁷⁷ Ware, 14.

⁷⁸ McFarland, 62.

⁷⁹ (LPC), *Greenwich Village Historic District Extension Designation Report*, 17.

Tassi. The building's function is evident in the wide bays on the first story, originally accommodating two garage doors, and the large single window openings on the second and third stories indicating open-plan spaces appropriate for the storage of automobiles and related uses. The building was leased to the Downing Garage Co. from 1924 until the 1940s, when it was occupied by Express Service Inc. as a warehouse and garage. The white-brick and limestone garage at 18-20 Morton Street, designed by Matthew Del Gaudio and erected in 1932, is an excellent example of a commercial garage constructed in an appropriately modern Art Deco style.

The largest industrial building within the historic district extension, and within this section of Greenwich Village, is the Varitype Building. This 12-story flat-iron shaped loft building was designed by architect Fred Eberling and housed various manufacturing concerns, printers, publishers, small businesses and even artists' studios. Sited prominently at the intersection of Sixth Avenue, West 4th Street, and Cornelia Street, its location on the existing Sixth Avenue commercial and transportation corridor was advantageous. Commercial activity no doubt increased with the extension of the Sixth and Seventh Avenue subway lines, just as the volume of automobile traffic jumped with the corresponding extension of Seventh, and then Sixth, Avenue. Interestingly, these major infrastructural changes did not result in significant commercial redevelopment within the extension; the awkward size and shape of lots left by the Seventh Avenue cut-through generally discouraged the construction of anything but gas stations and "taxpayer"-type structures, while in the case of the Sixth Avenue cut-through, the city made the prescient decision to create parks on the remaining irregular lots.

Alterations and New Construction in the 20th-century

After World War I, the row houses and tenements of the historic district extension began to be transformed as part of a significant Village-wide trend of rehabilitation, modernization, and, ultimately, gentrification.⁸⁰ As new residents were attracted by Greenwich Village's affordability and its picturesque, bohemian qualities, local real estate interests began to capitalize on the increased demand for middle-class housing by undertaking interior and exterior alterations to row houses and tenements. Initially, improvements were limited to modernization of interiors through the installation of technologically up-to-date bathrooms and kitchens, the introduction of steam heat, and the reconfiguration of floor plans to create smaller apartment units and one-room "studios."⁸¹ The demographic being catered to with these changes was largely young, professional, and often single. According to Caroline Ware's statistics, between 1920 and 1930, approximately 10% of tenement apartments in the Village were renovated and converted from family residences into apartments for singles, couples or roommates; and approximately 280 single-family houses were converted from residences housing three or more families, or boarding houses or houses with one or two families, into apartments with modern amenities.⁸² The cumulative effect of this wave of conversions was to transform the area into a solidly middle-class neighborhood: between 1920 and 1930, property values within the historic district extension increased between 40% and 160%.⁸³

As shrewd developers recognized the potential for marketing apartments based on Greenwich Village's artistic image,⁸⁴ they began to make significant alterations to the exterior of individual buildings and groups of buildings that reflected the popular image of bohemia. New architectural features introduced included the studio window, found in particular on the upper stories of row houses and meant to evoke Parisian artists' studios and Greenwich Village's image as an enclave of artists; stucco cladding,

⁸⁰ See Chapter 4, "The Real Estate of Bohemia," in Andrew Dolkart's *The Row House Reborn*, for a detailed analysis of this period of architectural and social development in Greenwich Village.

⁸¹ Ware, 20; Dolkart, *Row House Reborn*, 167.

⁸² Ware, 21-22.

⁸³ Ware, 480; Dolkart, *Row House Reborn*, 151, 173.

⁸⁴ Dolkart, *Row House Reborn*, 128.

usually applied to a building's ground story; Spanish tiles, treated as faux roofs, and also art tiles; decorative ironwork, for supporting window boxes or hanging plants; multi-pane casement windows, popular at the time; random brick- or stonework, for accentuating door and window openings; and fanciful ornament.⁸⁵ The influence of architectural styles that were popular at the time, including the Colonial Revival, Arts and Crafts, and Mediterranean Revival, is evident in the aesthetic of many of these renovations, but an interesting characteristic of many row house renovations in Greenwich Village was the retention of original historic details, such as doors, door enframements, hardware, and ironwork. This was due to the high cost of a total renovation, but also indicated a recognition of what New Yorkers considered to be the charm of Greenwich Village's "Colonial" architectural heritage. The fact that the Colonial Revival was in full swing during this period of architectural development no doubt contributed to the preservation of authentic early American design. In his book *The Row House Reborn*, Andrew Dolkart writes:

Much of the rehabilitation work that occurred in Greenwich Village after World War I sought to capitalize and, thus, preserve the quaint "Colonial" character of the Federal and Greek Revival row houses that lined many of the streets. While the interiors were redesigned and modernized, the "Colonial" exteriors of many of these row houses were not significantly altered.⁸⁶

The Federal style row house at no. 42 Bedford Street was altered in this manner during the 1930s, and retains the Colonial Revival style entrance, fanlight-transom, and triptych window that were chief elements of the new design. The alteration also involved cladding the facade in stucco, removing the stoop, and replacing the peaked roof with a flat roof and stepped parapet, all elements characteristic of row house alterations dating to this period; the original rusticated basement and block sills and molded lintels were retained.

A stellar example of a tenement conversion of this period can be found at 11 Cornelia Street, where the ground stories of the front and rear tenements were redesigned in 1928 by architect James Galloway in a Spanish Revival style, and the interior court landscaped to create a common garden area.⁸⁷ Galloway's new design for the ground story of this Italianate style red-brick tenement entailed stucco cladding; arched openings for doors and windows picked out with surrounds of irregular, rustic-looking red brick; casement windows with fanlight transoms; iron balconettes for these windows; and a cornice of Spanish tiles. Figures of Spanish galleons dotted the new stucco facade, and a metal plaque in the shape of a painter's palette was inscribed with the buildings' new name, "Seville Studios." An advertisement in the *New York Times* from 1928 touted the redevelopment as "very attractive," with modern kitchens and an "atmosphere of Old World."⁸⁸

Renovations of this type could also serve a commercial purpose, distinguishing a ground-story store from the residential floors above. Such was the result achieved by a 1909 alteration to the ground story of the 1861 Italianate style tenement on the corner of Bedford and Leroy streets (see 44 Bedford Street). This alteration created a simple Arts and Crafts storefront of rustic patterned brick, punctuated by large steel casement windows and accented by a cornice of slate shingles, for both the Bedford and Leroy Street facades. The store was occupied by an Italian grocer in the 1920s, and since the 1940s, by a bar and grill.

A city-wide housing shortage and the popularity of Greenwich Village as a residential district contributed to an intense demand for housing that was met with the construction of several new apartment buildings in the area during the 1920s, 30s and 40s.⁸⁹ These buildings were designed in the styles then

⁸⁵ Ibid, 119, 124.

⁸⁶ Ibid, 153.

⁸⁷ The MacDougal-Sullivan Gardens Historic District, located east of the historic district extension, represents a pioneering and large-scale application of the "garden enclave" concept. Dolkart, *South Village*, 62.

⁸⁸ "Apartments Unfurnished—Manhattan," *NYT*, Aug. 8, 1928, 17.

⁸⁹ Dolkart, *Row House Reborn*, 176.

popular for urban apartment houses, which were often the same traditional-feeling revival styles popular with the designers of suburban houses.⁹⁰ No. 62-64 Leroy Street is one of two apartment buildings from this period located within the historic district extension. Developed by the Boson Construction Corporation and completed in 1940, the building was designed to accommodate six eleven-room apartments on each of the six floors. Architect Israel Krausman kept exterior ornament to a minimum, employing a combination of stylized details, like flat roundels and a stripped-Classical door surround, and rustic details like clinker bricks and randomly placed fieldstones. The building's wedge shape and curving east facade responded to the new street pattern and irregular lots resulting from the Seventh Avenue cut-through. A real estate brochure from the time promoted no. 62 Leroy Street on the basis of modern amenities including automatic slide-door elevators, "ultra-modern" kitchens, metal-cabinet clothes driers, and Venetian blinds.⁹¹ Completed just a year later, no. 10 Downing Street is a Moderne style brick apartment building designed by architect Stephen L. Heidrich. Heidrich employed a spare scheme of stylized fluted pilasters and Greek keys as ornament for this building. Within the last two decades, new apartment buildings have been erected on the remaining irregular lots along the east side of Seventh Avenue south between Leroy and Morton streets, the most recent of which reflects the metal-and-glass condominium aesthetic popular in the city for the past several years.

Today, the 235 buildings that comprise the Greenwich Village Historic District Extension II illustrate nearly two centuries of development, from c. 1813 to 2010, and a thriving neighborhood that contributes to the history and character of Greenwich Village and its southern section.

⁹⁰ Ibid.

⁹¹ "62 Leroy Street," New York Real Estate Brochure Collection, Avery Architectural and Fine Arts Library website. http://nyre.cul.columbia.edu/pages/results?all_text=leroy+st&borough_name=Manhattan (retrieved May 27, 2010).

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Greenwich Village Historic District Extension II contains buildings and other improvements which have a special character and a special historic and aesthetic interest and value and which represent one or more eras of the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the Greenwich Village Historic District Extension II consists of approximately 235 buildings that represent several phases of construction spanning nearly two centuries of development in the southern section of Greenwich Village, from c. 1813 to 2010; that the architecture of the Historic District Extension II illustrates the area's long history as a place of dwelling, commerce and industry, and is a rare surviving example of this once typical development pattern; that the Historic District Extension II includes excellent examples of the work of prominent as well as lesser-known architects such as Delano & Aldrich, Thom & Wilson, and Matthew Del Gaudio; that approximately 85 buildings in the Historic District Extension II date to the first period of development c. 1813 to the 1850s, when Greenwich Village began to grow as people moved to the area to escape the crowding and epidemics of Lower Manhattan; that these buildings were constructed as residences including the c. 1830-31 Federal style row house at no. 7 Leroy Street and the c. 1827-28 row of Federal style houses at nos. 42-46 Carmine Street; that in the period around the Civil War, the population of the Historic District Extension II changed as many middle-class families moved uptown and less well-to-do immigrants moved in, resulting in the conversion of single-family houses into multiple dwellings and the construction of new tenements, including the early purpose-built Italianate style triple-tenement at 31-33 Carmine Street of c. 1859, as well as the unusual and elaborately ornamented Second Empire style tenement at 52 Carmine Street of 1873 by German-born architect William Jose; that the institutional buildings of the Historic District Extension II were constructed to meet the needs of the area's growing immigrant population, including the Colonial Revival style Hudson Park Branch library, the original building of which was designed by Carrère & Hastings and completed in 1906, the impressive neo-Renaissance style Our Lady of Pompeii Church designed by Italian-American architect Matthew Del Gaudio in 1926-28, and the public comfort station at 32 Carmine Street designed by Parks Department architect Aymar Embury II in a neo-Colonial style and completed in 1934; that a small number of industrial and commercial buildings were constructed in the Historic District Extension II during the late 19th and early 20th centuries, including architect Fred Eberling's 12-story loft building at 2 Cornelia Street of 1907; that Greenwich Village gained a new cultural prominence in the years before and after the first World War as artists and intellectuals moved to the neighborhood, resulting in its transformation from a working-class, ethnic community into a sought-after neighborhood of rehabilitated row houses and tenements, and stylish new apartment buildings; that this transformation was reflected in alterations made to the first- and second-story facades of row houses and tenements during the early 20th-century to update the buildings to newer, more popular styles such as Mediterranean Revival and Colonial Revival; that the best example of this significant type of alteration can be seen at 11 Cornelia Street, where the ground story of an Italianate style tenement was redesigned in 1928 in a Spanish Revival style using stucco, rustic brick detailing, casement windows, Spanish tiles, and decorative plasterwork and ironwork; that the extension of Seventh, and later Sixth, Avenue through the area between 1913 and 1930 had a profound impact on the neighborhood's existing physical character; that After World War II, Greenwich Village again became the site of intense cultural exchange and creativity with the experimental theater and lesbian and gay movements, exemplified within the Historic District Extension II by no. 31 Cornelia Street, the site of Caffè Cino which was the birthplace of New York City's Off-Off Broadway movement and the city's first gay theater; and that the buildings and streetscapes of the Historic District Extension II illustrate over two centuries of urban development culminating in the social and cultural movements that made Greenwich Village famous in the early and mid-20th century as a community of artists, writers, performers, recent immigrants and others.

Accordingly, pursuant to the provisions of Chapter 47, Section 3020 (formerly section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District, the Greenwich Village Historic District Extension II:

Area I of the Greenwich Village Historic District Extension II consists of the property bounded by a line beginning at the northwest corner of West Houston Street and Sixth Avenue, extending northeasterly along the western curbline of Sixth Avenue to a point in the middle of the roadbed of West 4th Street, northwesterly along a line in the middle of the roadbed of West 4th Street to a point on a line extending northeasterly from the northern property line of 180-184 West 4th Street (aka 1-3 Jones Street), southwesterly along said line and the northern property lines of 180-184 West 4th Street (aka 1-3 Jones Street) through 287 Bleecker Street, southwesterly to a point in the middle of the roadbed of Seventh Avenue South, southwesterly along a line in the middle of the roadbed of Seventh Avenue South to a point on a line extending northwesterly from the eastern curbline of Bedford Street, southeasterly along said line and the eastern curbline of Bedford Street to the southeastern corner of Leroy and Bedford Streets, southwesterly along the southern curbline of Leroy Street to a point on a line extending northwesterly from the western property line of 42 Leroy Street, southeasterly along said line and the western property line of 42 Leroy Street, northeasterly along the southern property lines of 42 Leroy Street and 40 Leroy Street (aka 45 Bedford Street) to the eastern curbline of Bedford Street, southeasterly along the eastern curbline of Bedford Street to the southeastern corner of Carmine and Bedford Streets, southwesterly along the southern curbline of Carmine Street to a point on a line extending northwesterly from the western property line of 37A Bedford Street (aka 60-64 Carmine Street), southeasterly along the said line and the western property line of 37A Bedford Street (aka 60-64 Carmine Street), southwesterly along part of the northern property line of 35-37 Bedford Street and the northern property lines of 45 (aka 45-47) Downing Street through 55 ½ (aka 55A) Downing Street, southeasterly along the western property line of 55 ½ (aka 55A) Downing Street to the southern curbline of Downing Street, northeasterly along the southern curbline of Downing Street to a point on a line extending northwesterly from the western property line of 46 (aka 46-48) Downing Street, southeasterly along said line and the western property line of 46 (aka 46-48) Downing Street, northeasterly along the southern property line of 46 (aka 46-48) Downing Street through 38 Downing Street, northwesterly along part of the eastern property line of 38 Downing Street, easterly and northeasterly along the southern property line of 19 (aka 17-19) Bedford Street to the eastern curbline of Bedford Street, southeasterly along the eastern curbline of Bedford Street and the northern curbline of West Houston Street to the point of beginning, Borough of Manhattan.

Area II of the Greenwich Village Historic District Extension II consists of the property bounded by a line beginning at the northwest corner of Clarkson Street and Seventh Avenue South, extending northeasterly along the western curbline of Seventh Avenue South to a point in the middle of the roadbed of Leroy Street, southwesterly along the middle of the roadbed of Leroy Street to a point on a line extending northerly from the western property line of 66-68 Leroy Street (aka 10-12 Seventh Avenue South), southerly along said line and part of the western property line of 66-68 Leroy Street (aka 10-12 Seventh Avenue South), westerly and southerly along part of the irregular northern and western property lines of 2-8 Seventh Avenue South, southerly along part of the western property line of 2-8 Seventh Avenue South to the northern curbline of Clarkson Street and easterly along the northern curbline of Clarkson Street to the point of beginning, Borough of Manhattan.

Robert B. Tierney, Chair
Pablo E. Vengoechea, Vice-Chair

Frederick Bland, Stephen F. Byrns, Joan Gerner, Roberta Brandes Gratz, Margery Perlmutter, Christopher Moore, Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

17 TO 29 BEDFORD STREET (WEST SIDE) Between Sixth Avenue and Downing Street

19 Bedford Street (aka 17-19 Bedford Street)

Block 528, Lot 42

Date of Construction: 1888-89 (NB 1198-1888)

Architect or Builder: F[rancis] A. Minuth

Original Owner or Developer: Julius Ritter

Major Alterations: 1940

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Renaissance Revival, altered

Material: Brick and stone

Stories: 5

History: This Renaissance Revival style multiple dwelling was designed by Francis A. Minuth and constructed for Julius Ritter in 1888-89 as a tenement with a store, one of the many similar structures being built in Greenwich Village to house the area's growing immigrant and working- class population. In 1940, architect Joseph Lau redesigned the first story for residential use, removing the storefront and installing new sash and a brick facade.



Description: Three bays; cast-iron paneled columns at each side of first story; recessed entrance with stone step; windows at second story with stone sill course and molded stone surrounds with entablatures, center surround is eared, with incised rosettes and topped with a triangular pediment; windows at third story with stone sill course incorporating projecting sills (molded in first and third bays) and flat stone chamfered surrounds, center one with quoins and full entablature; windows at fourth story with stone sill course projecting above narrow brick panel in first and third bays, stone lintels chamfered at window heads in first and third bays; center window at fourth story with chamfered surround with incised rosette and full entablature, and rounded balcony supported by large foliate bracket with iron railing; windows at fifth story with stone sill course above foliate terra-cotta molding, brick and stone archivolt, molded stone impost blocks between windows, and terra-cotta shells in the tympana; projecting metal cornice with acanthus-leaf brackets, egg-and-dart-molding, and alternating swags and panels in the frieze. Alterations: first story replaced with brick laid in stretcher bond with corbelled brick course above windows; windows at first story with brick sills; diamond plate hatch in bulkhead of first story; one-over-one, metal replacement sash and panning; door and transom replaced; two light fixtures in entrance; through-wall air conditioner in first bay of third story; intercom and postal release box in door frame; remote utility meter in reveal; flower boxes attached to sills at first story. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1882 Julius Ritter

1904 Rafaele Cupoli

1935 Julia Pantano

1952 City of New York

References

Department of Buildings, New Building and Alteration applications (NB 1198-1888, ALT 2700-1940); Department of Taxation, Record of Assessments, 9th Ward, 1888-1890; New York County, Office of the Register, Deeds and Conveyances, Liber 1651, p. 416 (Apr. 26, 1882).

21 Bedford Street

Block 528, Lot 41

Date of Construction: 1888 (NB 1196-1888)

Architect or Builder: J. C. Cady & Co.

Original Owner or Developer: William H. H. Moore

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Vernacular Romanesque Revival, altered

Material: Brick and stone

Stories: 5

History: This multiple dwelling in the Vernacular Romanesque Revival style was designed in 1888 by the well-known firm of J. C. Cady & Co. as a dwelling for five families with a store on the first floor. Constructed for owner William H. H. Moore, it was one of many similar structures being built in Greenwich Village to house the area's growing immigrant and working-class population.



Description: Four bays; store and main entrances with stone steps incorporated as part of water table; slightly recessed main entrance with possibly historic paneled, wood-and-glass door and glass transom; storefront bulkhead with possibly historic hatch opening and brick quoins; stone molding on first story at level of door head; brick and terra-cotta cornice above first story with egg-and-dart and raised brick molding; asymmetrical fenestration at second through fifth stories (first through third bays grouped together, fourth bay separate); windows at second through fourth stories defined by brick quoins; brownstone sills (continuous at second story) and lintels; paneled spandrels with egg-and-dart molding below grouped windows at third and fourth stories; brownstone sill course supported by a corbelled brick course at fifth story; slightly-recessed, round-arched windows at fifth story with brick surrounds; brick molding across the top of the recesses; metal cornice. Alterations: storefront with wood-and-glass door and casement windows, retractable fabric awning, bulkhead stuccoed, new diamond plate hatch doors, air conditioner in transom, display and menu boxes by entrance, and lights with exposed electric conduit above store; second conduit extends to main entrance; lintel above entrance replaced with masonry blocks; first story painted; replacement sash and panning; lintels resurfaced; wall lamps by entrance; intercom and postal release box in reveal. Site Features: diamond plate hatch; metal railing; metal pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1881 William Moore

1906 Raffaele Cupoli

1935 Julia Pantano

1959 Dominick J. Fazzolari

1961 Carmela Margiotta

References

Department of Buildings, New Building and Alteration applications (NB 1196-1888); New York County, Office of the Register, Deeds and Conveyances, Liber 1579, p. 470 (Apr. 22, 1881).

23 Bedford Street

Block 528, Lot 40

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: John McDermott

Major Alterations: 1885, 1939

Type: Row house, now multiple dwelling

Style: Altered Federal

Material: Brick and stone

Stories: 4



History: This multiple dwelling was originally constructed as one of three three-story Federal style houses with peaked roofs for John McDermott c. 1828. Beginning in the mid-19th century, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants. In 1880 there were three families and three boarders living in the building. In 1885, the building, which by then included a store on the first story, was enlarged to four full stories by architect C. E. Hadden for owner Mary L. Godfrey. At this time the facade was replaced with pressed brick with stone trim and cast-iron columns were inserted on the ground floor. By 1891 the rear extension, later described as three stories, appeared on insurance maps and was altered in 1908 when two windows were cut in the rear wall and the door in the side wall moved. In 1922, the second through fourth stories were reconfigured into one apartment per floor. In 1939, the store at the first story was replaced by two apartments and the second and third stories reconfigured as two apartments each by architect Joseph Lau for owner Dario Ghiggeri and it is likely that the cornice was removed and replaced with a stepped parapet at this time.

Description: Three bays; first story with two large steel casement windows with multi-light sidelights and transoms, brick sills, brick infill (altered 1939), and cast-iron columns with panels, fluting and rosettes; metal cornice with plain moldings above first story; main entrance with stone sill, possibly historic wood-and-glass door with multiple lights and inset panels, and wood-and-glass transom; pressed-brick facade at upper stories (altered 1885); possibly historic one-over-one wood windows at second and third story with stone sills and flush lintels; possibly historic two-over-two windows at fourth story with stone sills and flush lintels. Alterations: upper stories painted; fire escape; stepped brick parapet with decorative vertical brick ornament and coping; window grille at first story; double-leaf diamond plate doors in first story wall above sidewalk hatch; small diamond plate hatch by entrance; two lights, postal release box, and doorbells in entrance reveal; round vent and remote utility meter by cellar entrance. Site Features: double-leaf diamond plate hatch in sidewalk with iron pipe railings; metal pipe by entrance.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 John McDermott

1829 James Root

1830 Francis Cochran

1834 Charles Adonis

1839 John Mitchell

1840 Kemp Godfrey

1869 Edward Godfrey

1880 Mary Godfrey

1892 Ruford Franklin

1905 LeGrand Clark
1906 Henry Ansorge and Charles Dimand
1907 Henry Ansorge
1912 Rudolph Wallach Co.
1912 William Lustgarten
1913 F. C. Leubuscher
1920 Michael Malito
1922 Mary Malito
1923 Michael Malito
1926 Anthony Malito
1928 James E. DeMartini
1928 Dario Gaspare Ghiggeri, Adolfo Ghiggeri, and Paolo Bisi
1940 Dario Gaspare Ghiggeri
1962 Adolph Ghiggeri

References

Department of Buildings, New Building and Alteration applications (ALT 2042-1885, ALT 472-1908, ALT 493-1922, ALT 2678-1939); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1832; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 127 (June 20, 1827).

25 Bedford Street

Block 528, Lot 39

Date of Construction: c. 1828
Architect or Builder: Not determined
Original Owner or Developer: John McDermott
Major Alterations: 1888, 1965
Type: Row house, now multiple dwelling
Style: Altered Federal
Material: Brick and cast iron
Stories: 4

History: This multiple dwelling was originally constructed as one of three three-story Federal style houses with peaked roofs for John McDermott c. 1828. Beginning in the mid-19th century, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants. In 1888, the house, already occupied by three families, was altered by builder David Wilkie for owner John Lotz. At this time, the building was raised to four full stories and the first story altered into a wagon house or stable, the front supported by two box columns. Four years later, the first floor was converted into two apartments, the doors and casings removed and space filled with two windows with stone sills and lintels and brick facade. By 1914 the building housed nine families when architect Anthony Vendrasco was hired by William Lustgarten to convert the first story into a store. On a 1922 alteration application, 25 Bedford Street was recorded as having two apartments on the upper stories which were altered into single apartments. In 1965 the first story was converted to residential use when the first and second stories of the building and the rear extension, which may date to the 19th century, were made into two duplex apartments and it is likely that the stepped parapet and metal bracing of the upper facade date from that time. The front duplex was altered c. 1999 at which time the first story facade was redesigned with new fenestration.



Description: Three bays; three cast-iron columns on first story with panels, fluting and rosettes; recessed entrance with paneled reveal and possibly historic wood-and-glass door with plain transom above; metal cornice with simple moldings above the first story; stone window sills; possibly historic lintels with geometric incised designs; parapet roof with brick coping course. Alterations: facade painted; iron columns and beams inserted in facade between windows of upper stories; first story brick infill with one single window and one tripartite window, both with metal security grilles, on continuous sill; window box set in metal holder under grouped windows of first story; one-over-one metal replacement sash; metal mail slot in door; intercom and postal release box in reveal; light fixture and ceramic house numbers attached to cornice over entrance; fire escape; remote utility meter attached to wall at first story. Site Features: metal storage bin for trash receptacles; historic iron pipe railings; gooseneck pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 John McDermott
1831 Charles Adonis and Francis Cochran
1835 Samuel Kissan
1837 Margaret Monroe
1839 Charles Stuart
1885 Wallace Stuart
1888 John Lotz
1903 Ruford Franklin
1905 LeGrand Clark
1906 Henry Ansorge and Charles Dimand
1907 Michael Ciruzzi
1908 Pauline Ciruzzi
1909 Henry Ansorge
1912 Rudolph Wallach Company
1912 William Lustgarten
1913 F. C. Leubuscher
1914 William Lustgarten & Company
1922 Caudit Traders
1922 Bartolo Muratore
1927 Dario Gaspare Ghiggeri and Ferdinando Ghiggeri
1940 Adolfo Ghiggeri
1965 Aaron and Sara Pines, Bella Rubin, and Rose Pines

References

Department of Buildings, New Building and Alteration applications (ALT 390-1888, ALT 1131- 1965, Job 102867435-1999 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1832; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p.127 (June 20, 1827).

27 Bedford Street

Block 528, Lot 38

Date of Construction: c. 1828

Architect or Developer: Not determined

Original Owner or Developer: John McDermott

Major Alterations: 1888, 1941

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal, now Moderne

Material: Brick

Stories: 4



History: This Moderne style multiple dwelling was originally constructed as one of three three-story Federal style houses with peaked roofs for John McDermott c. 1828. Beginning in the mid-19th century, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants such as the two families and a single woman who census takers found residing in the building in 1880. In 1888, the building was raised to a full four stories by builder Charles E. Hadden for occupancy as a four-family tenement. In 1922, Caudit Traders, who owned both 25 and 27 Bedford Street, hired Joseph Weinstein to alter the interiors of the two buildings reducing the number of apartments per floor from two to one. In 1941, the building's front facade was replaced with a new brick wall with decorative treatment and the rear of the building was extended on all floors. Interior work at this time included changing the occupancy from one apartment per floor to two apartments on the upper stories and a store and apartment on the ground story and installing a new boiler and chimney.

Description: Three bays; entrance with one stone step with marble tread and threshold; plain glass transom above door; decorative brick with soldier course above first and fourth stories; three projecting vertical brick lines between windows of southernmost bay; possibly historic steel casement windows on third story and two northernmost bays of the fourth story; fire escape; brick cornice above fourth story with decorative brick parapet above topped by concrete coping course. Alterations: storefront with recessed entrance with marble tread and clay-tiled vestibule, wood-and-glass door and window with tripartite transom (one section is a louvered vent), and brick bulkhead; canvas awnings above door and window, with conduit and hanging light fixtures above awning; one-over-one metal replacement sash (except as noted); two through-wall air conditioners between bays and beneath windows of each upper story; wood-and-glass entry door with six lights in top half and inset panel in lower half; intercom, postal release box, and wall lamps with exposed conduits in reveal; metal vent and remote utility meter attached to bulkhead of restaurant; wires from roof. Site Features: diamond plate hatch; metal pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 John McDermott

1829 James Root

1831 Charles Adonis and Francis Cochran

1835 Samuel Kissam

1837 Margaret Monroe

1840 Gerard Morris

1905 LeGrand Clark

1906 Henry Anson and Charles Dimand

1907 Michael Ciruzzi

1912 Rudolph-Wallach Co.
1912 William Lustgarten
1913 F. C. Leubuscher
1914 William Lustgarten & Co.
1918 Forssgren Realty Company
1920 Caudit Traders Inc.
1922 Pia Quiriconi
1941 Joseph Plutino
1964 Jane Marra
1965 27 Bedford Street Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 970-1888, ALT 485-1922, ALT 2307-1941); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1832; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 127 (Jun. 20, 1827); U. S. Census Records, 1880.

29 Bedford Street (aka 34-36 Downing Street)

Block 528, Lot 37

See: 34 Downing Street

2 TO 22 BEDFORD STREET (EAST SIDE)

Between West Houston Street and Downing Street

2 Bedford Street

Block 527, Lot 1

Date of Construction: 1828-29

Architect or Builder: Not determined

Original Owner or Developer: William J. Lawson

Major Alterations: 1868, 1913, 1969

Style: Federal, altered

Type: Row house, now two-family residence

Material: Brick

Stories: 4

History: This Federal style house and the three adjacent were located on land once owned by Frederick de Peyster. It was originally constructed as a three-story house for William Lawson between 1828 and 1829. The building was raised to four full stories c. 1868 by Robert Richards who had purchased the building from the Lawson estate in 1866. The building became a tenement. A one-foot by three-foot window was cut into the facade at the third floor in 1913 and by 1940 the ground floor had been converted to a store. An alteration in 1969-70 returned the building to residential use when it was converted into two duplex apartments, at which time the small window was removed and replaced with brick.

Description: Three bays; building slightly curved following angle of street; recessed central bay at second through fourth stories; narrow stone water table; windows with stone sills and stone lintels (except as noted); flush basement entrance; main entrance with one stone step flanked by coursed stone walls;



coursed stone wall along north building line at first story; simple stone cornice above first story steps back over center bay; three tie rods with star anchors; metal cornice with four large brackets and dentils steps back at center bay. Alterations: brick infill with two one-over-one sash windows with brick sills at first story; facade painted; lintels at second story shaved and painted to match the facade, brick at window heads resurfaced or painted like lintels; replacement wood frame entrance with paneled reveal; replacement double-leaf, wood-and-glass doors with mail slot; replacement wood-and-glass transom; one-over-one vinyl replacement sash; round vent and utility box by basement entrance; intercom and mailbox in reveal; cornice brackets repaired with sheet metal; metal bracket and rod attached to first story; light above basement entrance. Site Features: iron fence and gate around areaway and entrance, with wire mesh; steep concrete stairs to basement; square brick planter just to south of entrance.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1828 William Lawson

1866 Robert G. Richards

1867 Henry Reuss

1916 Honore and Leona Loretz

1931 Rose Michelini

1964 Marie Dare

1965 Susan Anello Prestigiacomio

1969 Chiara Pisani and Olaf Olsen

1970 Chiara Pisani

References

Department of Buildings, New Building and Alteration applications (ALT 3426-1913, ALT 806-1969); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1858, 1868; New York County, Office of the Register, Deeds and Conveyances, Liber 240, p. 535 (Sept. 13, 1828).

4 Bedford Street

Block 527, Lot 2

Date of Construction: 1828-29

Architect or Builder: Not determined

Original Owner or Developer: George Downing

Major Alterations: 1870, 1901, between 1939 and 1985

Type: Row house, now multiple dwelling

Style: Altered Federal

Material: Brick

Stories: 4

History: This building was built as a Federal style, three-story house with a peaked roof in 1828-29 for George Downing. It was enlarged to four full stories in 1870 during a time when many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to the growing working-class and immigrant population and in 1880 it was home to four families. By 1901 a store occupied the ground floor. The ground story was reconfigured in the mid-20th century and the building returned entirely to residential use.



Description: Three bays; narrow stone water table across front; narrow entrance; windows on upper stories with stone sills and shaved stone lintels; possibly historic grille at third bay of third story;

projecting metal cornice with multiple brackets. Alterations: facade painted; first story brick infill with corbelled brick cornice; upper stories parged; three six-over-six replacement windows with yellow horizontal glass panel at first story; wood replacement sash on upper stories; window sill at third bay of third story covered; entrance with shallow concrete ramp, wood enframement with wood-and-glass door, and transom divided by wide mullion; through-wall air conditioner at first story; light fixture attached to transom; intercom, postal release box, and raised house number in reveal; wires from roof. Site Features: goose-neck pipe; diamond plate hatch; bluestone at cellar entrance.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1828 George Downing
1829 Thomas Davis
1830 Margaret S. Gibson
1833 Junius Hatch
1835 George Pine
1841 Simon Clannon
1852 Charles Symans
1868 Rosina Straub
1884 Frederich Hildebrandt
1901 Honore Loretz
1921 Rose Michelini
1964 Marie Dare
1965 Susan Anello Prestigiacomo

References

Department of Buildings, New Building and Alteration applications (ALT 140-1901); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1870; New York County, Office of the Register, Deeds and Conveyances, Liber 241, p. 453 (Nov. 8, 1828); U. S. Census Records, 1880.

6 Bedford Street

Block 527, Lot 3

Date of Construction: 1828-29
Architect or Builder: Not determined
Original Owner or Developer: David Van Waggenen
Major Alterations: 1870
Type: Row house, now multiple dwelling
Style: Federal, now Renaissance Revival
Material: Brick and stone
Stories: 4

History: This building was built as a Federal style, three-story house with a peaked roof between 1828 and 1829 for David H. Van Waggenen. The building was raised to four full stories in 1870 at a time when many of the area's single family homes were converted into multiple dwellings, making more affordable housing available to the growing working class and immigrant population like the four families who lived there at the time of the 1880 census.



Description: Three bays; stone water table across facade; recessed entrance with wood-paneled reveal; two-part transom of textured glass over door; stone cornice over first story; windows of upper stories with

stone sills and lintels; four tie rods with oval anchor plates at second story; metal cornice with modillions and finials and brackets on each end. Alterations: first story rusticated, painted stone; upper stories parged and painted; two long windows at first story with inset spandrel panels; wood replacement door with painted semi-circular light and wood side panels; one-over-one replacement sash and panning; lintels shaved; window grilles at first story; intercom in side panel; light fixture in soffit; postal release box in reveal; utility meter attached to wall. Site Features: tall non-historic iron fence and gate at lot line; diamond plate hatch; upright and gooseneck pipes.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1828 David H. Van Waggenen

1854 Lewis Mealio

1910 S. P. Berry

1916 Battista Laraia

1944 Ferdinando Margiotta

1944 Carmela Mandaglio

References

Department of Buildings, New Building and Alteration applications (ALT 616-1870); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1870-71; New York County, Office of the Register, Deeds and Conveyances, Liber 240, p. 208 (Aug. 14, 1828); U. S. Census Records, 1880.

8 Bedford Street

Block 527, Lot 4

Date of Construction: 1828-29

Architect or Builder: Not determined

Original Owner or Developer: Joseph Barron

Major Alterations: 1911, 1913

Type: Row house, now multiple dwelling

Style: Altered Federal

Material: Brick and stone

Stories: 4 and basement

History: This building, constructed for Joseph Barron between 1828 and 1829, was one of four, three-story Federal style houses with peaked roofs built on land previously owned by Frederick de Peyster. By 1880, 8 Bedford Street was home to multiple families as many of the area's once single-family houses were converted to multiple dwellings to provide housing for the growing working-class and immigrant population. In 1911 the architectural firm of Horenburger & Bardes was hired to add a storefront in the basement. Although the building was described as four stories at that time, the application described the fourth story as an attic. It was another two years before Frederick Horenburger was hired to raise the building to a full four stories in height. The store was removed in the late 20th century and the basement was reconfigured as part of a triplex apartment.



Description: Three bays wide; rusticated stone at first story; stone window sills; stone, three-step stoop with possibly historic ironwork; recessed entrance with paneled wood enframing with engaged columns; possibly historic double-leaf wood-and-glass doors and plain glass transom; stone cornice above first story; windows at second and third stories with stone sills and lintels; possibly historic fire escape. Alterations: brick wall by stoop and concrete block on lower step of stoop; basement and part of first

story resurfaced with concrete; first story painted stone; upper stories parged and painted; six-over-six wood sash at first story, one with storm window; one-over-one replacement sash at second through fourth stories; double window with grilles and recessed door with attached grille at basement; three decorative panels under windows at first story; metal-covered lintels at second and third story; sills and lintels replaced at fourth story; cornice removed, area parged and painted; through-wall air conditioners below windows of first bays at second and fourth stories; intercom, postal release box, and alarm box in reveal; light fixture in soffit; vent plate in basement wall by stoop; pipe on roof. Site Features: non-historic tall iron fence and gate around areaway; wood and concrete planters in areaway; steep marble stairs to basement.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1828 David Byers

1828 Joseph Barron

1929 John Redfield

1929 Noble Montague

1830 Thomas E. Davis

1835 Joseph Henriques

1857 Jacob L. Dodge

1858 Jacob L. Krok

1869 Charles McIlhargy

1882 Francis O. Woodruff

1892 Karoline and Philipp Etzel

1906 Domenico Muccio

1914 Battista Laraia

1916 Domenico and Josephine Laraia

1944 Mildred Mucci

1960 Mildred Benicini

References

Department of Buildings, New Building and Alteration applications (ALT 2262-1911, ALT 2109-1913, CO 115933-1998 issued on Job 101603631-1997 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 245, p. 152 (Dec. 8, 1828); U. S. Census Records, 1880.

10 and 10 Rear Bedford Street

Block 527, Lot 1001-1005

Date of Construction: c. 1830

Architect or Builder: Not determined

Original Owner or Developer: William Carr

Major Alterations: 1885

Type: Row house, now multiple dwelling

Style: Federal, now Renaissance Revival

Stories: 3 and basement

Material: Brick and stone



History: This building was constructed as a 2½-story house for William Carr c. 1830 after he had purchased this and the neighboring property in 1829. The property was purchased in 1854 by Timothy Tillson, a provisions merchant, who operated a business with his son William. William P. C. Tillson, a retail pork dealer, is listed in the house with his wife and family in the 1880 census. Five years later, the peaked roof was removed and the building was raised to three stories with a flat roof. In 1905 a one-story outhouse was constructed in the rear of the lot behind the two-story building on the rear of the lot that was used as a shop. In 1909 the rear building (not visible from the street) was converted to a two-family dwelling by Benjamin Adles for owner Domenico Lagrutta. By 1935 the house on the front of the lot had become a three-family dwelling. Both buildings were altered in 1969 when the rear building was converted to a single-family dwelling and the front building to a two-family house with a duplex on the second and third stories. In 1982, a third apartment was created in the basement of the front building.

Description: Three bays; brick facade laid in Flemish bond to third story, common bond above, with segmental relieving arch above basement; stone sills and shaved stone lintels; stoop; entrance with shaved stone lintel; metal cornice with brackets, modillions, and paneled frieze. Alterations: stoop resurfaced and railings replaced; double-leaf wood-and-glass replacement door with rounded lights and narrow transom set flush with building line; recessed paneled wood framework at basement with double-hung window with ornate security grille, through-wall air conditioner, more deeply recessed entrance with paneled surround and side light with replacement door; light fixture in lintel above basement door; intercom, directory plaque, and postal release box by main entrance; through-wall air conditioner below center window at second story; shutter pins in upper story windows, shutter dogs on first story. Site Features: non-historic iron fence and gate around areaway; steep concrete stairs to basement; brick planter in areaway; non-historic herringbone-patterned brick sidewalk.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1829 William Carr

1840 Charles W. Lynde

1854 Timothy Tillson

1879 William P. C. Tillson

1904 Domenico and Angelina Lagrutta

1935 Angelina Lagrutta

1951 Mary Lagrutta

1968 Greenwich Street West Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 489-1885, NB 470-1905, ALT 2635-1909, ALT 2915-1935, CO 73617-1973 issued on ALT 412-1969, CO 73663-1973 issued on ALT 413-1969, CO 83376-1983 issued on ALT 190-1982); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1832; New York County, Office of the Register, Deeds and Conveyances, Liber 253, p. 490 (Aug. 6, 1829); U. S. Census Records, 1880.

12-12½ Bedford Street

Block 527, Lot 6

Date of Construction: c. 1830
Architect or Builder: Not determined
Original Owner or Developer: William Carr
Major Alterations: 1876, 1935
Type: Row house
Style: Federal, now vernacular Moderne
Material: Brick
Stories: 3 and basement



History: This building was constructed c. 1830 as a 2½-story house for William Carr who had purchased two adjoining lots in 1829. Until the Civil War, it was occupied as a single-family home. From 1869 until the first decade of the 20th century, the house was owned as an investment by Balthasar Revel, a barber, and his family. In 1876 the firm of Steel & McNaughton was hired to raise the building to three full stories and four years later census takers recorded the presence of four families, two of them with boarders. In 1935 Battista Laraia hired Benjamin Goldberg to enlarge the building by extending it to the building line, adding a doorway to the basement apartment and giving the building its Moderne-influenced parapet. In 1981 Thomas R. Kalsky, renovated the basement apartment into offices and the upper stories into two duplex apartments for owner Edward A. Merckell. In 1988, Mark Scott was hired by the current owner to convert the basement office into an apartment and the upper duplexes into a single triplex.

Description: Three bays; brick facade; main entrance with shallow stoop and brick lintel with corbelled drip; narrow recessed entrance at basement; double window at basement with stone sill; windows at first story with stone sills and slightly projecting brick lintels with elongated drips; windows at second and third stories with stone sills and flush brick lintels similar to lintels at first story; red and white checkerboard brick band framed by bands of header and soldier brick below parapet; parapet with three brick panels with central decorative devices with white diamonds, checkerboard brick course and concrete coping punctuated by four brick ziggurats. Alterations: six-over-one, wood replacement sash; metal window grille in basement; wood-paneled reveal and replacement door with mail slot in basement entrance; replacement door and transom in main entrance; stoop rebuilt; doorbell and light fixtures by main entrance; faucet above basement door. **South Facade (partially visible):** brick, concrete coping. Alterations: metal chimney on roof. **East Facade (partially visible):** projecting sills. Alterations: facade parged; metal chimney stack. Site Features: narrow brick stairs with non-historic iron railings to basement entrance; wooden planter; upright and gooseneck pipes; non-historic brick sidewalk.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1829 William Carr

1833 Robert Stephens

1834 William Earle
1840 John Brown
1860 Elizabeth and Thomas Clarke, et al.
1864 Jacob Krak
1869 Anna Maria and Balthasar Revel
1907 Jennie Wood
1919 Frank Hitscherich
1935 Battista Laraia
1947 Battisford Realty Corp.
1957 46 East 83rd Street Realty Corp.
1958 Frank Pascarella
1962 Peter James Johnson

References

Department of Buildings, New Building and Alteration applications (ALT 368-1876, ALT 2441-1935, ALT 1105-1981, CO 103908-1993 issued on ALT 727-1988, and Job. 100351245 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 253, p. 490 (Aug. 6, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829, 1832; U. S. Census Records, 1880.

14-16 Bedford Street

Block 527, Lot 7

Date of Construction: 1903 (NB 869-1903)
Architects or Builders: Bernstein & Bernstein
Original Owner or Developer: William and Julius Bachrach
Type: Tenement with stores, now multiple dwelling with commercial ground floor
Style: Renaissance Revival, altered
Material: Brick and terra cotta
Stories: 6

History: 14-16 Bedford Street was constructed in 1903 replacing two masonry houses that had been built c. 1830 as this block of Bedford Street was first being developed. This Renaissance Revival style multiple-family dwelling was designed by the firm of Bernstein & Bernstein for William and Julius Bachrach as a tenement for 22 families, during a period when the area was attracting many new immigrants and working-class families. Originally the building had a store in the cellar and another on the first story. While the first story has remained commercial, by 1935 the basement had become a storage area.



Description: Two stores and central entrance on first story, six bays in upper stories; main entrance with stone step, flanked by cast-iron columns with foliate panels; possibly historic double-leaf wood-and-glass door, transom, and transom bar with egg-and-dart molding set in paneled wood reveal; storefronts with possibly historic projecting cornices; third and fourth bays of upper stories slightly recessed; second and sixth stories with horizontal white brick banding; projecting stone sill course at second story, fluted terra-cotta sill course at third story and fluted terra-cotta sill course with egg-and-dart molding at sixth story; windows in outer bays of second story with molded terra-cotta surrounds with elaborate scrolled keystones flanked by scrolls; windows in center bays of second through fifth stories with splayed terra-cotta lintels with elaborate scrolled keystones; windows in outer bays at third through fifth stories with alternating long and short white brick bands, terra-cotta lintels with elaborate scrolled keystones and egg-

and-dart molding, and white brick bands above windows; windows at the fourth and fifth stories with projecting sills supported on stylized brackets on outer bays; iron balconies at fifth bay of second story and first and second bays of the fifth story; projecting metal cornice with brackets, modillions and swags with decorative panels in lower frieze above window heads; wrought-iron fire escape. Alterations: walls of open basement entrance clad in brick; northern storefront with semi-circular brick step, metal-and-glass panels and door, retractable fabric awning, lights and electric conduits above and below awning, security camera below awning, and hanging sign; south storefront with recessed entrance and wood-and-glass infill; cornice above stores of first story covered with smooth stucco; one-over-one replacement sash and panning; tie rod with star anchor at second story on north; light fixtures in reveal; wires from roof. **North and South Facades (partially visible)**: brick. Alterations: parged. **East Facade (partially visible)**: brick; clay coping; concrete bulkhead on roof; three bays of segmental-arch windows in air shaft with brick lintels and stone sills; chimney. Alterations: facade partly painted; possibly older replacement sash; metal leader; metal pipe on roof. Site Features: metal pipe rails at basement entrance; narrow diamond plate hatch by northern store; basement steps covered with clay tile.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1903 William and Julius Bachrach

1906 Antonio Bagarozzy

1915 Battista Laraia

1947 Battisford Realty Corp.

1957 46 East 83rd Street Realty Corp.

1958 Frank Repaci

1960 Henry J. Glucker

1964 Vansiclen Realty Corp.

1968 William Chester and Richard D. Taplitz

1968 Vansiclen Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 869-1903); New York County, Office of the Register, Deeds and Conveyances, Liber 106, p. 308 (Apr. 6, 1903).

18 Bedford Street

Block 527, Lot 9

Date of Construction: 1904 (NB 874-1904)

Architect or Builder: Bernstein & Bernstein

Original Owner or Developer: William and Julius Bachrach

Major Alterations: 1930, 1955

Type: Tenement with store, now multiple dwelling

Style: Renaissance Revival, altered

Stories: 4

Material: Brick

History: This Renaissance Revival style building was constructed in 1904 as a tenement for nine families with store in the basement at a time when many of Greenwich Village's Federal and Greek Revival style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. In 1930 Ferdinand Savignano was hired by the building's owner Giuseppe



Zanella to convert the first story into a store and apartment. Twenty-five years later, architect William A. Lacerenza removed the store and redesigned the first story as two apartments.

Description: Three bays; brick; entrance with stone step, brick surround with projecting ornamental terra-cotta bands; elaborately decorated lintel with projecting cornice supported on foliate brackets; molded sill course, incorporating entrance lintel, at second story; windows at second story with splayed terra-cotta lintels with scrolled keystone; windows at third story with projecting sill and splayed lintels with keystone decorated with lion heads and bell flowers; projecting terra-cotta molding with foliate design below fourth story windows; windows at fourth story with plain sills; projecting metal cornice with brackets, dentils, upper frieze with swags, lower frieze with Greek key above window heads alternating with cartouches; fire escape. Alterations: first story brick infill, double-window with brick sill, entrance to basement with metal security gate with step; facade, sills and lintels painted; modern glass-and-metal door with plain glass transom; light fixtures by entrance; intercom attached to wall; round vent and plate and remote utility meter attached to wall of first story; broad stuccoed band over first story; one-over one, metal replacement sash and panning. Site Features: metal pipe railings at entrance to basement; low concrete wall on south; concrete steps to basement.

Ownership History to 1970:

(As recorded in the Conveyance Records of the office of the Register)

1904 William and Julius Bachrach

1905 Thomas Lillis

1906 Lena Antonelli

1917 Citizens Savings Bank

1919 Angelo Musante and Palma Pellegrino

1920 Angelo Musante

1925 Frank Cioffe and Giuseppe Sorrentino

1926 Harry and Claudine Losio

1926 Joseph and Maria Zanella

1936 Thomas J. Donnelly

1943 Rose Rosasco

References

Department of Buildings, New Building and Alteration applications (NB 874-1904, ALT 633-1930, ALT 492-55); New York County, Office of the Register, Deeds and Conveyances, Liber 127, p. 88 (May 16, 1904).

20-22 Bedford Street (aka 32 Downing Street)

Block 527, Lot 10

See: 32 Downing Street

**31 TO 37A BEDFORD STREET (WEST SIDE)
Between Downing Street and Carmine Street**

31-33 Bedford Street (aka 35-39 Downing Street)
Block 528, Lot 77

Date of Construction: 1907 (NB 79-1907)

Architect or Builder: J. C. Cocker

Original Owner or Developer: Buscemi Building and Construction Company

Type: Flats, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and stone

Stories: 6



History: For most of the 19th century, the northwest corner of Bedford and Downing Streets had been occupied by the Berean Baptist Church founded in 1838. The congregation expanded and moved to its new home, the Judson Memorial Baptist Church on Washington Square (an individually designated New York City Landmark) in 1892. This Renaissance Revival style multiple dwelling with commercial ground floor was designed as one of a pair of flats buildings by architect J. C. Cocker and constructed for the Buscemi Building and Construction Company in 1907. Although the plan for this building was withdrawn from the original application and resubmitted under another application the following year, Cocker made no changes to the design.

Description: **Bedford Street Facade:** six bays; corner storefront two bays on Bedford Street and four bays on Downing Street; northernmost storefront (33 Bedford Street) two bays flanked by cast-iron columns, recessed center entrance with one cast-iron column and possibly historic wood-and-glass door, wood frame display windows above bulkheads faced with white subway tile and possibly historic tiled floor in vestibule; cornice above first story from building entrance to building line with possibly historic frieze of black and white tiles in a checker pattern bordered by blue-green tiles (some missing); building entrance flanked by cast-iron columns; white brick quoins along corner and on building line from the second through the fifth stories; continuous terra-cotta sill courses with Greek key pattern at second, third, and sixth stories with supporting dog-tooth brick course at third and sixth stories; narrow windows on each story in the fourth bay; windows at second story with ornate terra-cotta lintels with classical motifs, central escutcheons, and molded crown; window in third bay of second story with possible historic grille; windows at third, fourth, and fifth stories have splayed terra-cotta lintels with large keystones, some retaining their projecting keystone block with acanthus leaves; windows at fourth and fifth stories have fluted sills supported by stylized brackets; sixth story has alternating red and white brick horizontal bands between windows; plain metal frieze tops sixth-story windows; projecting metal cornice (chamfered at corner) with dentils and modillions; fire escape shared by both buildings. **Alterations:** corner storefront with modern wood-and-glass infill, decorative ironwork at the sills with flower boxes, retractable fabric awnings, and stuccoed cornice; northern storefront with metal security grilles and gates, air conditioner in transom, and signage in cornice; cornice above stores repaired; main entrance with decorative metal-and-glass gate with sidelights and transom; intercom in sidelight; light fixtures in reveals; one-over-one metal replacement sash. **Downing Street Facade:** 12 bays with one story extension on the west; single cast-iron column at west side of fourth bay; upper facade identical to Bedford Street facade with quoins at the western corner of the building and between the seventh and eighth bays from the corner; narrow windows in the third, sixth, and tenth bays from the corner; fire escape at the fourth and fifth bays from the corner. **Alterations:** corner storefront with modern wood-and-glass infill, decorative ironwork at sills with flower boxes in first two bays, small casement window with projecting sill and wood shutter in third bay, wood-

and-glass door and window in fourth bay, and electric sign attached to wall in fourth bay with nearby double outlet; western storefront (39 Downing Street) has stuccoed facade and cornice, three large plate-glass windows, recessed entrance with wood paneling, and door with narrow glass insert; remote utility meters attached to bulkhead at first story; fire escape ladder above western extension. **Western Facade (partially visible):** six bays; brick; segmental-arched windows with brick lintels and stone sills. **Alterations:** metal one-over-one replacement rash and panning; metal chimney stack attached to wall; fire escape. **Site Features:** diamond plate hatches; stone and concrete basement staircase at 33 Bedford Street with unfinished walls, non-historic metal railings, and fuel and upright pipes; gooseneck pipes on Downing Street; wood planters.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1906 Vincent Buscemi

1907 Buscemi Building & Construction Company

1909 Michael and Guiseppe Di Santi

1924 Thirty Five-Thirty Seven Bedford Street Corporation

1929 Francesca De Maggio

1932 259 Bleecker Street Realty Company

1961 Robert Scott Holdings

1966 Tomford Realty Corporation

References

Department of Buildings, New Building and Alteration applications (NB 79-1907); Moses King, *Kings Handbook of New York City* (Boston: Moses King, 1892; reprinted New York: Barnes & Noble, 2001), 344; New York County, Office of the Register, Deeds and Conveyances, Liber 165, p. 384 (Feb. 19, 1907).

35-37 Bedford Street

Block 528, Lot 78

Date of Construction: 1906-07 (NB 933-1906)

Architect or Builder: J. C. Cocker

Original Owner or Developer: Vincenzo Buscemi

Type: Flats, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and stone

Stories: 6

History: At the end of the 19th century and beginning of the 20th, many of Greenwich Village's earlier structures were being replaced by tenements and flats to house the growing immigrant and working-class population. The Berean Baptist Church which had occupied the corner of Bedford and Downing Streets including this lot for most of the 19th century outgrew this site and moved to its new home, the Judson Memorial Baptist Church on Washington Square (an individually designated New York City Landmark) in 1892. This Renaissance Revival style multiple dwelling with commercial ground floor was designed as one of a pair of flats buildings in 1906 by architect J. C. Cocker and constructed for Vincenzo Buscemi in 1907. The corner building at 31-33 Bedford Street was withdrawn from this permit and constructed under its own permit at the same time.



Description: Six bays; four cast-iron columns on first story; southern storefront with possibly historic brick bulkheads with recessed panels; northern storefront with recessed center entrance with wood frame between display windows, possibly historic brick bulkheads with recessed panels; main entrance between storefronts; white brick quoins along building lines from the second through the fifth stories; continuous terra-cotta Greek key sill courses at second, third, and sixth stories with supporting dog-tooth brick course at third and sixth stories; narrow windows on each story in the fourth bay; windows at second story with ornate terra-cotta lintels with classical motifs, central escutcheons, and molded crown; windows at third, fourth, and fifth stories have splayed terra-cotta lintels with large keystones, some retaining their projecting keystone block with acanthus leaves; windows at fourth and fifth stories have fluted sills supported by stylized brackets; sixth story has alternating red and white brick horizontal bands between windows; plain metal frieze tops sixth-story windows; projecting metal cornice with dentils and modillions; fire escapes, one shared with 31-33 Bedford Street. Alterations: basement entrance with metal grille; southern storefront with modern metal-and-glass center door with transom and metal-framed display windows; northern storefront with replacement windows, door with large reinforced glass light; air conditioner in transom; main entrance with modern metal-and-glass door, transom and reinforced glass sidelights; intercom in reveal; wood cornice with stucco cornice above it across first story; lights and hanging sign attached to stucco cornice; one-over-one metal replacement sash; electric conduit attached to column and bulkhead of southern storefront; utility box attached to bulkhead of northern storefront. Site Features: grate above cellar, basement entrance with non-historic railings and concrete basement stairs with metal pipe handrail at southern storefront; basement entrance with non-historic metal railings with attached signage, concrete stairs to a slate floored passage, and plastic pipe from basement; indoor-outdoor carpeting and gooseneck and upright pipes at northern storefront.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1906 Vincent Buscemi

1907 Buscemi Building and Construction Company

1909 Michael B. and Guiseppe Di Santi

1921 Michele B. De Santi (1/2 interest)

1924 Mercurio Caronia

1924 Thirty-Five Thirty-Seven Bedford Street Corporation

1961 Robert Scott Holdings

References

Department of Buildings, New Building and Alteration applications (NB 933-1907); Moses King, *Kings Handbook of New York City* (Boston: Moses King, 1892; reprinted New York: Barnes & Noble, 2001), 344; New York County, Office of the Register, Deeds and Conveyances, Liber 163, p. 85 (Aug. 10, 1906).

37A Bedford Street (aka 60-64 Carmine Street)

Block 528, Lot 76

Date of Construction: 1906 (NB 935-1906)

Architect or Builder: Charles M. Straub

Original Owner or Developer: Henry A. Thuor

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and stone

Stories: 6



History: This Renaissance Revival style building was designed by Charles M. Straub in 1906 originally for Samuel Friedman who soon sold the property to Harry A. Thuor whose name replaced his on the New Building permit. Built at a time when many of Greenwich Village's earlier structures were being replaced by tenements to house the growing working-class and immigrant population, this building included thirty apartments and multiple stores.

Description: **Bedford Street Facade:** seven bays; brick facade with horizontal banding at second story and rusticated brick work at sixth story; southernmost store with cast-iron column on left, possibly historic wood frame display window above brick bulkhead with double-leaf diamond plate hatch on left, recessed center entrance with a single cast-iron column on right, two steps covered with diamond plate, wood-and-glass door and transom, and possibly historic brick bulkhead with recessed panel on right; recessed building entrance with two steps and two cast-iron columns; store to north of main entrance with recessed entrance and two steps; corner store has entrance with two steps, large square column at corner and two cast-iron columns on Bedford Street, brick bulkheads with inset panels; molded metal cornice over entrance, southern and middle storefronts; windows at second story with plain stone sill course, windows at third through fifth stories with projecting stone sills; windows in end bays on second through fifth stories have molded terra-cotta surrounds with keystones decorated with volutes and swags, the northernmost bay is blind on all floors; paired and single windows in central bays of the second through fifth stories have splayed terra-cotta lintels with elaborate keystones with acanthus leaves; horizontal brick bands between windows of second story; windows on sixth story with sill course with terra-cotta egg-and-dart molding; broad metal fascia over sixth-story windows with ornamental panels above each window; metal cornice with modillions, dentils, and frieze with swags; fire escape. **Alterations:** upper facade painted; roll-down security gates at storefronts; main entrance steps with variegated stone treads; deep reveal set at angle and faced with brick and terra cotta; metal door with three narrow horizontal glass panels on top; wall lamps, exposed electrical conduit, intercom, and postal release box in reveal; transom cemented over; house number painted on transom; middle storefront has transom with air conditioner and corrugated metal-and-glass storefront infill; corner store has metal-and-glass door and windows, corner column sided with metal, cast-iron column between bays partially covered with metal siding, and fixed fabric awning over both sides of corner store; first story cornice painted; one-over-one metal replacement sash with metal panning. **Carmine Street Facade:** nine bays with one story extension at western end of building; corner storefront extends two bays on Carmine Street with brick bulkhead below display windows and brick wall with opening for secondary entrance; middle storefront (62 Carmine Street) has window with stone lintel and sill, possibly historic wood-and-glass display windows and double doors, central entrance with two steps and cornice with fluted frieze; westernmost storefront (64 Carmine Street) has central entrance with cast-iron column; cast-iron column at westernmost edge of building; molded cornice above first story; upper facade similar to Bedford Street facade except two bays on each side with molded terra-cotta surrounds; westernmost bay is blind; fire escape. **Alterations:** first story facade painted; secondary entrance at corner store blocked with wood and iron bars, air conditioner in transom, iron grate

above diamond plate hatch and remote utility meter attached to former entrance; middle storefront with concrete replacement step, window opening blocked except for fan and secured with metal grille, and conduit with camera attached to wall; western storefront has water table covered with wood veneer, folding wood-and-glass partitions, entrance with wood-and-glass door and transom, two brick and stone steps, and retractable canvas awning; paired spotlights mounted to top of wooden board at cornice over first story; basement window at 62 Carmine Street infilled; metal door at basement; one-over-one metal replacement sash and panning; cell tower on corner of roof; remote utility meter attached to basement wall at foot of stairs at no. 62; diamond plate hatch in bulkhead of no. 64. **Western Facade (partially visible):** brick; fire escape. **Alterations:** facade painted; metal replacement sash and panning. **Site Features:** diamond plate hatches on both frontages; non-historic fence and gate around brick stairs to basement with concrete landing and non-historic iron handrail, at 62 Carmine Street.

Ownership History to 1970:

(As recorded in the Conveyance Records of the office of the Register)

1906 Harry A. Thuor

1908 Isaac Schmeidler

1908 Carmine Realty Co.

1908 Therese Schmeidler

1909 Charles A. Person

1909 Trial Realty Co.

1909 Therese Schmeidler

1948 Day Realty Company

1948 Pontiac Construction Corporation

1950 11 West Fordham Road Corporation

1950 Joseph L. Ennis & Co., Inc.

1951 William J. Burns

1951 Rose Campione and Adamo Curotto

References

Department of Buildings, New Building and Alteration applications (NB 935-1906); New York County, Office of the Register, Deeds and Conveyances, Liber 156, p. 446 (Nov. 12, 1906), Liber 164, p. 78 (Nov. 21, 1906).

24 TO 30 BEDFORD STREET (EAST SIDE)
Between Downing Street and Carmine Street

24 Bedford Street (aka 24-26 Bedford Street, 33 Downing Street)
Block 527, Lot 94

Date of Construction: c. 1827 and c. 1865
Architect or Builder: Not determined
Original Owner or Developer: David Brower (1827) Alexander Eagleson (1865)
Major Alterations: c. 1895, 1949-50
Type: Row house and tenement, now multiple dwelling
Style: None
Material: Brick
Stories: 4



History: This multiple dwelling was originally built c. 1827 as a two-story frame dwelling for David Brower. By the 1850s the house had been converted to mixed use and stables had been constructed on the rear of the lot. The stables were replaced by a four-story brick tenement c. 1865 and the original house was raised to three stories c. 1895 at which time it was given a brick facade. In 1896 the building was converted to a hotel and 20 years later it had become a saloon with residential apartments on the second and third stories. In 1921 the ground story was used as a warehouse and, in 1930, as stores. In 1949-50, architect Stanley Rapaport redesigned the two buildings into a single structure for Silva Realty Corporation, enlarging the corner building to four stories and creating a uniform brick facade to replace the existing frame and brick walls.

Description: **Bedford Street Façade:** *Alterations:* eight bays; brick-clad; soldier course at each story at level of lintels and at base of building; recessed entrance with two rounded concrete steps, stepped brick surround topped by plain stone lintel and checker patterned brickwork above lintel; single metal door with multiple lights; light fixtures attached to wall by entrance; curved fabric awning over entrance; intercom and postal release box in door frame; two small windows on second through fourth stories above entrance; four projecting window grilles and one two-part grille at first story; row of T-shaped brick decorations below roof; metal coping; fire escape; fuel pipe through wall by entrance; conduit attached to wall; vent pipe through wall at base; wires from roof. **Downing Street Façade:** *Alterations:* four bays; brick-clad; soldier course at each story at level of lintels and at base of building; metal siding in wall at first story above cellar entrance; all windows one-over-one sash with small stone sills; three projecting window grilles and one two-part grille on first story; row of T-shaped brick decorations below roof; metal coping; fire escape; wires from roof. *Site Features:* metal mesh storage bin for trash receptacles and diamond plate hatch on Downing Street; two metal grilles on Bedford Street.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 David Brower
1849 Joseph P. Brower
1849 Isaac D. Brower
1864 Alexander Eagleson
1874 Jacob Wilson
1883 Joseph Wilson
1893 Bartholomew F. Kenney
1903 Empire City Realty Co.
1905 Celia Siegel

1906 Samuel Grodginsky and Samuel Williams
1906 Abraham H. Atschul
1929 Tague Holding Corp.
1930 Anna Globe
1934 Abraham Altschul
1941 Frances S. Altschul
1946 Silva Realty Corp.
1949 26 Bedford Corp.
1951 Forest-Shire Apartments, Inc.
1951 Edna and Marvin Glickman
1952 Pasquale A. Santoro
1953 Victor J. DeFiore
1958 Downing Bedford, Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 793-1916, CA 155-21, ALT 763-1930, ALT 213-1949); Department of Taxation, Record of Assessments, 9th Ward, 1826-1827, 1858-1896; New York County, Office of the Register, Deeds and Conveyances, Liber 216, p. 339 (Mar. 30, 1827), Liber 902, p. 182 (May 5, 1864).

28 Bedford Street (aka 28-30 Bedford, 54-58 Carmine Street) Block 527, Lot 53

Date of Construction: 1903 (NB 586-1903)
Architect or Builder: George F. Pelham
Original Owner or Developer: Louis J. Marx
Major Alterations: 1930, 1960
Type: Tenement with stores, now multiple dwelling with commercial ground floor
Style: Renaissance Revival, altered
Material: Brick, stone, and terra cotta
Stories: 6



History: This Renaissance Revival style building was designed by the well-known architect George F. Pelham in 1903 for developer Louis Marx as a tenement for 30 families with stores in the basement and first floor. During this period at the beginning of the 20th century many of Greenwich Village's Federal and Greek Revival style row houses continued to be replaced by tenements constructed to house the growing immigrant and working-class population. In 1930, shop windows in the building were placed flush with the building line. In 1960, two apartments were added to the ground story, creating less commercial space. Today the building houses a restaurant at the ground floor level.

Description: **Bedford Street Facade:** irregular number of bays at first story including one story-extension on the south, ten bays on upper stories; brick with low stone water table, brick quoins at building line and corner, and raised horizontal brick banding at the second and sixth stories; main entrance with one projecting stone step, cast-iron columns with panels, fluted colonnettes, and foliate brackets, enframement with paneled reveal, and possibly historic two-light transom; possibly historic cast-iron paneled column by southern entrance at first story; small window at first story with terra-cotta sill with Greek key motif and splayed terra-cotta lintel with escutcheon; windows at second story with terra-cotta sill course with Greek key motif and elaborately ornamented, bracketed terra-cotta lintels; fluted terra-cotta stringcourse with egg-and-dart molding at third story; windows at third story with

projecting sills, lintels in first, second, and ninth bays same as at second story, rest with splayed terra-cotta lintels with elaborately scrolled keystones; windows at fourth and fifth stories with bracketed sills and splayed terra-cotta lintels with elaborately scrolled keystones; windows at sixth story with terra-cotta sill course and splayed lintels with escutcheons; windows in first bay of upper stories blind, windows in sixth bay double windows; possibly historic fire escape. Alterations: corner restaurant extends three bays on Bedford Street with metal-and-glass windows with transoms, brick bulkhead, metal service door, stucco cornice above dining room, and retractable fabric awning; brick entablature above main entrance; double-leaf, multi-light wood-and-glass door with keypad lock; first story south of entrance (including extension) brick infill with scored stucco cornice; iron replacement column by cellar entrance; south entrance with modern metal-and-glass door; small vent near south entrance; one single and three double windows at first story with brick sills and metal grilles (two altered to accommodate air conditioners); replacement sash and panning, some with screens; small window at first story with three vents in upper sash; molded stringcourse below sixth story removed and replaced with stucco; cornice removed, replaced with stucco; stone coping; light fixtures in reveal; doorbells in both entrances; metal bracket attached to mullion of main entrance transom; conduit and remote utility meter by cellar entrance; sign by main entrance; solar panels on the roof. **Carmin Street Facade:** seven bays; upper stories with brick quoins at building line and corner, and raised horizontal brick banding at the second and sixth stories; windows at second story with terra-cotta sill course with Greek key motif and elaborately ornamented, bracketed terra-cotta lintels, small window in fifth bay with projecting sill and splayed terra-cotta lintel with escutcheon (same on third through sixth stories); fluted terra-cotta stringcourse with egg-and-dart molding at third story; windows at third story with projecting sills, lintels in first, fourth, sixth, and seventh bays same as at second story, windows in second and third bays with splayed terra-cotta lintels with elaborately scrolled keystones; windows at fourth and fifth stories with bracketed sills and splayed terra-cotta lintels with elaborately scrolled keystones; windows at sixth story with terra-cotta sill course and splayed lintels with escutcheons; possibly historic fire escape. Alterations: restaurant across first story with metal-and-glass windows, iron replacement columns, and brick bulkhead and corner pier; broad stucco band over first story; retractable fabric awning over corner bay and fixed awning over entrance; metal conduit with light over entrance attached to cornice above first story; molded stringcourse below sixth story and cornice removed and replaced with stucco. **South Facade (partially visible):** four bays visible; brick; clay tile coping; segmental-arched windows. Alterations: replacement sash; fire escape with drop ladder over extension; television antenna on roof. **East Facade (partially visible):** brick; clay coping. Alterations: facade pared. Site Features: brick cheek walls with stone caps, stone and brick stairs, and projecting metal security gate at cellar entrance on Bedford Street; three diamond plate hatches and wood planters on Carmin Street.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1902 Louis J. Marx

1904 Abraham Levinstein and Max Tarshes

1910 Stephen Peirano and Bartholomew Sbarboro

1953 Stephen J. Peirano

1953 JAFS Realty Corporation

1957 JAFS Realty Company

References

Department of Buildings, New Building and Alteration applications (NB 586-1903, ALT 1305-1922, ALT 932-1930, ALT 965-1960, ALT 793-1969, ALT 241-1974); New York County, Office of the Register, Deeds and Conveyances, Liber 105, p. 100 (Nov. 24, 1903).

32 TO 44 BEDFORD STREET (EAST SIDE)
Between Carmine Street and Leroy Street

32 and 34 Bedford Street
Block 586, Lot 42
See: 49 Carmine Street

36 Bedford Street
Block 586, Lot 1

Date of Construction: 1835-36
Architect or Builder: attributed to James D. Whitall
Original Owner or Developer: Peter P. Voorhees
Major Alterations: 1875, 1925, 1930
Type: Row House
Style: Altered Federal
Material: Brick
Stories: 3 and basement

History: No. 36 Bedford Street was constructed c. 1836 for Peter P. Voorhees, of New Jersey, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. It was converted from a single-family dwelling into a multi-family dwelling as early as 1875. During the early 20th-century, many of the area's tenements and row houses were



altered to appeal to potential middle-class residents; building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of “bohemian” character, such as studio windows. No. 36 Bedford Street is representative of this trend. The building was raised in height from two to three stories in 1925, and in 1930 architect Matthew Del Gaudio removed an existing garage door and restored the parlor-level windows; the stoop had been removed and the facade clad in stucco with brick trim by the late 1930s. The fanlight, third-story studio window, and Art Deco-inspired fire escape were all features added between 1925 and 1940.

Description: **Bedford Street Facade:** three bays; facade clad in painted stucco; basement story, sunken and recessed basement entry accessed by two tiled steps; pair of wood casement basement windows; first story, two-step stoop and main entry surmounted by fanlight transom; arched door enframingent with impost blocks; two windows with block sills and lintels; second story, three windows with block sills and lintels; fourth story, four pairs of casement windows with continuous block sill; stepped parapet with stucco coping; historic fire escape connects second and third floors. Alterations: security light in soffit above basement door; round vent in foundation to left of stoop; light fixtures flanking main entry; double-leaf main entry door of wood; metal box to left of entry above light fixture; intercom box to right of entry; through-wall air conditioning unit below fourth-story casement windows; curved metal railing visible behind parapet; 1925 removal of front wall to accommodate garage; 1925 removal of peaked roof and building raised to three stories; 1930 removal of garage door and replacement with windows (architect Matthew Del Gaudio); stoop removed by late 1930s; brick resurfaced with stucco; basement windows covered by security bars; replacement window sash; satellite dish and exhaust vent visible on roof. **South Facade (partially visible):** painted stucco wall; three window openings with block sills; exposed electrical conduit; chimney visible on roof; rear wall parallel with Bedford Street facade partially visible; parapet and metal railing on wall. Site features: metal gate encloses basement entry; wood planter in front of basement windows.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Peter P. Voorhees
1838 James Smilie
1843 James H. and Letty Jane Allen
1845 Horatio Mott
1874 David and Annie O. Anderson
1881 Christiana C. Pfizenmayer
1898 George J. and Mathilda Stier
1898 Margaretha Hirtler
1906 Rosa Zahn
1920 Charlotte E. Kraemer
1923 Laura E. Walker
1923 Leonard Weil
1925 Ida Forte
1947 Julia Rubino
1949 Matilda J. Schoefield
1952 Clara L. McWhiney
1959 Harold D. MacAdoo
1966 V & L Holding Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 300-1878, ALT 270-1925, ALT 1804-1926, ALT 1906-1930); New York County, Office of the Register, Deeds and Conveyances, Liber 342, p. 33 (Jul. 28, 1835); Department of Taxation, Record of Assessments, 9th Ward, 1833-1843; U.S. Census Records, 1830, 1850, 1860.

38 Bedford Street

Block 586, Lot 2

Date of Construction: 1835-36

Architect or Builder: attributed to Henry Frederick and Orren H. Sims

Original Owner or Developer: John G. Hadden

Major Alterations: 1923, 1930

Type: Row House

Style: Altered Federal, with vernacular Classical details

Material: Brick

Stories: 3 and basement

History: No. 38 Bedford Street was constructed c. 1836 by New Jersey-born builder Henry Frederick and mason Orren H. Sims for John G. Hadden, one of the builders of no. 30 Leroy Street (see 30 Leroy Street). The two-and-a-half story building with a peaked roof was constructed at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class

New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. During the early 20th-century, many of the area's row houses and tenements were altered to appeal to potential middle-class residents; building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of "bohemian" character, such as studio windows. From the 1920s to the 1930s, no. 38 Bedford Street was renovated as part of this Village-wide trend. In 1923, the building was raised in height from two-and-a-



half to three stories, and the peaked roof was replaced with a flat roof and cornice. The stoop was removed and a new entrance installed below street level in 1930. By that time the building housed two families. No. 38 Bedford Street was owned for a brief period in the early 1960s by the influential Cubist sculptor Alexander Archipenko (b. 1887 in the Ukraine, d. 1964 in New York City), who spent the latter part of his life making and teaching art in New York City and who reportedly was actively working in his home studio at no. 38 Bedford Street up until his death at the age of 76. In 1970 the building reverted to its original use as a single-family home.

Description: three bays; painted brick laid in Flemish bond; all window openings have block sills and molded pressed-metal lintels (except where noted); basement, sunken and recessed main entry accessed via four steps below street level; sloping cheek walls flank main entry at grade; wood lintel above main entry; two basement windows; first story, one window (type not visible) with brick header-course sill; two historic six-over-six double-hung wood windows; three windows on second and third stories; molded pressed-metal cornice; fire escape connects second and third stories. Alterations: foundation clad in painted imitation-brownstone; main entry door of wood with three ribbed-glass panes; wood panel with padlock to left of door; drain in floor in front of door; metal railing to right of door; metal box and hose spigot to right of door near floor; light fixture in soffit above main entry; basement windows covered by decorative metal security bars; first- and second-story windows covered by storm windows; metal vent below third window on first story; replacement window sash; a 1923 alteration raised the building from 2 ½ to 3 stories and replaced the peaked roof with a flat roof; a 1930 alteration removed the stone stoop and relocated the main entry to basement level; a 1939-40 alteration extended the building to the rear by approximately 15 feet; a 1970 alteration converted the building from a multi-family dwelling into a single-family dwelling. Site Features: metal gate between cheek walls encloses main entry.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 John G. Hadden
1839 Edward N. Mundy
1840 Peter P. Voorhis
1842 John Westervelt, Jr.
1852 Oliver Loveland
1865 Edward Lawton
1869 Lucy G. Lawton
1869 Alida A. Lawton
1875 Daniel Coe
1882 Lawrence Mulry
1921 Frank and Filomena Laurino
1955 Tanco Realities Incorporated
1955 Robert A. Morgan
1958 William and Edna Elting
1961 Alexander Archipenko
n.d. Mary Biggart
1969 Anthony P. Musante, Jr.

References

Department of Buildings, New Building and Alteration applications (ALT 920-1923, ALT 703-1930, ALT 1882-1939, ALT 518-1970); New York County, Office of the Register, Deeds and Conveyances, Liber 340, p. 465 (Aug. 1, 1835); Department of Taxation, Record of Assessments, 9th Ward, 1833-1843; U.S. Census Records, 1830, 1850. Edmund T. Delaney, *New York's Greenwich Village*. (Massachusetts: Barre Publishers, 1968) 18; "Archipenko Dies; Cubist Sculptor," *NYT* obituary (February 26, 1964) 32.

40 Bedford Street

Block 586, Lot 3

Date of Construction: 1835-36

Architect or Builder: attributed to William Huyler

Original Owner or Developer: William Haynes

Major Alterations: 1877, 1930

Type: Row House

Style: Altered Federal, with Italianate and Colonial Revival details

Material: Brick, stone

Stories: 3 and basement



History: No. 40 Bedford Street was constructed c. 1836 by master mason William Huyler (who also built no. 42 Bedford Street and nos. 34 and 40 Leroy Street; see 42 Bedford Street and 34 and 40 Leroy Street), for William Haynes. The 2 ½-story building with a peaked roof was constructed at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. By 1877 the building had been raised to three stories and housed two families. During the early 20th-century, many of the area's row houses and tenements were altered to appeal to potential middle-class residents; building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of "bohemian" character, such as studio windows. In 1930, no. 40 Bedford Street was renovated as part of this Village-wide trend: the stoop was removed, and a new entrance with Colonial Revival details (including a fanlight and arched brick door surround with impost blocks) was installed at street level, with a diptych window above (architect Ferdinand Savignano). The triptych window was designed to have a flower box on the sill, another feature of the "bohemian"-style alterations typical of the Village in the early 20th century. In the 1960s an artist's studio was installed in the basement for Austrian-born bookbinder Hans Rumpfer, who with his wife Alice purchased the building in 1960.

Description: **Bedford Street Facade:** three bays; painted brick laid in Flemish bond; two basement windows in foundation below water table; brick-arch door surround with brick impost blocks; main entry door surmounted by a fanlight transom; historic segmental-arched diptych wood window with sidelights, brick header-course sill and molded pressed-metal lintel above main entry; two windows with stone block sills and molded pressed-metal lintels; three windows with block sills and molded pressed-metal lintels on second and third stories; bracketed wood or pressed-metal cornice; fire escape connects second and third stories. **Alterations:** foundation and water table clad in painted imitation-brownstone; basement windows covered by decorative metal security bars; double-leaf wood main entry door with brass kickplate and two doorbells on right door jamb; replacement window sash; metal flashing at cornice; an 1877 alteration raised attic story of building to full third story, replaced peaked roof with flat roof, and extended building to rear with two-story addition; a 1930 alteration removed the stoop and installed new steps to basement. **North Facade (partially visible):** parged brick party wall with two chimneys. **Site Features:** gooseneck sewer pipe at foundation to right of second basement window; two small sewer grates in sidewalk below second basement window.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1836 William Haynes

1840 Peter P. and Mary V.B. Voorhis

1840 John W. and Margaret Christie

1841 Hiram R. Marshall
1842 John Marshall
1869 Rachel and Jacob L. Krok
1876 John H. Eggars
1896 John S. and Mary A. Sullivan
1922 Jennie Fongaroli
1960 Hans and Alice Rumpler
1961 Pietro and Florence Carbone
1969 Mary Gregoric

References

Department of Buildings, New Building and Alteration applications (ALT 115-1877, ALT 567-1930, ALT 1563-1964); New York County, Office of the Register, Deeds and Conveyances, Liber 350, p. 600 (Apr. 30, 1836); Department of Taxation, Record of Assessments, 9th Ward, 1833-1843; U.S. Census Records, 1830, 1850, 1860; Hans Rumpler Collection, 1996. Center for Jewish History, New York. Manuscript finding aid, retrieved from the Center For Jewish History Digital Collections website February 26, 2010.

42 Bedford Street

Block 586, Lot 4

Date of Construction: 1835-36

Architect or Builder: attributed to William Huyler

Original Owner or Developer: William Huyler

Major Alterations: 1930, c. 1980s

Type: Row house

Style: Altered Federal, with Colonial Revival details

Material: Brick, stone

Stories: 1, basement, attic and loft



History: No. 42 Bedford Street was constructed c. 1836 by master mason William Huyler (who was also responsible for constructing no. 40 Bedford Street and nos. 34 and 40 Leroy Street; see 40 Bedford Street and 34 and 40 Leroy Street), at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. The house remained in the Huyler family until 1892. During the early 20th-century, many of the area's row houses and tenements were altered to appeal to potential middle-class residents; building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of "bohemian" character, such as studio windows. In 1930, no. 42 Bedford Street was renovated as part of this Village-wide trend: the stoop was removed and replaced by a street-level entrance with Colonial Revival details (fanlight and arched brick surround with impost blocks) and a triptych window above (architect Ferdinand Savignano), and the facade was clad in stucco. The triptych window was designed to have a flower box on the sill, another feature of the "bohemian"-style alterations typical of the Village in the early 20th century. It was probably at this time that the peaked roof was removed and replaced with a stepped parapet, a feature which appears in historic photographs of the house dating from the late 1930s to the mid-1980s. By the late 1920s, no. 42 Bedford Street was occupied by two renters, but was converted from a dwelling into a restaurant in 1931. From 1935 to the 1990s, Mary's Restaurant occupied the basement and first floor of 42 Bedford Street, serving Italian and later Continental food. In recent years it has reverted to its original use as a single-family dwelling. The building's peaked roof was restored sometime between the 1980s and 2000s, and a loft was added.

Description: three bays; brick laid in Flemish bond; rusticated foundation and water table; main entry door with brick-arch and impost surround surmounted by fanlight transom; historic segmental-arched diptych wood window with sidelights, brick-header sill and molded brownstone lintel above main entry; two windows with block sills and molded lintels; three attic windows with block sills on second story; peaked roof. Alterations: foundation and water table clad in imitation-brownstone; double-leaf wood main entry door; replacement window sash; paneled wood shutters at first-story windows; standing-seam metal roof with gutter and snow guards; leader runs from gutter down right side of facade; roof-top addition with six windows; metal flashing at roofline; stoop removed in 1930; attic story and peaked roof of standing-seam metal reconstructed and roof-top addition constructed during the 1980s or 1990s. Site Features: gooseneck sewer pipe at foundation; sidewalk grate below second basement window.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 William Huyler

1892 John T. Clarke

1910 Frederick Rabbe

1918 Evangelical Lutheran Church of St. Matthew

1919 John D. and Johanna Schroeder

1925 Edgar Lanetti and Sam Mattei

1925 Aurelia Michelini

1925 Jennie Fongaroli

No deeds recorded between December 17, 1925 and October 4, 1976

References

Department of Buildings, New Building and Alteration applications (ALT 567-1930, ALT 772-1931); New York County, Office of the Register, Deeds and Conveyances, Liber 321, p. 524 (Feb. 3, 1835); Department of Taxation, Record of Assessments, 9th Ward, 1833-1843; U.S. Census Records, 1830, 1860; Craig Claiborne, "Dining: Some of It Is Inspired Cooking," *NYT* (Feb. 5, 1971); "Spots with Fireplaces," *NYT* (Dec. 26, 1997).

44 Bedford Street (aka 38 Leroy Street)

Block 586, Lot 5

Date of Construction: 1861

Architect or Builder: Not determined

Original Owner or Developer: James D. Sherwood

Major Alterations: 1909

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Italianate, with Arts and Crafts alterations

Material: Brick, Stone

Stories: 4



History: No. 44 Bedford Street was constructed in 1861 as a four-story tenement with stores on the ground floor for James D. Sherwood, a successful broker from Putnam County, New York who began his career in real estate as a carpenter in New York City and who later commuted to the city from his home in Peekskill. No. 44 Bedford Street was one of Sherwood's four property investments on the block; he also built nos. 34 and 36 Leroy Street (constructed 1845 and 1852-53), forming a block of property on the southeast corner of Leroy and Bedford streets which he owned until his death in 1907 (see 34 and 36 Leroy Street). Sherwood purchased no. 9 Leroy Street (constructed c. 1830) in 1849 (see 9 Leroy Street). When it was built, no. 44 Bedford

replaced an earlier masonry structure of mixed residential-commercial use; it is one of the earliest tenements in the area. In 1909 the ground floor of the building was altered, clad in textured brick with large, multipane steel casement windows below a slate-shingle shed roof. The ground-story commercial space was occupied by an Italian grocery in the late 1920s and from 1940 to 1950 by the Bedford Street Bar & Grill. Today the space is occupied by a bar and grill.

Description: **Bedford Street Facade:** three bays; brick; first story, centered main entry flanked by lantern-style light fixtures and two historic multipane steel casement windows with beveled-glass panes, brick soldier-course sills and patterned-brick spandrel panels; historic slate-shingle shed roof; second through fourth stories, three windows with block sills and molded pressed-metal lintels; wood fascia and wood cornice with acanthus-scroll brackets. **Alterations:** main entry door of glass with wood frame; wood sign box to right of, and through-wall air conditioning unit above, main entry; metal flashing on shed roof; vent panel in center of shed roof; metal bracket projects below shed roof to left of first window (see Major Alterations section below). **Leroy Street Facade:** three bays; brick; first story, two-step stoop flanked by curved brick cheek walls; wood double-door with historic leaded-glass transom and flanking lantern-style light fixtures; historic multipane steel casement window with beveled-glass panes, brick soldier-course sill and patterned-brick spandrel panel; door; two historic multipane steel casement windows with brick soldier-course sills and patterned-brick spandrel panels; historic slate-shingle shed roof; second through fourth stories, one window with block sill and molded pressed-metal lintel in first bay, two identical windows in second bay, no windows in third bay; wood fascia and wood cornice with acanthus-scroll brackets; historic fire escape in second bay connects second through fourth stories; two brick chimneys visible on roof. **Alterations:** intercom box on left jamb of double-door; sealed window opening with brick soldier-course sill containing large ventilation duct running to roof; air conditioning unit above second door; metal vent installed in top pane of third window; security lights affixed to facade to right of third window; metal flashing on shed roof; replacement window sash; satellite dishes affixed to chimneys (see Major Alterations section below). **East Facade (partially visible):** partially painted brick party wall with a brick chimney and metal ladder leading to roof. **South Facade (partially visible):** painted brick party wall with ladder leading to roof.

Major Alterations: a 1909 alteration re-clad ground-story facade in patterned brick, replaced ground-story windows with steel casement sash, and installed slate-shingle shed roof above first story; facade clad in stucco after 1937, stucco later removed; brick repointed in 1940.

Site features: sidewalk hatches below first casement window on Leroy Street facade and below second casement window on Bedford Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1851 James Sherwood

1906 William Maack

1918 Evangelical Lutheran Church of St. Matthew

1919 John D. and Dora Schroeder

1925 Edgar Lometti and Sam Mattei

1925 Aurelia Michelini

1925 Jennie Fongaroli

No deeds recorded between December 17, 1925 and March 7, 1979

References

Department of Buildings, New Building and Alteration applications (ALT 1402-1909, ALT 1401-1940); New York County, Office of the Register, Deeds and Conveyances, Liber 569, p. 20 (Mar. 4, 1851); Department of Taxation, Record of Assessments, 9th Ward, 1836-1869; U.S. Census Records, 1860, 1880,

1930; James Sullivan, ed. *The History of New York State, 1523-1927*, vol. 2 (New York: Lewis Historical Publishing Company, 1927) 451.

46 TO 50 BEDFORD STREET (EAST SIDE)
Between Leroy Street and Seventh Avenue South

46 Bedford Street (aka 27-31 Leroy Street)
Block 586, Lot 43

Date of Construction: 1937 (NB 4-37)
Architect or Builder: Rene Brugnoli
Original Owner or Developer: Achille Boero
Major Alterations: 1941
Type: Garage
Style: None
Material: Brick
Stories: 1



History: No. 46 Bedford Street was constructed in 1937 as a one-story brick auto repair shop for Achille Boero, an Argentine-born auto mechanic of Italian parentage who immigrated to the U.S. in 1908. Like many of the other lots affected by the extension of Seventh Avenue south to Varick Street between 1914 and 1917, the lot at no. 46 Bedford Street was developed for automobile-related uses. In 1941 the building was heavily altered and converted into a bar and grille. The building, which was set back from the lot line and had a long driveway and curb cut appropriate for garage functions, was extended to the lot line and new storefronts were added. It is still used as a bar and grille.

Description: corner building with chamfered corner bay; clad in brick laid in American common bond with random soldier courses and cast-stone trim; **Leroy Street Facade:** two possibly historic wood windows with fixed panes and three-pane transoms with central stained-glass panels; service door flanked by possibly historic wood window with fixed pane and glass transom on the right and sealed wood window on the left; three round vents with brick-header surrounds above window line; stepped double-parapet with cast-stone coping. **Alterations:** non-historic sign projecting from facade between windows; roll-down security gates at windows and doors (except at sealed window to left of service door); canvas awnings above the two possibly historic wood windows. **Corner Facade:** main entry; stepped double-parapet. **Alterations:** main entry door of wood with glass panes, brass kick plate, side lights and transom; canvas awning and flagpole above. **Bedford Street Facade:** possibly historic wood triptych window with beveled-glass lights, multipane arched side panels and transom with three stained-glass panels; two fluted wood mullions with rosette-decorated capitals separating triptych panels; brick pier and double-parapet with cast-stone coping. **Alterations:** canvas awnings above window and door openings; security lights, air-conditioning units, and exposed electrical conduits on all facades; metal chimney pipe and brick chimney with metal chimney hat at roof line; two satellite dishes visible on roof; 1941 extension of building to lot line and installation of storefronts. **Site Features:** concrete step with embedded spot lights at main entry; sidewalk hatch at foundation below first window on Leroy Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1936 Achille Boero

1939 Lina Guassone

1940 Roger Gard and John Berzolla

No deeds recorded between December 19, 1940 and September 26, 1983

References

Department of Buildings, New Building and Alteration applications (NB 4-1937; ALT 14-1941); New York County, Office of the Register, Deeds and Conveyances, Liber 3941-399 (Dec. 9, 1936).

48-50 Bedford Street

Block 586 Lot 44

See: 27 Seventh Avenue South

226 TO 232 BLEECKER STREET (WEST SIDE)

Between Sixth Avenue and Carmine Street

226 Bleecker Street (aka 281 Sixth Avenue)

Block 527, Lot 76

See: 281 Sixth Avenue

228 Bleecker Street (aka 228-232 Bleecker Street, 22-24 Carmine Street)

Block 527, Lot 72

Date of Construction: 1901 (NB 1643-1901)

Architect or Builder: Michael Bernstein

Original Owner or Developer: Max Weinstein

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and terra cotta

Stories: 6

History: This Renaissance Revival style building was designed by Michael Bernstein in 1901 for Max Weinstein. Constructed at a time when developers were replacing many of the area's smaller structures, this multiple dwelling had 25 apartments to house the growing working-class and immigrant population of Greenwich Village. Located on the busy corner of Bleecker and Carmine Streets, the first story, including a one-story extension on Bleecker Street, was designed to house commercial tenants.



Description: **Bleecker Street Facade:** three storefronts on first story, 11 bays including entire corner on second through sixth stories; entrance with two stone steps; possibly historic double-leaf, wood-and-glass door, stained-glass transom with house number, and molded wood transom bar; possibly historic metal cornice above first story; possibly historic metal fence on roof of extension; brick upper facade with two-bay projection at south corner and three-bay projection including chamfered corner at Carmine and Bleecker Streets; continuous stone sill at second story; windows at second story in projecting bays with elaborately decorated, terra-cotta surrounds with segmental-arched pediments; windows in third through fifth, seventh, and eighth bays at second story with yellow brick quoins and elaborately decorated, pedimented terra-cotta lintels supported on scrolled foliate brackets; windows at third through fifth stories of projecting bays with continuous stone sills, yellow brick quoins and elaborately decorated, pedimented terra-cotta lintels supported on scrolled foliate brackets; windows in the third through fifth, seventh, and eighth bays at the third through fifth stories with stone sills and splayed terra-cotta lintels with keystones; wider window openings in sixth bay; windows in sixth bay paired at second and third stories with rough-face stone quoins, terra-cotta lintels with cartouches, elaborately decorated terra-cotta spandrel panel and segmental-arched pediment supported by scrolled foliate brackets; windows in sixth bay paired at fourth

and fifth stories with bracketed stone sill, rough-face stone quoins, terra-cotta lintels with cartouches, elaborately decorated terra-cotta spandrel panel, and triangular pediment supported by scrolled foliate brackets; molded stone course above fifth story; windows at sixth story with continuous stone sill course; galvanized-iron cornice with foliate brackets, molded crown, egg-and-dart molding, and double frieze with swags in upper frieze and decorative plaques in lower frieze above the window heads; fire escape. Alterations: storefront in extension with modern metal-and-glass infill, air-conditioner in transom, roll-down security gate, and fixed-fabric awning; four-bay wide southern storefront with modern wood-and-glass folding panels, recessed entrance with wood-and-glass door, paneled piers, two display boxes; retractable fabric awning, conduit and lights in cornice; lights on piers and in soffit; storefront at Bleecker and Carmine Streets with metal-and-glass folding panels on pink granite water table; paneled pier and metal-and-glass door on Bleecker Street nearest building entrance; retractable fabric awnings; lights and signage in cornice panels above storefront; fixed fabric awning above main entrance; cornice above first story built out at projecting bays and above main entrance; electric lights with conduits across second story sill; replacement sash and panning; window openings at chamfered corner filled with brick, second story window with advertising for restaurant below; window grille, altered to accommodate air conditioner in third bay of second story; bulkheads and television antenna on roof; wires from roof. **Carmine Street Facade:** five bays (exclusive of corner); possibly historic metal cornice above first story; brick upper facade with two-bay projection at west corner; continuous stone sill at second story; windows at second story in projecting bay with elaborately decorated, terra-cotta surrounds with segmental-arched pediments; windows in first through third bays at second story with yellow brick quoins and elaborately decorated, pedimented terra-cotta lintels supported on scrolled foliate brackets; windows at third through fifth stories of projecting bays with continuous stone sills, yellow brick quoins and elaborately decorated, pedimented terra-cotta lintels supported on scrolled foliate brackets; windows in the first through third bays at the third through fifth stories with stone sills and splayed terra-cotta lintels with keystones, window openings in first bay wider; molded stone course above fifth story; windows at sixth story with continuous stone sill; galvanized-iron cornice with foliate brackets, molded crown, egg-and-dart molding, and double frieze with swags in upper frieze and decorative plaques in lower frieze above the window heads; fire escape. Alterations: storefront continues from corner with modern metal-and-glass doors at corner entrance, folding and fixed metal-and-glass panels on pink granite water table; retractable awnings; metal cornice above store with lights and signage; lights attached to piers on both facades of corner store; replacement sash and panning; lights with conduit attached to second story sill; sign attached to second story fire escape balcony; wires from roof. **South Facade (partially visible):** five bays (one deeply recessed); brick; segmental-arched windows with stone lintels; possibly historic fire escape. Alterations: metal window grille at second story; retractable awning and housing attached to wall at second story; replacement sash and panning. Site Features: two diamond plate hatches on Bleecker Street; diamond plate hatch on Carmine Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1901 Max Weinstein

1902 Nathan Kirsh

1902 Wolf Boraschek

1919 Rose, John, Paul, and James DeMartini

1920 John DeMartini

1925 Rose DeMartini

1962 Virginia S. Gloor and Elizabeth G. Sacalis

1968 J & J Carpet Mart Inc.

1969 Realty Control Corp.

References

Department of Buildings, New Building and Alteration applications (NB 1643-1901); New York County, Office of the Register, Deeds and Conveyances, Liber 90, p. 189 (Jul. 16, 1901).

233 TO 255 BLEECKER STREET (EAST SIDE)

Between Carmine Street and Cornelia Street

233 Bleecker Street (aka 233-237 Bleecker Street, 15 Carmine Street)

Block 589, Lot 48 (formerly lots 1 and 48)

Dates of Construction: c. 1822, c. 1859, c. 1835

Architect or Builder: Not determined

Original Owner or Developer: Hixon (or Hixen) Wilson⁹²
(c. 1822)

Major Alteration: c. 1870

Type: Row house with commercial ground floor and commercial building

Style: Altered Federal, now Italianate

Material: Wood frame (nos. 233 and 237); Brick (no. 235)

Stories: 2 (nos. 233-235) and 3 (no. 237)



History: The Italianate (originally Federal) style building at the northeast corner of Carmine and Bleecker Streets is a complex of three buildings, the earliest of which dates from 1822 when Hixon (or Hixen) Wilson, a carpenter, constructed a two-story wood frame dwelling on the corner. In 1832 Wilson sold the lot to Samuel Harris, a dry goods merchant, who divided it into two unequal portions. On the rear lot (no. 237 Bleecker Street) he built a wooden stagecoach house c. 1835, possibly for a stage line that ran between Bowling Green and Bleecker Street. 15 Carmine Street, on the front lot, appears to have become a mixed-use building as early as 1832 when Samuel Harris, opened a dry goods business there. He was in partnership briefly with Herbert Hall, who ran a dry goods business there until around 1854. This building was extended along Bleecker Street between 1846 and 1850 when the tax records show a substantial increase in the assessed evaluation of the property. A third building on the site, a brick dwelling with store, appears on insurance maps published in 1859. The development of the entire front lot may have been completed as early as 1870, when the assessed value rises by \$2,800 in one year and it may be that the complex was given its Italianate appearance and a brick facade was added to the Carmine Street elevation at this time. The upper story of no. 233 Bleecker Street which was residential for most of its history was the home of a billiard parlor from 1931 to 1960.

Description: **Carmine Street Facade:** three bays; brick; windows at second story with stone sills and flat stone lintels; wood cornice with foliate brackets, paneled frieze and molded crown. **Alterations:** modern storefront infill with inset corner entrance, signage, spotlights, and retractable awning; metal replacement windows; facade, sills, and lintels painted; wires from roof; metal ventilators on roof. **Bleecker Street Facade:** three asymmetrical bays; possibly historic brick-textured siding attached to a raised frame on corner building; windows at second story with wood surrounds with molded lintels; cornice continues from Carmine Street. **Alterations:** modern storefront infill continues from Carmine Street; metal replacements windows; vent in bulkhead at first story; remote utility meter and electrical outlet in

⁹² Conveyances, tax assessments, and city directories do not agree on the spelling of Mr. Wilson's first name, in addition to Hixon and Hixen, his name appeared as Hickson or Hixson.

bulkhead on Bleecker Street. **233-235 Bleecker Street:** four bays; stone step at entrance; brick facade; wood frame windows at second story with stone sills and lintels; cornice continues from corner building. Alterations: facade, sills, and lintels painted; two modern metal-and-glass storefronts with roll-down security gates; north storefront with fixed fabric awning and light fixture above it; south storefront with retractable awning, older sign with “Coca-Cola” logos, and light with exposed conduit; wires and cables from roof; residential entrance and door replaced; metal replacement windows; ventilator and ductwork on roof. **237 Bleecker Street:** four bays; possibly historic two-bay recess at first story; possibly historic brick-textured siding; wood window surrounds with molded lintels; wood cornice with foliate brackets, paneled frieze with roundels, and molded crown. Alterations: modern storefront infill with wood paneling by entrance and in bulkhead and cornice, double-leaf metal-and-glass door, and stone step at entrance, folding security gate, and signage; windows at second story with multi-light wood casements, two windows at third story altered; plywood inserts behind all windows. Site Features: diamond plate hatch on Carmine Street; free-standing automatic teller machine, diamond plate hatch, and goose neck pipe on Bleecker Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1821 Hixon Wilson

1824 Elisha Webb

1830 Hixen [sic] Wilson

1832 Samuel Harris

1836 William Nixon

1837 Andrew Nixon

1842 David C. Porter and his estate

1930 Jobleck Holding Co.

References

Department of Buildings, New Building and Alteration applications (ALT 730-1931, ALT 78-1960); Department of Taxation, Record of Assessments, 8th Ward, 1822-1825, 9th Ward, 1825-1896; New York County, Office of the Register, Deeds and Conveyances, Liber 159, p. 88 (Mar. 12, 1822), Liber 625, p. 124 (Apr. 7, 1832)

239 Bleecker Street

Block 589, Lot 2

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Elizabeth McCarter

Major Alteration: 1872

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4

History: Originally built c. 1828 as a two-story brick house with raised basement and peak roof for Elizabeth McCarter, the altered Federal style building at 239 Bleecker Street had been converted to mixed used by the 1850s like many of the other buildings on this block. In 1872 the building was raised to four stories for resident owner Ferdinand C. Weyrich by James Hume, who is listed as architect and carpenter, and Daniel H.



Stewart, mason, to be occupied as a store and two-family dwelling. The brick parapet and fire escape were added as part of the 1916 alteration by Michael Bernstein that also added rear extensions to allow for the expansion of the stores in the cellar and first story and provide kitchens and bathrooms on the second through fourth stories where three families then resided.

Description: Three bays; stone window sills and lintels; stepped parapet with recessed panels above molded string course (1916) and fire escape (1916). Alterations: facade parged and painted; main entrance with metal gate and transom, postal release box, intercom, and light; storefront with metal-and-glass infill with louvered vent in bulkhead, roll-down security gate with electric control box and conduit attached to wall, fixed fabric awning, air conditioner in transom, display box attached to entrance reveal, and hanging electric sign on possibly historic metal fixture above store; ATM sign attached to awning; replacement sash and panning; metal pipes. **South Facade (partially visible):** brick; chimney. Alterations: facade parged; dish antenna; fourth-story window with masonry infill; electric conduit and lights attached to wall; painted sign for “Bleecker Street Records.”

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Elizabeth McCarter

1841 Deborah Field

1867 Ferdinand C. Weyrich

1907 Charles F. Weyrich

1916 Bartholomew Sbarboro

1965 Matthews Express and Van Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 424-1872, ALT 885-1916); Department of Taxation, Record of Assessments, 9th Ward, 1827-1828; New York County, Office of the Register, Deeds and Conveyances, Liber 213, p. 206 (Jan. 16, 1827).

241 Bleecker Street

Block 589, Lot 3

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: William S. Ross

Major Alterations: between 1876 and 1885

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal, now Italianate/Neo-Grec

Material: Brick

Stories: 4

History: The mixed-use building with Italianate and Neo-Grec style ornament at 241 Bleecker Street was constructed as a Federal style row house c. 1829 for William S. Ross. Like many of the buildings on this block, by the 1850s it had been converted to mixed use with a store on the ground floor. The earliest alteration application found dates from 1876 when it is described as a three-story dwelling and store with a peaked roof. Nine years later, the building was described as four stories with a flat roof. By 1901 when an application to add a one-story rear extension was submitted by Kurtzer & Röhl for owner David Silberstein, the building was



a store and tenement for three families. In 1964, a fire-door was installed in a firewall between 241 and its neighbor 239 both of which were owned at the time by Mathews Express and Van Co.

Description: Three bays; windows at second through fourth stories with projecting stone sills and flat stone lintels incorporated into a lintel course of stretcher and dogtooth brick; course of corbelled brick above lintels on all stories; course of stretcher and dogtooth bricks below sills at the third and fourth stories; galvanized-iron cornice with paneled frieze and stylized brackets; possibly historic fire escape. Alterations: main entrance with black siding, metal security gate, new door, intercom, small transom, and light fixture; modern storefront infill and retractable fabric awning; facade painted; metal replacement sash and panning; remote utility meter attached to store bulkhead. Site Features: diamond plate hatch; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1825 William S. Ross

1874 Edward Dodd

1886 Louis Frank

1891 Isaac J. and Bertha Silberstein

1892 David Silberstein

1921 Louis B. Rosenbaum

1927 Ida Rosenbaum

1929 Widgeon Holding Corp.

1931 T. Bache Bleecker

1945 Paul Balvo

1945 Frank Balvo

1945 Frank and Teresa Balvo, d/b/a New York Refrigerator & Radio

1953 Helen Martini and Elsie Nicomini

1963 Mathews Express and Van Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 984-1876, ALT 2182-1885, ALT 386-1901, BN 1503-1964); Department of Taxation, Record of Assessments, 9th Ward, 1828-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 188, p. 428 (Mar. 18, 1825).

243 Bleecker Street

Block 589, Lot 4

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: Jonathan Southwick

Major Alteration: 1921

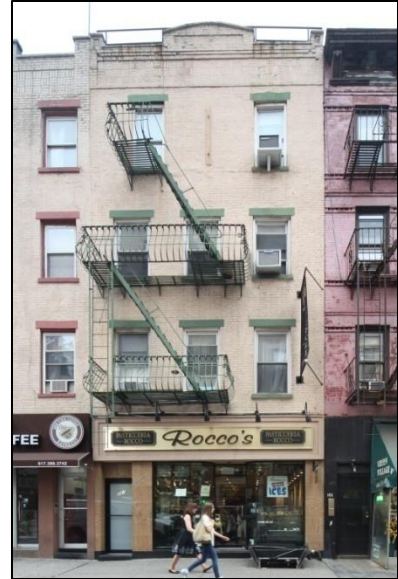
Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4

History: The altered Federal style mixed-use building at 243 Bleecker Street was constructed c. 1829 as a row house for Jonathan Southwick. By the 1850s the house (then no. 235 Bleecker Street) was indicated on insurance maps as a first class brick store. It was possibly the bakery as well as residence of Washington Brockner who is listed in the 1851 directories along with John Onderdonck, a locksmith. In 1921, under the ownership of Antonio Tripoli, the house which was described as a three-story, single-family dwelling and store with a peaked roof was raised to four full stories with a flat roof and upgraded internally by architect Vincent M. Cajano, who added accommodation for another family on the fourth floor. Five years later, owner Mose Perniciaro, who with his brother Salvatore operated a confectionary, converted one apartment to a doctor's office. Prior to 1939 the cornice described in the 1921 alteration was removed and replaced with a stepped brick parapet. In 1994, Rocco Generoso, the building's owner and proprietor of the bakery housed on the first story, added a penthouse and rear extension to the building which now houses three families above the store.



Description: Three bays at second and third stories, two at fourth story, entrance and store on first story; second and third stories of facade laid in Flemish bond; stone step at main entrance; projecting stone sills and flat lintels; stepped brick parapet with segmental-arched center step and basket weave frieze (altered prior to 1939); possibly historic fire escape. Alterations: piers, water table, and step resurfaced with polished marble veneer; upper facade painted; third story patched; modern storefront infill; multiple lights with exposed conduit above full width sign; main entrance door replaced; doorbells and postal release box in reveal; sills and lintels painted; metal replacement sash and panning; metal bar attached to wall between fourth-story windows; metal railing at roof. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Jonathan Southwick

1845 Washington Brockner and subsequent members of the Brockner family

1893 Rosa R. Stratton

1897 Robert and Martha A. Dunlop

1921 Antonio Tripoli

1926 Mose and Salvatore Perniciaro

1928 243 Bleecker St. Corp.

1930 Mose and Salvatore Perniciaro

1949 Salvatore Perniciaro

1965 C-7-S Realty Corp.

1966 Gilbert DiLucia

References

Department of Buildings, New Building and Alteration applications (ALT 2377-1921, ALT 1765-1926, Job 1007333887-1993 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1828-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 227, p. 205 (Nov. 5, 1827).

245 Bleecker Street

Block 589, Lot 5

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: Jonathan Southwick

Major Alteration: 1926

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4

History: The altered Federal style mixed-use building at 245 Bleecker Street was constructed as a house for Jonathan Southwick c. 1829. Like many of the buildings on the block, no. 245 Bleecker Street had been converted to mixed-use by the 1850s when it was owned and occupied by Abraham Maze, a book dealer and his tenant, George Younger, a carpenter. By the end of the decade, insurance maps indicate that an extension with a skylight had been added on the rear of the building. In 1885, the alterations docket describes no. 245 as a first class, three-story dwelling with both a peaked and flat roof, occupied by a bakery. In 1926, the building was raised to four full stories as one of several alterations made to the building by Vincent M. Cajano for Antonio T. Musa and Fiorentino Dellarovere who operated the Bleecker Street Pastry Shop on the building's ground floor until at least until 1993. Although it is not specified in the Department of Building docket, it is possible that the brick parapet dates from 1926.



Description: Three bays with entrance and store on first story; second and third stories of facade laid in Flemish bond; facade above third story extends beyond the building line of no. 247 Bleecker by one header-width; two steps at entrance; projecting stone sills and flat lintels; possibly historic wood window frames; stepped parapet with basket weave brick frieze (possibly historic to the 1926 alteration).

Alterations: modern storefront infill above a step surfaced with polished stone veneer; full-width sign; piers at storefront and entrance resurfaced with stucco cement; door and transom replaced at main entrance; facade, sills, and lintels painted; lintels possibly resurfaced; second story possibly parged with incised mortar joints; metal replacement sash; through-wall air conditioners; sign attached to wall; remote utility meter attached to step. Site Features: diamond plate hatch; freestanding automatic teller machine with electric connection in wall of storefront.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Jon[athan] Southwick

1845 Abraham Maze

1879 Elise Herz

1897 Herman and Sarah Herz

1907 Marie and Charles Siebert

1910 Marie Siebert

1926 Anthony T. and Rose Musa and Fiorentino and Teresa Dellarovere

1965 Virginia B. Brunelli and Lucia D. Busconi

References

Department of Buildings, New Building and Alteration applications (ALT 446-1885, ALT 1761-1926); Department of Taxation, Record of Assessments, 9th Ward, 1828-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 227, p. 205 (Nov. 5, 1827).

247 Bleeker Street

Block 589, Lot 6

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Lewis Richards

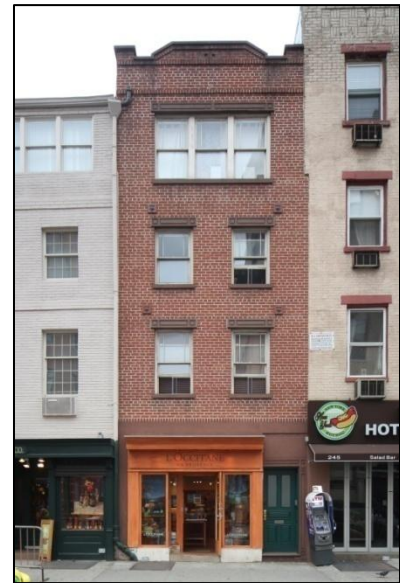
Major Alterations: 1926, after 1985

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4



History: The altered Federal style mixed-use building was constructed c. 1828 as a house on $\frac{3}{4}$ lot for Lewis Richards. Like many of the houses on the block, it had been converted to mixed-use by the 1850s. In 1886 an application to replace the window of the storefront describes the building as a three-story brick house with peaked roof used as a store and dwelling. Forty years later the building, by then occupied as a store and two-family dwelling, was raised to four full stories as part of a renovation by Richard L. Lukowsky for owner Leon Michellini. The parapet and lintels were replaced sometime after 1985, possibly in 1998 when applications were submitted for a construction shed for the purposes of repairing the facade. The facade may have been replaced or rebuilt as part of the 1998 repair.

Description: Two bays at second and third stories, single triple window at fourth story; store with possibly historic, recessed center entrance; brick upper facade; stone sills and lintels; stepped parapet. Alterations: modern storefront with molded cornice, signage, and lights in cornice; first story resurfaced; main entrance door replaced; paneled return and soffit; intercom in return; electronic door lock; surround incised with classically-inspired design; facade cleaned or possibly replaced (c. 1998); metal tie rods installed by the mid-1980s; lintels and sills resurfaced; three-over-one replacement sash, upper sashes with large center lights and narrow sidelights; parapet reconfigured; brick frieze with raised header brick courses; leader and gutter; remote utility meter attached to bulkhead. Site Features: diamond plate hatch; cast-iron pipe at base of leader.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1828 Lewis Richards, Patrick Doherty

1829 James Walsh, Henry A. Wells

1830 James Wells

1832 David S. Jones

1834 John Millar

1836 Jeremiah Van Rensselaer

1866 Simon Lewis

1884 Hannah Lewis

1885 Charles H. Phillips
1912 Louis E. Stern
1926 Leon Michelini
1928 Eleonore Michelini

References

Department of Buildings, New Building and Alteration applications (ALT 1141-1886, ALT 1737-1926, Job 101808974-1998 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1827-1928; New York County, Office of the Register, Deeds and Conveyances, Liber 229, p. 189 (Jan. 30, 1828).

249 Bleecker Street

Block 589, Lot 7

Date of Construction: c. 1828

Architect or Builder: Not determined

Owner or Developer: Lewis Richards

Major Alteration: c. 1966

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick face

Stories: 4

History: The mixed-use building at 249 Bleecker Street was originally built c. 1828 as a Federal style house for Lewis Richards. Like many of the houses on the block, 249 Bleecker Street had been converted to mixed use by the 1850s. From descriptions in alteration applications as late as 1963, it appears that 249 Bleecker Street was three stories with an attic under the peaked roof (sometimes referred to as the fourth story) until the mid-1960s. In 1966, Jacob and Donald D. Fisher, renovated the building described as four stories into a store and two apartments, one a duplex, for owner Edward H. Macaulay and it is likely that the building's current appearance dates from that time.



Description: Two bays at second and third story; store and entrance on ground floor. Alterations: storefront with paneled bulkhead, fluted pilasters with foliate brackets, and ceiling lights in vestibule; paneled pier separating storefront and main entrance; recessed main entrance with fluted pilaster, paneled door, and paneled reveal and soffit; tiled steps at both entrances; molded cornice with dentil course and sign above shop entrance; upper facade replaced with brick face and painted; lintels and sills removed; third-story window sills raised; quadruple window at fourth story (c.1966); replacement sash; through-wall air conditioner and base for flag or banner at second story; remote utility meter in bulkhead of store; small cornice at roof. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1828 Lewis Richards

1836 Jeremiah Van Rensselaer

1853 James A. Quinn

1856 John Frederick Rodefheldt

1857 Alexander Wright

1869 James McKinley

1876 Eliza Agnes Wright

1905 Adelaide C. Cutter
1906 Alfred Nelson
1907 Annie E. Nelson and Isabella Reilly
1922 Antonio Danubio
1924 Genaro Gallo
1940 Maria G. Gallo
1963 Harriet Leitner, Steven U. Leitner
1964 Leitner Piano Co., Gerald C. Lukeman, Edward H. Macaulay

References

Department of Buildings, New Building and Alteration applications (ALT 2614-1922, BN 923-1963, ALT 149-1966), Department of Taxation, Record of Assessments, 9th Ward, 1827-1828; New York County, Office of the Register, Deeds and Conveyances, Liber 229, p. 189 (Jan. 30, 1828).

251 Bleecker Street

Block 589, Lot 8

Date of Construction: c. 1829
Architect or Builder: Not determined
Original Owner or Developer: Charles Gilmore
Major Alteration: 1927, 1931
Type: Row house, now multiple dwelling and office
Style: Altered Federal
Material: Brick
Stories: 4

History: The altered Federal style building at 251 Bleecker Street was built c. 1829 as a house for Charles Gilmore. Like many of the other houses on the block, the three-story house with attic at 251 Bleecker Street had been converted to mixed-use by the 1850s. In 1927, architect Vincent M. Cajano removed the attic roof and provided a new flat roof creating a fourth story. Four years later George J. Casazza built up the fourth story and added the stepped parapet. As part of the alteration he extended the existing fire escape to the fourth story.



Description: Two bays on second and third stories, triple window at fourth story, entrance and store at first story; metal cornice above storefront; brick facade laid in Flemish bond at second and third stories; projecting stone sills and flat lintels at second and third stories; brick bordered spandrel panel and three foliate plaques above fourth story; stepped brick parapet (1931). Alterations: storefront replaced with decorative metal panels with glass transoms, sign for "Bert Waggott, Graphic Design" attached to one panel; recessed entrance with diamond plate step and metal-and-glass replacement door with louvered transom; reveal with paneling similar to storefront; intercom and postal release box; cornice above storefront painted with "Design for Printing and Publishing;" facade painted; metal plate at second story; star anchors; lintels at third story resurfaced; replacement sash and panning; dates of building painted on parapet; metal coping at roof; roof top addition with peak roof, brick on south facade, siding on west facade; metal chimney stack; three remote utility meters attached to pier.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1828 Charles Gilmore
1829 James Jarvins

1842 Samuel Watkins
1851 Albert Salter
1851 George Chelton
1860 George P. Townsend
1860 Harriet Bellamy
1866 Sigmund Adler and subsequent family members
1927 Gregorio Galati
1931 Sylvia Acierno and subsequent family members
1956 Consolator and Angelica Oriente
1968 251 Bleecker Street Co.
1969 Bert Waggott

References

Department of Buildings, New Building and Alteration applications (ALT 1393-1927, ALT 1490-1931); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 240, p. 365 (Aug. 27, 1828).

253 Bleecker Street

Block 589, Lot 9

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: Charles Gilmore

Major Alteration: 1924

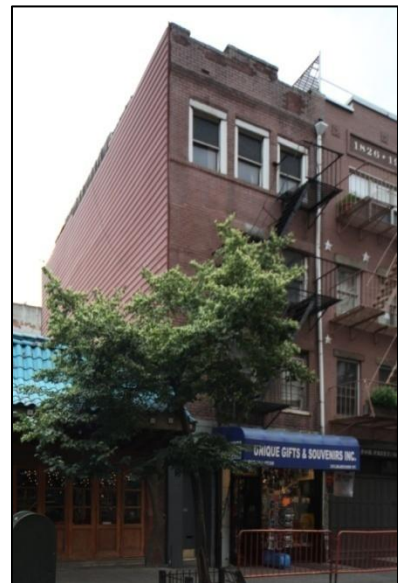
Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4

History: The altered Federal style mixed-use building at 253 Bleecker Street was built c. 1829 as a house for Charles Gilmore. Like many of the houses on this block, no. 253 had been converted to mixed-use by the 1850s. In 1880 census enumerators listed two white families in residence. By 1900 the building was tenanted by one white and one African-American family and twenty years later it was home to two African-American families. In 1924, the three story plus attic building was raised to four full stories by Vincent M. Cajano, architect for owner Cono Pizzino, for use as a store, two residences and a studio. However, by 1930, the studio had evidently been converted to residential use, as census enumerators recorded the presence of three families headed by Italian immigrants.



Description: Two bays at second and third stories, three bays at fourth story, store and entrance at first story; star anchors; stone step at main entrance; possibly stone sills at second and third stories; stepped parapet; possibly historic fire escape. Alterations: modern metal-and-glass storefront infill, air conditioner in transom, fixed fabric awning, roll-down security gate, and concrete ramp at door; piers by main entrance covered with metal siding; wood replacement door with possibly historic glass transom; light in soffit; metal cornice above first story; facade (including lintels) resurfaced with brick face; wood replacement sash on second and third stories, metal or vinyl replacement sash and panning at third story; one star anchor replaced with smaller size; leader. North Facade: non-historic metal or vinyl siding. Site features: diamond plate hatch; metal grate.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1828 Charles Gilmore
1829 James Jarvins
1842 Samuel Watkins
1851 Albert Salter
1851 George Chelton
1860 George P. Townsend
1860 Harriet Bellamy
1866 Andrew Wyre
1920 Angelina Mariano
1920 Aniello Q. Orza
1921 Cono and Maria Pizzino
1951 Louise Parco

References

Department of Buildings, New Building and Alteration applications (ALT 2269-1924); Department of Taxation, Record of Assessments, 9th Ward, 1827-1829; New York County, Office of the Register, Deeds and Conveyances, Liber 240, p. 365 (Aug. 27, 1828); U. S. Census records 1880, 1900, 1920, 1930.

255 Bleecker Street (aka 36-42 Cornelia Street)

Block 589 Lot 10

Date of Construction: 1941 (NB 74-1941)
Architect or Builder: E. Jerome O'Connor
Original Owner or Developer: Grace R., Martha H., and
George H. McFarland
Major Alteration: 2003
Type: Commercial
Style: None
Material: Brick
Stories: 1



History: The 19th-century structures on this lot were demolished in 1941 and replaced by a one-story commercial building used for stores designed by E. Jerome O'Connor for the McFarlands. The building was redesigned by He Gin Lee as a sushi restaurant in 2003 for owners Robert Viola and John Durando of 255-257 Bleecker St. Realty Corporation.

Description: One bay on Bleecker Street, five bays on Cornelia Street; piers resurfaced to look like trees; wood-and-glass folding doors in bays; chamfered corner with wood-and-glass door and concrete ramp; pagoda style roof with deep overhang; signage and display cases; lights in roof overhang. Site Features: concrete ramp at door in second bay on Cornelia Street; diamond plate hatch on Cornelia Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1941 Grace R., Martha H., and George H. McFarland III
1953 John, Natale, and Silvio Durando
1958 255-257 Bleecker Street Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 74-1941, Job. 103487451-2003 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 4133, p. 170 (Nov. 18, 1941).

234 TO 246 BLEECKER STREET (WEST SIDE)

Between Carmine Street and Leroy Street

234-246 Bleecker Street

Block 586, Lot 20 (formerly lots 18-29)

See: 17-25 Carmine Street

257 TO 279 BLEECKER STREET (EAST SIDE)

Between Cornelia Street and Jones Street

257 Bleecker Street (aka 37 Cornelia Street)

Block 590, Lot 1

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: c. 1921, c. 1930

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 4 with 2-story extension

History: The altered Federal style brick building at 257 Bleecker Street was built c. 1829 as a house for Charles Oakley who had purchased twenty six lots on this block from Gardner and Sarah Jones in 1819. By the 1850s, as former dwellings were converted to mixed use, a wood extension was added on the rear of the building. In 1921, William J. Conway was hired by Antonino Anello to design a one-story brick extension as a replacement for the earlier one. Nine years later, the Anellos hired Matthew Del Gaudio, who was responsible for the design of the nearby Our Lady of Pompeii Church, to raise the three-story and attic house to four full stories, remove the historic storefront on Cornelia Street, and add a second story to the rear extension. From 1990 to 2004 this was the home of Murray's Cheese Shop (founded 1940) which is now located at 250-258 Bleecker Street.



Description: **Bleecker Street Facade:** two bays, storefront, with stone water course, on first story with return on Cornelia Street; stone cornice above storefront on Bleecker; brick upper facade laid in Flemish bond at second and third stories, common bond at fourth story with corbelled brick course (1930); stone-coped stepped brick parapet (1930); brownstone sills and lintels; possibly historic fire escape. **Alterations:** modern metal-and-glass storefront, roll-down security gates; corner pier covered in metal siding; stone water course painted; replacement sash; vent pipes at second through fourth stories. **Cornelia Street Facade:** three bays; entrance with two steps; segmental arched window with brick lintel and stone sill by entrance; stone water table; facade primarily laid in Flemish bond, common bond at first story and at corners of the fourth story (1930); brownstone window sills and lintels; stone-coped stepped parapet with brick decoration (1930). **Alterations:** water table painted; lintel above cellar hatch covered with diamond

plate; brick patched, possibly replaced at fourth story; non-historic star anchors above second story; arched window by entrance removed, replaced with brick; main entrance altered, lintel removed, door and transom replaced; wall lamps, intercom and postal release box by entrance; replacement windows; television antennas on roof. **East Facade (partially visible):** two bays; stone sill. **Alterations:** facade parged; replacement window at fourth story; window at third story converted to door; double-leaf replacement door; metal ventilator and chimney stacks; leader. **Cornelia Street Extension:** three bays at second story; two bay storefront at first story with possibly historic steps; first story brick laid in common bond; wide brick soffit in common bond with header brick border and brick, tile, and probably cast-stone diamond-shaped decoration and two bands of soldier brick with tile inserts; second story laid in stretcher bond; brick lintels at second story; parapet stepped at ends. **Alterations:** modern display windows, one incorporating entrance door; air conditioner in transom; hanging sign; replacement sash at second story; brick replaced at second story; outline of historic entrance visible; corbelled brick course below parapet; metal railing at parapet. **Site Features:** two diamond plate hatches on Cornelia Street; gooseneck pipe; plastic storage bin for trash receptacles.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1819 Charles Oakley

1839 John R. Oakley

1841 Seneca County Bank

1842 East River Mutual Insurance Company

1844 Herman Schillin

1847 Carsten Engle

1887 John Engle

1899 Mary Engle

1920 John E. Gerstner

1920 Pasedek Realty Co., Inc.

1921 Antonino and Maria Anello

1953 John, Silvio, and Natale Durando

1958 255-257 Bleecker Street Realty Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 445-1921, ALT 533-1930); Department of Taxation, Record of Assessments, 9th Ward, 1829, 1858; "Murray's Cheese: New York Specialty Food Shop," <http://www.murrayscheese.com/prodinfo.asp?number=ABOUT%5FMURRAYS> STORY (Apr. 21, 2010); New York County, Office of the Register, Deeds and Conveyances, Liber 140, p. 142 (Nov. 1, 1819).

259 Bleecker Street (aka 259-263 Bleecker Street)

Block 590, Lot 2

Date of Construction: c. 1904

Architect or Builder: Horenburger & Straub

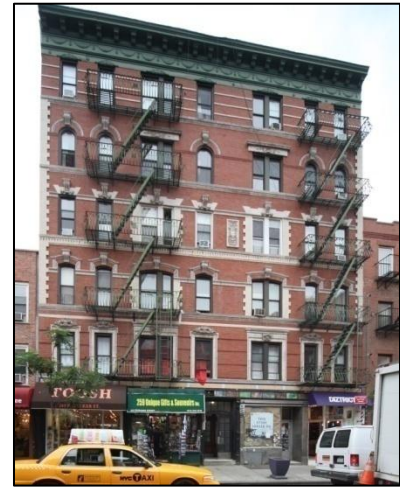
Original Owner or Developer: Isaac Leader and Jacob Bloom

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and terra cotta

Stories: 6



History: The Renaissance Revival style apartment building with stores was designed by the firm of Horenburger & Straub in 1904 for the owners Isaac Leader and Jacob Bloom as a tenement for thirty-two families with stores on the first story. From 1926 through the mid-1990s the building was the home of A. Zito & Son's bakery whose shop window was immortalized by the photographer Berenice Abbott in a 1937 image entitled "Bread Store."

Description: Seven bays on upper stories; five at first story including entrance and four storefronts; entrance with possibly historic stone step, cast-iron piers with panels, fluted colonnettes, and foliate corbels, wood frame with paneled reveal, double-leaf, segmental-arched wood-and-glass door, transom bar with decorative molding, and four light transom; back-lit colored glass cornice above first story; possibly historic spandrel of colored subway tile; fenestration pattern of five single windows (middle bay off center) and two double windows at each story; red brick facade rusticated at the second story, with white brick stringcourse above window heads; white brick quoins at corners of the third through fifth stories and narrow white brick stringcourses at sixth story; windows at second story with Greek key terra-cotta sill course, single windows have eared surrounds with egg-and-dart and bead-and-reel moldings, rosettes in the ears, and elaborate cartouche, double windows have surrounds with egg-and-dart and bead-and-reel moldings, frieze with rosettes and cartouche and molded crown; segmental-arched windows at third story above a terra-cotta sill course with egg-and-dart and Greek key moldings, terra-cotta lintel course with fluting and egg-and-dart moldings incorporating projecting lintels with foliate ears, cornice with leaf-and-tongue molding, and fluted keystone above a brick lintel, double windows also have white brick quoins; flat-head windows at fourth story above sill course with Greek key molding and strigil ornamented brick stringcourse, lintel course with egg-and-dart and fluted moldings incorporating splayed lintels with elaborate keystones, double windows have white brick quoins; windows at fifth story above sill course with egg-and-dart and Greek key molding; corbelled brick lintel course, round arched single windows with brick lintels topped by egg-and-dart molding with fluted keystones, flat-head double windows with molded lintels with cartouche in the frieze; flat-head windows at sixth story above egg-and-dart and Greek key sill course; galvanized-iron lintel course with rosettes and foliate design above windows; galvanized-iron cornice with foliate brackets, swag-decorated frieze and molded crown; fire escape. Alterations: northernmost storefront with modern metal-and-glass infill, concrete ramp at entrance, security gate, and fixed fabric awning; left center storefront with painted metal-and-glass infill, probably wood bulkhead, air conditioner above display windows, fixed fabric awning with hanging signs, and moveable wood display stand; right center storefront with modern metal-and-glass infill, entrance vestibule with metal siding; southernmost storefront with modern metal-and-glass window and door, tiled bulkhead and surround, fixed fabric awning, and projecting sign attached to wall; facade cleaned and trim painted; replacement sash and panning; wires from roof; lights and sign by entrance; remote utility meter above hatch by entrance. **North Facade (partially visible):** brick; large angular air shaft; chimney; segmental-arched windows at fifth and sixth stories. Alterations: facade parged at cornice; replacement sash and panning, metal pipe at sixth story of air shaft and two pipes on roof. **South Facade (partially**

visible): brick; large angular air shaft; segmental-arched windows; chimneys. **Alterations:** facade parged; replacement sash and panning; straight metal lintel above one window. **Site Features:** four diamond plate hatches; metal grille; pipe by entrance.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1904 Isaac Leader, Jacob Bloom and Julius Levy

1905 Isaac Leader and Jacob Bloom

1920 Pietro Di Masi

1922 Calogero P. Giacomo and Francesco Di Maggio

1928 Colo-Maria Realty Co.

1930 Francesco DiMaggio

1932 259 Bleecker Street Realty Co.

1966 Tomford Realty Corp

1966 Bleemort Realty Corp

References

Department of Buildings, New Building and Alteration applications (NB 53-1904); New York County, Office of the Register, Deeds and Conveyances, Liber 122, p. 132 (Feb. 5, 1904).

265-267 Bleecker Street

Block 590, Lot 5 (formerly lots 5 and 6)

Date of Construction: c. 1835-36

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

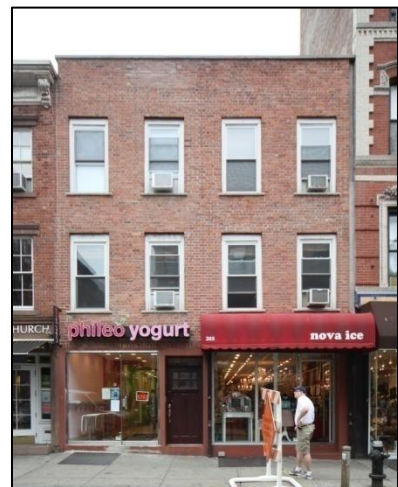
Major Alteration: c. 1868, after 1985

Type: Row houses, now multiple-dwellings with commercial ground floor

Style: Altered Federal

Material: Brick

Stories: 3



History: The altered Federal style buildings at 265 and 267 Bleecker Street are two of a quartet of small houses constructed for Charles Oakley who had purchased twenty lots on this block in 1819. Built as dwellings c. 1835-36, by the 1850s, like many of the buildings in the area, nos. 265 and 267 had been converted to mixed use. Originally two stories tall, the houses were raised to their current three stories c. 1868. The buildings except for a short period of time between 1926 and 1947 were bought and sold as a pair. In 1937, during the brief period of separate ownership, plans were submitted by architect Guerino Salerni for owner Etta Giamanco to alter the entrance and storefront at no. 267 Bleecker Street. The lintels and cornices were removed and the sills replaced in both buildings after 1985.

Description: Two bays each; brick laid in Flemish bond; two storefronts with stone bases; cast-iron column on interior and two steps at entrance to no. 265. **Alterations:** facade cleaned; both storefronts with modern metal-and-glass infill; large electric sign and vertical sign at no. 267; fixed fabric awning and roll-down security gate at no. 265; main entrance with stucco surround, door replaced; postal release box and intercom in reveal; lintels removed; sills replaced; metal replacement sash and panning; cornice removed and replaced with a brick parapet; remote utility meter attached to bulkhead at no. 265. **Site Features:** diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1819 Charles Oakley

1839 John R. Oakley

1841 Seneca County Bank

1842 East River Mutual Insurance Company

1843 Joseph Soria and Pearce Percival

1848 Pearce Percival

1880 Mary Ann Link

1906 Charles W. Link

1922 Paul and Concetta Giamanco and Rosolino and Mary Riccobono

1926 Fortunata Piperno (no. 265); Paul and Concetta Giamanco (no. 267)

1928 Rosolino and Mary Riccobono (no. 265)

1947 Rosolino and Mary Riccobono (no. 267)

1958 Michael Brignole and Hillyer and Bell, Inc.

1958 Maurits N. VanLoon

1959 Augustus C. Vanderveer

1965 265-267 Bleecker Realty Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 3094-1937); Department of Taxation, Record of Assessments, 9th Ward, 1835-1836; New York County, Office of the Register, Deeds and Conveyances, Liber 140, p. 142 (Nov. 1, 1819).

269 Bleecker Street

Block 590, Lot 7

Date of Construction: c. 1835-36

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alteration: c. 1868

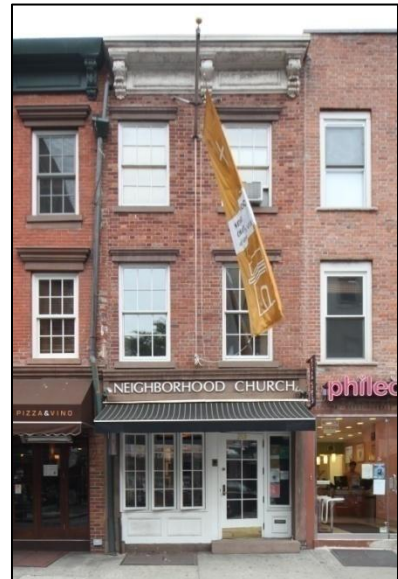
Type: Row house, now church

Style: Federal/Italianate, altered

Material: Brick

Stories: 3

History: The altered Federal/Italianate style building at 269 Bleecker Street was one of four small houses constructed for Charles Oakley c. 1835-36. By the 1850s, like many of the buildings in the area, no. 269 had been converted to mixed use. Originally two stories tall, the house was raised to three stories c. 1868. Since 1973, 269 Bleecker has been the home of the Neighborhood Church. In 1998 the church altered the storefront and did other external repairs.



Description: Two bays on upper stories, storefront on first story; brick laid in Flemish bond; brownstone lintels and sills; metal cornice with foliate brackets (one repaired), paneled frieze, and molded crown.

Alterations: storefront with paneled wood bulkhead with multi-light windows, door with sidelight functioning as a announcement case; step at entrance resurfaced; stucco cornice above storefront with church name and spotlights; retractable fabric awning; facade cleaned; lintels and sills resurfaced; wood replacement sash; pole at third story with large church banner; small pole with banner at first story; leader moved to no. 271, pipe from roof to leader head. Site Features: diamond plate hatch; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

- 1819 Charles Oakley
- 1839 John R. Oakley
- 1841 Seneca County Bank
- 1842 East River Mutual Insurance Company
- 1843 Oliver T. Wardell
- 1862 Julia Ann Wardell
- 1879 Cyrena L. Jones
- 1896 Mary Ann Allaires
- 1914 Edward W. Dufft
- 1919 Angelina Mariano
- 1919 Aniello L. Orza
- 1920 Angelina Mariano
- 1922 Rosina Longobardi and family
- 1936 Louis Masucci
- 1944 Vito and Maria V. Pisani
- 1947 Maria V. Pisani
- 1973 Neighborhood Church

References

Department of Buildings, New Building and Alteration applications (Job 101758073-1998 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1835-1836; New York County, Office of the Register, Deeds and Conveyances, Liber 140, p. 142 (Nov. 1, 1819).

271 Bleecker Street

Block 590, Lot 8

- Date of Construction: c. 1835-36
- Architect or Builder: Not determined
- Original Owner or Developer: Charles Oakley
- Major Alteration: c. 1855
- Type: Row house, now dwelling with commercial ground floor
- Style: Federal/Italianate, altered
- Material: Brick
- Stories: 3

History: The altered Federal/Italianate style building at 271 Bleecker Street was one of four small houses constructed for Charles Oakley c. 1835-36. By the 1850s, like many of the buildings in the area, no. 271 had been converted to mixed use. Originally two stories tall, the house was raised to three stories probably around 1855 when there was a \$400 increase in the tax assessments. In 1896 a two-story extension was appended to the building by Michael Bernstein for Samuel Luckey and his tenant Abraham Sandberg.



Description: Two bays at upper stories, storefront on ground story; brownstone sills and molded lintels; cornice with foliate brackets, paneled frieze. Alterations: recessed storefront with modern infill with wood-and-glass folding doors, full-width fixed fabric awning, and heat lamp above restaurant; menu board attached to pier by entrance; small fabric sign for restaurant attached to awning; “brownstone” cornice above storefront; recessed main entrance with tiled foyer, step, metal gate, and replacement door; replacement sash and screens; lintels and sills resurfaced; crown of cornice repaired; metal chimney stack

on roof; television antenna; remote utility meter attached to brick pier at first story; leader. Site features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1819 Charles Oakley

1839 John R. Oakley

1841 Seneca County Bank

1842 East River Mutual Insurance Company

1843 Oliver T. Wardell

1853 Samuel Luckey

1903 Morris A. Eiseman

1919 Angelina Mariano

1919 Aniello L. Orza

1920 Giovanni and Margerita Citrolo

1963 Biagio Marino

1965 Carmela Marino

References

Department of Buildings, New Building and Alteration applications (ALT 173-1896); Department of Taxation, Record of Assessments, 9th Ward, 1835-1836, 1855; New York County, Office of the Register, Deeds and Conveyances, Liber 140, p. 142 (Nov. 1, 1819).

273 Bleeker Street

Block 590, Lot 9

Date of Construction: c. 1921 (NB 370-1921)

Architect or Builder: George J. Cavalieri of DeRose & Cavalieri

Original Owner or Developer: Banfi Company

Type: Commercial building

Style: Utilitarian

Material: Brick

Stories: 3

History: This three-story Utilitarian style commercial building with store and offices was designed c. 1921 by George J. Cavalieri of DeRose & Cavalieri, architects, for the Banfi Company. While the first story has housed a series of stores, the upper floors were occupied by a variety of associations such as the Piedmont Social Club, the Communist Party of the USA for the 2nd Assembly District, and the Greenwich Village Athletic Club. In 1992, the building was purchased by Matt Umanov whose guitar shop has been in business at 273 Bleeker Street since 1982. Little changed, the building remains a fine example of the small 20th century commercial structure.



Description: Three bays including a wide center bay; entrance and storefront on first story; possibly historic brick surround at entrance; triple windows flanked by single windows with soldier brick lintels and header brick sill course at second story and sills at third story; shallow stone or cast stone cornice supported on corbelled brick brackets; brick parapet with recessed panels and stone or cast stone coping; possibly historic copper-and-glass skylight and bulkhead with hatch on roof. Alterations: facade cleaned and repointed; entrance altered, transom replaced with brick infill, door replaced; storefront reconfigured prior to 1985 faced with metal or enameled metal siding, recessed entry, tiled vestibule, and signage; fire suppression pipe in bulkhead; roll-down security gate (cut to accommodate pipe); fixed fabric awning;

windows replaced; two remote utility meters attached to bulkhead; temporary post with wires extending to chimney pipe on roof of 271 Bleecker Street. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1921 Banfi Co., Inc.

1923 Ophelia Mariani

1926 Fibanco Realty Corp

1928 273 Bleecker St. Corp.

1965 Emilios 6th Ave. Corp.

References

Department of Buildings, New Building and Alteration applications (NB 370-1921); New York County, Office of the Register, Deeds and Conveyances, Liber 3225, p. 59 (Apr. 22, 1921); “Matt Umanov Guitars” www.umanovguitars.com/about.html (Dec. 2, 2009).

275 Bleecker Street

Block 590, Lot 10

Date of Construction: c. 1818?

Architect or Builder: Not determined

Original Owner or Developer: Gardiner Jones?

Major Alteration: 1876

Type: Row house, now multiple dwelling with commercial ground floor

Style: Federal/Italianate, altered

Material: Wood frame with stucco

Stories: 4

History: This altered Federal/Italianate style mixed-use building may have been constructed as early as 1818 for Gardiner Jones when a reference to a house and lot on the site appears in the tax assessments. Like many of the dwellings on the block, by the 1850s the house had been converted to mixed use. In 1876, Peter Weimar hired Thomas J. Drummond, architect, and Richard Drummond, carpenter, to raise the 3½-story frame house with peaked roof to four stories to house a beer depot and three families. The building was given a brick or masonry facade between 1876 and 1891.



Description: Three bays; molded sill course at second story; windows with wood surrounds; possibly historic diamond-shaped decorations in the spandrels; wood cornice with carved brackets, frieze with molded panels and molded crown. Alterations: storefront with wood or faux wood paneling, retractable awning, door with sidelights, and step with stone veneer; wood-and-glass door at main entrance with sidelight and transom; intercom in reveal; lights by entrance; replacement sash and screens; remote utility meter on bulkhead; facade and return parged and painted; metal vent pipe; wires from roof. **South Facade (partially visible):** resurfaced with vinyl siding; chimney painted with metallic paint. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1807 Gardiner and Sarah Jones

1819 Charles Oakley

1839 John R. Oakley
1841 Seneca County Bank
1842 East River Mutual Insurance Co.
1843 William Carr
1851 Samuel W. Cronk
1851 Stillman K. Wrightman
1858 Charles Newcomb
1864 Peter Weimar
1920 Elizabeth Busch
1924 John and Natalina Roma
1958 Vinsam Corp.
1958 Robert DeVaughan
1967 275 Bleecker Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 388-1876); Department of Taxation, Record of Assessments, 8th Ward, 1818-1819; New York County, Office of the Register, Deeds and Conveyances, Liber 76, p. 419 (Jun. 6, 1807).

277 Bleecker Street (aka 277-279 Bleecker, 32-34 Jones Street)

Block 590, Lot 11

See: 32 Jones Street

250 TO 270 BLEECKER STREET (WEST SIDE)

Between Leroy Street and Morton Street

250-258 Bleecker Street (aka 1-5 Leroy Street)

Block 586, Lot 7501 (formerly Lots 67-71)

Dates of Construction: 1956 (NB 121-1956); 1998 (Job No. 101741288)

Architects or Builders: Siegel & Green (1956); Stephen B. Jacobs Group (1998)

Original Owners or Developers: Hotel Springfield Corp. (1956); Bleecker Street Development, LLC (1998)

Major Alterations: 1998

Type: Commercial structure, now condominium apartments with commercial ground story

Style: Contemporary

Material: Brick, imitation stone

Stories: 5



History: In 1956 a one-story brick commercial structure was erected on a five-lot parcel located on the northwest corner of Bleecker and Leroy streets, for use as an A & P supermarket. The building replaced a row of three c. 1830s brick row houses, a corner building of frame construction, and a c. 1830s row house that had been altered for use as a tenement. From the late 1980s until the late 1990s, the building was used as an eating and drinking establishment. In 1998, the building was totally reconstructed as a six-story residential building with ground-story retail stores.

Description: **Bleecker Street Facade:** granite foundation; facade clad in brick with rusticated base; three metal-and-glass storefronts with signage and awnings at first story; multi-pane windows with block sills and soldier-course lintels and double-height window wall with balcony arranged across facade from second to fourth story; fifth story is copper-clad mansard roof with dentil course, gable, skylights, and three dormers; railing and planters at roof. **North Facade (partially visible):** brick party wall. **West Facade (partially visible):** party wall with chimney pipes. **Leroy Street Facade:** granite foundation; facade clad in brick with rusticated base; metal-and-glass storefronts with signage and awnings at first story; recessed main entry and service entry with vent at first story; fire alarm box and bell to left of main entry opening; multi-pane windows with block sills and soldier-course lintels arranged across facade from second to fourth story; fifth story is copper-clad mansard roof with dentil course, gable, skylights, chimney and roof bulkhead; railing and planters at roof. **Alterations:** building enlarged to six-story residential building with ground-story commercial use in 1998. **Site Features:** sidewalk vault/display window with glass cover at third storefront on Bleecker Street facade.

Ownership History to 2000

(As recorded in the Conveyance Records of the Office of the Register)

1956 Hotel Springfield Corp.

1998 Bleecker Street Development, LLC

References

Department of Buildings, New Building and Alteration applications (NB 121-1956; Job No. 101741288 [NB]); New York County, Office of the Register, Deeds and Conveyances, Liber 4779, p. 687 (May 2, 1952).

260 Bleecker Street

Block 586, Lot 66

Date of Construction: c. 1832

Architect or Builder: Not determined

Original Owner or Developer: Abraham Quackenbush

Major Alterations: 1871, 1951, 1959

Type: Row house with commercial ground story

Style: Altered Federal

Material: Brick

Stories: 4

History: No. 260 Bleecker Street was constructed c. 1832 for retired dry goods merchant Abraham Quackenbush, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Abraham Quackenbush (see 264 Bleecker Street) was the brother of dry goods merchant Andrew Quackenbush, the original owner of 40 Leroy Street and 284-286 Bleecker Street (see 40 Leroy Street and 284-286 Bleecker Street). Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date; in 1851, a grocer was listed as a tenant at no. 260 Bleecker Street. In 1871 the building was raised from two-and-a-half to four stories and extended to the rear by eight feet, the present cornice installed, and the building converted for use as a tenement (architect Damus S. Miller). A new storefront was installed in 1951 (architect William J. Russell), when the space was converted from an Italian pastry shop and bakery to a butcher shop owned by brothers Thomas and Edward Faicco, whose grandfather had opened a butcher shop on Thompson Street c. 1900. Initially specializing in traditionally prepared sausages and selling only pork, in the 1980s Faicco's began offering other meats as well as a wide selection of food



products imported from Italy and prepared specialties like prosciutto balls. In 1959, the Faicco brothers chose to affordably refurbish their building by hiring the Garden State Brickface Company to install its patented three-coat sculpted concrete cladding system resembling “aged” brick (see 49 Carmine Street). Faicco’s is still in operation today.

Description: **Bleecker Street Façade:** three bays; first story, main building entry in first bay and storefront entry in second bay; three windows with blocks sills on second through fourth stories; molded pressed-metal cornice with scroll brackets and roundel-decorated fascia. **Alterations:** storefront of metal, glass and mosaic tile with awning and signage; spot lights above signage; bracket and hanging sign above storefront; main entry door of stainless steel and glass; intercom box to right of door; raised to four stories with flat roof and pressed-metal cornice in 1871; new storefront installed in 1951; second through fourth stories clad in Garden State Brickface in 1959; replacement window sash. **North Façade (partially visible):** party wall clad in imitation-brick with metal flashing, chimneys and vent ducts at roof line. **Site Features:** sidewalk hatch and pipes at northern end of Bleecker Street foundation.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Abraham Quackenbush

1834 Dudley Selden

1835 Francis Arden and George Wilson, Trustees

1862 Harriet and Jacob L. Dodge

1870 Alfred Chirney

1919 Minnie Chirney

1920 William E. Howard

1951 Thomas J. and Edward J. Faicco

References

Department of Buildings, New Building and Alteration applications (ALT 120-1871, ALT 757-1951); New York County, Office of the Register, Deeds and Conveyances, Liber 251, p. 189 (May 16, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1829-1837; Adriana Suydam Quackenbush Andrew, *Quackenbush Family in Holland and America* (Paterson, NJ: Quackenbush & Co., 1909) pp. 99-103; “GSB Celebrates 50th Birthday,” *The Real Estate Weekly* (June 25, 2003) (source retrieved from the internet April 1, 2010); Edmond J. Barnett, “More Dwellings in the ‘Village’ Spruced Up, Renovator Finds,” *NYT* (Nov. 22, 1959) R1; Marian Burros, “In a Changing City, New York Character,” *NYT* (February 2, 2000), F1; Fred W. and Patrick J. McDarragh, *The Greenwich Village Guide* (Chicago, IL: A Cappella Books, 1992) 58.

262 Bleecker Street

Block 586, Lot 65

Date of Construction: c. 1833

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

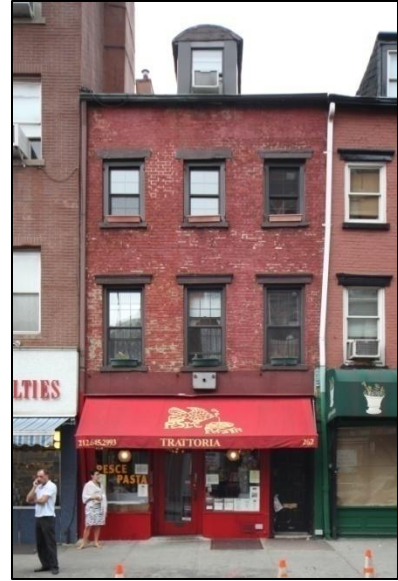
Major Alterations: 1894

Type: Row house with commercial ground story

Style: Federal, altered

Material: Brick, stone

Stories: 3 and attic



History: No. 262 Bleecker Street was constructed c. 1833 as the first in a row of five houses for New York-born agent Charles Oakley, also the developer of nos. 282, 284, and 286 Bleecker Street (see 282 and 284-286 Bleecker Street), no. 6 Morton Street (see 6 Morton Street), and nos. 257, 265-267, 269, and 271 Bleecker Street (see nos. 257, 265-267, 269, and 271 Bleecker Street). An excellent example of the late Federal style, this row of houses was built at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date. In 1851, tenants at no. 262 Bleecker Street included William Partridge, purveyor of teas, and James Berry, clerk. Later commercial tenants included baker Arthur Marchesi (1929) and the Italian Store Co. (late 1930s to 1950). Nos. 262 and 264 Bleecker Street were joined into one building in 1894, but each remains largely unchanged on the exterior.

Description: first story is four bays; second and third stories are three bays; facade clad in painted brick laid in Flemish bond with stone trim above first story; possibly historic wood-and-glass storefront with recessed entry in second bay; historic cast-iron pier to left of storefront; main building entry in fourth bay of first story; second and third stories, three windows with block sills and molded lintels; peaked roof and segmental-arch dormer with window; brick chimney abutting east wall of no. 260 Bleecker Street. Alterations: main building entry door of paneled wood; awning above storefront entry and bulb-style lanterns flanking storefront; metal flashing, parging, utility box and three hardware hooks above storefront awning; lintels above third-story windows shaved; gutter at cornice and leader running down southern corner of facade; chimney parged; joined into one building with no. 264 Bleecker Street in 1894; dormer reclad; replacement window sash. Site Features: sidewalk hatch at foundation in third bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Charles Oakley

1839 John R. Oakley

1842 Edward E. Mitchell

1862 Harriet and Jacob L. Dodge

1867 Casper Eckhardt

1868 George Labatut

1869 William Labatut

1872 Patrick Dolan

1886 Albert J.G. Riemann

1946 George and America Zerga

References

Department of Buildings, New Building and Alteration applications (ALT 1624-1894); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (Jun. 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-37; U.S. Census Records, 1850, 1860.

264 Bleecker Street

Block 586, Lot 64

Date of Construction: c. 1833

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: 1892, 1894, 1922-23, 1924-25, 1951

Type: Row house with commercial ground story

Style: Federal, altered

Material: Brick

Stories: 3 and attic

History: No. 264 Bleecker Street was constructed c. 1833 as the second in a row of five houses for New York-born agent Charles Oakley, also the developer of nos. 282, 284, and 286 Bleecker Street (see 282 and 284-286 Bleecker Street), no. 6 Morton Street (see 6 Morton Street), and nos. 257, 265-267, 269, and 271 Bleecker Street (see nos. 257, 265-267, 269, and 271 Bleecker Street). An excellent example of the late Federal style, this row of houses was built at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date; dry goods merchant Abraham Quackenbush (see 260 Bleecker Street) was listed as a tenant at no. 264 Bleecker Street from 1832 to 1836. In 1851 Lindley & Mundy Co., fancy store, was listed as a commercial tenant in the building. Later commercial tenants included A.S. Esposito, purveyor of gloves, Klapper's Baby Store (1929), B. Lefkowitz & Son Baby Store (1950), and Lewis's Children's Shop (1970s). In 1892 a new storefront was constructed (architect Charles Rentz); related plans for a second-story cornice were apparently never carried out. In 1922-23 a new storefront was installed and a rear extension constructed, and two years later the first story was extended to the rear lot line (architects Levy & Berger). In 1951 the single dormer was enlarged to accommodate three windows. Aside from these changes, the building remains largely intact today.



Description: three bays; facade clad in painted brick laid in Flemish bond with pressed-metal trim above first story; first-story storefront entries (two) in second bay and main building entry in third bay; second story, three windows with molded lintels; third story, three windows with block sills and molded lintels; peaked roof with dormer; chimney at roof line (abutting no. 266 Bleecker Street) partially visible.

Alterations: wood-and-glass storefront, awning and roll-down security gate; main entry door with mail slot in third bay of first story flanked by fluted wood pilasters; door bell and address tile to left of door; exposed electrical conduit and box above storefront awning; new storefront constructed in 1892; joined into one building with no. 262 Bleecker Street in 1894; new storefront installed in 1922-23 and first story extended to rear lot line in 1924-25; attic-story dormer enlarged in 1951; replacement window sash; gutter at cornice and leader running down southern corner of facade. Site Features: sidewalk hatch at foundation in second bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Charles Oakley
1839 John R. Oakley
1842 Edward E. Mitchell
1867 Casper Eckhardt
1868 George Labatut
1890 William H. Miller
1922 S.H.J.M. Realty Corp.
1923 Klapper-Lefkowitz Realty
1927 Egle Lefkowitz

References

Department of Buildings, New Building and Alteration applications (ALT 454-1892, ALT 1624-1894, ALT 2386-1922, ALT 2912-1924, ALT 2920-1924, and BN 1319-1951); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (Jun. 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-37; U.S. Census Records, 1850, 1860.

266 Bleecker Street

Block 586, Lot 63

Date of Construction: c. 1833
Architect or Builder: Not determined
Original Owner or Developer: Charles Oakley
Major Alterations: 1879
Type: Row house with commercial ground story
Style: Federal, altered
Material: Brick, stone
Stories: 3 and attic

History: No. 266 Bleecker Street was constructed c. 1833 as the third in a row of five houses for New York-born agent Charles Oakley, also the developer of nos. 282, 284, and 286 Bleecker Street (see 282 and 284-286 Bleecker Street), no. 6 Morton Street (see 6 Morton Street), and nos. 257, 265-267, 269, and 271 Bleecker Street (see nos. 257, 265-267, 269, and 271 Bleecker Street). An excellent example of the late Federal style, this row of houses was built at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. In 1851, boot maker Robert Juell was listed as a tenant at no. 266 Bleecker Street. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date; it appears that in 1879 no. 266 Bleecker Street was altered for commercial use on the ground story with the construction of a storefront (builder Charles Bossman). Later commercial tenants included the Great Atlantic & Pacific Tea Co. (1929), the Dominick Equipment Co. (glassware dealers) (1950), and a laundromat (1980s). The building remains largely unchanged today.



Description: three bays; facade clad in brick laid in Flemish bond above first story with stone and pressed-metal trim; first-story storefront entry in second bay and main building entry in third bay of first story; brownstone block lintel and rock-faced string course partially visible above main entry; segmental brick arch spans first and second bays above storefront; second and third story, three windows with block sills and molded pressed-metal lintels; molded fascia at cornice; peaked roof and segmental-arch dormer with window; chimney at roof line (abutting no. 264 Bleecker Street). Alterations: non-historic metal-

and-glass storefront in first and second bays with awning, shingle sign, spot lights, security lights and roll-down security gate; main entry door of paneled wood with mail slot, door knocker, and transom covered in siding; metal flashing above segmental arch; gutter at cornice and leader running down southern corner of facade; storefront installed in 1879; replacement window sash; dormer reclad. Site Features: sidewalk hatch at foundation in first bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Charles Oakley

1839 John R. Oakley

1842 Edward E. Mitchell

1862 Harriet and Jacob L. Dodge

1866 John Henry Sanders

1905 Anna D. H. Thomas

1909 Sampson H. Schwartz

1921 Giuseppe Montante

1953 Maurice E. and Edith G. Mencher

References

Department of Buildings, New Building and Alteration applications (ALT 1156-1879); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (Jun. 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-37; U.S. Census Records, 1850, 1860.

268 Bleecker Street

Block 586, Lot 62

Date of Construction: c. 1833

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: 1959

Type: Row house with commercial ground story

Style: Altered Federal

Material: Brick

Stories: 4

History: No. 268 Bleecker Street was constructed c. 1833 as the fourth in a row of five houses for New York-born agent Charles Oakley, also the developer of nos. 282, 284, and 286 Bleecker Street (see 282 and 284-286 Bleecker Street), no. 6 Morton Street (see 6 Morton Street), and nos. 257, 265-267, 269, and 271 Bleecker Street (see nos. 257, 265-267, 269, and 271 Bleecker Street), built at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date. In 1851, hatter W.F. Delegar was listed as a tenant at no. 268 Bleecker Street. Later commercial tenants included the photo studio of Salvatore Suriano (1929), Rothbard's Cut Rate Store (late 1930s), Margo Dress Shop (1946), and Bill's Radio and TV Service (1959).



Description: **Bleecker Street Facade**: three bays; facade clad in brick laid in Flemish bond with pressed-metal trim at second and third stories; first-story storefront entry in second bay and main building entry in third bay; historic fluted cast-iron column visible behind storefront; second and third story, three windows

with block sills and molded pressed-metal lintels. Alterations: facade clad in American Common bond at fourth story; non-historic metal-and-glass storefront with awning and roll-down security gate; main entry door of paneled wood with glass panes, glass transom, security camera at transom, and intercom box to left of door; fourth story, window with brick-header sill in first and third bays; stone coping at parapet; satellite dish partially visible on roof; attic story raised to full fourth story in 1959; replacement window sash. **South Facade (partially visible)**: brick party wall with stone coping. Alterations: brick parged. Site Features: sidewalk hatch at foundation in second bay of Bleecker Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Charles Oakley
1839 John R. Oakley
1844 Eliza H. Henrick
1844 Samuel W. Cronk
1847 Charles S. Benson
1852 Lawrence Myers and Philip Pike
1859 Angelo L. Myers
1861 Sarah Myers
1862 Harriet and Jacob L. Dodge
1882 Charles F. Southmayd
1897 Alfred L. White
1900 Herman and Pauline Lighthill
1927 Gennaro Cidoni
1931 Morris Berkowitz
1931 Concetta Suriano, et al.
1943 Anthony and Lena Garatti
1957 William Van Felix

References

Department of Buildings, New Building and Alteration applications (ALT 1409-1959); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (Jun. 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-37; U.S. Census Records, 1850, 1860.

270 Bleecker Street (aka 2-4 Morton Street)

Block 586, Lot 61

Date of Construction: c. 1834

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: c. 1869, 1889, 1926

Type: Row house converted to tenement and stores, now multiple dwelling with commercial ground story

Style: Federal, with Italianate alterations

Material: Brick, cast iron

Stories: 4

History: No. 270 Bleecker Street was constructed c. 1833 as the last in a row of five houses for New York-born agent Charles Oakley, also the developer of nos. 282, 284, and 286 Bleecker Street (see 282 and 284-286 Bleecker Street), no. 6 Morton Street (see 6 Morton Street), and nos. 257, 265-267, 269, and 271 Bleecker Street (see nos. 257, 265-267, 269, and 271 Bleecker Street). Oakley's row of houses was constructed at a time when this



section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date. Early tenants listed at no. 270 include Charles Eagle (1834-35); L. Becker & Co. (1836); Benjamin Jones (1837); and carpet dealer Stephen Lounsberry (1860s and 1870s). The building was converted for use as a tenement and stores between 1868-69, when it was extended to cover the entire lot and raised to four stories. In 1926, the existing storefront was reconstructed and the second story altered for use as a doctor's office. A doctor's office occupied the second story as late 1943. Ground-story commercial tenants included Fine Shoe Shop (1929), Lanza's Pharmacy (late 1930s until 1950), Pompeii Florist (1959), and by the 1980s a ski and bike shop.

Description: **Bleecker Street Facade:** three bays; storefront entry in third bay of first story; two historic fluted cast-iron columns visible inside storefront; second through fourth stories, three windows with block lintels; bracketed pressed-metal cornice. **Alterations:** facade parged; non-historic metal-and-glass storefront and sign with spotlights; sign projecting from corner of building above storefront; roll-down security gate at storefront; metal flashing at cornice (see Major Alterations section below). **Morton Street Facade:** seven bays; first story, storefront in first three bays; small window with block lintel in fourth bay; segmental-arch door opening in fifth bay; second story, window with block sill in second through seventh bays; fifth through seventh windows have segmental-arch lintels; fire escape at seventh window; third story, window with block lintel between second and third bays; window with block lintel in fourth bay; window with block lintel and segmental-arch lintel in fifth through seventh bays; fourth story, window with block lintel in first four bays; window with block lintel and segmental-arch lintel in fifth through seventh bays; molded pressed-metal cornice with fascia; fire escape connects second through fourth stories in third bay. **Alterations:** facade parged; non-historic metal-and-glass storefront with non-historic signage, spotlights, and metal roll-down security gate; large air-conditioning unit affixed to wall to right of storefront; window in fourth bay of first story covered by metal security bars; segmental-arch double-leaf paneled wood door in fifth bay; security light above door, intercom box to left of door, and exposed electrical conduit to right of door; wood-and-glass storefront window and door covered by roll-down security gate in sixth and seventh bays; awning above storefront; sixth and seventh windows on second story have cap awnings; metal flashing at cornice (see Major Alterations section below).

Major Alterations: building extended to cover entire lot and raised to four stories in 1868-1869; new storefront constructed in 1889 and reconstructed in 1926; replacement window sash.

Site Features: sidewalk grate at foundation in second bay of Morton Street facade; sidewalk hatch at foundation in sixth and seventh bays of Morton Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Charles Oakley

1839 John R. Oakley

1842 Margaret M. Lounsberry

1860 Samuel E. Lounsberry

1861 Sarah Lounsberry

1862 Harriet and Jacob L. Dodge

1863 Washington Durbrow

1865 Eliza M. Smith

1866 Margaret M. Lounsberry

1867 Jane M. Dugdale

1885 George S. Adrian

1917 Marie L. Adrian, et al.

1925 Vincenzo Lanza

1955 Joseph Mongioi, et al.
1958 Joseph and Josephine Mongioi

References

Department of Buildings, New Building and Alteration applications (ALT 675-1889, ALT 151-1926); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (Jun. 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-71; U.S. Census Records, 1860, 1870.

**281 TO 287 BLEECKER STREET (EAST SIDE)
Between Jones Street and Leroy Street**

281 Bleecker Street (aka 33 Jones Street)
Block 590, Lot 49

Date of Construction: c. 1813
Architect or Builder: Not determined
Original Owner or Developer: John Brower
Major Alterations: 1890
Type: Row house, now multiple dwelling with commercial ground floor
Style: Altered Federal, now Colonial Revival
Material: Brick
Stories: 4



History: This mixed-use building was constructed as a 3½-story Federal style house with peaked roof for John Brower c. 1813. Like many of the buildings along Bleecker Street by the 1850s, 281 Bleecker Street had been converted to mixed use as a residence and drug store. Having been owned by members of the Miller family since the 1820s, it was purchased by Hugh Slevin in 1890 who raised what had, by then, become a three-family tenement with store to a full four stories and replaced the granite lintels and columns of the first story with new columns and iron girders. He may also have been responsible for the one-story extension along Jones Street that appears on insurance maps the following year.

Description: **Bleecker Street Facade:** three bays; brick laid in Flemish bond at second and third stories; stone sills and molded lintels; pressed-metal cornice with scrolled, fluted brackets, paneled frieze, dentils, and molded crown; possibly historic fire escape. **Alterations:** wood-and-glass storefront (including two bays on Jones Street) with roll-down gates and fixed fabric awnings; lights with exposed conduits above housing of gate and attached to corrugated metal cornice; blackboard attached to corner pier; facade, sills, and lintels painted; metal replacement sash and panning; wires from roof; metal chimney stack. **Jones Street Facade:** brick laid in Flemish bond at second and third stories; T-shaped fenestration pattern at upper stories; entrance with stone sill, possibly historic double-leaf, paneled wood door and transom with textured glass; wood cornice with stylized brackets, paneled frieze and molded crown above first story; stone sills and molded lintels; metal cornice with scrolled, fluted brackets, paneled frieze, dentils, and molded crown. **Alterations:** facade, sills, and lintels painted; facade at first story replaced with brick or brick face; metal replacement sash and panning; light with exposed conduit; intercom and wall lamps in entrance reveal; basement window with screen; utility box and metal pipe attached to wall at first story; through-wall air conditioners at storefront; television antenna on roof. **Jones Street Extension:** one story, one bay; window and door openings; wood cornice with stylized brackets continues from main building across part of extension. **Alterations:** facade painted; roll-down gate at entrance; lights with exposed

conduits above entrance; window opening enclosed with brick and metal grille; louvered vent in wall above window; camera or motion sensor with exposed wire; metal fence with flower boxes on roof. **East Facade:** three bays; stone sills and brick lintels; denticulated brick cornice. **Alterations:** facade parged; gutter above cornice; full-height metal chimney stack; replacement sash and panning; window converted to door; short staircase to deck above extension; three windows at second story with metal grilles; through-wall vent pipe between third and fourth stories; wires from roof. **Site Features:** diamond plate hatch and plastic storage bin for trash receptacles on Jones Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1794 John Brower

1817 Peter and Dinah Walker

1825 Charles Miller

1880 Arthur and Edward Rogers (Lots 49 and 88)

1883 Emily Rogers (Lots 49 and 88)

1890 Hugh Slevin (Lots 49 and 88)

1894 John Dauenhauer (Lots 49 and 88)

1907 Dominick J. Pioselli (Lots 49 and 88)

1923 Natale and Marie C. Mongioi (Lots 49 and 88)

1967 Nina Wafrock and Joseph Mongioi (Lot 49)

References

Department of Buildings, New Building and Alteration applications (ALT 1045-1890); Department of Taxation, Record of Assessments, 8th Ward, 1813-1823, 9th Ward, 1826-1893; New York County, Office of the Register, Deeds and Conveyances, Liber 102, p. 412 (Jul. 10, 1794, recorded May 19, 1813); Liber 185, p. 106 (Oct. 8, 1817, recorded Feb. 7, 1825).

283 Bleecker Street

Block 590, Lot 50

Date of Construction: c. 1874 (NB 389-74)

Architect or Builder: Julius Boekell, architect; Patrick McMannus, mason

Original Owner or Developer: Morris Jacobs

Type: Tenement, now multiple-dwelling, with commercial ground floor

Style: Italianate, altered

Material: Brick

Stories: 5

History: This Italianate style multiple dwelling with two stores was designed by Julius Boekell c. 1874 and constructed for Morris (or Moritz) Jacobs, a merchant tailor from Prussia, at a time when many of Greenwich Village's row houses were being replaced by tenements to house the growing working-class and immigrant population. The seven families who resided in no. 283 in 1880 were representative of both these groups, a mix of Americans, Irish, and Germans they worked as clerks, laborers, merchants, printers, and carpenters.



Description: Four bays; cast-iron columns at first story with paneled and fluted shafts decorated with a molded band (remains of capitals extant in reveal of entrance); entrance with paneled wood reveal and stone step; metal cornice with plain frieze and molded crown above first story; stone sill course at second

story and bracketed sills at third through fifth stories; segmental arched lintels with projecting molding at second through fifth stories; galvanized-iron cornice with stylized brackets and modillions, dentils, paneled frieze, and molded crown; possibly historic fire escape. Alterations: facade painted; north storefront with metal-and-glass windows, tiled sill and wood transom, metal-and-glass door, roll-down security gate, and fixed fabric awning; south storefront with modern metal-and-glass infill and electric signs attached to cornice and main entrance surround; door replaced; transom altered; metal replacement sash and panning; wires from roof; intercom and wall lamps in reveal; hanging sign at second story. **South Facade (partially visible):** two bays; brick. Alterations: facade parged; fenestration reconfigured; replacement sash and panning in one bay; metal chimney stack; metal railing on roof at rear. Site Features: two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1866 Morris Jacobs

1874 Harris Jacobs

1874 Flora Jacobs

1905 Samuel Salzman

1906 Sarah Ackerman

1906 Barter Realty Co.

1909 Harry Ackerman

1909 Barter Realty Co.

1917 Harmon Ackerman

1923 Barter Realty Co.

1927 Harbor Estates, Inc.

1957 Sinne Realty Corp.

1957 Joseph L. Ennis & Co., Inc.

1958 Frances A. Engle

1962 Anne Bregman

1966 Morgan Holding Corp., Paul Green and Stella Schwartz

1967 Englewood Properties, Inc.

1967 283 Bleecker Inc.

References

Department of Buildings, New Building and Alteration applications (NB 389-1874); New York County, Office of the Register, Deeds and Conveyances, Liber 967, p. 505 (May 31, 1866); U. S. Census Records, 1870.

285 Bleecker Street

Block 590, Lot 51

Date of Construction: 1874 (NB 170-1874)

Architect or Builder: Julius Boekell

Original Owner or Developer: Michael Puels

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Italianate, altered

Material: Brick

Stories: 5

History: This Italianate style multiple dwelling with commercial ground floor was designed by Julius Boekell in 1874. It was constructed for Michael Puels, a Bavarian butcher, at a time when many of the area's earlier structures were being replaced with tenements to house the growing working class and immigrant population. The nine families, including Puels widow and children, who lived there at the time of the 1880 census worked as bookkeepers, policemen, an upholsterer, and a clerk. Since 1964 the building has been the home of Ottomanelli & Sons' meat market.



Description: Four bays; cast-iron columns at first story with paneled and fluted shafts decorated with a molded band; two stone steps at entrance (possibly replaced); entrance with possibly historic double-leaf, wood-and-glass door and multi-light, wood-and-glass transom in a wood enframing with paneled reveal and cable molding; segmental-arched windows at second through fifth stories with elaborate segmental-arched bracketed lintels with incised friezes and foliate acroteria; bracketed sills at third through fifth stories; galvanized-iron cornice with stylized brackets and modillions, arched-pediment topped with acroterion, dentils, and paneled frieze; "M. Puels, 1874" in raised letters in the tympanum of the pediment; possibly historic fire escape balcony and ladder at second story on right. Alterations: wood-and-glass storefront with engaged fluted columns, paneled bulkhead, and wood-and-glass, paneled door; retractable awning; wood cornice above store with "Ottomanelli & Sons" in frieze, crown molding extends width of building; facade painted; band below second story windows resurfaced with stucco and scored to simulate stone; hanging sign on bracket and chains at second story; replacement sash and panning; dish and television antennas on roof with wires attached to facade; metal security fence on roof between 285 and 283 Bleecker Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1866 Michael Puels

1906 Louis P. Dowdney

1906 Denis M. Gallo

1906 Camillo Sisti and Giacinta Rubino

1907 Lorenzo and Lucia Ciaffone

1918 Bartholomew Sbarbaro

1924 Morris Rothman

1926 Francesco De Maggio (or Di Maggio)

1932 259 Bleecker Street Realty Co., Inc.

1959 285 Bleecker Street Corporation

1964 Onofrio Ottomanelli

References

Department of Buildings, New Building and Alteration applications (NB 170-1874); New York County, Office of the Register, Deeds and Conveyances, Liber 974, p. 435 (May 1, 1866).

287 Bleeker Street

Block 590, Lot 52

Date of Construction: 1871-72 (NB 1163-1871)

Architect or Builder: Robert Mook, architect; John Lerscher, builder

Original Owner or Developer: Ignatz Hoff

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Italianate, altered

Material: Brick

Stories: 5

History: This Italianate style multiple dwelling with store was designed by Robert Mook in 1871 for Ignatz Hoff at a time when the area's row houses were being replaced with tenements constructed to house the growing working-class and immigrant population. The mostly American-born families recorded by census takers in 1880 had occupations such as gilder, policeman, salesman, butcher, and various occupations related to clothing manufacturing.



Description: Three bays; fluted cast-iron pilasters at entrance (remnants of capitals extant in reveal) and to right of storefront; iron-cornice with plain frieze, egg-and-dart molding and molded crown at first story; stone sills and brick lintels; galvanized-iron cornice with foliate brackets and modillions; paneled frieze and molded crown; possibly historic fire-escape; chimney. Alterations: storefront with modern metal-and-glass infill, roll-down security gate and retractable awning; entrance altered to accommodate new door and transom, wood-and-glass panels in historic transom; facade painted; metal replacement sash and panning; exposed electrical conduits and lights above first story; hanging electric sign with triangular bracket and chains at second story; dish antenna on roof; wires attached to facade. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1867 Ignatz Hoff

1897 George Herbst

1909 Barbara Herbst

1939 Harry Ziegler

1950 Frank Ridolfi

1953 Ridolfi Realty, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 1168-1871); New York County, Office of the Register, Deeds and Conveyances, Liber 1020, p. 610 (Nov. 4, 1867).

**272 TO 286 BLEECKER STREET (WEST SIDE)
Between Morton Street and Seventh Avenue South**

272-278 Bleecker Street (aka 1-3 Morton Street)

Block 587, Lot 26 (formerly lots 26, 27, and 27 ½)

Date of Construction: 1903-04 (NB 496-03)

Architect or Builder: George F. Pelham

Original Owner or Developer: Joseph and Isaac Polstein

Major Alterations: 1915, 1951, 1980s

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Renaissance Revival

Material: Brick, stone

Stories: 6



History: No. 272-278 Bleecker Street was constructed in 1903-04, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the popular Renaissance Revival style and quite similar in appearance to 28 Bedford Street (also designed by architect George F. Pelham, see 28 Bedford Street), the building was intended to house five families on each floor above a commercial ground story. 1910 census data shows that of the 25 families residing at 272-278 Bleecker Street, 23 were first-generation immigrant families from Italy; the other two families were first-generation immigrants from Ireland/England and Russia. The majority of the tenants were factory workers, producing mens' and women's clothing, paper boxes, hats, furniture, and biscuits, among other products. Other tenants were employed as a lawyer, druggist, and milkman. Census records from 1930 reflect little demographic change: 21 of the 22 resident families were first-generation immigrants from Italy. These residents were employed in a range of occupations, including marceller in a beauty salon, tile-setter, proprietor of a cheese store, millinery saleslady, and runner for a news company. Commercial tenants included A. Frosso Bros., carpenters, and Benjamin Appenzeller, ladies' and gentlemen's furnishings (1929); Mandaro & Co. (cheese) (1920s-1960s); D.J. Migliardi & Co. and Master Brands Appliances (sewing machines) (1950); and John [Sasso]'s Pizzeria (c. 1930-present). Brothers Antonio and Henry Rossano purchased the building in 1913 and ran a grocery store out of one of the storefronts until the 1930s. In 1915 the Morton Street storefront was altered with the addition of a booth, and in 1951 more alterations to the building's storefronts were carried out. The building's cornice had been removed by the mid-1980s.

Description: corner building clad in brick with terra-cotta trim; corner bay projects; quoins at corners of primary (Bleecker Street and Morton Street) facades; string courses at third and sixth story; sixth story is rusticated with four terra-cotta string courses; brick parapet with coping. **Bleecker Street Facade:** first story, three storefronts; third storefront (Joe's Pizzeria) of stainless steel and glass is possibly historic; main building entry at center of facade; decorative cast-iron piers flank recessed main entry; nine bays above first story; second story, string-course sill below windows framed by molded surrounds with scrolled keystones in first through fifth and seventh through ninth bays, oculus window with foliate surround in sixth bay; third story, string course with Greek key motif; window with block sill and molded surround with scrolled keystone in first bay; window with block sill, figural tympanum, and segmental-arch pediment containing cartouche supported on foliate scroll-brackets in second, third, seventh and ninth bays; window with block sill, figural tympanum and molded lintel supported on foliate scroll-brackets in fourth, fifth and eighth bays; slot window with block sill and splayed lintel with cartouche in sixth bay; fourth story, window with string-course sill and molded surround with scrolled keystone in first

bay; window with block sill, figural tympanum, and pediment containing cartouche supported on foliate scroll-brackets in second, third, seventh and ninth bays; window with block sill, figural tympanum and molded lintel supported on foliate scroll-brackets in fourth, fifth and eighth bays; oculus window with foliate surround in sixth bay; fifth story, window with string-course sill and molded surround with scrolled keystone in first bay; window with block sill and splayed lintel with acanthus-scroll keystone in second through fifth and seventh through ninth bays; slot window with block sill and splayed lintel with cartouche in sixth bay; sixth story, continuous string-course sill; window with block lintel surmounted by egg-and-dart molding with scrolled keystone in first through ninth bays; window in sixth bay is slot window with block sill; historic basket-style fire escape connects second through sixth stories at fourth and fifth bays. Alterations: one-story storefront extension at northern end of facade; non-historic storefront infill of metal, wood, and glass with signage, awnings, security and other light fixtures, and roll-down security gate (at third storefront only); first storefront has temporary sidewalk extension wrapping around corner of building; bracket sign and fire escape above one-story storefront extension; metal-and-glass main entry door with glass side light and transom; security light above transom and intercom box to right of door; parging above storefronts; exposed electrical conduit in first bay of second story; parged band course above fifth story; sixth-story string course shaved; keystone at second window on sixth story shaved; storefronts altered in 1915 and 1951; cornice removed by mid-1980s; brick parapet.

Corner Bay: one bay; second story, window with string-course sill and molded surround with scrolled keystone; third story, string course with Greek key motif; window with block sill and molded surround with scrolled keystone; fourth and fifth stories, window with string-course sill and molded surround with scrolled keystone; sixth story, window with string-course sill and block lintel surmounted by egg-and-dart molding with scrolled keystone. Alterations: first-story storefront continued from east facade; metal flashing above storefront; exposed electrical conduit above second-story window; parged band course above fifth story; sixth-story string course shaved; cornice removed by mid-1980s.

Morton Street Facade: non-historic storefront at first story; first-story window and door openings surmounted by splayed lintels with acanthus-scroll keystones; seven bays above first story; second story, string-course sill; window with molded surround and scrolled keystone in first through fourth, sixth and seventh bays; oculus window with foliate surround in fifth bay; third story, window with block sill, figural tympanum, and segmental-arch pediment containing cartouche supported on foliate scroll-brackets in first and sixth bays; window with block sill, figural tympanum, and molded lintel supported on foliate scroll-brackets in second through fourth bays; slot window surmounted by splayed lintel with cartouche in fifth bay; window with molded surround and scrolled keystone in seventh bay; fourth story, window with block sill, figural tympanum, and pediment containing cartouche supported on foliate scroll-brackets in first and sixth bays; window with block sill, figural tympanum, and molded lintel supported on foliate scroll-brackets in second through fourth bays; oculus window with foliate surround in fifth bay; window with molded surround and scrolled keystone in seventh bay; fifth story, window with block sill and splayed lintel with acanthus-scroll keystone in first through fourth and sixth bays; slot window surmounted by splayed lintel with cartouche in fifth bay; window with string-course sill, molded surround, and foliate scrolled keystone in seventh bay; sixth story, continuous string-course sill; window with block lintel surmounted by egg-and-dart molding and scrolled keystone in first through seventh bays (fifth window is slot window with block sill); historic basket-style fire escape connects second through sixth stories at third and fourth bays. Alterations: first-story storefront sidewalk extension continued from Bleecker Street facade; metal flashing above storefront; service door and two windows to left of storefront (second window sealed); transom of service door and second window covered by metal security bars; exposed electrical conduit around first-story windows; parged band course above first and fifth stories; sixth-story string course shaved; cornice removed by mid-1980s; brick parapet.

West Facade (partially visible): brick party wall with terra-cotta tile coping. **North Facade (partially visible):** brick party wall with six windows on each story and terra-cotta tile coping; fire escape connects second through sixth story at fifth and sixth windows; ladder leading from fire escape to roof. Alterations: brick parged. Site Features: sidewalk hatches at second storefront and one-story storefront extension on Bleecker Street facade;

sidewalk hatch at western corner of Morton Street facade enclosed by metal security cage and gate; basement-stair bulkhead to right of service door on Morton Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1903 Joseph and Isaac Polstein

1904 William A. Gillen

1907 John Bonito

1907 Francis W. Norris, Jr.

1909 William A. Gillen, Jr.

1913 Antonio Rossano

1929 Sanfra Realty Corp.

1950 Mayed Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 496-1903; ALT 638-1915; BN 3407-1951); New York County, Office of the Register, Deeds and Conveyances, Liber 109, p. 71 (Mar. 9, 1903); U.S. Census Records, 1910, 1930.

280 Bleecker Street

Block 587, Lot 25

Date of Construction: c. 1848

Architect or Builder: Not determined

Original Owner or Developer: Charles Tousley

Major Alterations: 1908, 1926

Type: Row house with commercial ground story

Style: Greek Revival, altered

Material: Brick, stone

Stories: 4

History: No. 280 Bleecker Street was constructed c. 1848 for Charles Tousley, at a time when this section of Greenwich Village had become a desirable residential district for middle and upper-class New Yorkers. Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date; no. 282 Bleecker Street probably housed a store on the ground floor as originally constructed. In an 1851 city directory owner Charles Tousley, a hardware merchant, was listed at this address. Later tenants included a bakery (1908-1920s); A. Salianni, confectionary (1929-1959); the Village Confectionary (1950-59); and Al & Anne's Luncheonette (1960s). In 1908 work was done in the rear yard to accommodate a baker's oven, and in 1926 a one-story rear extension was constructed (architect John V. Dinan).



Description: **Bleecker Street Facade:** first story is four bays; second through fourth stories are three bays; facade clad in brick with stone trim above first story; main entry in first bay and storefront entry in third bay of first story; two historic fluted cast-iron columns supporting storefront; main entry framed by possibly historic wood surround with pilasters, paneled transom and side-panels; second and third story, three windows with block sills; fourth story, three windows with block sills and wood fascia board above; pressed-metal cornice; fire escape connects second through fourth stories at first and second bays. Alterations: facade parged or stuccoed; non-historic storefront of wood, metal, glass and mosaic tile; main entry door of chrome with glass panes and grille; non-historic signage, awning, exposed electrical conduit

and light fixtures at storefront; second- and third-story lintels shaved; leader running down northern corner of facade; replacement window sash. **South Facade (partially visible):** brick party wall with chimney visible above first story. **Alterations:** brick parged; exhaust pipe visible above first story. **North Facade (partially visible):** brick party wall with terra-cotta tile coping and windows at third and fourth story and fire escape with ladder leading to roof. **Alterations:** brick parged; chimney removed after the mid-1980s. **West Facade (partially visible):** party wall with terra-cotta tile coping. **Alterations:** three ventilation pipes visible; one-story rear extension constructed in 1926. **Site Features:** sidewalk hatch at foundation in fourth bay of Bleecker Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1848 Charles Tousley

1856 John Dunham

1861 Watson Van Valkenburgh

1863 A. Claiborne Pell

1917 Clarence Pell

1923 Marchiony Martin

1926 Albert Saliani

1948 313 Restaurant Corp.

1951 Amedeo and Gaetana Serrani

References

Department of Buildings, New Building and Alteration applications (ALT 882-1908, ALT 1504-1926); New York County, Office of the Register, Deeds and Conveyances, Liber 510, p. 301 (Sept. 22, 1848); Department of Taxation, Record of Assessments, 9th Ward, 1829-54.

282 Bleecker Street

Block 587, Lot 24

Date of Construction: c. 1830

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: 1886, 1927, 1992

Type: Row house with commercial ground story

Style: Federal, with Italianate alterations

Material: Wood, stucco/cement

Stories: 3

History: No. 282 Bleecker Street was constructed c. 1830 for New York-born agent Charles Oakley, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Oakley was also the developer of nos. 262 to 270, 284, and 286 Bleecker Street (see 262 to 270 and 284-286 Bleecker Street) and no. 6 Morton Street (see 6 Morton Street). Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date; in the early 1830s, dry goods merchant Andrew Quackenbush (see 284-286 Bleecker Street and 40 Leroy Street) was listed as a tenant at this address, and from 1835 until 1850, dry goods merchant John Passenbrouder, Jr. was a tenant in the building. In 1851, Elizabeth Passenbrouder was listed as the dry goods merchant at no. 282 Bleecker Street. Later tenants included carman Moses Herz (1880s); hairdressers Assunta Chirico and J. Fiorentino (1929-1935); Mary's Beauty Parlor (1935); and Trio French Bakery (1940-1959). Originally a frame structure, by 1891 the building



had received a masonry front. In 1886 exterior alterations were carried out under the supervision of architect William Graul; although it is unclear what changes these entailed, it is likely that the pressed-metal cornice and ground-story cast-iron piers date from this period. During the 1920s a one-story rear extension was constructed (architect Salvator A. Patti), and in 1992 a new storefront was installed (architects James Jao & Associates). No. 282 Bleecker Street is one of the few surviving frame structures in the area.

Description: **Bleecker Street Facade:** three bays; historic cast-iron piers at north and south corners of first-story facade; storefront entry in first bay and main building entry in third bay; second and third story, three windows with block sills and flush lintels; molded pressed-metal fascia; denticulated pressed-metal cornice. **Alterations:** facade parged above first story; non-historic storefront of wood, metal and glass; roll-down security gate, awning, security and other lights, and exposed electrical conduit on storefront; storefront entry of metal and glass; main entry door of wood with glass panel, mail slot and wire-glass transom; intercom box to left of main entry door; flag pole with anchor brackets affixed to facade below second window on third story; front facade clad in masonry by 1891; pressed-metal cornice and ground-story cast-iron columns installed c. 1886; portion of rear wall removed and one-story rear extension constructed 1927-1928; new storefront installed in 1992; replacement window sash. **West Facade (partially visible):** brick wall with windows at second and third story; serrated brick-course at cornice; fire escape; chimney visible on roof. **Alterations:** brick painted; gutter at roofline; exhaust ducts at chimney. **Site Features:** sidewalk hatch at foundation in second bay of Bleecker Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Charles Oakley

1839 Uriah and Henry Hendricks

1846 Uriah Hendricks, et al.

1847 Frances Hendricks

1869 Jacob and Bernhard Langstadter

1886 Elise Herz

1915 Harry Edwards

1923 Leopold Herz

1923 Joseph and Assunta Fiorentino

1931 282 Bleecker Street, Inc.

1936 Anross Realty Corp.

1945 Sanfra Realty Corp.

1951 Embassy Housing Corp.

1952 Regal Realty Agency, Inc.

1957 Cecelia Heisiger and Ethel Morse

1966 Giacomo De Giovanni

References

Department of Buildings, New Building and Alteration applications (ALT 810-1886, ALT 1039-1886, ALT 1373-1927, and Job No. 100481854 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 253, p. 112 (Jun. 22, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1829-1854.

284-286 Bleecker Street (aka 61-63 Seventh Avenue South)

Block 587, Lot 21 (formerly lots 21, 22, and 23)

Date of Construction: c. 1832

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: 1869, 1914, 1919, c. 1960, 1980s

Type: Two row houses, now multiple dwelling with commercial ground story

Style: None

Material: Brick

Stories: 3



History: No. 284-286 Bleecker Street was constructed in 1832 as two brick-fronted frame structures of two and a half stories with gambrel roofs for developer Charles Oakley, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Oakley sold the houses to dry goods merchant Andrew Quackenbush, who was also the original owner of 40 Leroy Street (see 40 Leroy Street) and the brother of Abraham Quackenbush, the original owner of 260 Bleecker Street (see 260 Bleecker Street and 264 Bleecker Street). Many of the buildings fronting on Bleecker Street housed a mix of residential and commercial uses from a relatively early date. In 1851, tenants of no. 284 Bleecker Street included shoemaker S.G. Robinson and carpenter Isaac Homen; tenants of no. 286 Bleecker Street included Sidney Fanning, purveyor of trimmings, and T.J. Thompson, dry goods merchant. No. 286 Bleecker Street was enlarged in 1869 with the addition of a full third story; a storefront was constructed and a pressed-metal cornice installed at the same time. In the early 20th century, the rear corner of no. 286, along with a two-story rear addition extant by 1911, were shaved off to make way for the extension of Seventh Avenue south to Varick Street, which was completed between 1914 and 1917 and required the demolition of several buildings and portions of some buildings. In 1919 no. 284 Bleecker Street was altered to house a bakery on the ground floor, and at this time a new storefront was installed. It was probably at this time that the two buildings were connected, although the properties had been in common ownership since 1892. Building records indicate that a one-story office building was planned for the property in 1929, however it is unclear whether this project was ever executed. During the 1940s, 50s, and 60s the ground-floor commercial space was occupied by Peter's Self-Service Launderette, with eight apartments above. By the 1960s, all facades on both buildings had been clad in brick, and by the 1980s the window openings had been changed to the present configuration. The building currently houses a restaurant on the ground story.

Description: Alterations: corner building clad in brick laid in American common bond with metal flashing at roofline; wood-and-metal storefronts; metal windows with brick header-course sills and continuous brick header-course lintels. Bleecker Street Facade: first story is six bays with main entry in first bay and non-historic storefront of wood, metal, stucco and glass in second through sixth bays; main entry door of metal and glass; vent panels in foundation at second, third and fourth bays; light fixtures on piers separating bays; metal sign box to right of sixth window; signage, awnings, and intercom boxes at storefront; second and third stories are four bays with triple-window in first and third bays and single window in second and fourth bays (no window in fourth bay of third story); exposed electrical conduit below third window on second story; spot light affixed to roof line at right corner of building; satellite dish and chimney pipes visible at roof. Corner (north) Facade: first-story stuccoed storefront is two bays with metal-and-glass doors in first bay and metal-and-glass door in second bay; wood box to right of door; awnings and non-historic signage at storefront; second and third stories are two bays; double window in second bay of second story, double window in first bay of third story; banner sign affixed to facade from second to third stories in second bay; giant three-dimensional margarita glass affixed to northwest corner of building at second story; spot lights affixed to parapet at roofline. Seventh Avenue

South Facade: first-story storefront of stucco, metal and glass is three bays with window and storefront entry in first bay, main building entry in second bay, and window in third bay; signage, awnings, exposed electrical conduit, security lights and intercom boxes at storefront; ventilation ducts above storefront in third bay; wood box to left of main entry; second and third stories are six bays with a single window in the first, third, fourth and sixth bays and a triple window in the second and fifth bays. **Southeast Facade (partially visible):** brick party wall with metal flashing. **South Facade (partially visible):** brick party wall with metal flashing.

Site Features: sidewalk hatch at foundation in third bay on Bleecker Street facade; goose-neck sewer pipe at foundation between third and fourth bays on Bleecker Street facade; sidewalk hatch at foundation in second bay on Seventh Avenue South facade; gate enclosing alley along southeast facade.

Major Alterations: addition of full third story, pressed-metal cornice, and storefront in 1869 (no. 286); street facades of both buildings clad in brick by 1891; 1919 rear extension (no. 284); nos. 284 and 286 joined into one building c. 1919; Corner and Seventh Avenue South facades of no. 286 clad in brick during the 1960s; window configuration changed by mid-1980s (nos. 284 and 286).

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1832 Andrew Quackenbush

1835 John Cameron

1836 Ebenezer L. Williams

1838 John W. Lapsley

1839 Garrett Burgess

1892 Isabel Cameron

1906 Victoria Davis

1920 284 Bleecker Street Corp.

1923 Clara Seidel

1946 Ben Martin

1955 Peter's Self-Service, Ltd.

1966 Helen J. Castrownis

References

Department of Buildings, New Building and Alteration applications (ALT 108-1869, ALT 623-1914, ALT 474-1919); New York County, Office of the Register, Deeds and Conveyances, Liber 286, p. 318 (May 2, 1832); Department of Taxation, Record of Assessments, 9th Ward, 1830-1832; U.S. Census Records, 1860.

**5 TO 15 CARMINE STREET (NORTH SIDE)
Between Sixth Avenue and Bleecker Street**

5 Carmine Street (aka 301-303 Sixth Avenue)

Block 589, Lot 43 (formerly lots 42 and 43)

Date of Construction: c. 1829, 1832

Architect or Builder: Not determined

Original Owner or Developer: Henry K. Campbell (303 Sixth Avenue), John Parr (5 Carmine Street and 301 Sixth Avenue)

Major Alteration: 1914 (303 Sixth Avenue); c. 1965

Type: Row houses, now multiple dwelling with commercial ground floor

Style: None

Material: Brick

Stories: 3 and 4



History: The complex at 5 Carmine Street was constructed in the 19th century as three separate buildings. Henry K. Campbell built a brick house at 3 (now 303) Sixth Avenue c.1829 and John Parr built two frame dwellings at 5 Carmine Street and 1 and 1½ (now 301) Sixth Avenue c. 1832. Like most of the buildings along Sixth Avenue and Carmine Street, these building had been converted to mixed use by the 1850s. Angelo Ortolano purchased the wood and brick buildings at 5 Carmine Street and 301 Sixth Avenue in 1902. The following year, he hired architect Henry Regelmann to make interior and exterior alterations to the buildings, which had already been combined into a single three-story tenement for four families with stores on the first story. In 1914 Mr. Ortolano purchased 303 Sixth Avenue and four years later, architect Anthony V. Bourke raised the 3½-story building with peaked roof to four stories and made interior alterations. In 1965-66, under the ownership of Vito and Gilbert DeLucia, the complex underwent a renovation by architect Ferdinand Innocenti that included the replacement of the facade, reconfiguration of the fenestration, replacement of the cornice and alteration of the roof line at 303 Sixth Avenue.

Description: Commercial ground floor; brick-walled passage to houses on interior of lot at 5 Carmine Street. Alterations: two bays on Carmine Street, five bays on Sixth Avenue including 303 Sixth Avenue; entire facade resurfaced with brick; bracketed cornice surmounted by a sloped, shingle roof above a frieze of soldier and stretcher brick at 5 Carmine and 301 Sixth Avenue; gable with denticulated eave added to 303 Sixth Avenue; entrance to courtyard with brick step and metal gate at 5 Carmine Street; wall lamps by entrance; intercom and postal release box in reveal of gate; storefront on Carmine Street with modern glass infill, concrete ramp, lights with metal conduits, retractable awning and sign; continuous modern metal-and-glass storefront infill with signage and two entrances on Sixth Avenue; ramp with metal railings at easternmost store entrance; entrance at corner of Carmine and Sixth Avenue with tiled step, metal door and light or motion sensor above; stone or cast stone sills; six-over-six replacement sash; windows at 303 Sixth Avenue reconfigured as a single triple window at each story; through-wall air conditioners; signage above corner entrance. **303 Sixth Avenue South Facade (partially visible):** facade parged; two chimneys with multiple metal stacks; metal railing on roof. **303 Sixth Avenue North Facade (partially visible):** facade parged and painted; light with conduit attached to wall. Site Features: two diamond plate hatches on both frontages; freestanding pay telephone.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

Note: ownership of both properties consolidated as of 1914.

5 Carmine St. aka 301 Sixth Avenue

1843 John Parr
1846 David Irwin
1858 Thomas Turner
1901 Virginia Coyne
1902 Angelo Ortolano
1933 Ortolano Holding Corp.
1964 Vito A. and Gilbert DiLucia
1968 C-7-S Realty Corp.
1969 Gilbert DiLucia

303 Sixth Avenue

1828 Henry K. Campbell
1828 Reuben Rowley
1856 Abel T. Anderson
1863 Patrick Daly
1880 Philip M. Smith
1914 John J. Robinson
1914 Angelo Ortolano

References

Department of Buildings, New Building and Alteration applications (ALT 936-1903, ALT 495-1910, ALT 1725-1918, ALT 1430-1965, ALT 424-1966); Department of Taxation, Record of Assessments, 9th Ward, 1829-1862; New York County, Office of the Register, Deeds and Conveyances Liber 242, p. 22 (Sept. 8, 1828), Liber 441, p. 252 (Jan. 25, 1843), Liber 92, p. 482 (Feb. 27, 1902), Liber 230, p. 187 (Apr. 14, 1914), Liber 5307, p. 387 (December 24, 1964).

5A, 5B, 5C Carmine Street

Block 589, Lots 44, 144, 104

Date of Construction: between 1858 and 1862

Architect or Builder: Not determined

Original Owner or Developer: Thomas Turner

Type: Row houses

Style: Vernacular

Material: Brick

Stories: 3

History: The three Vernacular style brick row houses overlooking an interior courtyard at the rear of 5 Carmine Street were constructed for Thomas Turner, a baker, between 1858 when he purchased the property and 1862 when assessments record the presence of a new building on the lot. Reached by a long passageway from Carmine Street, the houses are fairly well hidden from view. By the 1920s it appears that one, if not all three, of the houses were occupied by multiple households, including that of Angelo Ortolano who had purchased the property in 1902. In 1966, architect Ferdinand Innocenti was responsible for converting each of the houses into a single-family triplex for Vito and Gilbert DeLucia. The houses became individually owned properties with their own tax lots beginning in 1993.

Description: (Little of these buildings is visible from the street, the following general description is based on images submitted to the LPC in 2000). Two bays each; stone steps and lintels at entrances; possibly historic glass transoms above doors; stone lintels and projecting stone sills at windows; 5A and 5 B are mirror images with a small window by the entrance and double window on the first story and single and double windows at the second and third stories; 5C has a single windows at each story; all have brick cornices with dentils. Site Features: non-historic brick-paved courtyard with planters.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1858 Thomas Turner

1901 Virginia Coyne

1902 Angelo Ortolano

1933 Ortolano Holding Corp.

1964 Vito A. and Gilbert DiLucia

1968 C-7-S Realty Corp.

1969 Gilbert DiLucia

References

Department of Buildings, New Building and Alteration applications (ALT 425-66); Department of Taxation, Record of Assessments, 9th Ward, 1858-1862; New York County, Office of the Register, Deeds and Conveyances, Liber 752, p. 338 (Mar. 10, 1858), Liber 92, p. 482 (Feb. 27, 1902), Liber 5307, p. 387 (December 24, 1964).

7 Carmine Street (aka 7-9 Carmine Street)

Block 589, Lot 45

Date of Construction: 1893-94 (NB 251-1893)

Architect or Builder: A. B. Ogden & Son

Original Owner or Developer: Anna Sutherland

Type: French Flat, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Ironspot brick with brownstone details

Stories: 5

History: The Renaissance Revival style multiple-family residence with commercial ground floor at 7 Carmine Street was designed for owner Anna Sutherland by the firm of A. B. Ogden & Son in 1893 and completed the following year. The building with its facade of warm ironspot brick offset by brownstone sills and lintels was constructed at a time when many of Greenwich Village's row houses were being replaced by tenements and flats to house the growing immigrant and working-class population of the area.



Description: Six bays on upper stories, three bays at first story including entrance and two storefronts; brownstone sill courses; molded brownstone lintels incorporated into continuous brownstone lintel courses; fire escapes, one on left possibly original. Alterations: west storefront with modern metal-and-glass infill, retractable fabric awning, sign, and metal ledge with bracket across storefront; east storefront with modern metal-and-glass infill, roll-down security gates, red brick piers, retractable fabric awning, sign above storefront covering older sign, hanging signs for store and ATM, light with exposed conduit, and display case attached to pier; remote utility meters attached to both bulkheads; entrance surround stuccoed, modern metal-and-glass door with large transom; chandelier in soffit; intercom and postal release box in reveal; lintels and sills resurfaced and/or painted; metal replacement windows; cornice removed, replaced with stucco; bird deterrent wire on fifth-story lintels and roof; wires from roof attached to windows and facade; television antenna and metal post on roof. **East Facade (partially visible):** brick, multiple chimneys; bulkhead; clay coping; windows at fifth story with stone sills and lintels. Alterations: painted and parged; replacement sash; antenna and three pipes on roof. Site Features: three diamond plate hatches; stone paving (except at main entrance) to sidewalk line.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1893 Anna Sutherland
1895 Rosina Vollhart
1896 Cornelia K. Averill
1909 Archibald M. Campbell
1909 Charles R. Faruolo
1914 Anthony F. Scala
1916 Charles R. Faruolo
1925 Portsmouth Realty Co., Inc.
1925 Attilio Foscolo
1932 Angelina Foscolo
1937 7-9 Carmine St. Realty Co.
1956 Mardine Realty Co., Inc.
1960 Koeff Realty Co., Inc.
1965 C-7-S Realty Corp.
1966 Gilbert DiLucia

References

Department of Buildings, New Building and Alteration applications (NB 251-1893); New York County, Office of the Register, Deeds and Conveyances, Liber 17, p. 406 (Mar. 23, 1893).

11 Carmine Street

Block 589, Lot 46

Date of Construction: c. 1891 (NB 492-1891)

Architect or Builder: Buchman & Deisler

Original Owner or Developer: Emilia Hoffman

Major Alteration: 1930

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 5

History: This Renaissance Revival style multiple dwelling was designed by the renowned architectural firm of Buchman & Deisler in 1891 for Emilia Hoffman. The buff brick building with stone detailing and bracketed cornice with raised parapet was constructed at a time when many of Greenwich Village's row houses were being replaced by tenements and flats to accommodate the growing immigrant and working-class population. As part of a 1930 alteration of the cellar and first floor store and storage areas, the stoop was removed and the bluestone step replaced at the threshold of a new door and transom.



Description: Four bays at the second through fifth stories, single storefront with residential entrance at first story; cast-iron pilaster with guilloche design at storefront and entrance; stone step at entrance; brick facade, rusticated at second story; projecting center bays at third through fifth stories with recessed spandrel panels between the third and fourth stories; possibly historic wood window frames; windows at second story with brick voussoirs and stone or terra-cotta scrolled keystones; windows at third story with full-width stone sill course and molded stone lintel course across the windows; windows at fourth story with stone sill course with dentils and molded lintel course that terminates in stone blocks; round-headed

windows at fifth story with molded surrounds with bead-and-reel ornamentation and molded full-width sill course; brick frieze with terra-cotta patera and twisted cable molding; metal cornice with foliate brackets, egg-and-dart molding and dentil course supporting molded crown and central parapet with palmettes; possibly historic window grilles at third and fourth stories on the left; possibly historic fire escape. Alterations: modern metal-and-glass storefront infill, roll-down security gate, fixed fabric awning, and electric sign with exposed conduit above store, bracket missing from pilaster on left of store; main entrance door replaced; intercom and postal release box in reveal; replacement sash; cables from roof attached to wall; remote utility meters attached to storefront bulkhead and security gate. Site Features: diamond plate hatch and sidewalk vault light with bluestone borders; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1869 Emilie Hoffman

1919 Virgilio Ferrari and Benjamin S. Canzoniere

1937 Benjamin S. Canzoniere

1953 Dominick Nocetti

References

Department of Buildings, New Building and Alteration applications (NB 492-1891, ALT 2227-1930); New York County, Office of the Register, Deeds and Conveyances Liber 1097, p. 641 (Jun. 2, 1869).

13 Carmine Street

Block 589, Lot 47

Date of Construction: 1891 (NB 857-1891)

Architect or Builder: William H. Russell

Original Owner or Developer: Estate of Cornelius V. S. Roosevelt

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Philadelphia brick

Stories: 5

History: The Renaissance Revival style multiple-family dwelling with commercial ground floor was designed by architect William H. Russell for the estate of Cornelius V. S. Roosevelt. The brick building with arched windows, subtle brick detailing and bracketed iron cornice with swag- bedecked frieze was constructed at a time when many of Greenwich Village's row houses were being replaced by tenements and flats to house the growing working-class and immigrant population of the area.



Description: Two bays at the second through fourth stories, four bays at the fifth story, store and entrance at the first story; paneled cast-iron pilasters at storefront and entrance; wood frame transom at main entrance; brick facade, rusticated at second story; wood frame windows, some with possibly historic wood sash at second and third stories on the right; camber-arched double windows at second story with brick voussoirs; denticulated brick or stone still course at third story; two-story high arches with rusticated brick surrounds and recessed spandrel panels; double windows at both stories, fourth story with round-arched transoms; stone and brick denticulated sill course at fifth story; four round-arched windows with brick surrounds; possibly historic metal grilles in the first and fourth bays of the fifth story; galvanized-iron cornice with foliate brackets, denticulated course, and frieze with swags; fire escape. Alterations: facade painted; storefront with paneled wood bulkhead and wood frame transoms and

casements, retractable fabric awning, ramp and chalkboard by entrance, and sign in cornice; metal replacement door at main entrance; intercom, postal release box, and light fixtures in reveal; brick-face panel above main entrance; metal replacement sash except as noted above; wires and cables from roof. **West Facade (partially visible):** brick laid in common bond; tile coping; two air shafts with segmental-arched windows with header brick lintels and stone sills, three windows per story in front shaft, four including two odd size windows in the rear shaft; two chimneys. **Alterations:** facade repointed, rear air shaft partially parged; fabric advertisement attached to wall by front of building; ghost of painted advertisement on wall between air shafts; replacement sash and panning; metal chimney stack and leader; metal pipe on roof. **North Facade (partially visible):** segmental-arched windows. **Alterations:** facade parged; non-historic metal chimney stack; fire escape. **Site Features:** diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1847 Cornelius V. S. Roosevelt and his estate

1922 Anne Schwartz

1954 13 Carmine Street Corporation

1956 Henry Hammerman, Lydia Cybul and Sylvia Trugerman, later d/b/a Hatno Realty Company

References

Department of Buildings, New Building and Alteration applications (NB 857-1891); New York County, Office of the Register, Deeds and Conveyances, Liber 491, p. 440 (Jun. 25, 1847).

15 Carmine Street (aka 233-237 Bleecker Street)

Block 589, Lot 48

See: 233 Bleecker Street

**17 TO 49 CARMINE STREET (NORTH SIDE)
Between Bleecker Street and Bedford Street**

Church of Our Lady of Pompeii

17-25 Carmine Street (aka 234-246 Bleecker Street and 2-10 Leroy Street)
Block 586, Lot 20 (formerly lots 18-29)

Date of Construction: 1926-28 (NB 68-1926)

Architect or Builder: Matthew Del Gaudio

Original Owner or Developer: Church of Our Lady of Pompeii

Major Alterations: 1949

Type: Religious (church, rectory, school and convent)

Style: neo-Renaissance/Baroque

Material: Brick, limestone

Stories: 3 with 3-story tower above (church); 5 and basement (rectory); 6, basement and penthouse
(school and convent)



Church



Rectory



School and convent

History: Founded in 1892 by the Reverend Pietro Bandini of the Pious Society of St. Charles Borromeo, an Italian order of missionaries founded to minister to Italian immigrants abroad and in America (also known as the Scalabrinians), the Church of Our Lady of Pompeii began serving Greenwich Village's Italian-immigrant community as a chapel housed inside the Waverly Place offices of the Saint Raphael Society for the Protection of Italian Immigrants. The chapel was named for the eponymous shrine in Naples, where many of Our Lady of Pompeii's early parishioners hailed from. Commensurate with the rate of Italian immigration to the city around the turn of the century, the parish grew rapidly and in 1898 moved from its second location at 218 Sullivan Street to an impressive Greek Revival style church at 210 Bleecker Street. Dating to the 1830s, this church was built for the Third Unitarian Universalist Church and later gained distinction as the home of St. Benedict the Moor, the first African-American Catholic parish north of the Mason-Dixon line. During the early years of its existence, the Church of Our Lady of Pompeii benefited from the involvement of Mother Frances Xavier Cabrini, an Italian immigrant who worshipped there and also taught catechism to the parish's young girls. Recognized for her spirituality and tireless work on behalf of immigrants, Mother Cabrini was canonized in 1946.

In 1925 when the city began condemning properties to make way for the extension of Sixth Avenue, Father Antonio Demo (1870-1936), the pastor of the Church of Our Lady of Pompeii from 1900 until 1935, relocated his church one block north to a twelve-lot parcel on the west side of Bleecker Street between Leroy and Carmine streets. Father Demo was a leader in the Greenwich Village community, demonstrating progressive social values through his collaboration with social worker Mary Simkhovitch and her settlement, Greenwich House, and through his notable activism in the wake of the 1911 Triangle Shirtwaist factory fire, which claimed the lives of several of Pompeii's young female parishioners.

Demo's ambitious and costly plan for a combined church, rectory, school and convent was realized within the space of four years; the first mass was held in the sanctuary of the unfinished church on Christmas Eve of 1927, and the school (also housing the convent) opened in 1930. Italian-born architect Matthew Del Gaudio was commissioned to design the complex, and he took advantage of the new block configuration resulting from the Sixth Avenue cut-through by siting the church and tower dramatically on the southeast corner of the parcel, facing the triangular park that would later be named for Father Demo. Treated as a modest extension of the church, the rectory sits adjacent to the church on the west, with an entrance on Carmine Street. The school building—with the convent occupying the fifth, sixth and penthouse stories—takes up the remainder of the parcel to the north of the church and rectory, with a main entrance on Bleecker Street and a secondary entrance on Leroy Street. The sixth and penthouse stories were constructed in 1949 as an addition to the existing school building (architect Matthew Del Gaudio). The impressive classical design of the church, with its massive pedimented entablature resting on a Corinthian order and elegant domed *campanile* (bell tower), recalls ecclesiastical architecture of the late Italian Renaissance. A statue of St. Charles Borromeo crowns the Baroque-inspired parapet at the center of the Carmine Street facade, presiding over the faithful who enter the church and providing a focal point in complement to the tower. The limestone-clad Carmine Street facade wraps around the building's corner to the Bleecker Street facade, where a rhythmic arcade of arched window openings separated by Corinthian pilasters dominates the street wall. In contrast to the opulence of the church's Carmine and Bleecker Street facades, the rectory and school buildings exhibit a plain, functional classicism enlivened only by the Baroque-inspired enframement at the school's Bleecker Street entrance. Between 2005 and 2006, the roof was replaced and exterior restoration was carried out.

By the late 1980s, the church was the only one in the city still offering services in Italian, including a weekly radio program (still running as of 2010). Although the congregation is by now dominated by Filipino and Vietnamese parishioners, as of 2004 the church was still holding a weekly service in Italian. The Church of Our Lady of Pompeii played an integral role in the social and cultural formation of Greenwich Village's Italian-American community, and is a monument to the history of Italian immigrants in New York City. It continues to play an important role in the community today.

Description:

Church: Carmine Street Facade: three bays; facade clad in limestone ashlar with granite foundation and carved limestone ornament; "Our Lady of Pompeii" inscribed in cornerstone at east corner of foundation; three-story tower at southeast corner of building; first-story bays are delineated by massive molded plinths; main entry in middle bay; secondary entries in first and third bays surmounted by bracketed, pedimented entablatures; transoms above main entry contain stained glass; in first and third bays of second story are two double-height arched openings supported on Corinthian colonettes containing paired multipane round-headed metal windows with a roundel in the tympana; middle bay, projecting pedimented entablature supported on pairs of fluted Corinthian columns; columns frame three arched openings and windows identical to those described above; stained-glass panes visible in window openings of middle bay; blind balustrade in spandrel panel below all windows; Corinthian pilasters at corners of facade; molded cornice flanking pedimented entablature in first and third bays; parapet with molded panels surmounted by a Baroque-style curving parapet flanked by molded blocks and scrolls; parapet contains a wreath-and-crown insignia and the inscription "HUMILITAS"; Baroque-style parapet

surmounted by statue of St. Charles of Borromeo. **Alterations:** all entries are double-doors of paneled wood with glass transoms (except as noted otherwise); lantern-style light fixtures flanking secondary entries; three security lights affixed to reveal above main entry doors; owl decoy on balustrade in middle bay; chain-link fence on roof to right of Baroque-style parapet; roof replaced and exterior restored between 2005 and 2006. **Tower:** three stories above church parapet; square base with arched opening and keystone, balustrade, and paired Corinthian pilasters on each face; molded cornice; second story is square with chamfered corners and arched opening, balustrade, and paired Corinthian pilasters on each face; molded cornice surmounted by blind balustrade; third story is copper-domed circular pavilion supported on Corinthian columns; dome surmounted by a copper cross. **Bleecker Street Facade:** six bays; clad in limestone ashlar with carved limestone ornament; "AD 1926" inscribed in cornerstone at west corner of foundation; first story, molded brick and limestone plinths delineate bays on first story; first-story entry in first bay surmounted by a bracketed and pedimented entablature; first bay of second story, two double-height arched openings supported on Corinthian colonettes containing paired multipane round-headed metal windows with metal spandrels, two hopper panes, and a roundel in the tympana; window openings flanked by Corinthian pilasters; molded fascia and cornice; paneled limestone parapet; second through sixth bays of second story, arched opening with molded keystone and imposts containing paired multipane round-headed windows with a roundel in the tympana beneath multipane round-headed window; windows separated by spandrel with arched panels; arched openings flanked by Corinthian pilasters; stained-glass panes visible in all window openings; molded cornice; brick parapet; molded cornice surmounted by limestone balustrade. **Alterations:** brick infill panels at foundation in second through sixth bays; entry door in first bay is metal with two signs in transom above; holes in facade with exposed wiring flanking main entry pediment; roof replaced and exterior restored between 2005 and 2006.

Rectory: Carmine Street Facade: two bays, projecting first bay; facade clad in buff brick laid in American common bond with limestone trim; basement story, granite foundation; opening surmounted by block lintel in foundation; stepped brick and limestone cheek walls flanking three-step stoop; window at top of stoop on basement story; sunken basement entry accessed by three steps to right of stoop; string-course above basement story; first story, two paired windows with block lintels in first and second bays; molded fascia and cornice; second through fourth stories, two paired windows with block sills and flush lintels (no sills at second story); string course; fifth story, two paired windows with continuous block lintel; string course; parapet with limestone coping. **Alterations:** opening in foundation covered by metal security bars; aluminum sign box attached to facade above opening; roll-down security gate at basement entry; metal panel above roll-down gate; sign attached to facade above cheek wall to right of stoop; window at top of stoop covered by metal security bars; sign attached to facade above; fallout shelter sign to right of first paired window on first story; security camera to right of second paired window on first story; replacement window sash; antenna visible on roof. **Bleecker Street Facade:** one bay; facade clad in buff brick laid in American common bond with limestone trim; basement and first stories, main entry door with transom and molded lintel; molded fascia and cornice; second through fourth stories, paired window with block sill and flush lintel (no sill at second story); string course; fifth story, paired window with continuous block lintel; string course; parapet with limestone coping. **Alterations:** main entry door of metal; sealed transom above; intercom box on right jamb and security light above lintel; replacement window sash. **West Facade (partially visible):** brick party wall. **Alterations:** metal flashing at parapet.

School: Bleecker Street Facade: three bays; facade clad in buff brick laid in American common bond with limestone trim; two granite steps leading to main entry in middle bay between basement and first stories; glass transom with address numbers above main entry; limestone door enframing of grouped Ionic columns supporting a molded entablature; window above main entry surmounted by tympanum and Baroque style Ionic entablature with molded blocks and scrolls; limestone cross crowns entablature; first story, group of three windows with block lintel and continuous molded string-course sill in first and third bays; second through fourth stories, group of three windows with block sill and flush lintel in first and

third bays; paired window with block sill and flush lintel in middle bay, staggered above windows in first and third bays; flagpole anchored to window sill in middle bay of second story; molded string course above fourth story; fifth story, group of three windows with flush lintel in first and third bays; sixth story, three windows with continuous sill and flush lintel in first and third bays; paired window with block sill in middle bay, staggered between fifth and sixth-story windows; molded string course; stepped brick parapet with limestone cross at center; stone coping. Alterations: panels of infill brick in first and third bays of basement story; metal utility panel in first infill panel; fire-hose spigot to right of second infill panel; main entry is double-leaf metal door with wire-glass panes; security light at main entry above transom; sign box to left and bronze plaque to right of main entry; plaque attached to door enframingent at left of main entry; exposed electrical conduit and security light to right of main entry entablature; metal vent and hanging-sign bracket to right of windows in third bay of first story; 1949 addition of sixth story and penthouse to existing building; replacement window sash. **Leroy Street Facade**: four bays; granite foundation; buff brick laid in American common bond with limestone trim; recessed panel with brick soldier-course lintel containing one basement window; recessed panel with brick soldier-course lintel containing two basement windows; recessed panel with brick soldier-course lintel containing one basement window; molded stringcourse; main entry with transom in fourth bay of basement story; main entry accessed by two steps and surmounted by limestone entablature; first story, group of four windows with flush lintel in first three bays; second through fourth stories, group of four windows with block sill and flush lintel in first three bays; fourth bay of first through fourth stories contains paired window with block sill and flush lintel; molded limestone cornice above fourth story; fifth story is three bays with group of four windows with block sill and flush lintel in first bay and paired window with block sill and flush lintel in second bay; third bay is set back; limestone coping above fifth story; sixth story is four bays; four windows with continuous brick sill in first bay; second through fourth bays are set back; paired window with string-course sill and block lintel in fourth bay; limestone stringcourse above; brick parapet with limestone coping; east and west facades of fifth and sixth stories (partially visible from sidewalk) have similar windows and limestone detailing; set-back bays of fifth and sixth stories only partially visible from sidewalk; molded limestone cornice; brick parapet with limestone coping above. Alterations: basement windows covered by metal security bars; vent panel and security camera to left of windows in first bay of first story; main entry of metal double-door with wire-glass panes; security light affixed to main entry entablature; leader at fourth bay of sixth story; 1949 addition of sixth story and penthouse on existing building; replacement window sash. **West Facade (partially visible)**: stepped brick party wall with several windows. Alterations: replacement window sash; metal flashing at parapet. **South Facade (partially visible)**: facade clad in buff brick with stone coping at parapet; windows with block sills at fifth and sixth stories; two stringcourses wrap around from Bleecker Street facade (described above) and terminate below fifth-story window and above sixth-story window, respectively. Alterations: replacement window sash. Site Features granite stairs with metal railings at Carmine Street facade; exposed electrical conduit in sixth bay of first story on Bleecker Street facade of church; pipe head in sidewalk to left of first cheek wall, and metal gate enclosing basement entry on Carmine Street facade of rectory; sewer-pipe head and exposed electrical conduit to right of main entry on Leroy Street facade of school.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)
1925 Church of Our Lady of Pompeii

References

Department of Buildings, New Building and Alteration applications (NB 68-1926; ALT 2150-1949; Job nos. 104165341, 104177150, 104408641, 1044442 [ALTs]); New York County, Office of the Register, Deeds and Conveyances, Liber 3484, p. 332 (Jun. 4, 1925); "House on Fire," *NYT* (Oct. 3, 1873) A4; Michael A. Cosenza, *Our Lady of Pompeii Church in Greenwich Village* (New York: Church of Our Lady of Pompeii, 1967); David Dunlap, *From Abyssinian to Zion*, (New York: Harper Books, 1989), 166;

195; Joyce Gold, *From Trout Stream to Bohemia* (New York: Old Warren Road Press, 1988) 50; William H. Honan, ed. *Greenwich Village Guide* (New York: Bryan Publications, 1959) 117.

27 Carmine Street

Block 586, Lot 30

Date of Construction: 1965 (NB 97-1965)

Architect or Builder: Mazza & Secchia

Original Owner or Developer: Caesar Donanzan, Society of St.
Charles Borromeo

Type: Religious

Style: None

Material: Brick

Stories: 5

History: This five-story community house was constructed in 1965 for the missionary Society of St. Charles Borromeo, in association with the Church of Our Lady of Pompeii (see previous entry for the Church of Our Lady of Pompeii). The building, which housed offices and a rectory, replaced a c. 1833 Federal style house owned by the Church of Our Lady of Pompeii since 1941 and used by the Society since 1947.



Description: **Carmine Street Facade:** two bays; buff brick with limestone trim; garage door in first bay and main entry in second bay of first story; two sewer-pipe heads and hose nozzle to right of garage at foundation level; vent with brick header-course lintel above garage; triple-pane sliding aluminum window above vent; double-height main entry enframing of limestone ashlar with offset door opening and aluminum letters reading “THE SOCIETY OF ST. CHARLES/ NO. 27 PROVINCIAL OFFICE” above and to the left of main entry door; main entry door of wood with three wood panels at left and transom with metal grille above; metal mail slot in wood paneling to left of door; doorbell on left jamb; third through fifth stories, two double-pane sliding aluminum windows with block sills; vent with brick header-course lintel below windows; limestone coping at cornice. **Alterations:** “NO PARKING” sign above garage; aluminum sign box to the left of main entry door; replacement window sash. **West Facade:** parged brick party wall with three windows; terra-cotta tile coping at parapet; chimney visible on roof. **Alterations:** two vents; exposed electrical conduit; two security lights. **Site Features:** metal grate in sidewalk to left of main entry on Carmine Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1941 Church of Our Lady of Pompeii

1947 Pious Society of Missionaries of St. Charles Borromeo, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 97-1965); New York County, Office of the Register, Deeds and Conveyances, Liber 4120, p. 144 (Aug. 13, 1941).

29 Carmine Street

Block 586, Lot 31

Date of Construction: N/A
Architect or Builder: N/A
Original Owner or Developer: N/A
Type: Lot
Style: N/A
Material: N/A
Stories: N/A

History: The vacant lot at 29 Carmine Street was originally occupied by a c. 1842 brick row house, demolished c. 1968 to make way for a parking lot to serve Our Lady of Pompeii Church, which currently owns the property.

References

Department of Buildings, Demolition application (DP 175-1966). New York County, Office of the Register, Deeds and Conveyances, Liber 425, p. 1 (Mar. 16, 1842).

31, 31½, and 33 Carmine Street

Block 586, Lot 32 (formerly lots 32, 33, and 34)

Date of Construction: c. 1859
Architect or Builder: Not determined
Original Owner or Developer: Lawrence Van Wart
Major Alterations: 1935
Type: Tenement, now multiple dwelling, with commercial ground story
Style: Italianate, altered
Material: Brick, cast iron
Stories: 4



History: Nos. 31, 31½ and 33 Carmine Street were constructed c. 1859 for Lawrence Van Wart, also the developer of No. 37 Carmine Street (see 37 Carmine Street), at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were beginning to be replaced by tenements constructed to house the growing working-class and immigrant population. Each designed to accommodate two families per floor above ground-story stores, this group of three tenements is among the area's earliest, and the buildings' narrow width and lack of air shafts reflect the fact that they were built well before the city's first tenement house law was passed in 1879. Census data for 1880 shows that five families resided at nos. 31 and 31½, including two native New York families and three first-generation immigrant families from Germany and England. Residents' occupations included cabinet maker, piano polisher, huckster, and wagon maker. 1900 census records indicate that of the eleven families residing at nos. 31, 31½ and 33 Carmine Street, one was a native-born family, and ten were first- and second-generation immigrant families from Ireland, Germany, and France. Occupations among family members included milliner, clerk, operator, driver, and photographer. By 1930, census data shows that all seven families recorded as residing at nos. 31½ and 33 were first-generation immigrant families from Italy; these residents held a variety of occupations, including typist in an insurance office, stationery packer, baker, waiter and barber. City directories list the following commercial tenants at no. 33 for the years 1935 and 1950, respectively: Lorraine Meat & Provision Co. and Harlem House & Window Cleaning Co. A tinsmith and roofer, making "general repairs on all stoves," occupied the storefront at no. 31 during the late 1930s. By 1965, the ground-story

commercial spaces had been converted for use as eating and drinking establishments. The Italianate style exterior of this group of early tenements, with cast-iron piers and decorative cornices at the storefronts and a notable use of cast iron for the lintels and sills, has remained largely unchanged since the buildings were constructed. In 1935, nos. 31 ½ and 33 were joined into one building (architect Richard Shutkind).

Description: **Carmine Street Facade:** six bays; brick with cast-iron trim; three storefronts and seven historic Corinthian cast-iron piers on first story; two main building entries to right of first and second storefronts; historic pressed-metal cornice with acanthus-leaf modillions, beaded brackets, and decorative finials above storefronts; second through fourth stories, six windows with molded, bracketed cast-iron sills and decorative segmental-arched, bracketed lintels; third and fourth window on third story are historic three-over-three double-hung wood sash; three identical wood cornices each spanning two bays; cornices have paneled fascia and paired brackets; two fire escapes connect the second through fourth floors at the second and third and fifth and sixth bays. Alterations: non-historic storefronts of wood, metal, and glass; main entry doors of wood with glass panes, wood transom panel, address plaque and two lantern-style light fixtures above; doorbell to left of doors and intercom box to right; non-historic storefront awnings, signage and lighting; sign bracket at eastern corner of facade on second story; roll-down security gates at first and third storefronts; nos. 31½ and 33 combined into one building in 1935; replacement window sash. **East Facade:** brick party wall with two chimneys. Alterations: facade parged; exhaust pipe, satellite dishes and antenna visible on roof. Site Features: three sidewalk hatches in front of each storefront on Carmine Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Lawrence Van Wart

1904 Edward Walton

1935 Ralph Bellino

1935 Lillian Farnuolo

1946 Julius Kressman

1946 Claude H. Spragge, et al.

n.d. St. Mark's Holding Co.

1968 875 Park Avenue Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 997-1935, ALT 2952-1935, ALT 1437-1965); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 86 (June 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1853-1860; U.S. Census Records, 1880, 1900, 1930.

35 Carmine Street

Block 586, Lot 35

Date of Construction: 1877 (NB 28-1877)

Architect or Builder: attributed to Peter Schaeffler

Original Owner or Developer: Peter Schaeffler

Major Alterations: 1939

Type: Tenement, now multiple dwelling, with commercial ground story

Style: neo-Grec

Material: Brick, cast iron

Stories: 5



History: No. 35 Carmine Street was constructed in 1877 by Bavarian-born brickmason and prolific tenement builder Peter Schaeffler, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Featuring elements of the popular neo-Grec style in the design of the lintels, sills, and cornice, the building housed stores on the ground story and four families on each floor above. Built just prior to the 1879 tenement house law, the building had only two small square airshafts. Census data for 1880 shows that sixteen families resided at no. 35 Carmine Street, including three native-born families; first-generation immigrant families from Ireland (four), England (three), and Germany (one); and second-generation immigrant families from Ireland (two), England (one), Germany (one), and Scotland, via Canada (one). Residents were employed as a hatter, lawyer, watch case maker, bill collector and laundry worker, among other occupations. 1930 census records indicate that all fifteen families residing there were first-generation immigrant families from Italy. Residents held a variety of occupations, including bakery proprietor, cabinet maker, longshoreman, operator (men's clothing), and hat trimmer. By 1935, the number of apartments per floor had been reduced to two. City directories list the following commercial tenants: Experienced Hand Laundry (1950), A. Polichetti, baker, and Irving Saltzman, clothier (1959). The storefront had been occupied by a bakery in the early 1910s as well. In 1938 the western airshaft was enlarged and in 1939 architect Sidney Daub oversaw replacement of the existing storefronts; except for these changes, the building remains largely unchanged since its construction.

Description: **Carmine Street Facade:** four bays; brick with stone and cast-iron trim; two storefronts on first story; storefront entries in second and third bay, main building entry between; two historic decorative cast-iron piers at east and west corners of first-story facade; second story, four windows with neo-Grec style bracketed and molded lintels; third and fourth windows are historic two-over-two wood sash; third and fourth stories, four windows with neo-Grec style bracketed sills and bracketed and molded lintels; fifth story, four windows with neo-Grec style bracketed sills and bracketed and molded lintels; third and fourth windows are historic two-over-two wood sash; neo-Grec style pressed-metal cornice with paneled fascia, brackets and bead-style modillions; fire escape in second and third bays connects second through fifth stories. **Alterations:** facade brick painted; two non-historic storefronts of brick, glass and metal with projecting signage and awnings; roll-down security gates and security lights at both storefronts; parged bandcourse above storefronts; western airshaft enlarged in 1938; storefront replaced in 1939; replacement window sash. **East Facade (partially visible):** brick party wall. **Alterations:** facade parged. **Site Features:** sidewalk hatch in front of each storefront on Carmine Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1876 Peter Schaeffler

1878 Moritz Benedix and Lorenz Hassinger
1882 Marie Klemann
1899 Salvatore Bivona
1902 C. Livingston Klemann
1907 Elizabeth G. Schmid
1928 Abegood Realty Corp.
1965 Josephine and Carlo Ferlanto

References

Department of Buildings, New Building and Alteration applications (NB 28-1877; ALT 3614-1938, ALT 2274-1939); New York County, Office of the Register, Deeds and Conveyances, Liber 1401, p. 21 (Oct. 30, 1876); U.S. Census Records, 1880, 1930. *A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century* (1898; reprint ed., New York: Arno Press, 1967), 316-317.

37 Carmine Street (aka 37A Carmine Street)

Block 586, Lot 36

Date of Construction: 1882-83 (NB 982-82)

Architect or Builder: James Stroud, architect; D. Mitchell, builder

Original Owner or Developer: Lawrence Van Wart

Major Alterations: 1938, 1943

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Altered neo-Grec

Material: Brick, stone, cast iron

Stories: 5

History: No. 37 Carmine Street was constructed in 1882-83 for Lawrence Van Wart, also the developer of Nos. 31-33 Carmine Street (see 31, 31 ½ and 33 Carmine Street), at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the popular neo-Grec style, the building was intended to house one family in the basement, one family and a store on the ground floor, and two families on each floor above; the building had two small square airshafts and the rear portion became narrower to allow for more light and ventilation. 1900 census data shows that eight families resided at no. 37 Carmine Street, including one native-born family; first- and second-generation immigrant families from Ireland (three); and four first-generation immigrant families from Canada (via Britain), Sweden, Italy, and Germany. Residents' occupations included reporter, book binder, dressmaker, driver, and saleswoman. By 1930, census records indicate that of the four families residing there, three were first-generation and one was a second-generation immigrant family from Italy. Members of these families were employed in a range of occupations, including timberman (in street construction), tailor, and supervisor at a telephone company. City directories list the following commercial tenants at no. 37 Carmine Street: J. Rubenstein, painters' supplies (1929 and 1935); Jey Arr Lead Co. (1935); and Wexler Paint Co. (1950). The storefront was occupied by the Village Paint Shop during the 1960s. In 1938 the existing storefront was replaced, and in 1943 the cornice was removed and the parapet wall was rebuilt to its present appearance. The building currently houses nine apartments and a ground-story commercial space.



Description: four bays; brick with limestone trim; five historic cast-iron piers with decorative capitals on first story; non-historic storefront on first story with storefront entry in second bay and main building entry in fourth bay; second through fifth stories, four windows above a double sill course of dark grey brick and stone, and block sills; continuous band-course lintel, stepped above each window; molded-brick string course above lintels on second through fifth-stories. Alterations: capitals of second and third historic cast-iron piers are contemporary reproductions of original design; non-historic metal-and-glass storefronts with tile infill; parged band course above storefront; storefront entry consists of metal-and-glass double-door with glass-block transom; main building entry consists of metal-and-glass door with glass sidelight and transom, flanking security lights, intercom box on left jamb, and non-historic stoop with metal railings and gate; non-historic stepped parapet with panel framed in soldier-course brick; stone coping at parapet; existing storefront replaced in 1938; cornice removed and parapet wall rebuilt to present appearance in 1943; replacement window sash. Site Features: sidewalk hatch at first bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Lawrence Van Wart

1935 Pietro Cifuni

1956 R.C. Marotta and F.C. Amarosa

1957 30-37 Carmine Street Realty Corp.

1959 Peter Cifuni, Jr., et al.

References

Department of Buildings, New Building and Alteration applications (NB 982-1882; ALT 1431-1938; BN 1810-1943); New York County, Office of the Register, Deeds and Conveyances, Liber 246, p. 360 (Feb. 17, 1829); U.S. Census Records, 1900, 1930.

39-43 Carmine Street

Block 586, Lots 37 and 38 (formerly lots 37, 38, and 39)

Date of Construction: 1873-74 (NB 713-1873, nos. 41-43; NB 762-1873, no. 39)

Architect or Builder: William Graul

Original Owner or Developer: Charles Pfizenmayer (nos. 41-43);
George Reichhardt (no. 39)

Major Alterations: 1957

Type: Tenements, now multiple dwellings, with commercial ground story

Style: neo-Grec, altered

Material: Brick, cast iron

Stories: 5



History: Nos. 39-43 Carmine Street were constructed in 1873-74 for George Reichhardt (no. 39) and Charles Pfizenmayer (nos. 41-43), at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed as a trio in the popular neo-Grec style and constructed between October 1873 and March 1874, each of the three buildings was intended to house four families per floor above ground-story stores. This group of three tenements, characterized by the buildings' narrow width and lack of air shafts, was built during the first wave of tenement construction before the city's first tenement house law was passed in 1879. Census data for 1880 shows that 52 families resided at nos. 39-43 Carmine Street, including eight native-born families; first-generation immigrant families from Ireland (sixteen), Germany (sixteen); second-generation families

from Ireland (two) and Germany (two); and other families from Denmark, Scotland, England, and France. Residents were engaged in a range of occupations, including mattress maker, apprentice to a silversmith, laborer, bag maker, governess, and flag maker. 1930 census records indicate that 35 families resided there, including three native-born families; first-generation immigrant families from Italy (26), Russia/Poland, Ireland, and Portugal (three); and one second-generation immigrant family from Ireland/Italy. Residents' occupations included neckwear salesman, artist, razor sharpener, janitress, and social worker at a community house. City directories list the following commercial tenants of nos. 39-43 Carmine Street: Experienced Hand Laundry (1929, 1935), Palm Beach Cakes, Inc. (1950), and Mada Displays Associates (1950). In 1957 the ground-story commercial spaces at no. 39 were converted for use as apartments, requiring the removal of the existing storefront and construction of the present brick wall and windows (architect Samuel Roth). The neo-Grec style exterior of this group of early tenements, with a notable use of cast iron for the lintels and sills, has remained largely unchanged since the buildings were constructed.

Description:

No. 39 Carmine Street: four bays; brick with cast-iron trim; first story, four cast-iron piers; second and third piers retain historic decorative cast-iron capitals; main entry between second and third bays; second story, four windows with neo-Grec style paneled, pedimented lintels; third and fourth windows are historic two-over-two wood sash; third through fifth stories, four windows with neo-Grec style paneled and bracketed sills and lintels; neo-Grec style pressed-metal cornice with paneled fascia, paired console brackets and finials; historic fire escape connects second through fifth stories. Alterations: sewer-pipe head projects from facade to left of second cast-iron pier on first story; non-historic infill of textured brick at first story; main entry door of wood with glass panes, wood transom panel, address plaque and two lantern-style light fixtures above; doorbell to left of door intercom box to right; two paired windows flanking recessed main entry; parged band course; 1957 removal of storefront and construction of brick wall and windows; replacement window sash. Site Features: storage box in front of building at first and second bays; sidewalk hatch at fourth bay; sign bracket and shingle sign at eastern corner of facade on second story.

Nos. 41-43 Carmine Street: eight bays; brick with cast-iron trim; three storefronts and seven historic cast-iron piers on first story; main building entries between first and second and second and third storefronts; second story, eight windows with paneled and pedimented lintels; third through fifth stories, eight windows with paneled and bracketed sills and paneled and pedimented lintels; slot windows between second and third and sixth and seventh bays on second through fifth stories; two identical neo-Grec style pressed-metal cornices with decorative paneled fascia and console brackets at first through fourth bays and at fifth through eighth bays; two historic fire escapes connect the second through fifth stories at the second and third and sixth and seventh bays. Alterations: non-historic storefronts of wood, stone, metal and glass; awnings and roll-down security gates at storefronts; non-historic signage at first and third storefronts; main entry doors of wood with glass panes, wood transom panel, address plaque and two lantern-style light fixtures above; doorbell to left of doors and intercom box to right; shingle sign with anchor bracket at western corner of facade; security lights flanking main entry; parged band course above storefronts; second slot window on third story and first and second slot windows on fifth story sealed with brick; rooftop addition partially visible from sidewalk; historic storefronts removed by c. 1938; replacement window sash. Site Features: sidewalk hatch in front of second storefront.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

No. 39 Carmine Street

1872 George Reichhardt
1883 Luke Higgins
1912 Elizabeth M. Higgins
1917 Elizabeth M. McBennett
1940 Thomas F. Higgins
1956 Sidney and Helen Rife
1957 Benjamin Schulman
1958 Mencar Realty, Inc.
1960 240 Central Park So. Inc.

No. 41 Carmine Street

1873 Charles Pfizenmayer
1895 Edward Cavanagh
1897 Joseph Converse
1947 247 W. 11th Street Corp.
1953 Fultmast, Inc.
1953 Christopher Realty Corp.
1957 Sidney and Helen Rife
1957 Benjamin Schulman
1958 Mencar Realty, Inc.
1960 631 E. 138th St. Corp.

No. 43 Carmine Street

1873 Charles Pfizenmayer
1874 Frederick W. Lilienthal
1898 George J. Stier
1947 247 W. 11th Street Corp.
1953 Fultmast Inc.
1953 Christopher Realty Corp.
1957 Sidney and Helen Rife
1957 Benjamin Shulman
1958 Mencar Realty, Inc.
1960 631 E. 138th St. Corp.

References

Department of Buildings, New Building and Alteration applications (NB 713-1873 and NB 762-1873; ALT 1154-1957); New York County, Office of the Register, Deeds and Conveyances, Liber 1128, p. 327 (Aug. 23, 1872) and Liber 1262-645 (Oct. 1, 1873); U.S. Census Records, 1880, 1930.

45-47 Carmine Street

Block 586, Lot 40 (formerly lots 40 and 41)

Date of Construction: 1887 (NB 101-1887)

Architect or Builder: William Graul

Original Owner or Developer: Caspar Hirtler

Major Alterations: 1954

Type: Tenements with commercial ground story, now multiple dwelling

Style: None

Material: Brick

Stories: 5



History: No. 45-47 Carmine Street was originally constructed in 1887 as two identical Queen Anne style tenements with ground-story stores, at a time when many of Greenwich Village’s Federal and Greek Revival style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Each building was intended to house stores on the ground floor and two families on each floor above. Census data for 1900 shows that sixteen families lived at nos. 45-47 Carmine Street, including one native-born family; first-generation immigrant families from Germany (four), Ireland (two), and England (two), as well as Hungary, Italy, and Switzerland (three); and second-generation immigrant families from Ireland, Germany, and Britain (via East India). Residents’ occupations included errand boy, servant, embroiderer, policeman, and school teacher. 1930 census records indicate that of the seventeen families living there, fourteen were first-generation and three were second-generation immigrant families from Italy. Members of these families were employed as a lithographer, painter of automobiles, bondsman, dress designer, and street cleaner, among other occupations. In 1954, the tenements at nos. 45 and 47 Carmine Street were joined into one building, the storefronts removed, and an entirely new facade constructed (architects Wechsler & Schimenti), giving the altered structure the appearance of a modern apartment building.

Description: **Carmine Street Facade:** eight bays. Alterations: facade clad in buff brick; first story, two windows with brick header-course sills; security bars cover windows and sewer-pipe head projects from

facade below; planar door enframingent of dark-green marble contains recessed main entry of metal-and-glass door with flanking glass panels; security lights to right and left of main entry; four windows with brick header-course sills; second through fifth stories, eight windows with brick header-course sills; through-wall air conditioning unit below eighth window on fifth story; stepped parapet with stone coping and metal railings; two fire escapes connect second through fifth stories at the second and third, and sixth and seventh bays; satellite dish visible on roof; removal of storefronts, joining of two buildings into one, and construction of entirely new facade in 1954; replacement window sash. **West Facade (partially visible):** brick party wall with stone coping. **Alterations:** brick partially parged; cinderblock infill at parapet; exhaust pipe runs from second to fifth story; two exhaust-pipe heads visible on roof. **Site Features:** fabric and metal sidewalk awning at main entry; storage boxes at sidewalk flanking main entry; sidewalk grate and sewer-pipe head at foundation in first and second bays of Carmine Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1887 Caspar Hirtler

1906 Rosa Zahn

1920 Charlotte E. Kraemer

1923 Leonard Weill

1923 Laura E. Walken

1952 Brian Realty Corp.

1953 Penn Lafayette Realty

1957 Berphil Realty Corp.

1966 Racfor Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 101-1887; ALT 2107-1954); New York County, Office of the Register, Deeds and Conveyances, Liber 1269, p. 360 (Nov. 25, 1873); U.S. Census Records, 1880, 1930.

49 Carmine Street (aka 32 and 34 Bedford Street)

Block 586, Lot 42

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: John E. Davidson

Major Alterations: 1878, 1901, 1960 (49 Carmine Street); 1897 (34 Bedford Street)

Type: Row house, now multiple dwelling with commercial ground story (49 Carmine Street); Stable, now row house (34 Bedford Street)

Style: Altered Federal (49 Carmine Street and 32 Bedford); None (34 Bedford Street)

Material: Brick

Stories: 4 (49 Carmine Street); 2 and attic (34 Bedford Street)



49 Carmine Street



34 Bedford Street

History: No. 49 Carmine Street was constructed c. 1828 for grocer John E. Davidson, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. Originally built as a two-story Federal style house with a rear stable, by 1851 the building housed multiple tenants, including grocer Cord Ghode; J.A. Savage, a merchant or manufacturer of looking glasses; one female boarder; and two male boarders. In 1878, the building was raised to four stories and converted to use as a multiple dwelling with a store on the ground story. During the 1890s the building was leased by two different breweries, the Henry Elias Brewing Company and the James Everard Breweries, and was also operated as a hotel. In 1897, the stable at no. 34 Bedford Street (to the rear of 49 Carmine Street) was taken down to its stone foundation and rebuilt for use as “dining rooms.” In 1901, a one-story extension was added to the rear of no. 49 Carmine Street (32 Bedford Street), housing a barber shop. In 1922 the building had a store on the first story, a meeting room on the second, and a one-family apartment on the third and fourth stories; in the same year the third and fourth stories were both converted to a one-family apartment. During the 1930s, Banner Grocers occupied the ground-story commercial space. In 1960, the owner of 49 Carmine Street chose to affordably refurbish the building by hiring the Garden State Brickface Company (founded in Linden, New Jersey, in 1953 by Isadore Moore and the Goldberger brothers Ralph, Larry, and Richard) to install its patented three-coat sculpted concrete cladding system resembling “aged” brick (see 260 Bleecker Street). In 1963 a restaurant opened in the first floor of the building, previously occupied by two stores; Marinella, an Italian restaurant, has operated there since the late 1980s or before.

Description:

49 Carmine Street: Carmine Street Facade: three bays; non-historic storefront in first and second bays of first story; main building entry in third bay of first story; historic door enframing and transom at main entry; second through fourth stories, three windows. Alterations: first story clad in white textured stucco; non-historic storefront infill; second through fourth stories clad in Garden State Brickface masonry cladding system; first story, two pairs of wood French doors and a multipane wood door; exposed electrical conduit, security lights and retractable canvas awning above French doors; two-step stoop; main entry door of wood with three stepped panes and flanking wood panels; lantern-style light fixture above door; intercom box to right of door; hanging sign projects from western corner of facade at second story; spotlights with exposed electrical conduit trained on sign; metal flashing at parapet; building raised to four stories in 1878; cornice removed after c. 1938; resurfaced above first story with Garden State Brickface imitation-brick cladding system in 1960; replacement window sash. **Bedford Street Facade:** first-story storefront at southern corner of facade; window in middle of facade on third and fourth stories; chimney at roofline near rear of building. Alterations: first-story door and window openings reconfigured after 1930s; first story clad in white textured stucco; facade resurfaced above first story with Garden State Brickface masonry cladding system in 1960; metal vent opening and three metal vents near rear of building on first story; three window and door openings with red-tiled thresholds and multi-pane wood windows or doors near front of building; exposed electrical conduit, security lights and fixed canvas awnings above window and door openings; new window constructed on second story in middle of facade; building raised to four stories in 1878; 1901 addition of one-story frame extension on rear (32 Carmine Street); 1922 alteration rebuilt front wall of extension in brick; removal of historic curved parapet at no. 32 Carmine Street after 1930s; sills and lintels of third- and fourth-story windows shaved after 1930s; metal flashing at parapet; chimney at roofline near rear of building raised and metal chimney pipe added after 1930s; chimney at roofline near front of building removed after 1930s; metal railing at parapet; one-story rear extension has service door with metal vent above; stepped parapet at one-story extension; replacement window sash. Site Features: two sidewalk hatches at foundation near first-story window and door openings; three wood window boxes at parapet of one-story extension.

North Facade (partially visible): three bays; three windows on second through fourth stories; fire-escape connects second and third stories at right corner of building. Alterations: facade resurfaced above first story with Garden State Brickface masonry cladding system in 1960; fire escape and metal leader at fourth to second stories near east corner of facade; star-shaped bolt brackets above first and second windows on second story; leader and pipe run from roof to first story in third bay; metal railing at parapet.

34 Bedford Street: Bedford Street Facade: two-and-a-half stories; two bays; first story, two windows and door; two windows on second story and one window on third story. Alterations: an 1897 alteration rebuilt building on existing foundation; facade clad in imitation-brownstone; first-story windows covered by metal security bars; non-historic main entry door with through-wall air-conditioning unit above and flanking bulb-style lights; intercom box and door bell to right of door; second- and third-story windows have imitation-stone sills and imitation-ashlar scored surrounds; stepped parapet coped with rough-cut imitation stone; replacement window sash. **South Facade (partially visible):** Alterations: an 1897 alteration rebuilt building on existing foundation; clad in imitation-brownstone; three through-wall air-conditioning units, a security light, and a hopper window with rough-cut imitation-stone sill; second-story door covered by metal security gate; gutter at roofline and two leaders at east and west corners of facade; chimney pipe visible on roof. **North Facade (partially visible):** Alterations: an 1897 alteration rebuilt building on existing foundation; parged wall with vent and rough-cut imitation-stone coping. Site Features: metal gate encloses alley running along northern lot line of no. 34 Bedford Street; air-conditioning unit partially visible above gate.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)
1828 John E. Davidson

1831 Edmund Wilkes
1833 Thomas E. Davis
1833 James B. Murray
1835 John B. and Jane M. Simonson
1838 Joseph H. Terry
1911 James Coyle
1922 Gaetano and Rosina Sansivieri
1925 Amalia Lombardo
1945 Vincent Margiotta
1968 Josephine Margiotta

References

Department of Buildings, New Building and Alteration applications (ALT 72-1878, ALT 271-1897, ALT 635-1901, ALT 844-1922, ALT 3045-1922, ALT 102-1947; BN 2687-1960); New York County, Office of the Register, Deeds and Conveyances, Liber 238, p. 316 (Jun. 27, 1828); Department of Taxation, Record of Assessments, 9th Ward, 1825-1892; U.S. Census Records, 1810, 1830, 1880; “GSB Celebrates 50th Birthday,” *The Real Estate Weekly* (June 25, 2003) (source retrieved from the internet April 1, 2010); Edmond J. Barnett, “More Dwellings in the ‘Village’ Spruced Up, Renovator Finds,” *NYT* (Nov. 22, 1959) R1.

22 TO 58 CARMINE STREET (SOUTH SIDE) Between Blecker Street and Bedford Street

22-24 Carmine Street (aka 228-232 Blecker Street)

Block 527, Lot 72

See: 228 Blecker Street

26-28 Carmine Street

Block 527, Lot 69

Date of Construction: 1893

Architect or Builder: Kurtzer & Röhl

Original Owner or Developer: David Silberstein

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick, terra cotta, and cast iron

Stories: 6

History: This Renaissance Revival style building was designed by the architectural firm of Kurtzer & Röhl in 1893 as a 26-family tenement with three stores on its first story. The 50-foot wide building was constructed for owner David Silberstein at a time when many of Greenwich Village’s earlier houses were being replaced with multiple-family dwellings to house the area’s growing working-class and immigrant population. Although it has been altered at the first story and the cornice has been removed, it still retains the rich decoration associated with the Renaissance Revival style.



Description: Four bays at first story including entrance and two storefronts, eight bays on upper stories; one step all across, granite at main entrance; five cast-iron columns with fluting and rosettes at storefronts

and entrance; building faced in yellow brick laid in stretcher bond; piers with single and double height engaged pilasters divide the eight bays into single windows (first, fourth, fifth, and eighth bays) and paired windows (second and third, sixth and seventh bays); windows at second story with engaged pilasters with stone base and banding, continuous sill course and stone lintel course (chamfered at the window heads) incorporating foliate capitals; single windows at the third story with foliate terra-cotta spandrel panels with egg-and-dart molding, engaged pilasters with foliate terra-cotta plaques supporting arches with brick archivolt, terra-cotta keystones and ornamental tympana, and stone spandrels and decorative cornices; windows at fourth and fifth stories with two story pilasters with stone bases and capitals; stone sill course and chamfered lintels at fourth story; single windows at fifth story with foliate terra-cotta spandrel panels with egg-and-dart moldings, segmental-arched brick window openings with terra-cotta keystones above a chamfered stone lintel; windows at sixth story with fluted and foliate pilasters, brick archivolt with terra-cotta keystones, moldings, and tympana with shell motif; paired windows at second through fifth stories with simple lintel courses (chamfered at the window heads); terra-cotta molding above sixth story; possibly historic fire escapes. Alterations: two western storefronts combined; modern storefront infill of wood-and-glass French doors with wood-and-glass transoms at both storefronts, original transoms of stores replaced with metal; step below storefronts resurfaced with stone veneer; retractable fabric awnings, lights with exposed electric conduits, and signage at both storefronts, awning on east extends across main entrance; cornices at first story and at roof removed, replaced with cement stucco; main entrance altered to accommodate single-leaf door, transom replaced; metal replacement sash and panning; flagpole with banner at second story; light fixtures attached to all columns; intercom and postal release box in reveal; signs attached to column by entrance and cornice above entrance; wires from roof. Site Features: two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1890 David Silberstein and Louis Jones

1922 DeMartini Realty Co.

1940 26-28 Carmine St., Inc.

1941 Joseph Garone and Celia DeMartini

1941 Mary Garone (½ interest)

1963 Celia DeMartini (½ interest)

References

Department of Buildings, New Building and Alteration applications (NB 120-1893); New York County, Office of the Register, Deeds and Conveyances, Liber 2313, p. 209 (Apr. 18, 1890).

30 Carmine Street

Block 527, Lot 68

Date of Construction: 1886 (NB 269-1886)

Architect or Builder: Not listed on NB

Original Owner or Developer: Daniel Rosenbaum

Major Alterations: 1938

Type: Tenement, now multiple-dwelling, with commercial ground floor

Style: neo-Grec/Queen Anne, altered

Material: Brick, cast iron and stone

Stories: 5



History: This building with elements of both the neo-Grec and Queen Anne styles was constructed in 1886 for Daniel Rosenbaum as an eight-family dwelling with stores on the ground floor at a time when many of the area's earlier residences were being replaced with tenements to house the growing immigrant and working-class population. By 1926 the building had been internally altered to accommodate 14 families with two additional apartments on the first story and one additional apartment on each of the upper stories. That year Matthew Del Gaudio, designer of Our Lady of Pompeii Church (17-25 Carmine Street), was hired to reconfigure the interior again to reduce the residential occupancy to nine families. As part of a 1938 alteration, the cornice was removed and replaced with brick.

Description: Three bays at first story, four bays at second through fifth stories; east storefront with possibly historic recessed entrance and wood-and-glass display window and door; west storefront with possibly historic recessed entrance and display window configuration and possibly historic door; possibly historic round-arched entrance with deep reveal; single windows in first and fourth bays, paired windows in second and third bays framed by projecting double pilasters with stone corbels, banding, and capitals and terra-cotta plaques supporting a stone entablature above the fourth story; windows at second and third stories with possibly historic six-over-six wood sash; windows at second through fifth stories with stone sill course (at second story) or projecting stone sills and bracketed lintels with incised designs; terra-cotta bands of coquillage under sills of windows in the first and fourth bays of the fourth story; terra-cotta plaques with foliate designs at fifth story; possibly historic fire escape. Alterations: first story stuccoed; upper facade painted and repointed, replacement brick above fifth story; cornice removed and replaced with brick and stucco parapet; east storefront with painted bulkhead and reveal, roll-down security gate, air conditioner in transom, alarm box in reveal, and signage on bulkhead, reveal, and cornice; west storefront with painted brick bulkhead with round vent, roll-down security gate, and projecting metal canopy with sign; metal-and-glass door with glass transom and solid tympanum at main entrance; light fixtures in reveal; metal replacement sash except as noted; some lintels resurfaced; two remote utility meters attached to wall; metal conduit attached to wall; frame of sign above western store; television antenna on roof; wires from roof. **West Facade (partially visible):** brick; chimney; windows with stone sills and lintels. Alterations: facade partly parged, painted at first story; replacement sash; new leader. **South Facade (partially visible):** four bays; brick; stone sills and lintels; brick cornice and brick chimney. Alterations: fourth and fifth stories parged; fire escape; replacement sash and panning. Site Features: two diamond plate hatches; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1882 Daniel Rosenbaum

1887 Charles Schampain

1906 Julia Cohn
1922 Ermina and Giuseppe Citrolo
1926 Paul DeMartini
1931 De-Mar Realty Corp.
1938 30 Carmine Street Corp.
1941 Pietro Cifuni
1956 Rachela Marotta
1957 30-37 Carmine Street Realty Corp.
1959 Rachel Marotta, et al.

References

Department of Buildings, New Building and Alteration applications (NB 269-1886, ALT 3311-1938);
New York County, Office of the Register, Deeds and Conveyances, Liber 1685, p. 393 (Dec.18, 1882).

Downing Street Playground/Winston Churchill Square
32 Carmine Street (aka 1-9 Downing Street, 273-279 Sixth Avenue)
Block 527, Lot 80 (formerly lots 67, 80, 81, and 83)

Date of Construction: 1934 (NB 155-1934)
Architect or Builder: Aymar Embury II
Original Owner or Developer: City of New York, Department of Parks
Major Alteration: 1982-87, 1998-99
Type: Public parks and recreation building
Style: neo-Colonial
Materials: Brick and iron



32 Carmine Street



Downing Street Playground



Winston Churchill Square

History: The Downing Street Playground is located on an L-shaped lot that the City of New York began amassing in 1857 when it purchased the Friends Meeting House on Downing Street for a public school. Eleven years later the City purchased the adjoining property to the west and the following year built a new, three-story school, Primary School 13, on the combined sites. The lot adjoining the school to the northwest was acquired by condemnation in 1896 for use as the school playground. The City demolished the school in 1921 and in 1924 turned the property over to the Parks Department. In 1934, under Parks Commissioner Robert Moses, Aymar Embury II designed the neo-Colonial recreation building with

vaulted passage at 32 Carmine Street as a gateway to the brick walled playground. The City purchased the adjacent triangular parcel at the corner of Downing Street and Sixth Avenue in 1943 for use as a public sitting area. The playground was renovated from 1982-87 at which time the brick perimeter wall was replaced with a similar design. The sitting area, now known as Winston Churchill Square, was redesigned and rebuilt in 1998-99 by George Vellonakis with formal planting beds, an armillary, and decorative iron fence.

Description:

32 Carmine Street: three bays; brick laid in Flemish bond; cast granite stoop with wrought-iron railing; three arches at first story with brick archivolt, limestone keystones and imposts; center arch with double-leaf wrought-iron gate and iron-work transom; side arches with windows with limestone sills and lintels with keystones decorated with urns set in a recessed brick wall; limestone course with carved wave pattern above first story; windows at second story with limestone sills and lintels; shutter dogs at second story; wood cornice with mutules, triglyphs, and metopes with designs of diamonds and squares; wood balustrade at roof with paneled pedestals; chimney on west side of roof; vaulted passage with stucco ceiling, flagstone floors, brick walls; six openings on west, three with paneled doors set in molded surrounds, one plain door, one enclosed with plain panel, and staircase to upper story; six openings on east, three with paneled doors with molded surrounds, three enclosed with plain panels; staircase walls tiled. **Alterations:** gate partially covered with sheet metal; replacement windows; sills at first story painted; window grilles on first story; flagpole; balusters replaced with wood grilles; shutters removed; passageway to playground painted; folding gate and metal mesh transom at foot of staircase to second story with sign for user group; mailbox by staircase; stair treads covered with rubber mats; conduits and display box attached to walls; camera on east wall of passage; hose faucet attached to wall by entrance; official signs attached to gate and transom. **South Facade:** three bays; brick laid in Flemish bond; single step at entrance; three arches at first story with brick archivolt, limestone keystones and imposts; center arch; side arches with recessed windows with limestone sills and lintels with keystones set in a brick wall; limestone course above first story; windows at second story with limestone sills and lintels; wood cornice below brick parapet with limestone coping. **Alterations:** replacement sash. **Site Features:** areaway planting beds on Carmine Street with concrete curb; wire mesh fencing around planting beds and attached to railings.

Playground: Brick perimeter wall with pilasters on exterior face and cast-stone caps and coping; eight bays on Downing Street, all but western bay with octagonal cast-stone windows and steel grilles; six bays on east side, third bay with double-leaf ornamental iron gate and cast-stone lintel, same octagonal windows in other bays; wood display case attached to exterior of western bay; concrete wall and chain-link fence on north; possibly historic brick wall on west side adjoining rear yards of 15 Downing Street and 34 Carmine Street, lower wall of 34 Carmine Street painted red; hexagonal pavers and rubber matting; swing set with low-rise chain link fence on east; play unit with slide; arched concrete water fountain; large sculptures of frogs and seals; ramped path to recreation building at 32 Carmine Street with metal fence; metal-and-wood benches along perimeter; official signs attached to gate.

Winston Churchill Square: Five-foot high ornamental steel perimeter fence on concrete base along Downing and Bleecker Streets; arched double-leaf metal gates and open-work gateposts on Downing Street and Bleecker Street; planting beds along perimeter; oval planting bed in center with copper armillary on a concrete plinth, intersected by bluestone pavers radiating from plinth; all planting beds outlined with metal wicket fencing; metal-and-wood benches; hexagonal pavers along paths, granite thresholds at gates; two lampposts; commemorative granite plaque embedded in path by Bleecker Street gate; Parks & Recreation storm grate embedded in path; trash cans; hose reel attached to wall of playground; hose faucet in planting bed by Bleecker Street gate; small concrete plinth with two metal doors in rear of north planting bed accessed by stone pavers; diamond plate hatch in planting bed; plaque with park history on post embedded in north planting bed.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1857 City of New York (lot 81)

1868 City of New York (lot 83)

1943 City of New York (lot 80)

References

Department of Buildings, New Building and Alteration applications (NB 155-1934); Department of Parks & Recreation, website and plans; New York County, Office of the Register, Liber 714, p. 86 (Jun. 13, 1857), Liber 1075, p. 61 (Sept. 24, 1868), and Liber 4214, p. 30 (Jun. 25, 1943).

34-36 Carmine Street

Block 527, Lot 64

Date of Construction: 1890 (NB 732-1890)

Architect or Builder: John C. Burne

Original Owner or Developer: William Broadbelt

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick, terra cotta, and stone

Stories: 5

History: This Renaissance Revival style building was designed as a 16-family tenement with stores in 1890 by John C. Burne for William Broadbelt. It was constructed at a time when developers were replacing the area's earlier single-family residences with tenements to house the Greenwich Village's growing immigrant and working-class population.

Description: Three bays at first story; six bays at second through fifth stories; four cast-iron columns at stores and entrance; recessed entrance; yellow brick facade with red brick detailing; windows at second, third, and fourth stories with stone sill courses, molded terra-cotta band courses, stone lintel courses, chamfered above the window heads, and decorative terra-cotta moldings between windows; continuous ornamental terra-cotta spandrel with dentils, foliate frieze and leaf-and-dart molding between second and third stories; continuous spandrel of red and yellow bricks in a checkerboard pattern with leaf-and-dart molding between third and fourth stories; continuous spandrel of yellow bricks in a checkerboard pattern with egg-and-dart molding between fourth and fifth stories; windows at fifth stories with stone sill course, molded terra-cotta band and terra-cotta moldings between windows, brick archivolt with terra-cotta molding and keystones, and tympana with shell motif; crenellated brick molding above fifth story; cornice with stylized modillions, cable and egg-and-dart moldings, and narrow paneled frieze; possibly historic fire escape. Alterations: east storefront with modern metal-and-glass infill and door, air conditioner in the transom, retractable fabric awning, metal cornice above storefront with lights and conduit, and step covered with stone veneer; double storefront on west with wood-and-glass infill and doors (one blocked) above a painted concrete sill, roll-down security gates, retractable and fixed fabric awnings, air conditioner in the transom, and bird deterrent wires under awning; entrance with modern metal-and-glass door, metal siding-covered lintel with house numbers and light fixtures, step faced with stone, and marble tread with rubber mat; one-over-one vinyl replacement sash and panning; window openings in second bay altered to accommodate permanently installed air conditioners; cornice above first story cement stucco; electric conduit and junction box attached to cornice above the first story; remote water meter attached to bulkhead of east store. **East Facade**



(partially visible): brick; metal coping. **Alterations:** facade parged; wires attached to wall at first story (visible from playground); light, conduit and fabric sign (by Carmine Street). **West Facade (partially visible):** brick. **Alterations:** parged. **South Facade (partially visible):** six bays; brick; segmental-arch windows with stone sills and brick lintels. **Alterations:** facade painted; replacement sash and panning; fire escape from roof; fixed air conditioners in upper sashes of windows in second bay from right; wires and metal conduits attached to wall at second story; full-height metal chimney stack attached to wall on the west. **Site Features:** two diamond plate hatches, metal pipe, and small gooseneck pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1890 William Broadbelt
1891 Charles Roosevelt
1904 Julia Samuels
1905 Joseph Manganaro
1906 Francis Orlando
1906 Joseph Liebman, et al
1906 Frederick Nienberg
1921 Paul and Louis DeMartini
1921 Giuseppe DeMartini
1922 Paul DeMartini
1926 Louis DeMartini
1934 Giuseppe and Rosa DeMartini
1936 Louis DeMartini
1951 Nicholas and Frank Perneti

References

Department of Buildings, New Building and Alteration applications (NB 732-1890); New York County, Office of the Register, Deeds and Conveyances, Liber 2314, p. 339 (May 22, 1890).

38-40 Carmine Street

Block 527, Lot 62 (formerly lots 62-63)

Date of Construction: c. 1826
Architect or Builder: Not determined
Original Owner or Developer: James Votey
Major Alterations: 1868
Type: Commercial (?), now multiple dwelling, with commercial ground floor
Style: Altered Vernacular
Material: Brick, stone, and cast iron
Stories: 4



History: This property may have been developed as early as 1826 when James Votey owned three adjoining lots and a stable. Insurance maps by Matthew Perris published in 1852 record a manufacturing or commercial building on this double lot which was identified in the subsequent edition as the New York Steam Brewery and described in the 1858 tax assessments as two two-story tall buildings. The buildings were sold to William A. Livingston in 1858 and ten years later they were enlarged to four stories. In 1877, an alteration application described the building as being a tenement for eight families with stores on the ground story when owner Jacob Wilson added a rear extension to the building for use as a kitchen. It is unclear from the available records when the parapet and brick cornice were installed; however, they were in place by the late 1930s.

Description: Three bays on first story, five bays on upper stories; brick upper facade; segmental-arched entrance with header brick and stone lintels and cast-iron columns; traces of segmental arches above storefronts visible by entrance; possibly historic wood door enframing; single and double windows with stone sills and lintels; stepped brick parapet with fluted brick frieze and brick decoration in steps of parapet; compressor on roof. Alterations: storefronts with modern wood-and-glass infill, retractable fabric awnings, and roll-down security gates; east storefront with concrete block water table; west storefront water table covered with stone veneer; concrete step, metal-and-glass door with glass transom and wood panel at entrance; intercom and postal release box by entrance and lights in soffit; electric conduits attached to wall above first story, one with security camera; conduit and two remote utility meters attached to wall at west storefront; flagpole with banner at second story; six-over-six replacement sash and panning; lintels shaved. **West Facade (partially visible):** brick; stepped parapet. Alterations: facade parged; pipe on roof. Site Features: two diamond plate hatches.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1825 James Votey

1833 Thomas Renville

1853 John Butterfield

1858 William Livingston

1874 Jacob Wilson

1883 Joseph Wilson

1917 Jacob Wilson

1921 Paul and Louis DeMartini

1921 Giuseppe DeMartini

1922 Paul DeMartini

1926 Louis and Paul DeMartini

1931 De-Mar Realty Corp.

1952 Fay Lubin

1955 Frank and Josephine Ingrassia

References

Department of Buildings, New Building and Alteration applications (ALT 70-1877); Department of Taxation, Record of Assessments, 9th Ward, 1826-1840, 1858-1868; New York County, Office of the Register, Deeds and Conveyances, Liber 197, p. 308 (Sept. 23, 1825).

42 Carmine Street

Block 527, Lot 61

Date of Construction: c. 1827-28

Architect or Builder: Not determined

Original Owner or Developer: John D. Brower

Major Alterations: 1891, 1909

Type: Row house with commercial ground floor

Style: Federal, altered

Material: Brick

Stories: 3½



History: This small Federal style row house was constructed c. 1827-28 possibly by James D. Brower, a carpenter, who purchased the property in 1827. By the 1850s insurance maps indicate that it had become a mixed-used building with a store occupying the ground floor. In 1891, a large one-story extension was added in the rear of the building. In 1909, an application was submitted to take out the front door and put in a show window that extended beyond the building line and take out part of the rear wall and insert cast-iron columns and girders. The display window was moved flush to the building line prior to the late 1930s. Between 1964 and 1985 the cornice above the first story was replaced with a stucco band. It was probably at this time that the main entrance door was brought forward toward the building line.

Description: Three bays; brick facade; projecting stone sills and flush lintels; possibly historic multi-light, wood-and-glass door with triple-light transom in wood frame; wood cornice with egg-and-dart and leaf-and-dart moldings; peaked roof with single pedimented dormer and chimney. Alterations: cement stucco band above first story; storefront with brick bulkhead and wood frame display window; recessed entrance with air conditioner in transom; skylight on roof; stone water table resurfaced; lintels and sills resurfaced; two-over-two wood sash with storm windows; storm window and glass transom in dormer; copper gutter and aluminum leader; chimney cut down. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 John Brower

1828 Thomas Emmet

1867 Maria E. Gibbons

1869 John Eckhoff

1905 John DeAngelis

1942 Frederic C. DeAngelis

References

Department of Buildings, New Building and Alteration applications (ALT 272-1891, ALT 1296-1901); Department of Taxation, Record of Assessments, 9th Ward, 1826-1828; New York County, Office of the Register, Deeds and Conveyances, Liber 220, p. 452 (Aug. 9, 1827), Liber 235, p. 232 (Aug. 5, 1928).

44 Carmine Street

Block 527, Lot 60

Date of Construction: c. 1827-28

Architect or Builder: Not determined

Original Owner or Developer: Seba Bogart (?)

Major Alterations: 1955?

Type: Row house, now multiple dwelling with commercial ground floor

Style: Federal, altered

Material: Brick

Stories: 3½

History: This small Federal style row house was constructed c. 1827-28 possibly by Seba Bogart, a farmer in New Jersey, who had purchased the land in the summer of 1827 for \$950 and sold it the following winter for \$3,300. By the 1850s, insurance maps indicate that it had become a mixed-used building with a store occupying the ground floor. There was one residential unit in the building in 1883 when a bulging pier in the rear of the building was replaced. By 1955 there were two apartments in the house which were legally converted to three apartments and it is likely the second dormer was added at this time following the enlargement of the front and rear dormers under a 1953 alteration. Between 1964 and 1985 the cornice above the first story was replaced with a stucco band.



Description: Three bays; brick facade; projecting stone sills and flush stone lintels; possibly historic wood cornice with decorative molding and plain frieze. Alterations: cement stucco band above first story; facade, lintels, and sills painted; entrance with modern wood-and-glass door; transom with wood panel; storefront with modern metal-and-glass infill, roll-down security gates, and fixed fabric awning; electric conduit and lights above first story; one-over-one replacement sash and screens; pedimented dormer widened; second shed roof dormer with tripartite casement windows; air conditioner attached to roof of second dormer; two skylights; chimney rebuilt, multiple metal chimney stacks; metal vent pipe on roof; flagpole with bracing at second story; remote utility meters attached to water table; light fixture in soffit of entrance; intercom and postal release box in reveals; display case attached to pier between entrance and store. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 Seba Bogart

1828 John Wellslager

1830 Mordicai Myers

1867 Anthony Schmitt

1873 Charles Greiner

1925 John B. Casazza

1925 Charles and Annie Casazza

1953 Joseph J. Gardella, et al.

1953 Thomas McBride and Dan Brown

1955 Benjamin and Patricia Cunningham

References

Department of Buildings, New Building and Alteration applications (ALT 329-1883); Department of Taxation, Record of Assessments, 9th Ward, 1826-1828; New York County, Office of the Register, Deeds and Conveyances, Liber 220, p. 393 (Aug. 3, 1827), Liber 231, p. 300 (Feb. 19, 1928).

46 Carmine Street

Block 527, Lot 59

Date of Construction: c. 1827-28

Architect or Builder: Not determined

Original Owner or Developer: Albert Berdan

Type: Row house, now multiple dwelling with commercial ground floor

Style: Federal, altered

Material: Brick

Stories: 3½

History: This small Federal style row house was constructed c. 1827-28 possibly by Albert Berdan, a carpenter, who purchased the property in 1827 for \$975.00 and sold it a year later for \$5,000. By the 1850s, insurance maps indicate that it had become a mixed-used building with a store occupying the ground floor. In 1937 the building was altered internally from three apartments to two with the attic reserved for storage or extra bedrooms and the existing rear extension was replaced with a new brick bathroom extension. The double shed dormer appears in the tax photographs of the late 1930s and may date from the 1937 alteration. In 1948 additional interior alterations were made adding closets and dining rooms on the second and third stories. Between 1964 and 1985 the cornice above the first story was replaced with a stucco band.



Description: Three bays; brick; projecting stone sills and flush stone lintels; possibly historic wood cornice; peak roof. Alterations: cement stucco band above first story; modern metal-and-glass storefront infill; roll-down security gate; fixed fabric awning; sills and lintels resurfaced; six-over-six replacement sash; one-over-one replacement sash in dormer; dormer enlarged (prior to 1939); skylight; metal chimney stacks; wood-and-glass door with wood frame and paneled reveal; light in soffit of entrance; doorbells in reveal; remote utility meter in water table; leader and gutter. Site Features: gooseneck pipe; metal pipe; diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1827 Albert Berdan

1828 James Barrow

1829 Jane Louisa Perley (recorded 1830)

1831 John Neilson, Jr.

1834 Kemp Godfrey

1877 William Millard

1935 James George

1936 Carmela R. Merolla

1941 Anna Viscardi, et al.

1947 Tessie Apicella, Madeline Faranda, and Mildred Giacalone

1951 William and Julio Faranda

References

Department of Buildings, New Building and Alteration applications (ALT 1451-1884); Department of Taxation, Record of Assessments, 9th Ward, 1826-1828; New York County, Office of the Register, Deeds and Conveyances, Liber 225, p. 286 (Sept. 25, 1827), Liber 237, p. 136 (May 7, 1828).

48 Carmine Street

Block 527, Lot 58

Date of Construction: 1894 (NB 762-1894)

Architect or Builder: Marshall L. Emery

Original Owner or Developer: Franz Ziegler

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 5

History: This Renaissance Revival style building was designed by Marshall L. Emery in 1894 as a four-family tenement with store for Franz Ziegler. It was one of the many tenements being constructed at this time to house Greenwich Village's growing working-class and immigrant population.



Description: Three bays; brick facade; recessed entrance; stone sill courses incorporating projecting stone sills and stone lintel courses; terra-cotta plaque with initials "F. Z." below center window at third story; galvanized-iron cornice with foliate modillions, molded crown, and frieze emblazoned with "Theresa," the building's name, and two rosettes; possibly historic fire escape. Alterations: first story stuccoed; facade cleaned; new metal-and-glass storefront with fixed fabric awning; nine-light, wood-and-glass door in wood enframing; broken pediment attached to facade above entrance opening; one-over-one vinyl replacement sash and panning; lintels resurfaced; sill at third bay of third story removed to accommodate through-wall air conditioner; intercom and postal release box in reveal; light in soffit; remote utility meters attached to wall by entrance; metal railing on roof; wires from roof. **East Facade (partially visible):** brick; chimney. Alterations: facade parged; metal stacks attached to facade; metal railing on roof. Site Features: two metal pipes; diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1892 Franz Ziegler

1892 Abraham Elkus

1892 Franz and Theresa Ziegler

1934 Central Hanover Bank and Trust Co.

1941 Mary De Santis

1942 Mary and Dominick Parrone

1950 Michael and Antoinette Putignano

1951 Anthony Latino

1957 Vilma Dipre and Aurora Garaventa

1966 Vilma Dipre, Aurora Garaventa, and Elsie Cardia

References

Department of Buildings, New Building and Alteration applications (NB 762-1894); New York County, Office of the Register, Deeds and Conveyances, Liber 9, p. 151 (Apr. 4, 1892).

50 Carmine Street

Block 527, Lot 57

Date of Construction: 1896-97 (NB 1019-1896)

Architect or Builder: Paul R. Lewis

Original Owner or Developer: John B. Canavotto

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Romanesque/Renaissance Revival, altered

Material: Roman ironspot brick and brownstone

Stories: 6

History: This building with elements of the Romanesque and Renaissance Revival styles was designed by Paul R. Lewis in 1896 as a tenement for 15 families with a store at the ground story. It was constructed between July 1896 and January 1897 for owner J. B. Canavotto at a time when developers were replacing many of Greenwich Village's earlier single-family residences with multiple dwellings to house the area's growing immigrant and working-class families. In 1903, the firm of Bernstein & Bernstein was hired to redesign the layout of the apartments to increase the size of the rooms and to raise the main entrance hall at which time the stoop was to be replaced with Wyoming bluestone and brass rails. In 1967 the first story was altered to accommodate a restaurant.



Description: Four bays; Roman ironspot brick; entrance with two stone steps; three cast-iron columns at entrance and storefront with fluting, elaborate foliate decoration and rosettes; metal beam lintel above entrance and storefront; stone stringcourse below second story; possibly historic wood enframing at entrance; possibly historic wood frame one-over-one sash windows (except as noted below); flat-headed windows at second story with rough-face brownstone sills and lintel course; round-arched windows at third story framed by brownstone sill course incorporating projecting rough-face sills, rough-faced brownstone quoins and rough-faced brownstone lintel course incorporating rough-faced voussoirs; brick dentil course below fourth story; flat-headed windows at fourth story with rough-faced brownstone sill and lintel courses; banded brick piers between fourth-story windows with dogtooth panels below the lintel; round-arched windows at fifth story with rough-faced brownstone sills, quoins, and lintel course incorporating voussoirs; flat-headed windows at sixth story with dogtooth brick sill course incorporating rough-faced brownstone sills, brick quoins, and rough-faced brownstone lintel course; galvanized-iron cornice with stylized brackets, roundels between the brackets, and frieze with swags, the four center roundels include the building's date; possibly historic fire escape. Alterations: slightly recessed wood-and-glass storefront with double-leaf door at entrance; lights in the soffit; lights and double electric outlet in cornice of storefront; stamped metal sheets attached to bulkhead and door panels; blackboards and display box attached to reveals and column of storefront; wood-and-glass replacement door with glass transom; stoop and columns painted; stoop railings replaced; cornice above first story removed, brick exposed; brick at sill level of second story painted; screens at windows of the first and second bays on the third and fifth stories and fourth bay of sixth story; metal replacement sash at fifth story and first through third bays of sixth story; pink plaster goat suspended outside restaurant; electric conduit attached to column beside entrance. East and West Facades (partially visible): brick; chimney on west facade. Alterations: facades parged. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1892 John B. Canavotto

1897 Martin Strauss

1898 William Williams
1899 Arthur Parsons
1899 Flora Glassman
1901 Henry Anderson
1903 Israel Freidus
1904 Morris Steinberg and Millie Claman
1905 Mayer Schonzeit
1905 Max Dorf
1906 Frank Caviglia
1906 Rosalie Meyers
1919 Everett Realties, Inc.
1919 Ruggiero Ronga
1920 Agnes E. Serra
1922 Adriatic Realty Corp.
1923 Anthony Zanelli
1928 Irene Zanelli
1928 Michael and Rosina Livolsi
1932 Antonio Zanelli
1946 Irene Zanelli
1963 Louise Zanelli

References

Department of Buildings, New Building and Alteration applications (NB 1019-1896, ALT 1828-1967, BN 1970-1967); New York County, Office of the Register, Deeds and Conveyances, Liber 9, p. 102 (Apr. 1, 1892).

52 Carmine Street (aka 52, 52½, and/or 52A Carmine Street) Block 527, Lot 56

Date of Construction: 1873 (NB 85-1873)

Architect or Builder: William Jose

Original Owner or Developer: Anthony Reichardt

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Second Empire, altered

Material: Philadelphia brick

Stories: 5

History: This Second Empire style building was designed by William Jose in 1873 as a tenement for 16 families with stores at the ground story. It was constructed at a time when developers were replacing many of the area's earlier residences and commercial buildings with multiple dwellings to house the many immigrants and working-class families moving into Greenwich Village. By 1939 two additional apartments had been incorporated into the first floor raising the occupancy to 18 families and two stores.



Description: Five bays; fluted and paneled cast-iron columns at stores and entrance; store and main entrances recessed; upper stories brick with stone quoins; possibly historic wood frame one-over-one sash (except as noted below); windows at second story with pedimented metal lintels and stone sill course; windows at third, fourth, and fifth stories with projecting metal lintels and bracketed sills; galvanized-iron cornice with heavy brackets (some in poor repair) with elaborate antefixes, modillions, dentils (some

missing), swags, and scrolled broken pediment with central decorative feature; possibly historic fire escape (1937). Alterations: both storefronts with modern metal-and-glass infill, air conditioners in transoms, fixed fabric awnings, and roll-down security gates; modern metal-and-glass door and transom at entrance; wide painted cornice above first story; upper facade painted; three replacement windows on second story, two at third story, three replacement windows with panning at fourth story and two at fifth story; wires from roof; small sign and intercom in entrance reveal; house number attached to face of column by entrance; lights, postal release box, and intercom in reveal; concrete step across facade; two remote water meters attached to bulkhead of western storefront; bird netting under awning of eastern storefront. Site Features: two diamond plate hatches; metal pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1872 Anthony Reichhardt

1895 Patrick McPhillips

1905 Samuel Glaser

1906 Joseph Faggelle

1908 Charles Pfizenmayer

1947 247 W. 11 Street Corp.

1953 Christopher Realty Corp.

1957 Sidney and Helen Rife

1957 Joseph Casazza

1958 Jose and Angelina Ornelas

References

Department of Buildings, New Building and Alteration applications (NB 85-1873, ALT 3583-1939); New York County, Office of the Register, Deeds and Conveyances, Liber 1208, p. 497 (May 8, 1872).

54-58 Carmine Street (aka 28-30 Bedford Street)

Block 527, Lot 53

See: 28 Bedford Street

**1 TO 37 CORNELIA STREET (NORTH SIDE)
Between West 4th Street to Bleecker Street**

1-3 Cornelia Street (aka 160-164 West 4th Street)
Block 590, Lot 32
See: 162 West 4th Street

5 Cornelia Street
Block 590, Lot 33

Date of Construction: c. 1890 (NB 1266-1890)
Architect or Builder: George Keister
Original Owner or Developer: William Duffy, guardian for the heirs
of Charles Fitzpatrick
Type: Tenement, now multiple dwelling with commercial basement
Style: Colonial Revival
Material: Brick and stone
Stories: 5 and basement

History: The Colonial Revival style multiple dwelling at 5 Cornelia Street was designed in 1890 by architect George Keister and constructed for the heirs of Charles Fitzpatrick at a time when many of Greenwich Village's Federal and Greek revival style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Originally built to house 16 families, by 1916 it appears that the basement had been converted to commercial usage.



Description: Three bays on first story, four bays on upper stories; brick facade; stoop; possibly historic wood door at entrance under the stoop; stone entrance surround with cast-iron pilasters with paneled bases, fluted shafts, and foliate basket capitals; possibly historic double-leaf wood-and-glass door; wide stone lintel course at basement; stone sill course and stone lintel course incorporating heavy projecting lintels at first story; stone sill course and flat lintels at second story; projecting stone sills and flat lintels at third story; stone sill course and lintel course with molding incorporating projecting lintels at fourth story; molded sill course and lintel course at fifth story (all lintels with hollow chamfers at the window head); galvanized-iron cornice with foliate brackets, dentils, plain frieze, and molding; possibly historic fire escape. Alterations: facade cleaned, stone resurfaced or painted; stoop resurfaced with clay tiles and metal railing added to side walls; concrete steps to entrance under stoop; etched glass block window at basement on west, wall below it parged; basement on east under construction; replacement casements at first story; metal replacement sash at second through fifth stories, metal panning on the windows to the left and left center; remote utility meter attached to basement wall; metal pipe through basement wall; lights with exposed metal conduits by entrance; intercom in reveal; postal release box attached to door; wires from roof. Site Features: non-historic metal fence with three gates; brick wall on east side of areaway; metal pipe extending from areaway on west.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1856 Charles Fitzpatrick
1894 Catherine Higgins
1903 Sarah, Grace, and Emma L. Miller
1912 Henry Miller
1917 Grace Robinson and Emma L. Miller

1926 Dominick Broglino and Adam Gamba
1928 Catherine Manfredi
1933 Arthur J. Prendergast
1936 Adele Perrotty
1938 Arthur J. Prendergast
1939 Isaac Stern
1939 5 Cornelia Street Corp.

References

Department of Buildings, New Building and Alteration applications (NB 1266-1890, Job. 110103717-2008 (ALT), Job. 110436859-2009 (ALT)); Department of Housing, Preservation and Development, I-Cards; New York County, Office of the Register, Deeds and Conveyances, Liber 715, p. 226 (Aug. 2, 1856).

7-9 Cornelia Street

Block 590, Lot 34 (originally Lots 34 and 35)

Date of Construction: c. 1873 (NB 462-1873)

Architect or Builder: William Graul

Original Owner or Developer: George Reichart

Major Alterations: 1944, 2007-09

Type: Tenements, one with commercial ground floor, now multiple dwelling with commercial ground floor

Style: None

Material: Stucco

Stories: 5

History: The multiple dwelling at 7-9 Cornelia Street was constructed c. 1873 at a time when many of Greenwich Village's row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. That year George Reichardt purchased two adjoining properties on Cornelia Street and hired architect William Graul to design two tenements with a party wall, no. 7 housed 20 families and no. 9 16 families with two stores on the ground floor. In 1944, architect M. Milton Glass of the firm of Mayer & Whittlesy combined the two buildings into a single residential building with unified facade for the 1599 West 10th Street Corporation. Under a 2007 alteration application, the first story has been reconfigured into two apartments and two stores. From 1948-51, the British poet W. H. Auden was a tenant at 7 Cornelia Street.



Description: Eight bays; recessed entrance with possibly historic (1944) blue tiled vestibule and metal marquee; wood frame windows with projecting sills; stepped parapet with possibly historic metal railings; fire escape. Alterations: first story converted into storefronts with modern metal-and-glass infill; piers at first story painted brick and stucco; floor of entrance vestibule tiled; door with sidelight and transom; metal replacement sash; remote utility meter attached to pier at first story; intercom and light in vestibule; light in soffit of marquee; wires from roof. Site Features: two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1873 George Reichardt

1881 Anna Katharina Brummer

1891 John Brummer

1907 Louis P. Dowdney
1907 Denis M. Gallo and Francesco Pepe
1907 Francesco Pepe
1908 Eugene Gerbereux
1912 John Brummer
1917 Edward Brummer, Jr. and John B. Brummer
1944 1599 West 10th St. Corp.
1945 Village Improvement Co. Inc.

References

Department of Buildings, New Building and Alteration applications (NB 462-1873, ALT 1021-1944, Job. 110017320-2007 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 1260, p. 81 (Jun. 14, 1873), Liber 1257, p. 405 (Jun. 30, 1873).

11 and 11 Rear Cornelia Street

Block 590, Lot 34 (formerly Lot 36)

Date of Construction: c. 1853? (front); 1876 (rear)
Architect or Builder: Not determined (front); John B. Franklin (rear)
Original Owner or Developer: William Witzel (front); William M. Moran (rear)
Major Alterations: 1876, c. 1928
Type: Row house (front) and tenement (rear), now multiple dwellings
Style: Italianate/Spanish Revival
Material: Brick, stucco
Stories: 5 and basement (front), 5 (rear)

History: The land at 11 Cornelia Street seems to have been developed as early as 1823 when tax assessments note the presence of a house on the lot. By the 1850s the lot was occupied by a wood frame store on the rear of the lot and a brick dwelling with store on the front of the lot that was probably constructed between 1853 and 1854 when the tax assessment increases substantially. In 1876, William M. Moran hired architect John B. Franklin to convert the three-story brick building on the front of the lot into a five-story-and-basement tenement with a galvanized-iron cornice at the same time as he replaced the building on the rear of the lot with another five-story brick tenement with galvanized-iron cornice. From 1880 to 1910 the two buildings were occupied exclusively by African-American families; however, by 1920 the residents were Italian families.



Between 1915 and 1930 many of the existing houses and tenements in Greenwich Village were altered to appeal to potential middle-class residents. In 1928, owner John H. French hired architect James H. Galloway to create an attractive complex around a central garden known as “Seville Studios.” As part of the renovation, Galloway redesigned the first story facades of both buildings in the Spanish Revival style. Seville Studios were sold to the Village Improvement Co., Inc. in 1959, since then they have been part of single tax lot with no. 7-9 Cornelia Street.

Description: **Front Building:** three bays; narrow gateway across passage at first story with round-arched entrance with rusticated brick lintel, stuccoed spandrel and shed-roof cornice with pantiles; first story and basement facade stucco with subtle low relief decorations of galleons, randomly placed bricks and palette-shaped plaque with “Seville Studios” and the address; round-arched entrance with possibly historic multi-light wood door and brick threshold, round-arched basement entrance and flat-headed, possibly historic, multi-light window with rusticated brick surrounds incorporated into the brick water

table; one small and two larger round-arched, casement windows with arched transoms, brick sills, and iron balconies at mezzanine; shed-roof cornice with pantiles; upper facade brick; wood frame windows with stone sills and lintels; galvanized-iron cornice with foliate brackets, scrolled modillions, dentils, frieze with molded panels topped by a triangular pediment; possibly historic fire escape. Alterations: brick cleaned and repaired; metal replacement sash at second through fifth stories; sills and lintels resurfaced; metal gates at passage to rear building and basement entrance; basement window altered for air conditioner; metal window grille at basement; lights in first-story cornice; utility box attached to wall at basement. **West Facade (partially visible)**: brick; windows with brick sills, metal casement at third story; possibly clay tile coping. Alterations: metal electrical conduit attached to wall; lights attached to wall at first story; metal chimney stack. **Rear Building (partially visible)**: facade at first story stucco with shed-roof cornice with pantiles. Site Features: metal grille in sidewalk.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1832 William Witzel

1873 Maggie Jane Moran (wife of William M. Moran)

1906 Emma L. Canton

1906 Isabel W. Greene

1907 John and Rosina Marron

1912 Nicholas L. Zurla

1913 Teresa Zurla

1920 Joseph P. Zurla

1928 John H. French and Thomas McGovern (as individuals and McGovern & French Inc.)

1934 Ruth M. French

1959 Village Improvement Co., Inc.

References

Department of Buildings, New Building and Alteration applications (NB 538-1876, ALT 699-1876, ALT 225-1928); Department of Taxation, Records of Assessments, 8th Ward, 1823-1824, 9th Ward, 1853-1854; New York County, Office of the Register, Deeds and Conveyances Liber 281, p. 599 and 603 (Feb. 24, 1832), Liber 1253, p. 67 (Apr. 25, 1873).

13 Cornelia Street

Block 590, Lot 37

Date of Construction: 1878 (NB 53-1878)

Architect or Builder: Leonard F. Graether

Original Owner or Developer: Frances E. Hill

Type: Tenement now multiple dwelling

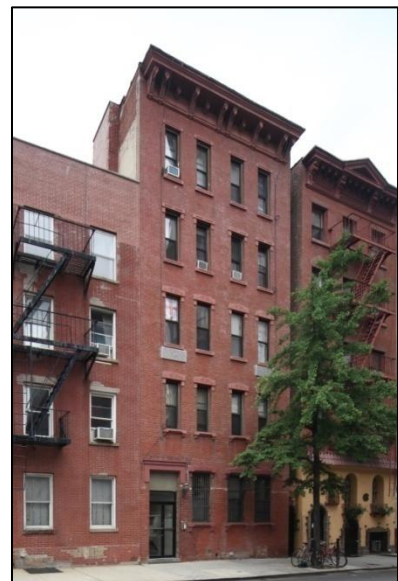
Style: neo-Grec

Material: Brick

Stories: 5

History: The multiple dwelling at 13 Cornelia Street was designed by architect Leonard F. Graether and constructed for Frances E. Hill in 1878 at a time when many of Greenwich Village's Federal and Greek Revival style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. From 1880 to 1920 the building was occupied by African-American families many of whom shared their quarters with boarders.

At the time of the 1930 census, the residents were white including Antonio Cavalli, an Italian immigrant,



the building's owner and superintendent, and his family. In 1939 a new iron stair and bulkhead were built connecting the fifth floor and roof. In 1991 the lot was divided; the rear lot and house were given a separate tax lot. (See 13 Rear Cornelia Street.)

Description: Four bays; entrance with single stone step and eared brick lintel; segmental-arched brick lintel in wall above hatch; windows at first story with chamfered stone window sills with stylized brackets and chamfered stone lintels with incised design and brackets; windows at second story with chamfered stone window sills with stylized brackets and stone lintels with incised design and fluted brackets; windows at third through fifth stories have stone window sills with incised line and stone lintels with incised design and fluted brackets at third story, stone lintels with incised line and fluted brackets at fourth story, and stone lintels with incised line at fifth story; galvanized-iron cornice with stylized brackets and modillions, paneled frieze and molded crown. Alterations: brick cleaned and partially replaced; stone painted or resurfaced; entrance altered to accommodate modern, metal-and-glass door with sidelight and transom, historic transom replaced with cement stucco; through-wall air conditioners at third story; metal replacement sash and panning; intercom and wall lamp by entrance; vent, remote utility meter, and plate attached to wall at first story; wires from roof. **East Facade (partially visible):** brick. Alterations: facade stuccoed below coping. **West Facade (partially visible):** brick; chimney. Alterations: facade partially parged. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1878 Frances E. Hill

1926 George Romano

1926 Antonio G. Cavalli and Anthony A. Garbarino

1931 Antonio L. Cavalli

1969 Eugenia T. Conta, Louis M. Cavally, Adeline Wayman, Louise Cavally, Mary Warren

References

Department of Buildings, New Building and Alteration applications (NB 53-1878); New York County, Office of the Register, Deeds and Conveyances, Liber 1457, p. 319 (June 3, 1878), Liber 1816, p.1587 (Oct. 4, 1991); U. S. Census records, 1880, 1900, 1910, 1920, 1930.

13 Rear Cornelia Street

Block 590, Lot 137 (originally part of Lot 37)

Date of Construction: prior to 1852

Architect or Builder: Not determined

Original Owner or Developer: Not determined

Type: House, now two-family dwelling

Style: Federal

Material: Brick

Stories: 2

History: The brick structure at 13 Rear Cornelia Street appears on insurance maps of the mid-1850s and may have been a stable for the frame house shown on the lot at that time but its date of construction cannot be confirmed by the tax assessments. An 1868 alteration application refers to two buildings, one brick and one frame both used as dwellings. The two-story brick building was altered into a tenement in 1878 by Frances E. Hill at the time the frame house was replaced by a five-story tenement on the front of the lot (see 13 Cornelia Street). Census records for 1900 through 1920 indicate that the rear house was home to African-American families. In 1939, the house formerly occupied by four families was

reconfigured as a two family dwelling. The house, which is not visible from the street, has occupied its own tax lot since 1991.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1820 Ralph Vandelinda (recorded 1825)

1825 John Van Dalinda

1825 Albert A. Bogert

1826 William Palmer

1834 Charles Cox

1842 John Wilson

1852 Eugene Fabrequettes

1857 Eugene Fabrequettes, Jr.

1859 Anthyme Bernard

1863 Eugene Fabrequettes

1866 David M. Davenport

1867 John Winkler

1867 John Hays

1868 Daniel Hill

1878 Peter Schneider

1878 Daniel and Mary Jane Hill

1878 Frances E. Hill

1926 George Romano

1926 Antonio G. Cavalli and Anthony A. Garbarino

1931 Antonio L. Cavalli

1969 Eugenia T. Conta, Louis M. Cavally, Adeline Wayman, Louise Cavally, Mary Warren

References

Department of Buildings, New Building and Alteration applications (ALT 294-1878, ALT 1289-26); Department of Taxation, Record of Assessments, 8th Ward 1823-1824, 9th Ward 1825-1880; New York County, Office of the Register, Deeds and Conveyances, Liber 1816, p.1587 (Oct. 4, 1991); U. S. Census records, 1880, 1900, 1910, 1920, 1930.

15 Cornelia Street

Block 590, Lot 38

Date of Construction: c. 1853

Architect or Builder: Not determined

Original Owner or Developer: John Wilson

Type: Tenement, now multiple dwelling

Style: Altered Italianate

Material: Brickface

Stories: 4

History: The altered Italianate style building at 15 Cornelia Street and its companion on the rear of the lot (which is not visible from the street) were constructed in 1852-53. The tax records indicate that the property was developed c. 1850, however, there was no increase in the assessed value of the property until 1853 when the value rose from \$1,400 to \$5,300. In 1858, the first year that the assessments provide information on lot and house size, there were two four-story houses on the lot.



Cornelia Street was home to many African-American families in the late 19th and early 20th century. At 15 Cornelia Street, both houses were occupied primarily by African Americans from 1880 to 1920. In 1930, Census enumerators recorded the presence of fifteen white households, ten of which were single individuals.

Description: Three bays; low stoop; possibly historic wide entrance has wood surround with plain frieze, wood modillions, and molded cornice; possibly historic sidelights and four-light transom; stone sills; fire escape. Alterations: facade, including stone water table, resurfaced through the fourth story with brickface; brick above fourth story replaced; stoop replaced; door replaced; metal replacement sash and panning; sills painted; lintels replaced with brick or brick face; cornice removed; leader; remote utility meter attached to wall at basement; metal pipe through wall; wires from roof. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1842 John Wilson

1852 Eugene Fabrequettes

1857 Eugene Fabrequettes, Jr.

1859 Michael P. Mason

1860 James E. Health

1862 Alzayda R. Robinson

1862 George Foster

1862 John Foster

1863 George Foster

1907 Edwin Howard Foster

1928 Florg Realty Corp. (until 1985)

References

Department of Taxation, Record of Assessments, 9th Ward, 1840-1862; New York County, Office of the Register, Deeds and Conveyances, Liber 432, p. 33 (Nov. 12, 1842); U. S. Census records, 1880, 1900, 1910, 1920, 1930.

17-19 Cornelia Street

Block 590, Lots 1001-1010 (formerly lots 39 and 40)

Date of Construction: 1906 (no. 17, NB 780-1906); 1891 (no. 19, NB 230-1891)

Architect or Builder: A. Vendrasco (no. 17); William H. Walker (no. 19)

Original Owner or Developer: Zampieri Bros. (no. 17); John B. McPherson (no. 19)

Major Alterations: 1956; 1980s

Type: Bakery and dwelling (no. 17) and stable (no. 19), now multiple dwelling

Style: None

Material: Brick

Stories: 3



History: In 1906, Pietro and Attilio J. Zampieri, purchased 17 Cornelia Street and hired architect Anthony Vendrasco to design two new buildings, a two-story, brick and limestone fronted building with pedimented cornice to be used as a bakery, shop, and dwelling for one family and a three-story rear building to be used as a stable. Within seven years, the Zampieri's again hired Anthony Vendrasco to connect the front and rear buildings. Three years later the building was converted to commercial use by the bakery, at which time the extension was raised another story while the elevator shaft then serving the first floor and basement was raised above the roof. In 1956, Zampieri Brothers, Inc. purchased the three-story stable (later garage) at 19 Cornelia Street designed in 1891 by William H. Walker. The company combined the two buildings internally while retaining their existing uses and appearances. In 1984 an application was submitted to convert the complex into residential condominiums and it is at this time that their facades were significantly altered.

Description:

17 Cornelia Street: four bays; corbelled brick course, stone sills and splayed lintels at second story. Alterations: first story reconfigured; gabled pediment removed and third story added; facade painted; recessed entrance with metal gate; two double sash windows with stone sills at first story; lintels at second story shaved; stone sills at third story; metal replacement sash; metal window grilles at first story; wood lath trellis on roof; intercom and postal release box in entrance reveal; light in soffit of entrance.

19 Cornelia Street: two bays; possibly historic cast-iron pilaster. Alterations: facade reconfigured; first floor painted, second and third floors cleaned and repointed; recessed entrance with two doors set in a light-colored brick surround and single step with stone veneer; wood doors, one with louvered vent; metal gate on eastern door; triple sash window on first story with metal grille; single and double sash windows at second and third story; metal replacement sash; denticulated fascia in lieu of cornice; deck with metal railing at roof and wood lattice structure on the west side; fire escape; lights, and fire alarm in entrance; sign, dual fire suppression system, vent and utility box attached to wall at first story. Site Features: two gooseneck pipes.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

No. 17 Cornelia Street

1906 Pietro and Attilio J. Zampieri

1944 Giulio Zampieri, et al, devisees under will of Attilio J. Zampieri

1955 Zampieri Bros., Inc.

1960 17-19 Cornelia St. Realty Corp. (Zampieri Bros, Inc. lessees)

No. 19 Cornelia Street

1885 John B. McPherson

1909 Sun Printing and Publishing Association

1927 Merlis Realty Corporation

1930 Charles and Thomas Costa

1945 G. L. G. Realty Corp.

1956 Zampieri Bros. Inc.

1960 17-19 Cornelia St. Realty Corp. (Zampieri Bros, Inc. lessees)

References

Department of Buildings, New Building and Alteration applications (NB 230-1891, NB 780-1906, ALT 1127-1913, ALT 1830-1916, ALT 1665-1956, CO 91234-1987 issued on ALT 1069-1984); New York County, Office of the Register, Deeds and Conveyances, Liber 1859, p. 87 (Feb. 2, 1885), Liber 162, p. 160 (July 5, 1906), Liber 4981, p. 675 (Oct. 30, 1956); Liber 1304, p. 1792 (Oct. 16, 1987).

21 and 21 Rear Cornelia Street

Block 590, Lot 41

Date of Construction: 1843-45

Architect or Builder: Not determined

Original Owner or Developer: William Stanley

Major Alterations: 1925, 2002, 2009 (alterations ongoing)

Type: Row houses

Style: Greek Revival, altered

Material: Brick

Stories: 3 and basement

History: The Greek Revival style houses at 21 Cornelia Street were constructed for William Stanley between 1843, when tax assessments record the presence of the first house on the lot, and 1845, when a second house is noted by the tax assessors. By the end of the 19th century 21 Cornelia Street had become a tenement and between 1880 and 1910 was home to African-American families. Like many of the area's tenements and row houses, the front house at 21 Cornelia was altered during the early 20th century to appeal to potential middle-class residents. The building was upgraded internally and redesigned with a new entrance in 1925 for the Madna Realty Co., Inc. A 2002 alteration application notes the reconstruction of the facade but it is uncertain whether it refers to the front or rear building or both. From 1959 to 2007, 21 Cornelia Street was the home of Tharon Musser, the award-winning Broadway lighting designer. At the time of designation, the front house is being altered. The rear building is not visible from the street.



Description: **Front Building:** three bays; entrance with stone lintel, double door and large multi-light transom (altered 1925); stone sill course at first story; wood frame windows at second and third story with projecting brownstone sills and flush lintels; wood cornice with dentils and plain frieze; fire escape. **Alterations:** basement resurfaced and painted; upper stories cleaned; doors replaced; light fixture above entrance; intercoms in reveals; one casement and one six-light window at basement with metal grilles; windows at first story replaced; metal half-grilles; six-over-six replacement sash on second and third

stories; remote water meter attached to wall. Site Features: gooseneck and metal pipes; diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 William W. Stanley

1852 William Gwynne

1864 Bernhard N. Eicks

1867 George Foster

1868 Mary Lotz

1881 George Foster

1907 Edwin Howard Foster

1923 Donald H. Miller

1924 Blanche T. Miller

1924 Madna Realty Co.

1927 Seventh Avenue and Perry Street Corp.

1927 Mary M. Lilly

1928 Jessie P. Williams

1935 Lorillard Spencer III, Central Hanover Bank & Trust Co. trustees under will of Lorillard Spencer II
for benefit of Caroline S. Spencer

1937 Harry Casper

1937 Edward H. & Edna C. Romaine

1940 Willmark Realty Co., Inc.

1940 Mabel Warren

1963 Musser Enterprises, Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 1521-1925, Job 103114309-2002 (ALT), Job 110473318-2009 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1843-1858; U. S. Census records, 1880, 1900, 1910; www.elliman.com/listings (Internet, May 22, 2007).

23 Cornelia Street

Block 590, Lot 42

Date of Construction: c. 1912 (NB 308-1912)

Architect or Builder: Charles B. Meyers

Original Owner or Developer: Joseph Marron

Major Alterations: after 1985, 2008

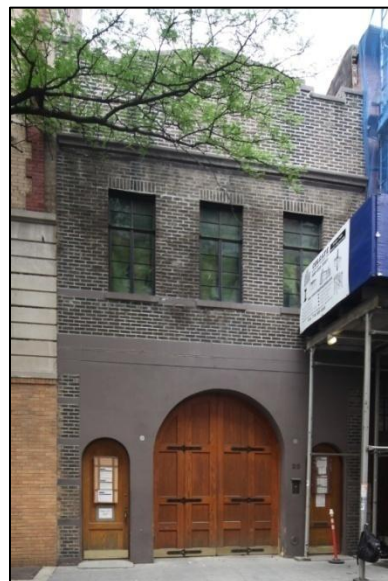
Type: Stable, now single-family dwelling with accessory photographic studio and one car garage

Style: Utilitarian, altered

Material: Brick

Stories: 2

History: This former stable was designed by Charles B. Meyers and constructed for Joseph Marron c. 1912. In 1925, Vincent M. Cajano was hired to alter the interior of the building then used as both a garage and stable for use as a laundry. In 1967, the building was converted for use as a photographer's studio and one-car garage with an apartment on the second floor. In 2008 plans were filed with the Department of Buildings to alter the building. At the time of designation a stop work order was in effect.



Description: Three bays; projecting stone sills incorporated in stone sill course at second story; brick soldier lintels; simple molded cornice between second story and parapet; stepped parapet. Alterations: first story reconfigured with large central entrance flanked by smaller arched doorways; first story resurfaced, second story repointed; windows replaced prior to 1985 with metal casements and four-light transoms; doors replaced; intercom attached to wall; vent in wall at first story.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1912 Joseph and Rosina Marron

1920 A. Nicola Aquilino

1925 G. L. G. Realty Corp.

1958 Martin L. Myers

1958 23 Cornelia Street, Inc.

1966 Sally Caen

1968 223 Associates Inc.

1968 Sally Caen

References

Department of Buildings, New Building and Alteration applications (NB 308-1912, ALT 1658-1925, ALT 290-1967, Job 110237912-2008 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 216, p. 121 (May 20, 1912).

25-27 Cornelia Street

Block 590, Lot 43

Date of Construction: c. 1903 (NB 345-1903)

Architect or Builder: William H. Boylan

Original Owner or Developer: Jacob Finelite

Major Alterations: 1958

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Renaissance Revival, altered

Material: Brick, Indiana limestone

Stories: 6

History: The Renaissance Revival multiple dwelling at 25-27 Cornelia Street was designed by William H. Boylan for Jacob Finelite in 1903 as a tenement with stores for 28 families. Identical to the building to the west also designed by Boylan for Finelite under a separate permit, the building features a rusticated limestone facade at the second story, tan brick upper stories with contrasting brick quoins at the third through fifth stories and galvanized-iron cornices above the fifth story and at the roofline. In 1958 the stores at the first story were removed and the space converted into apartments, the simplified brick facade at the first story may date from this period.



Description: Three bays on first story, six bays on second through sixth stories; rusticated stone facade at second story separated from the third story by a stone sill course; tan brick at third through fifth stories, first and sixth bays delineated by contrasting red brick quoins; windows at third and fourth stories with splayed, stone lintels, windows at fourth and fifth stories with projecting stone sills; cornice between fifth and sixth stories with modillions, dentils, plain frieze and molded crown; tan brick at sixth story, with recessed geometric design on piers; piers at side of building and in center are corbelled at the sixth story; stone lintel course across sixth story windows; galvanized-iron cornice with large modillions and molded

frieze and crown; wrought-iron fire escape. Alterations: first-story storefronts removed, replaced with brick facade; recessed entrance, door replaced; triple windows at first story with brick sills; metal replacement sash and panning; lights and house number attached to wall above entrance; vent and pipe through wall at ground story; bird deterrent wire at fifth story cornice; wires from roof; railing at roof; metal security guard on the roof on the party-wall with 29 Cornelia Street. **East Facade (partially visible)**; brick; window at fifth story. Alterations: parged at level of cornice; brick parapet; part of wall at rear parged. Site Features: two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance records of the Office of the Register)

1903 Jacob Finelite

1904 Lena Finelite

1913 Abraham and Alexander Finelite

1914 Alexander Finelite

1926 Jennie R. Curtes

1926 Marie C. Di Fiore

1926 Harry J. Schum Jr.

1928 Carmela Degiso

1942 Sel-Bra Inc.

1943 Agg Corp

1958 Martin Schulman, Inc.

1959 Gordon Schulman

1959 J. H. Taylor Construction

References

Department of Buildings, New Building and Alteration applications (NB 345-1903, ALT 867-1958); New York County, Office of the Register, Deeds and Conveyances, Liber 108, p. 344 (Mar. 19, 1903).

29 Cornelia Street

Block 590, Lot 45

Date of Construction: c. 1903 (NB 28-1903)

Architect or Builder: William H. Boylan

Original Owner or Developer: Jacob Finelite

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick, Indiana limestone

Stories: 6

The Renaissance Revival multiple dwelling at 29 Cornelia Street was designed by William H. Boylan for Jacob Finelite in 1903 as a tenement for 28 families with commercial ground floor. Identical to the building to the east designed by Boylan for Finelite under a separate permit, the building features a rusticated limestone facade at the second story, tan brick upper stories with contrasting brick quoins at the third through fifth stories. The galvanized-iron cornice above the fifth story has been replaced with a brick spandrel topped by a stone sill course at the sixth story and the main cornice has been replaced by a brick parapet. The Cornelia Street Café, a Greenwich Village institution founded by Robin Hirsch, Charles McKenna, and Raphaela Pivetta, has offered food and entertainment at 29 Cornelia Street since 1977.



Description: Six bays; stone entrance surround with paneled pilasters topped by Corinthian capitals supporting an entablature with plain frieze, dentils, and molded cornice; rusticated stone facade at second story separated from the third story by a stone sill course; tan brick at third through fifth stories, first and sixth bays delineated by contrasting red brick quoins; windows at third and fourth stories with splayed, stone lintels, windows at fourth and fifth stories with projecting stone sills; tan brick piers at sixth story with recessed geometric designs; piers at side of building and in center are corbelled at the sixth story; stone lintel course across sixth-story windows; wrought-iron fire escape. Alterations: storefronts combined, four pairs of wood-and-glass panels and matching double-leaf door with brass rail pulls, all with glass transoms; brick piers, brick cornice above storefront and second story facade painted; display cases attached to piers at restaurant, one with light and exposed conduit above it; lights with exposed conduit above restaurant; retractable fabric awning; entrance door and transom replaced, surround painted; metal replacement sash and panning; stone lintels and sills resurfaced or painted; hanging sign above restaurant with metal bracket and two spotlights; lights attached to entrance surround; intercom in reveal; cornice at sixth story replaced with yellow brick spandrel with stone course or stucco band across fifth-story window heads and stone sill course at sixth story; main cornice replaced with yellow brick parapet. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1903 Jacob Finelite

1904 David Kidansky and Louis J. Levy

1904 Julius Miller

1906 Max Kotzen

1908 Eva Kotzen

1908 Nathan Herman

1911 Giuseppe Vecchio

1919 John F. Curran

1920 Domenico Calarco

1946 Conrad Bell, Jr. and Roberta B. Bell

1955 Conrad Bell, Jr.

1962 Four Merit Realty Corp.

1962 Cornelia Associates

1966 29 Cornelia Street Corp.

References

Department of Buildings, New Buildings and Alterations applications (NB 28-1903, Job 103906542-2004 (ALT), Job 104479306-2006 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 108, p. 344 (Mar. 19, 1903).

31 Cornelia Street

Block 590, Lot 47

Date of Construction: 1877 (NB 183-1877)

Architect or Builder: Benjamin Warner

Original Owner or Developer: Michael Maloney

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Italianate

Material: Philadelphia brick

Stories: 4 (front); 3 and basement (rear)

History: The lot at 31 Cornelia Street was first developed c. 1833 when Charles Oakley who had purchased multiple lots on this block is recorded in the assessments as owning three lots on Cornelia Street near the corner of Bleecker Street with four houses. The first indication of the presence of a house on the rear of the lot is recorded in 1843 when Stephen Terhune, a carman, is assessed for a lot and two houses. In 1867 Michael Maloney purchased the property and ten years later he hired Benjamin Warner to design a new four-story tenement to replace the existing building on the front of the lot. From 1958 to 1968, 31 Cornelia was the home of the Caffe Cino, operated by Joe Cino (1931-1967). It was at the Caffe Cino that Off-Off Broadway theater was created. The rear building is not visible from the street.



Description: **Front Building:** three bays; cast-iron entrance surround marked “Z. S. & A. Ayres Iron Foundry, 45 St. Cor. 10 Av. NY,” pilasters decorated with panels, bands with diamond-shaped decorations, and capital with egg-and-dart decoration; possibly historic wood-and-glass paneled door and transom; vestibule with possibly historic black and white tile floor; wood cornice with dentils and stylized brackets above the first story; projecting stone sills and flat stone lintels; galvanized-iron cornice with paneled frieze, foliate brackets (some repaired). **Alterations:** storefront replaced with wood bulkhead, wood frame multi-light windows; wood-and-glass door; fixed fabric awning and roll-down security gate; three lights above store and two with exposed conduits in first story cornice; brick cleaned; decorative elements missing from entrance surround; wall lamps by entrance; reinforced pebble glass in transom; replacement sash and panning; possibly historic fire escape; hanging sign at second story; bird deterrent wire above crown and molding below frieze; utility box attached to bulkhead; small plaque attached to storefront relates the history of the Caffe Cino. **West Facade (partially visible):** brick laid in common bond; roof top bulkhead; two recessed bays with windows. **Alterations:** windows replaced. **Site Features:** diamond plate hatch; gooseneck and metal pipes.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1819 Charles Oakley

1841 Seneca County Bank

1842 East River Mutual Insurance Co.

1843 Stephen Terhune

1854 Jeremiah H. Youmans

1856 Jane Eliza Baschan

1866 Dederich L. Baschan

1867 Michael Maloney

1889 John Knecke and subsequent family members

1928 Alberto Rosano

1943 William H. Steeneck

1954 Josephine Lemma
1970 Lemma Realty Corporation

References

Department of Buildings, New Building and Alteration applications (NB 183-1877); Department of Taxation, Record of Assessments, 9th Ward, 1829-1862; New York County, Office of the Register, Deeds and Conveyances Liber 436, p. 14 (Apr. 11, 1843), Liber 1017, p. 9 (Apr. 11, 1867).

33 Cornelia Street

Block 590, Lot 48

Date of Construction: c. 1833 or 1843; 1913 (NB 331-1913)

Architect or Builder: Not determined; Nicholas Serracino

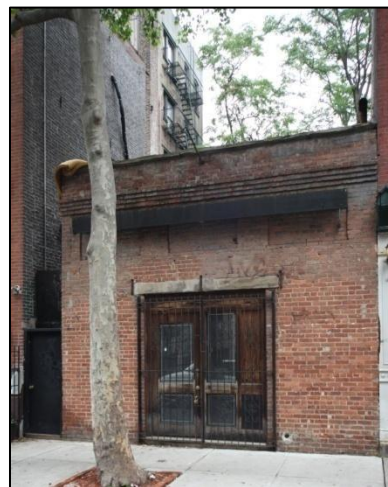
Original Owner or Developer: Charles Oakley or Dennis W. Buckley;
Mary P. Bresciani

Type: Row house; Blacksmith shop

Style: Unclear; Utilitarian

Material: Brick

Stories: 3 (rear); 1 (front)



History: The lot at 33 Cornelia Street was first developed c. 1833 when Charles Oakley who had purchased multiple lots on this block is recorded in the assessments as owning three lots on Cornelia Street near the corner of Bleeker Street with four houses. The presence of a second house is recorded by tax assessors in 1843 for the first time. Fifteen years later both houses are described as three stories tall.

The three-story building at the rear of the lot is only partially visible from the street. Census records for 1910 record the presence of four African-American families. At the time of the 1920 Census, the building appears to have been vacant but by 1930, it was home to two white households, who worked as musicians and a singer. Author James Agee had a writing studio for eleven years at 33 Cornelia Street until the early fifties and artist Alice Neel lived there in 1932 sharing an apartment with Kenneth Doolittle.

The Utilitarian style building on the front of the lot at 33 Cornelia Street was designed as a blacksmith shop by Nicholas Serracino for Mary P. Zurla Bresciani and constructed in 1913. In 1954, the blacksmith shop was converted into a grocery store by owner Louis Musa. Among later owners of the property was the sculptor Isamu Noguchi although he sold it within a year and may not have occupied the property.

Description: **Front Building:** One bay; brick; center entrance; recessed spandrel panels above entrance; corbelled brick course below parapet; wrought-iron bar projecting from parapet; stone coping. **Alterations:** door replaced; decorative metal security gate; chimney with metal pipe; possibly an air conditioner on roof; wood cornice below corbelled brick course. **Rear Building (partially visible):** three bays; brick; brownstone sills and lintels; brick chimney; wood cornice with dentils. **Alterations:** facade cleaned; windows replaced, casements at top story. **Site Features:** wood partition with door across passageway to rear house.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1819 Charles Oakley

1841 Seneca County Bank

1842 East River Mutual Insurance Co.

1843 Dennis W. Buckley
1844 John Gemmell
1896 William G. Hoagland
1896 Lewis S. Davis
1908 Blanche E. Davis
1909 Lewis S. Davis
1909 Mary P. Zurla [Bresciani]
1904 Joseph P. Zurla
1915 Teresa Zurla
1920 Joseph P. Zurla
1922 Louis Musa
1960 Isamu Noguchi
1961 Maurits N. Van Loon
1963 Augustus C. Vanderveer
1967 33 Cornelia Street, Inc.

References

Johanna A. Butler, *Alice Neel: An Instrumental Case Study Exploring a Mother's Stylistic Elements in Artwork in Response to Her Infant Child's Death*. Thesis. (Philadelphia: Drexel University, 2008), 36 (<http://dspace.library.drexel.edu/bitstream/1860/2960/1/Butler.pdf>, Dec. 18, 2009); "Corneliastreet cafestories: Prior Experience," (www.corneliastreetcafe.com/see_one_story.asp?ID=0, Dec. 18, 2009); Department of Buildings, New Building and Alteration applications (NB 331-1913, ALT 1841-1954); Department of Taxation, Record of Assessments, 9th Ward, 1829-1862; New York County Office of the Register, Deeds and Conveyances, Liber 438, p. 369 (Oct. 30, 1843), Liber 190, p. 208 (May 20, 1909); U. S. Census records, 1910, 1920, 1930.

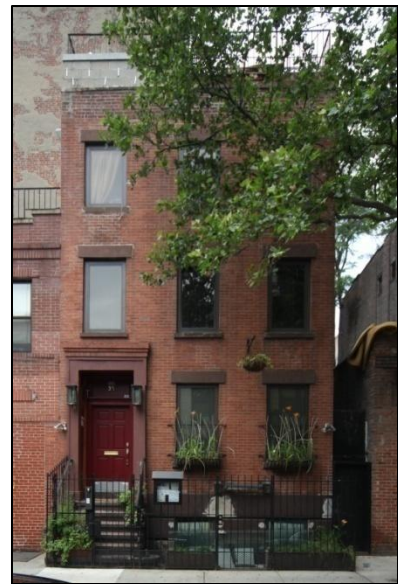
35 Cornelia Street

Block 590, Lot 149

Date of Construction: c. 1854
Architect or Builder: Not determined
Original Owner or Developer: Carsten Engle
Major Alterations: 1912
Type: Row house
Style: Greek Revival, altered
Material: Brick and brownstone
Stories: 3 and basement

History: The Greek Revival style row house at 35 Cornelia Street was probably constructed c. 1854 for Carsten Engle, a grocer, on what was then the rear of the corner lot at Bleecker Street. Engle still resided in the house with his son William, a printer, in 1880. By 1912, the building had been turned into a two-family dwelling when the rear wall was cut at the first and third stories for the installation of new windows. It reverted to single-family use by 1992. In 2005 a separate tax lot was created for 35 Cornelia Street. The following year it was sold to a new owner who has added a glass and aluminum bulkhead to the roof.

Description: Three bays; stoop; possibly historic stone entrance surround with brick crown; brownstone basement; brownstone sills and lintels. Alterations: brick cleaned, all stone resurfaced; metal stoop railings; door and enframement replaced; transom replaced with wood panel; metal replacement windows



and panning; metal half-grilles with flower boxes at first story; cornice removed; corner of roof built up with concrete block; gaslights near entrance; lights and heat lamps above basement; gaslights and heat lamp on roof; bracket with hanging basket between first and second stories. **East Facade (partially visible)**; brick facade; chimney with coping. Alterations: exposed electrical conduits and junction boxes; insulated cables; new brick at rear, metal fence on north side of roof; window with grille at second story toward the rear. **West Facade (partially visible)**; brick. Alterations: new leader; glass-and-aluminum bulkhead on roof with metal fence for security. Site Features: non-historic metal gate and fence with attached display case; flower boxes on parapet of areaway.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1847 Carsten Engle

1887 John Engle

1899 Mary Engle

1920 John E. Gerstner

1920 Pasadel Realty Co., Inc.

1921 Antonino and Maria Anello

1953 John, Silvio, and Natale Durando

1958 255-257 Bleeker Street Realty Corp

References

Department of Taxation, Record of Assessments, 9th Ward, 1837-1860; New York County, Office of the Register, Deeds and Conveyances Liber 493, p. 573 (Oct. 1, 1847), CRFN 2005000181022 (Mar. 29, 2005), CRFN 2006000466577149 (Aug. 17, 2006).

37 Cornelia Street (aka 257 Bleeker Street)

Block 590, Lot 1

See: 257 Bleeker Street

**2 TO 40 CORNELIA STREET (SOUTH SIDE)
Between West 4th Street and Bleecker Street**

2 Cornelia Street (aka 2-8 Cornelia Street, 333-339 Sixth Avenue)
Block 589, Lot 1001-1044 (formerly lot 25)

Date of Construction: c. 1907 (NB 138-1907)
Architect or Builder: Fred[erick] Ebeling
Original Owner or Developer: Leah Goldstein
Type: Lofts, now residential, with commercial ground floor
Style: Arts and Crafts, altered
Material: Brick and stone
Stories: 12



History: Known as the Varitype Building, the altered Arts and Crafts style loft building with commercial ground floor at 2 Cornelia Street was designed by architect Fred Ebeling in 1907. Among the early tenants was the artist John Sloan who rented studio space in the building from 1912-15 and later featured it in his streetscape “City from Greenwich Village” of 1922. In 1926, the first story was altered for the Banca Commerciale Italiana Trust Company by Frank E. Vitolo and C. W. Schlusing, Architects Associated. Seventeen years later the space was rehabilitated for Bankers Federal Savings & Loan Association. City directories beginning in 1929 show the upper floors occupied by printers, publishers, manufacturers and small businesses. In 1982 the building was converted to a condominium residence with commercial ground floor.

Description: **Sixth Avenue Facade:** seven bays separated by projecting piers; quadripartite facade with two-story rusticated stone base and brick upper stories; two-story, arched entrance with keystone and scrolled consoles; flat-headed triple windows at second story with projecting sills supported on foliate brackets, each window bracketed by engaged columns with basket capitals supporting rusticated lintels; continuous stone band incorporating the capitals of the lower piers; third and fourth stories with paneled brick piers with decorative designs in dark brick; triple windows with stone sills, soldier laid brick lintels and basket weave brick spandrels; continuous stone course incorporating capitals of the piers, supported on foliate brackets over a stepped frieze above the fourth story; fifth through ninth stories with paneled brick piers topped by stylized pendants above the ninth story; triple windows with stone sills and brick lintels; checkerboard brick spandrels between the fifth and sixth stories, stretcher bond brick between the sixth and seventh stories, bands of gauged brick and stretcher-bond brick above the seventh through ninth stories with dark brick banding added above the eighth and ninth stories; tenth through 12th stories with projecting chamfered piers of alternating bands of light and dark brick flanged at the 12th story; triple windows with stone sills and brick lintels; spandrels with soldier course topped by stretcher-bond brick with bands of dark colored brick. **Alterations:** storefronts replaced; entrance enclosed and first story incorporated into storefront; piers painted as part of storefront; signage, roll-down security gates and lights with conduits; metal replacement windows; steel or aluminum railing at roof. **West 4th Street Facade:** one-bay-wide chamfered corner; continuation of quadripartite facade; rounded piers through the ninth story topped by stylized pendants; two-story rusticated base with storefront on first story and round-arched window with molded surround at second story; flat-headed windows with stone sills and soldier brick lintels at third and fourth stories separated by basket weave brick spandrel; continuous stone course incorporating capitals of the piers, supported on foliate brackets over a stepped frieze above the fourth story; flat-headed windows with stone sills and soldier brick lintels at the fifth through ninth stories; basket weave brick spandrel between the fifth and sixth stories, stretcher-bond brick spandrel between the sixth and seventh stories, spandrels above the seventh, eighth, and ninth stories decorated with dark brick

in various geometric patterns; tenth through 12th stories continue the pattern from the Sixth Avenue facade. Alterations: storefront replaced; metal replacement windows; steel or aluminum railing at roof. **Cornelia Street Facade:** seven bays including the projecting bay that incorporates the fifth and sixth bays, remaining bays separated by projecting piers; approximates quadripartite division of the Sixth Avenue facade; two-story base with rusticated stone (first bay) and alternating bands of light and dark brick; piers stand on stone bases, stone capitals incorporated into continuous stone band; ground floor storefront extends one bay; arched openings on ground floor in the second and third bays and entrance with marquee in the projecting fifth and sixth bays; quadruple window bracketed by engaged columns with basket capitals supporting a rusticated lintel in first bay of second story; triple, double, and single windows with stone sills, brick lintels and stone pilasters in lieu of mullions (triple windows have angled side lights); checkerboard patterned spandrels in the second, third, fourth, and seventh bays; alternating bands of light and dark brick at third story; undecorated brick piers and projecting bay at the fourth story; triple windows in first bay with angled sidelights and brick jambs, remaining fenestration same as the second story; checkerboard brick spandrels above both stories except stone course supported on foliate brackets over a stepped frieze above the first bay of the fourth story; undecorated piers and projecting bay on fifth through the ninth stories topped by stylized pendants; fenestration of first bay on the fifth through eight stories same as third story except pilasters are rusticated at the eighth; ninth-story window with rusticated pilasters but without wide brick jambs; remaining fenestration same as the second story except pilasters are rusticated at the eighth and ninth stories; checkerboard brick spandrels between the fifth and sixth stories; stretcher bond brick (first bay) and gauged and stretcher bond brick spandrels between the sixth and seventh stories; gauged and stretcher bond brick spandrels with narrow band of dark brick between the seventh and eighth stories; gauged brick with alternating bands of light and dark brick between the eighth and ninth stories; tenth through 12th stories with alternating bands of light and dark brick; chamfered piers flanged at the 12th story; triple windows with rusticated stone pilasters; spandrels with bands of light and dark brick. Alterations: storefront replaced, metal-and-glass window over concrete block bulkhead; signage; ground floor stuccoed and painted; metal service door; metal-and-glass replacement doors and sidelights at residential entrance; metal replacement windows; steel or aluminum railing at roof; ventilators; roof-top bulkhead; water tank. **West Facade (partially visible):** four bays; return at Sixth Avenue red and light brick; brick piers and chimney. Alterations: penthouse; facade parged; asymmetrical fenestration; metal replacement windows; through-wall air conditioners and vent; metal chimney stack; cable on northwest. Site Features: gooseneck pipe and diamond plate hatch on Sixth Avenue; two upright pipes with siamese connections on Cornelia Street and Sixth Avenue.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1906 Luigia Cavinato, Leah Goldstein, and Betsey Rosenberg

1907 Barbara Cavinato (2/3 interest)

1907 Albert Miller (2/3 interest) (recorded Aug. 7, 1909)

1909 Sixth Avenue and Fourth Street Realty Company

1912 Sixth Avenue and Fourth Street Realty Company

1912 Tuscany Realty Company

1926 Vicenzi-Rossi Realty Company

1929 62 and 64 William Street Realty Company

1932 Maiden Lane Savings Bank

1933 Chatco Corporation

1942 Bertram E. Bonner and Joseph G. White

1944 333 Sixth Avenue Corporation

References

Department of Buildings, New Building and Alteration applications (NB 138-1907, ALT 2728-1925, ALT 430-1943); New York County, Office of the Register, Deeds and Conveyances, Liber 156, p. 331 (Aug. 15, 1906), Liber 606, p. 2077 (Feb. 17, 1982); National Gallery of Art (Internet, Nov. 9, 2009).

10 Cornelia Street (aka 331 Sixth Avenue)

Block 589, Lot 28

Date of Construction: 1939-41 (ALT 2650-1939)
Architect or Builder: Theodore R. Feinberg
Original Owner or Developer: Chatco Corporation
Major Alteration: after 1985
Type: Commercial
Style: None
Material: Brick
Stories: 1



History: Designed by Theodore R. Feinberg for Chatco Corporation in 1939, this one-story brick building was constructed as an extension to the Varitype Building at 2 Cornelia Street (see above).

Description: One bay, through-block building. **Cornelia Street Facade:** *Alterations:* storefront removed; facade resurfaced with alternating bands of light and dark brick; metal door and gate. **Sixth Avenue Facade:** *Alterations:* facade resurfaced; modern storefront infill; roll-down security gate.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1933 Chatco Corporation
1942 Bertram F. Bonner and Joseph G. White
1944 333 Sixth Avenue Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 2650-1939); New York County, Office of the Register, Deeds and Conveyances, Liber 3875, p. 248 (Dec. 19, 1933).

12 Cornelia Street (aka 329 Sixth Avenue)

Block 589, Lot 29

Date of Construction: 1881-82 (NB 871-1881)

Architect or Builder: Edward H. Kendall

Original Owner or Developer: Ogden and Robert Goelet

Major Alteration: 1965

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Vernacular, altered

Material: Brick with stone trim

Stories: 5



History: The altered Vernacular style multiple-family dwelling at 12 Cornelia Street was designed by Edward H. Kendall for real estate entrepreneurs Ogden and Robert Goelet in 1881 and completed the following year as many of Greenwich Village's early row houses were replaced by tenements constructed to house the growing working-class and immigrant population. Built on an irregularly shaped through-block lot, the building with its small airshafts is typical of the "old-law tenement." A small one-story extension was added at the rear of 329 Sixth Avenue in 1884. In 1965, the main entrance was moved from Sixth Avenue to Cornelia Street as part of an alteration by Ferdinand Innocenti that eliminated one of the three stores. At the time of designation, the first story on Cornelia Street was boarded up.

Description: **Cornelia Street Facade:** four bays; brick facade; cast-iron pilasters at first story; windows with projecting stone sills and flush splayed brick lintels both incorporated into stone courses at second through fifth stories; denticulated brick cornice with terminal brackets; possibly-historic fire escape. **Alterations:** first story temporarily boarded up; first story resurfaced, arched brick entrance surround and reveal, door and transom replaced; intercom in reveal; spandrel between first and second stories resurfaced; metal replacement sash and panning. **Sixth Avenue Facade:** four bays; brick facade; windows with projecting stone sills and flush splayed brick lintels both incorporated into stone courses at second through fifth stories; denticulated brick cornice with terminal brackets; possibly-historic fire escape; three metal vent pipes on roof. **Alterations:** modern storefront infill and signage; concrete block spandrel above western storefront; metal replacement sash and panning; window grilles at third and fourth stories in western bay; horizontal pole at second story on the east; western bracket missing from cornice. **Western Facade (partially visible):** brick; tile coping; single bay of windows on Sixth Avenue building; single line of windows in rear-facing wall of airshaft with stone lintels and sills; chimney. **Alterations:** metal replacement sash and panning; metal window grilles at third and fourth stories of airshaft, one altered to accommodate an air conditioner; upper facades repointed, some brickwork replaced on the Cornelia Street building. **Eastern Facade (partially visible):** brick; single line of windows on Sixth Avenue building; single line of windows in each wall of airshaft with stone sills and lintels. **Alterations:** some brick replaced on Sixth Avenue building; metal railing on roof at airshaft; ventilator and leader in airshaft; metal chimney stacks on roofs of Sixth Avenue and Cornelia Street buildings; wires from roof. **Site Features:** gooseneck pipe and diamond plate hatch on Cornelia Street; two diamond plate hatches on Sixth Avenue.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1852 Robert Goelet

1943 Rhode Island Corporation

1956 Adolphe and Carmela Coniglio

1965 329 Sixth Avenue Realty Corporation

References

Department of Buildings, New Building and Alteration applications (NB 871-1881, ALT 443-1884, ALT 1989-1965); New York County, Office of the Register, Deeds and Conveyances, Liber 612, p. 661, 673 (Nov. 1, 1852).

14-16 Cornelia Street

Block 589, Lot 19 (formerly lots 19 and 20)

Date of Construction: N/A

Architect or Builder: N/A

Original Owner or Developer: N/A

Type: Lot

Style: N/A

Material: N/A

Stories: N/A

History: In 1924 lots 19 and 20 were sold to J & R Lamb, Inc. In 1936 the property was conveyed along with the buildings at 323-325 and 327 Sixth Avenue to 323 Sixth Avenue Corporation and since then the combined properties have been sold together. It is unclear when the two frame dwellings at 14 and 16 Cornelia Street recorded in a 1932 image were demolished. The property is currently a multi-purpose lot for use by the IFC Center at 323-327 Sixth Avenue.

Description: Non-historic concrete walls; non-historic double-leaf metal gates.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1924 J & R Lamb

1936 323 Sixth Avenue Corporation

1937 Luxor-Bleecker Amusement Corporation (lease)

1946 Rasie Realty Company, Inc.

1950 Luxor-Bleecker Amusement Corporation (lease)

1969 Paula Margulies, et al.

1969 Rasie Associates

1969 Walter Reade Organization (lease)

References

New York County, Office of the Register, Deeds and Conveyances, Liber 46, p. 121 (Oct. 28, 1936); New York Public Library, digital image 7192323F (Internet, Nov. 12, 2009)

18, 20 Cornelia Street

Block 589, Lot 17 (formerly lots 17 and 18)

Date: 1871 (NB 360-1871)

Architect or Builder: William E. Waring

Original Owner or Developer: Henry H. Haight

Type: Tenements, now multiple dwellings, with commercial ground floors

Style: Italianate/neo-Grec

Material: Philadelphia brick

Stories: 5



History: These five-story mixed-use buildings with decorative elements of the Italianate and neo-Grec styles were designed by William E. Waring for owner Henry H. Haight in 1871 at a time when many of Greenwich Village's row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Haight, who owned the buildings until 1903, had retired from the grocery business prior to 1870. During the later years of the Civil War he had served as president of the Union Association of the Seventeenth Ward and presided over the Tenth Assembly District Republican Association in the succeeding decades. In 1871 he was elected to a seat in the state assembly representing the tenth district. At the time of the 1880 census, Haight listed his occupation as an insurance agent. He later served on the boards of the National Trust Company and Irving Insurance Company, and as a trustee for the 17th Ward public schools.

Description: Five and four bays respectively above the first story; six bays at first story including storefronts; decorative cast-iron pilasters at corners and party wall of the first story; possibly historic storefronts with projecting wood display windows supported by stylized brackets and recessed entrances; slightly recessed residential entrances flanked by decorative cast-iron columns with Corinthian capitals; possibly historic paired-light wood-and-glass transoms; single stone step across store and residential entrances of both buildings; possibly-historic cornice above first story; upper facade Philadelphia brick; windows with projecting stone sills and flush stone lintels; galvanized-iron cornice with foliate brackets and modillions, dentils and frieze with panels and lozenges. Alterations: facade painted; fire escapes; metal replacement sash with half screens and panning; residential entrance doors replaced, intercoms in reveals; commercial entrance doors replaced, transoms altered to accommodate air conditioners; glass in display windows replaced; lights with conduits in cornice above storefronts and entrances; hanging signs with brackets for commercial units; cornice above first story clad with aluminum; center storefronts joined internally by doorway in party wall; terminating brackets missing from cornice; capital missing from pilaster on east. **East Facade (partially visible):** red brick; metal coping at roof line; two chimneys. Alterations: facade stuccoed below coping; window openings enclosed with concrete block; new cap on ventilator and chimney. Site Features: six bluestone pavers, except in front of restaurant entrances; two diamond plates and two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1866 Henry H. Haight (lot 17 and part of lot 18)

1871 Henry H. Height (remainder of lot 18)

1903 Isaac Sakolski

1903 Harris Mandelbaum and Fisher Lewine

1905 James Carneval

1926 Carneval Realty Corporation

1950 Nevada Holding Corporation
1950 Major Holding Corporation
1958 Union Holding Corporation
1958 Madave Realty Corporation
1958 Twenty Pierre Corporation
1963 Twenty Pierre Associates

References

Department of Buildings, New Building and Alteration applications (NB 360-1871, ALT 392-1908); New York County, Office of the Register, Deeds and Conveyances, Liber 1000, p. 44, 46 (Oct. 4, 1966), Liber 1156, p. 410 (Mar. 1, 1871); "Political Status of Members of Assembly from this City," *NYT* (Nov.10, 1871), 1; "Classified Ads," *NYT* (January 15, 1874), 10 and (May 5, 1876), 9; "Xth District Republicans," *NYT* (May 16, 1879), 2; "The Xth District for Grant," *NYT* (April 16, 1880), p. 8; "The Republican Primaries," *NYT* (May 5, 1887), 8; U. S. Census records, 1870 and 1880.

22 Cornelia Street

Block 589, Lot 14 (formerly lot 16)

Date of Construction: 1877 (NB 322-1877)
Architect of Builder: William E. Waring
Original Owner or Developer: Mary Ann Henry
Major Alterations: 1903, prior to the late 1930s
Type: Tenement, now multiple dwelling
Style: Northern Renaissance Revival, altered
Material: Philadelphia brick and brownstone
Stories: 5

History: This altered Northern Renaissance Revival style multiple dwelling was designed in 1877 by architect William E. Waring for Mrs. Mary A. Henry at a time when many of Greenwich Village's row houses were being replaced by tenements constructed to house the area's growing working-class and immigrant population. Originally built as a tenement for ten families by 1903 the occupancy had nearly doubled. In 1903 owner Henry Schnepf hired architect William Biehl to upgrade the building at which time additional windows were cut into the center of the front and rear facades at each floor. In 1926, no. 22 was sold to Donato Robilotto, owner of 24 and 26 Cornelia Streets, and has been incorporated into a single tax lot with the other two buildings. Between c. 1915 and 1930, building facades throughout Greenwich Village were updated to newly popular styles to appeal to potential middle-class residents. It appears that sometime prior to the late 1930s the first story facade was altered as part of this trend.



Description: Five bays; single brownstone step at entrance with stone threshold; possibly historic cast-iron surround with paneled and fluted pilasters, house numbers attached to pilasters; dog tooth decorations in reveal; rusticated stone at first story with stone cornice with molded crown and possibly historic molded keystone above entrance; tall narrow windows with recessed molded spandrel panels and flat lintels at first story; upper facade Philadelphia brick; flat-headed windows with projecting stone sills and flush lintels bracket a small segmental-arched center window (1903) with brick sill and lintel at the second story; same fenestration pattern at third through fifth stories with bracketed sills; galvanized-iron cornice with broken pediment, elaborate Baroque brackets, modillions, dentil course, and floral swags. Alterations: first story painted; brick cleaned and repointed; door and transom replaced; fixed fabric awning partially covering surround; lights by entrance; metal replacement sash and panning; fire escapes;

wires from roof. Site Features: non-historic metal fence and cast-iron posts on raised concrete curb; concrete areaway; goose-neck pipe; all site features painted.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1876 Mary Ann Henry
1891 Michael Scanlon
1898 Gesine Reinecke
1898 Henry Schnepf
1926 Michael Rubino, Jr.
1926 Donato Robilotto
1928 Hanover Square Realty
1928 Donato Robilotto
1931 Jedro Realty Corporation
1941 Sixcorn Realty Corporation
1946 Ready Park, Inc.
1946 Roc Enterprises Inc.
1947 Elena Oreffice
1948 Cornelia Realty Corporation
1957 Granet Construction Corporation
1957 Morton M. Freedman
1957 Granet Construction Corporation
1959 Morton M. Freedman
1960 Granet Construction Corporation
1962 Morton M. Freedman
1965 Cerita Estates, Inc.
1967 Morton M. Freedman

References

Department of Buildings, New Buildings and Alterations applications (NB 322-1877, ALT 12-1903); New York County, Office of the Register, Deeds and Conveyances, Liber 1373, p. 307 (May 6, 1876), Liber 3541, p. 158 (Apr. 13, 1926).

24, 26 Cornelia Street

Block 589, Lot 14 (formerly lots 15 and 14)

Date of Construction: 1873 (NB 207-1873)
Architect or Builder: Julius Boekell
Original Owner or Developer: William Bischoff
Major Alteration: 1908, prior to the late 1930s
Type: Tenements, now multiple dwellings
Style: neo-Grec, altered
Material: Brick and brownstone
Stories: 5

History: These two altered neo-Grec style multiple dwellings were designed in 1873 by architect Julius Boekell for owner William Bischoff at a time when many of Greenwich Village's Federal and Greek Revival style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. In 1908 architect Otto Reissmann was hired to upgrade the



buildings at which time small windows were cut into the upper stories of the front facades of both buildings and the window openings on rear were enlarged. Donato Robilotto and his family purchased the buildings from the Bischoff estate in 1910 and he later purchased the neighboring building at 22 Cornelia Street. The three buildings have been under common ownership since 1926. Between c. 1915 and 1930, building facades throughout Greenwich Village were updated to newly popular styles to appeal to potential middle-class residents. It appears that sometime prior to the late 1930s the first story facades of 24 and 26 Cornelia Street were altered as part of this trend.

Description:

24 Cornelia Street: Three bays at first story, five bays at second through fifth stories including small center windows; single stone slab to stone step at entrance; round-arched entrance with molded keystone; rusticated stone facade at first story; round-arched windows at the first story with molded keystones, molded spandrels below windows and molded cornice; windows at second story with continuous sill course and bracketed lintels with paneled friezes; windows at third through fifth stories have similar bracketed lintels and bracketed sills; small recessed center windows at second through fifth stories with simple surround; galvanized-iron cornice with stylized brackets, modillions, dentil course, paneled frieze and molded crown; possibly historic fire escape. Alterations: first story painted; brick cleaned; metal-and-glass, multi-light replacement door with sidelights; fixed fabric awning; lights by entrance; metal replacement sash and panning, standard sash inserted behind frame of round-arched windows at first story; window grille on first story; wires from roof; pipes, remote utility meters, and sign attached to wall at first story. Site Features: non-historic metal fence and cast-iron posts on raised concrete curb; concrete areaway; goose-neck pipe; all site features painted.

26 Cornelia Street Similar to no. 24 Cornelia Street. Alterations: first story painted; brick cleaned; metal-and-glass, multi-light replacement door with sidelights; fixed fabric awning; lights by entrance; metal replacement sash and panning, standard sash inserted behind frame of round-arched windows at first story; wires from roof; remote utility meters attached to wall at first story. Site Features: non-historic metal fence and cast-iron posts on raised concrete wall; concrete areaway; goose-neck pipe; all site features painted.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1873 William Bischoff

1908 Caroline Blattmacher

1909 Caroline Blattmacher

1910 Donato, Guiseppe and Catarine Robilotto

1926 Donato Robilotto

1928 Hanover Square Realty

1928 Donato Robilotto

1931 Jedro Realty Corporation

1941Sixcorn Realty Corporation

1946 Ready Park, Inc.

1946 Roc Enterprises Inc.

1947 Elena Oreffice

1948 Cornelia Realty Corporation

1957 Granet Construction Corporation

1957 Morton M. Freedman

1957 Granet Construction Corporation

1959 Morton M. Freedman

1960 Granet Construction Corporation

1962 Morton M. Freedman

1965 Cerita Estates, Inc.
1967 Morton M. Freedman

References

Department of Buildings, New Buildings and Alteration applications (NB 203-1873, ALT 110-1908); New York County, Office of the Register, Deeds and Conveyances, Liber 1245, p. 353 (Apr. 24, 1873), Liber 1250, p. 353 (Apr. 28, 1873), Liber 197, p. 375 and 378 (May 10, 1910).

28 and 28½ Cornelia Street

Block 589, Lot 13

Date of Construction: c. 1824 or 1839

Architect of Builder: Not determined

Original Owner or Developer: Joseph Foster or John Stewart

Major Alterations: 1924, 1935

Type: Row house, now multiple dwelling with commercial ground floor

Style: Vernacular, altered

Material: Brick

Stories: 4

History: The altered Vernacular style multiple dwelling at 28 and 28½ Cornelia Street may date from 1824 when the tax assessments record the presence of a new house on the lot owned by Joseph Foster. The presence of a second house at 28 Cornelia Street first appears in the 1839 tax assessments but it is not clear whether the original house was

on the front or rear of the lot. Beginning in the 1850s with the development of commercial districts to the east and south of the area and the northward migration of wealthier citizens, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants. In 1851, the front house was occupied by several Irish households. By 1880 the demographics of Cornelia Street had become mixed as African-Americans were attracted to the area, that year a total of eleven African-American families occupied the two houses. By the early 20th century, the demographics of the street changed once again as many of the houses were owned and tenanted by Italian immigrants. In 1905, no. 28 was rented to Vincent C. Pepe, the real estate entrepreneur and Greenwich Village promoter. Five years later the United States census recorded the presence of eight Italian families.

The original appearance of the front house is unknown, by 1858 it is stated in the tax assessments that it was four stories high and the rear house, which is not visible from the street, stood three stories high. Based on the sharp increase in the assessed value of the property between 1852 and 1853, it is a possibility that it was enlarged around that time. Under the ownership of Josephine Mucci, two significant changes were made to the exterior of the house. In 1924 architect Fred Savignano redesigned the first story as a storefront and installed new stairs to the apartments upstairs. In 1935 architect Joseph Lau replaced the cornice with a brick parapet as part of the alteration to upgrade the apartments. In 1940, the rear building was converted from a "Class A multiple dwelling" to a single-family dwelling by architect William J. Russell. In 1962, the store was converted to use as a restaurant and the two apartments on the second story combined into one.

Description: Three asymmetrical bays on the upper stories and storefront and double entrance on the first story; steps at storefront entrance possibly historic (1924); double entrance with fanlight transoms and stone step probably historic (1924); stone lintels and projecting sills; fire escape. Alterations: facade cleaned; cornice above first story resurfaced and painted; storefront remodeled with wood-and-glass



windows with metal railings and wood-and-glass door, bulkhead painted, retractable fabric awing, display case for menu, wall lamps, metal stair railing, and wood trellis; entrance surround and doors replaced; intercom, doorbell, and lamp in entrance enframing; metal replacement sash and panning; cornice replaced with stepped parapet (1935); row of lights and conduits under awning; metal conduit from first to third stories; wires from roof. Site features: diamond plate hatch; gooseneck pipe; four planters.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1837 Joseph and Catherine Foster (this is the earliest deed for Foster)

1838 Abraham P. Maybie

1839 John Stewart

1840 Michael Gregory

1852 Eugene Fabreguettes

1857 Eugene Fabreguettes, Jr.

1859 Michael P. Mason

1860 James E. Health

1862 Philip Holzderber

1863 Emmajeane Vosburgh

1881 A. Gertrude Cutter

1881 Gerolamo Cella

1907 Victoria Maria Cavagnaro and Anna Maria Pisarra

1923 Eliphalet L. Davis

1923 James L. Van Sant

1923 Dominick Mucci

1926 Ausileo Michelini and Lino Barsotti

1927 Perrycorn Realty Corporation

1928 Helen Sweeny

1928 Donato Robilotto

1932 Pearl Michelini and Catarina Carli

1933 Giuseppina Mucci

1944 Mildred Mucci

1949 Antonio Cardone and Francesco Cristina

1951 Jeanette S. May

1952 Cornelia Properties, Inc.

1960 Villa Ventotto, Inc.

1961 Carol and Elaine Summers

1967 28 Cornelia Street Corporation

1968 Kamo Development Corporation

1969 Gerald J. Katz

1970 Fred Caruso

References

Department of Taxation, Record of Assessments, 8th Ward, 1824, 9th Ward, 1829-1858; Department of Buildings, New Building and Alteration applications (ALT 2850-1910, ALT 1635-1924, ALT 2488-1935, ALT 3619-1940); New York County, Office of the Register, Deeds and Conveyances, Liber 378, p. 330 (Jun.5, 1837), Liber 166, p. 151 (Jan. 2, 1907), Liber 3378, p. 195 (Nov. 15, 1923), Liber 3869, p. 77 (Jun. 28, 1933).

30 Cornelia Street

Block 589, Lot 12

Date of Construction: 1882 (NB 912-1882)

Architect or Builder: C. E. Hadden

Original Owner or Developer: Jacob Varian

Major Alteration: 1906

Type: Tenement, now multiple dwelling with commercial ground floor

Style: neo-Grec, altered

Material: Brick with stone trim

Stories: 5



History: The altered neo-Grec style building at 30 Cornelia Street was designed in 1882 by architect C. E. Hadden for Jacob Varian, a butcher, at a time when many of Greenwich Village's row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Originally built to house ten such families by 1905, the occupancy of the building had doubled. The following year a new owner, Savino DeSanti, converted the first story to commercial use. Architect Frederick Musty designed the storefronts, taking out the two center brick piers from the first to second stories and replacing them with steel beams and cast-iron columns.

Description: Four bays at upper story, three at first story including two storefronts; two steps lead to recessed entrances with possibly historic wood-and-glass doors at each storefront; stone step at residential entrance; molded stone cornice above first story; entrance with cast-iron pilasters with fluting and foliate panels and capitals with rosettes; possibly historic transom; stone water table, windows at first story with stone sill and lintel courses, windows at second through fifth stories with projecting stone sills and chamfered lintels with incised "drips" incorporated into stone courses; galvanized-iron cornice with stylized brackets, fluted frieze and molded crown. Alterations: restaurant with fixed fabric awning, roll-down security gate, display case and light with electrical conduit attached to wall; laundromat with white brick bulkhead, recessed above cellar entrance; roll-down security gate, sign above cornice and electric sign on three-point bracket attached to wall, store window replaced; part of cornice missing above first story; entrance surround painted; door replaced, intercom and wall lamps in reveal; light with electric conduit above door; fire escape; flag pole at second story; wires from roof; remote utility meter in reveal of bulkhead above the hatch. East and West Facades (partially visible): brick. Alterations: facades parged. Site Features: two diamond plate hatches; gooseneck pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1854 Jacob Varian

1905 Savino Di Santi

1923 Antonio, Antonina, Antonino, and Giuseppe Proto and Mario and Gaetano Russo

1927 Emanuele Valenza and Joseph Fazio

1941 Emanuele Valenza

1952 Emanuele and Giacomina Valenza

1956 Giacomina Valenza

1965 Gilbert DiLucia

References

Department of Buildings, New Building and Alteration applications (NB 912-1882, ALT 1248-1905, ALT 598-1906); New York County, Office of the Register, Deeds and Conveyances, Liber 635, p. 518 (Jan. 20, 1854), Liber 1236, p. 360 and 364 (January 4, 1873), Liber 144, p. 205 (October 3, 1905).

32 Cornelia Street

Block 589, Lot 11

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Jonathan Southwick

Major Alteration: 1958-60

Type: Row houses, now multiple dwellings

Style: None

Material: White brick

Stories: 4 and basement (front building)



History: The white brick multiple dwelling at 32 [formerly 38] Cornelia Street and the building on the rear of the lot that is not visible from the street were originally built as houses for Jonathan Southwick c. 1828. Beginning in the 1850s with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants. The houses at no. 32 may possibly have been enlarged for multiple occupancy between 1847 and 1848 when the assessed value increased. From c. 1851 until 1910, both buildings were occupied by African-Americans. Between 1958 and 1960, as part of an upgrade of both buildings the fenestration of the front building was reconfigured and the facade resurfaced with white brick.

Description: Three bays. Alterations: facade resurfaced with white brick; below grade entrance; marble veneer surround with metal house number above lintel; metal-and-glass door; wall lamp by entrance; metal gate with mesh reinforcement across passage to rear building; double and single windows at basement with metal grilles; windows of upper stories reconfigured as two double and one single window all with replacement sash and panning; through-wall air conditioners; fire escape; parapet stuccoed; metal pipe through wall; vent, remote utility meter, and intercom attached to facade. **West Facade (partially visible):** brick. Alterations: facade parged. Site Features: non-historic metal fence and gate with some metal mesh reinforcement on concrete curb; concrete steps to entrance; postal release box attached to fence.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Jonathan Southwick

1836 Paul and Marie Antoinette Prudhomme

1860 Charles A. Bonland

1866 George Foster and heirs

1946 Foster Estates, Inc.

1957 32 Cornelia St. Corporation

1958 Vilnah Realty Corporation

1964 Directions, Inc.

1964 Julia Goldberg

1964 Louis Kletter

1967 Darryl Associates

References

Department of Buildings, New Building and Alterations applications (ALT 715-1958, CO 52724-1960 and CO 52725-1960 both issued on ALT 715-1958); Department of Taxation, Record of Assessments, 9th Ward, 1828; New York County, Office of the Register, Deeds and Conveyances, Liber 224, p. 454 (August 30, 1827), Liber 227, p. 205 (Nov. 5, 1827), Liber 241, p. 395 (Oct. 30, 1828).

40 Cornelia Street (aka 36-42 Cornelia Street, 255 Bleecker Street)

Block 589, Lot 10

See: 255 Bleecker Street

1 TO 33 DOWNING STREET (NORTH SIDE)

Between Sixth Avenue and Bedford Street

1-9 Downing Street (aka 32 Carmine Street, 273-279 Sixth Avenue)

Block 527, Lots 80

See: 32 Carmine Street

13 Downing Street

Block 527, Lot 84

Date of Construction: 1877 (NB 392-1877)

Architect or Builder: F. Draper

Original Owner or Developer: William Kirk

Major Alterations: 1958-59

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Italianate, altered

Stories: 4

Material: Brick



History: This Italianate style building was designed by F. Draper in 1877 and constructed for William Kirk as a 12-family tenement with two stores at a time when many of Greenwich Village's early houses and manufacturing buildings were being replaced by tenements to house the area's growing working-class and immigrant population.

The 1880 census enumerators recorded 12 households residing in no. 13, including some single mothers with boarders. Most of the tenants were working-class, including clerks, stone masons, and a cartman, as well as a wine merchant. In 1958-59, the stores were reconfigured into four apartments; the storefronts were removed, except for the historic cast-iron columns, and replaced with brick walls and triple windows.

Description: Five bays; brick; four fluted and paneled cast-iron columns on first story; central entrance with stone step; possibly historic wood enframing including decorative keystone; corbelled brick course below second story windows; windows at second through fourth stories with bracketed stone sills and stone lintels; projecting galvanized-iron cornice with stepped brackets, roundels, and stylized antefixes; fire escape. Alterations: brick infill laid in common bond, soldier course in lieu of water table at first story; corbelled brick cornice above first story; brick infill over door; wood-and-glass door with nine-lights above a single raised panel; two triple windows on first story with stone sills with soldier course

and stone lintels framed by a brick header course; wood triple windows at first story, center multi-light casements flanked on the side by six-over-six sashes that are angled inward; metal, one-over-one replacement sash and panning on upper stories; through-wall air conditioners at first story; light fixture above door; intercom and postal release box attached to door frame; round vent and remote utility meter in wall of first story. **East Facade (partially visible):** brick; seven irregularly spaced windows on first story, six windows (four large and two small) at second through fourth stories. **Alterations:** facade parged and painted; chimney removed; metal one-over-one replacement sash and panning; metal tie rods with square anchor plates; metal railing on roof. **West Facade (partially visible):** brick. **Alterations:** facade parged and painted; metal tie rods with square anchor plates; metal railing on roof. **Site Features:** diamond plate hatch; metal pipe.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1873 William Kirk

1900 Henry Keilus

1901 Pincus Lowenfeld and William Prager

1901 Joseph, Victor, and Stephen Fontana

1950 Carmela and Susan Fontana

References

Department of Buildings, New Building and Alteration applications (NB 392-1877, ALT 1846-1909, ALT 2194-1934, ALT 1809-1958); New York County, Office of the Register, Deeds and Conveyances, Liber 1249, p. 482 (May 3, 1873); U. S. Census records, 1880.

15 Downing Street

Block 527, Lot 85

Date of Construction: c. 1832

Architect or Builder: Not determined

Original Owner or Developer: James Votey

Major Alterations: 1870, 1951

Type: Stable, now two-family dwelling with garage

Style: Vernacular Greek Revival, altered

Stories: 3

Material: Brick

History: This vernacular Greek Revival style building was constructed between 1829 and 1832 probably for James Votey who owned the lot from 1825 to 1832. It was built as a stable and continued in operation as such in 1851. By the late 1850s it was part of the New York Steam Brewery's complex which ran through the block from Carmine Street. No. 15 was still used as a brewery in 1870 when the front wall was replaced to be in compliance with the building code. Along with several other buildings it was leased to the Champion Brewing Company in 1890. Two years later the building was converted by architect A. F. Norris into a stable with stalls for 16 horses on the second floor at which time the doors were widened to accommodate wagons. It continued to be used for commercial purposes, specifically as a junk shop between the 1920s and the 1950s. In 1985, the building received its certificate of occupancy as a two-family dwelling with garage based on an alteration submitted in 1973.



Description: Three bays; brick facade; parts of stone water table flanking entrance door; stone window sills and lintels on upper stories; brick cornice with dentils. **Alterations:** facade painted; roll-down garage

door with housing; entrance with three concrete steps; replacement wood-and-glass door with mail slot; wood-and-textured glass doors with side panels on fire escape landings at second and third stories; one-over-one replacement sash, some wood; reinforced glass lights at second story; window openings at third story infilled between window head and sash; fire escape with pull-down ladder; iron railing above cornice; siamese connection, metal pipe, air vent, sign, and remote utility meter in or on wall by entrance; bulkhead with pipe and wood pergola on roof.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

- 1825 James Votey
- 1832 Thomas Renville (recorded February 12, 1833)
- 1853 Nathaniel Sawyer
- 1857 Charles Benson
- 1859 Ellen Ostrander
- 1863 John Wood
- 1864 Eliza Torboss and Charlotte Wood
- 1865 John Boyd and William Kirk
- 1879 William Kirk
- 1947 Michael DeVito
- 1947 Michael DeNicola (½ interest)
- 1950 Michael DeVito (½ interest)
- 1950 Constance DeVito and Peter Gallo
- 1951 Peter Gallo
- 1955 15 Downing Street Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 831-1870, ALT 258-1892, ALT 433-1951); Department of Taxation, Record of Assessments, 9th Ward, 1826-1832; New York County, Office of the Register, Deeds and Conveyances, Liber 197, p. 308 (Sept. 23, 1825).

17 Downing Street

Block 527, Lot 86

- Date of Construction: 1877 (NB 180-1877)
- Architect or Builder: Gage Inslee
- Original Owner or Developer: Jacob and Joseph Wilson
- Major Alterations: 1905-07, 1959
- Type: Tenement, now multiple dwelling
- Style: neo-Grec, altered
- Stories: 5
- Material: Brick, cast iron

History: This neo-Grec style building was designed as a 10-family tenement by architect Gage Inslee in 1877 and constructed for the owners Jacob and Joseph Wilson at a time when many of the area's early houses and manufacturing buildings were being replaced by tenements to house Greenwich Village's growing immigrant and working-class population. Within three years, census enumerators recorded the presence of 17 working-class families in the building, half of which were headed by immigrants, and two of which were headed by single women who took in boarders to help make ends meet. By 1900 the number of families had changed only slightly, 16 families were recorded by the census



that year. In 1905 and 1907, under the ownership of Isaac Rubenstein, Alfred Kehoe reconfigured the first story adding two stores in the front of the building and upgrading the plumbing. In 1959-60, the stores were replaced by apartments and a new masonry facade created at the first story.

Description: Three bays on first story, four bays on upper stories; fluted and paneled cast-iron columns at corners of first story added in 1907; stone sills and plain stone lintels on the upper stories; projecting metal cornice with frieze panels with strigils, stylized brackets with corbels, moldings, and molded crown; possibly historic fire escape. Alterations: concrete water table; brick facade of raised headers alternating with flush stretchers and corbelled cornice at first story; upper facade painted; central entrance with projecting brick enframing and two concrete steps; recessed metal-and-glass door, transom infilled; two paired windows with continuous brick sills at first story; two through-wall air conditioners on each story; windows at first story with wood six-over-six sash, probably dating from 1959-60, and aluminum storm sash; windows at upper stories a mix of one-over-one and six-over-six metal replacement sash; brackets removed from sills at third through fifth stories; light fixture above entrance; air vent through wall at first story; remote utility meter attached to wall at first story. **East Facade (partially visible):** brick. Alterations: painted. Site Features: metal pipe; diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1874 Jacob Wilson

1883 Joseph Wilson

1902 Patrick and Thomas Divers

1903 Morris Appel and Sadie Grosshandler

1904 Henry Rosenthal, et al.

1905 Isaac Rubenstein

1915 Albert Joseph Rubenstein

1929 Gertrude M. Adams

1931 Alfred N. Goldsmith

1933 Leo Rubenstein

1941 Ella Palazzo

1948 Giuseppina Bilancioni and Salvatore Gambino

1959 D. R. M. T. Realty Corp.

1970 D. R. M. T. Realty Co.

References

Department of Buildings, New Building and Alteration applications (NB 180-1877, ALT 2424-1905, ALT 500-1907, ALT 1933-1959); New York County, Office of the Register, Deeds and Conveyances, Liber 1304, p. 442 (Nov. 21, 1874); U. S. Census records, 1880, 1900.

19 Downing Street

Block 527, Lot 87

Date of Construction: 1877 (NB 113-77)

Architect or Builder: G. W. La Baw & Son

Original Owner or Developer: John P. Elmendorf and Albert H. Scofield

Major Alterations: 2000-04

Type: Tenement with commercial ground floor, now multiple dwelling

Style: neo-Grec, altered

Stories: 4

Material: Brick and cast iron

History: This neo-Grec style building with its incised decoration and cornice with stylized brackets was one of two adjacent, identical buildings designed by the firm of G. W. La Baw & Son of Jersey City in 1877 for John P. Elmendorf and Albert H. Scofield. Constructed at a time when many of Greenwich Village's early houses were being replaced with tenements to house the area's growing immigrant and working-class population, each building originally housed three apartments and a store. The common fire escape was added in 1939 and alterations in 1958-59 converted the first and second stories into a doctor's office and duplex apartment, with the occupancy of the third and fourth stories unchanged. In 2000, an application was filed to perform general construction and was amended to convert the building into a single-family residence.



Description: Three bays; one stone step all across facade; two decorative cast-iron columns with incised ornament and fluting at entrance; recessed entrance with plain glass transom; metal cornice with paneled frieze above first story; windows at second through fourth stories with bracketed stone sills and stone lintels with engraved ornament and projecting cornices; projecting galvanized-iron cornice with stylized brackets; fire escape shared with no. 21. Alterations: first story painted; stuccoed bulkheads with inset panels, topped by nine-light, fixed-sash windows and three-light transoms separated by raised-panel, decorative mullions (louvered vent in panel to left of transom); paneled wood door with key-pad lock and mail slot; one-over-one replacement sash and panning on upper stories; alarm attached to first story cornice; through-wall air conditioner on third story; opening for air conditioner at fourth story; double light fixtures over entrance transom; air vent in first story bulkhead; remote utility meter attached to step. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1875 John P. Elmendorf and Albert H. Scofield

1878 Charles H. Scofield

1884 Anna Ford

1887 Samuel B. Pierce

1888 Sarah A. Fanning

1888 Frances C. Rice

1903 Helen M. Rice and Gertrude A. Afeltra

1922 Helen M. Rice

1922 Alfonso and Angelina Schettino

1926 Angelina Schettino

1954 Louise Schettino

1955 Vincent Fazzolari

1956 Pierre Tonachel and Carlton Young
1958 Anglo Properties
1959 KSK Realty Co.
1962 Frank and Anne Wigglesworth

References

Department of Buildings, New Building and Alteration applications (NB 113-1877, ALT 1277-1958, ALT 527-1959, Job 102872928-2000 (ALT), Job 102731386-2000 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 1398, p. 348 (Oct. 6, 1875).

21 Downing Street

Block 527, Lot 88

Date of Construction: 1877 (NB 113-1877)
Architect or Builder: G. W. La Baw & Son
Original Owner or Developer: John P. Elmendorf and Albert H. Scofield
Type: Tenement, now multiple dwelling, with store
Style: neo-Grec, altered
Stories: 4
Material: Brick and cast iron



History: This neo-Grec style building with its incised decoration and cornice with stylized brackets was one of two adjacent, identical buildings designed by the firm of G. W. La Baw & Son of Jersey City in 1877 for John P. Elmendorf and Albert H. Scofield. Constructed at a time when many of Greenwich Village's early houses were being replaced with tenements to house the area's growing immigrant and working-class population, each building originally housed three apartments and a store. No. 21, which shares a common fire escape added in 1939 with no. 19, retains its historic occupancy.

Description: Three bays; continuous stone step; three cast-iron columns with incised ornament, and fluting at first story, columns at entrance retain capitals; storefront with brick bulkhead, angled store window and possibly historic double wood-and-glass door with double transom and security grilles; recessed entrance with glass transom; simple metal cornice with paneled frieze at first story; windows at second through fourth stories with projecting stone lintels with incised ornament and stone sills supported on small brackets; projecting metal cornice with stylized brackets; fire escape. Alterations: first story painted; painted transom over storefront entry; single, paneled wood door at residential entrance; intercom in reveal; small light fixture in soffit; one-over-one replacement sash and panning; air vent and remote utility meter with exposed wire in storefront bulkhead. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)
1875 John P. Elmendorf and Albert H. Scofield
1877 David H. King
1885 Mary Sophia and Elizabeth M. Sarles
1918 Mabel Penner
1925 Alfonso Schettino
1926 Angelina Schettino
1929 Mabel Penner
1954 Euphemia Piccini and Enrico Schettino

1955 Vincent Fazzolari
1956 Louise L. Martinet
1960 John Repetti

References

Department of Buildings, New Building and Alteration applications (NB 113-1877); New York County, Office of the Register, Deeds and Conveyances, Liber 1398, p. 322 (Oct. 6, 1875).

23 Downing Street

Block 527, Lot 89

Date of Construction: c. 1826
Architect or Builder: Not determined
Original Owner or Developer: William T. Burlingham
Major Alterations: 1886, late 20th century
Type: Row house, now multiple dwelling
Style: Renaissance Revival, altered
Material: Brick
Stories: 3 and basement

History: This Renaissance Revival style dwelling was originally constructed c. 1826 as a single-family home for William T. Burlingham in the traditional form of the Federal style with a pitched roof. In 1886, the architectural firm of J. Boeckell & Son was hired to convert the building into a two-family residence, replacing the front wall and raising the building to a full three stories at which time it took on its Renaissance-inspired appearance. In 1910, the building was reconfigured once again as the basement and first stories were converted to commercial use for J. W. Moyer by J. Briganti. By 1934, the stores had been removed and the building converted to a three-family residence. The first-story window was again altered between 1939 and 1964. The shutters on the upper story have been added since 1985.



Description: Three bays; entrance with molded stone lintel over doorway; double windows and entrance at basement; stone water table above basement; segmental-arched window opening with projecting sills and molded lintels in second and third stories; cornice with molded triangular pediment, brackets with corbels and modillions. Alterations: diamond plate stoop; metal railings; replacement door with raised panels and glass transom in metal frame; tripartite window at first story with brick sill and heavy stone or concrete lintel; one-over-one metal replacement sash and panning with screens; intercom and postal release box in reveal; light fixture in soffit; fixed shutters altered to fit height of window; wood-and-glass door at basement with metal bars; light in reveal of basement entrance; hose attached to wall by entrance; remote utility meter, faucet, and reel for hose attached to basement wall; pipes beneath stoop. Site Features: possibly historic iron fence and gate around areaway; concrete stairs to basement.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1825 William T. Burlingham
1832 Daniel Sickels
1832 Thomas A. Duvall
1843 Daniel Sickels
1847 John B. Duvall
1849 Edward C. Richards
1850 James N. Richards

1853 James Hay
1859 Martin Burke
1886 Edwin Holtz
1897 Elizabeth Egner
1897 Katie Holtz
1902 William S. Patten
1902 Ernest and Vitale Pecararo
1905 Margherita Campiglia
1906 Giovanni Sarti
1909 J. W. Moyer
1922 Vincent and Gertrude Mangione

References

Department of Buildings, New Building and Alteration applications (ALT 1527-1886, ALT 1203-1910, ALT 3071-1934); Department of Taxation, Record of Assessments, 8th Ward, 1824-1825, 9th Ward, 1826-1829; Landmarks Preservation Commission files; New York County, Office of the Register, Deeds and Conveyances, Liber 190, p. 244 (May 6, 1825).

25 Downing Street

Block 527, Lot 90

Date of Construction: 1899 (NB 874-1899)

Architect or Builder: Schneider & Herter

Original Owner or Developer: Charles Weinstein

Major Alterations: 1960, 1964

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Renaissance Revival

Material: Brick, stone and terra cotta

Stories: 5 and basement

History: This Renaissance Revival style building was designed by the firm of Schneider & Herter in 1899 and constructed for owner Charles Weinstein, at a time when the small single-family houses in the neighborhood were being replaced by tenements for the growing working-class and immigrant population of the area. Originally built with 15 apartments and two basement stores, the building was upgraded in 1960 with modern bathrooms and kitchens and central heating. At the same time, the apartments were rearranged (one was eliminated) and one of the two stores in the basement was converted in to a boiler room. In 1964, the remaining basement store was replaced by an apartment.

Description: Three bays at first story, four bays above; basement clad with dressed stone, upper stories yellow brick; central stoop; entrance framed by round stone arch with keystone with human face, pilasters with foliate capitals, and broad projecting entablature; double-leaf, round-arched wood-and-glass door and paneled wood reveal; one single and one double window at basement; double windows at first story with continuous stone sills, bracketed stone lintels (chamfered above the window heads) with molded crowns and brick quoins; course of foliate terra-cotta ornament across facade incorporating the capitals of the entrance enframingent; cornice above the first story of corbelled brick molding and frieze of foliate terra-cotta ornament; windows at second story with continuous stone sill and bracketed stone lintels; corbelled brick banding and band of foliate terra-cotta ornament at second story; round-arched windows at third story with continuous stone sill with decorative brick banding below and brick archivolt with



terra-cotta molding springing from a foliate terra-cotta course; corbelled brick molding and frieze of foliate terra-cotta ornament beneath fourth-story windows; windows at fourth story with continuous stone sills, band of geometric brick ornament, and bracketed stone lintels; dogtooth brick spandrel panels beneath windows of fifth story; windows of fifth story with continuous brick corbelling and stone sill and plain stone lintel course; foliate terra-cotta ornament between windows of fifth story; metal cornice with swags and large foliate brackets; fire escape. Alterations: window grilles on basement windows (one altered to accommodate air conditioner) and western window on first story (also altered for air conditioner); stoop repaired and painted, railings replaced; one-over-one replacement sash and panning; bracket for hanging sign attached to wall at first story; two lights and exposed electrical conduit attached to entrance; through-wall air conditioner at third story. **Eastern Facade (partially visible)**: brick; chimney; clay coping. Alterations: facade painted; metal chimney stack attached to wall. **Western Facade (partially visible)**: brick. Alterations: facade painted; metal chimney stack; television antenna. Site Features: stairs to basement entrance; non-historic ironwork.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1899 Charles I. Weinstein

1903 Giovanni Canonico and Antonio Masucci

1905 Andrea Sabini

1960 Anna and Arthur Dido

References

Department of Buildings, New Building and Alteration applications (NB 847-1899, ALT 1007-1960, ALT 1452-1964); New York County, Office of the Register, Deeds and Conveyances, Liber 69, p. 356 (May 22, 1899).

27 Downing Street

Block 527, Lot 91

Date of Construction: 1893 (NB 752-1893)

Architect or Builder: Alfred Zucker

Original Owner or Developer: Helen C. Juilliard

Major Alterations: 1920, 1924, 1925

Type: Stable with apartment, now two-family dwelling with professional offices

Style: American Round Arch, altered

Material: Brick

Stories: 3

History: This American Round Arch style building was designed in 1893 by Alfred Zucker as a stable with apartment. Constructed for Helen C. Juilliard it was one of many stables that were constructed on Downing Street during the 19th century. In 1920, Charles E. Miller was hired to redesign the stable for use as a bottling plant with meeting room and apartment on the second and third story for Louis Barbieri who operated the Pioneer Bottling Co. on the premises until the 1950s. In 1924, the rear extension was replaced and the following year the garage door was enlarged and a new girder installed in the opening. In 1961, the second story was converted into a second apartment. It is currently a two-family residence with professional offices on the ground floor.



Description: Two bays; brick; round-arched entrance with gauged brick lintel; plain glass transom; large, vehicular entrance with brick lintel and built-out sidewalls; round-headed double window and semi-circular triple window with stone sills and gauged brick lintels at second story; three segmental-arched windows with stone sills, brick lintels and metal flower box balconies at third story; two-story projecting bay on the east with stone molding and dentils rising to a gable with small terra-cotta blind oculus set within gable; western bay has flat roof; both sides topped by elaborate brick cornice with dentils. Alterations: diamond plate stoop and railings; replacement door; narrow rectangular painted transom above door with two light fixtures mounted on it; intercom and postal release box in reveal; rectangular brass name plates to east of door; sectional insulated metal garage door with lock and electric opener on frame; jambs of garage entrance painted; one-over-one replacement sash on second and third stories, panning at third story; remote utility meter with exposed wire attached to wall at first story; two through-wall pipes by garage. **West Facade (partially visible):** brick; chimney. Alterations: parged; metal chimney stack on chimney; two dish antennas attached to wall. Site Features: stone slab to west of stoop; small diamond plate hatch; curb cut.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1893 Helen M. Juilliard

1920 Louis Barbieri

1953 William Barbieri

1954 Stephen and Fred Nicomini

1957 Helen Martini

1970 Joel Lie

References

Department of Buildings, New Building and Alteration applications (NB 752-1893, ALT 2170-1920, ALT 472-1924, ALT 963-1925, ALT 1558-1961); New York County, Office of the Register, Deeds and Conveyances, Liber 22, p. 31 (May 8, 1893).

29 Downing Street

Block 527, Lot 92

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Builder: Sarah and Louisa Smith

Major Alterations: 1870, 1920, 1924

Type: Row house, now studio and multiple dwelling

Original Style: Vernacular

Material: Brick

Stories: 3

History: This Vernacular style building was designed as a two-story frame house for Sarah and Louisa Smith c.1829. Circa 1870 the house was raised to its current three-story height and was likely given its brick front at that time. Four people were listed at this address in 1851 and by 1880 census it was a tenement with five families, two native-born families and three immigrant families from England and Germany. In 1920, the building was vacant when owner Matteo Nicomini hired Anthony Vendrasco to alter the first story to create a five-car garage. At this time the stoop was removed, the basement was filled to the level of the sidewalk, new openings were cut in the front facade, and the first story was extended. Four years later, the second and third stories were altered by William E. Bloodgood into two floor-through apartments.



Description: Three bays; brick; possibly historic small window opening at first story with stone sill and lintel; windows at second and third stories with stone sills and lintels; flat roof with brick and metal cornice with dogtooth brick course; tie rods above second story. Alterations: stoop removed and replaced with two brick steps; entrance with cement reveal and inset brick lintel; replacement door with mail slot and two textured glass lights; former garage entrance with metal beam lintel, three wood-and-glass panels and matching door separated by a wood column, decorative cement transom bar, and transom with six vertical lights and cement mullion; single-light replacement window at first story; single-light casement windows at second and third stories; lintels shaved; lintels of center bays decorated with small plaques (missing at third story); ceramic tiles above entrance; plaque with house number by door; large decorative plaques at first story with cement light fixtures set into brick; doorbells in reveal; small round vent and remote utility meter with exposed wire attached to wall of first story. Site Features: metal pipe; small diamond plate hatch; curb cut.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1828 Sarah and Louisa Smith

1829 Sarah Smith

1833 Sarah Moore

1836 Henry Ramsay

1841 Jacob A. Van Buskirk

1849 John Van Buskirk

1868 Edward Carter

1870 Charles L. Maurer

1874 Christina Maurer

1905 Giuseppe Russo and Giuseppe Pietropinto

1920 Matteo Niccomini and Giralamo Ligniti

1934 N.L.T. Realty

References

Department of Buildings, New Building and Alteration applications (ALT 3163-1920, ALT 540-1924); Department of Taxation, Record of Assessments, 9th Ward, 1828-29, 1858, 1869-71; New York County, Office of the Register, Deeds and Conveyances, Liber 244, p. 1 (Nov. 7, 1828); U. S. Census records, 1880.

31 Downing Street

Block 527, Lot 93

Date of Construction: 1894 (NB 696-1894)
Architect or Builder: George F. Pelham
Original Owner or Developer: James Peter Powers
Major Alterations: 1908, after 1985
Type: Tenement, now multiple dwelling
Style: Renaissance Revival, altered
Material: Brick and stone
Stories: 5



History: This Renaissance Revival style building was designed by the well-known architect George F. Pelham in 1894 for James Powers. Constructed at a time when many of Greenwich Village's earlier houses were being replaced with tenements to house the area's growing working-class and immigrant population, the building had two apartments on each floor including the basement. In 1908, the basement apartments were removed to be replaced by stores and businesses while partitions on the second through fifth stories were rearranged to create four apartments increasing the occupancy to 18 families. The basement stores were later removed and the first story has been completely resurfaced since the mid-1980s.

Description: Three bays on first story, four recessed bays on upper stories; central entrance with short stoop; modified stone pilasters with full entablature and simplified brackets; stone cornice above first story; slightly projecting brick piers and dogtooth brick molding create framework for recessed bays of the second through fifth stories; windows at first story with cast-stone sills; windows at second through fifth stories with stone lintels and sills; dogtooth brick spandrel panels at the third, fourth, and fifth stories; projecting metal cornice with modillions, dentils, egg-and-dart molding, and frieze decorated with swags; fire escape (1939). Alterations: first story and stoop resurfaced with cement stucco and granite veneer; stoop railings replaced; entrance surround with narrow band of wood, columns resurfaced with granite veneer; double-leaf wood entrance door with individual square lights recessed within polished granite reveal; plain glass transom; metal replacement sash (with smaller lower pane for air conditioners) at first story; one-over-one replacement sash and panning at second through fifth stories; window in third bay of second story, double window with narrow sashes; light fixture in soffit of entrance. **East Facade (partially visible):** brick; chimney. Alterations: facade parged. **West Facade (partially visible):** brick. Alterations: facade parged; antenna attached to wall. Site Features: stone and diamond plate areaway with non-historic metal fence and gate on concrete and brownstone curb.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1894 James Peter Powers
1895 Marie M. Heink
1896 Katarina M. Williamson
1905 Martin Garone
1906 Dominck Alvino and Daniel Rubino
1923 Angelo Musanti
1959 Drury Lane Equities
1959 David Green, Louis Selzer, and Sidney Kreitman
1959 31 Downing Street Corp.

References

Department of Buildings, New Building and Alteration applications (NB 696-1894, ALT 1275-1908); New York County, Office of the Register, Deeds and Conveyances, Liber 31, p. 52 (Jun. 21, 1894).

33 Downing Street (aka 24-26 Bedford Street)

Block 527, Lot 94

See: 24-26 Bedford Street

2 TO 32 DOWNING STREET (SOUTH SIDE)

Between Sixth Avenue and Bedford Street

10 Downing Street (aka 2-20 Downing Street, 257-263 Sixth Avenue)

Block 527, Lot 27

Date of Construction: 1940 (NB 145-1940)

Architect or Builder: Stephen L. Heidrich

Original Owner or Developer: Downing Street Corporation

Major Alterations: 2008-09

Type: Multiple dwelling

Style: Moderne

Material: Brick

Stories: 6



History: In 1937, developers acquired and demolished ten buildings on this large site that also faces Sixth Avenue. Architect Stephen L. Heidrich designed this Moderne style brick apartment building in 1940 for a syndicate led by Milton Kleban who named it after the residence of the British Prime Minister. The building was completed the following year and ready for occupation by 126 families as well as offices and stores. In 2008-09, the first story was altered by the firm of C3D Architecture for SP 10 Downing, LLC. The Sixth Avenue facade was redesigned as the historically residential space on the first story was converted to commercial and community use.

Description: **Sixth Avenue Facade:** three units of six, five, and eight bays, respectively, separated by two four-bay by two-bay light courts; main entrance in center section with angled, fluted black stone reveal and cast-stone surround with fluted panels; possibly historic metal marquee at main entrance; corner storefront at Downing Street with chamfered corner and sharply projecting cornice supported by a column faced with black subway tile; fenestration incorporating single (both standard and small), double and triple windows at upper stories with cast-stone sill course at second story, cast-stone sills at third through fifth stories, cast-stone sill course across piers and cast-stone sills on exterior bays at sixth story; four, four-story tall fluted brick piers with cast-stone bases and bands in lieu of capitals support projecting brick spandrel with recessed center panel and continue as simple brick piers with cast-stone medallions featuring Greek key designs at the sixth story of each section; cast-stone stringcourse above sixth story extends one bay of south facade and the light courts; rounded corner at Downing Street; T-shaped light courts project inwards at second bay; standard or small single windows with cast-stone sills at north and south facades of light courts, except corner windows at second bays of south court (both sides) and north side of north court; triple windows separated by projecting brick pier in west facade of southern light court; all windows with cast-stone sills; fire escapes in first bays of light courts; vents above sixth story windows in the light courts. **Alterations:** first story reconfigured as continuous series of commercial spaces incorporating the light courts; surfaced with cast-stone or cement-stucco; projecting cornice of same material extends one bay on Downing Street; metal-and-glass windows and storefront in-fill;

retractable fabric awnings and wall lamps at restaurant on the south; double-leaf, metal-and-glass doors with three lights per leaf at main entrance; signage attached to surround; intercom in reveal; fire alarm attached to wall by main entrance; wall lamps on piers of corner storefront; metal one-over-one replacement sash and panning, except triple windows which have one-over-one sash abutting single fixed pane; random patches of replaced or repointed brick work; equipment on roof of store in southern light court; display box attached to column at corner of Downing Street; clock suspended from projecting cornice at Downing Street. **Downing Street Facade:** two sections separated by an irregularly-shaped three-bay by one-bay light court; east section four bays at basement, five bays at first story and eleven bays on the upper stories; west section five bays at basement and six bays on first through sixth stories; entrance on first story of east section; fenestration incorporating single (standard and small), double and triple windows with corner windows abutting the light court; brick spandrel with raised brick courses between first and second stories continues across facades broken only at rear wall of light court; cast-stone lintel course at first story and sill course at second story extend one bay into light court; cast-stone sills on first and third through sixth stories of east section; recessed double windows in first bay of the third through fifth stories with spandrels angled to project on east; paired recessed triple windows separated by brick pier in sixth and seventh bays on the second through sixth stories; cast-stone stringcourse above sixth story extends one bay into light court; stoop and double-leaf, wood-and-glass door with triple-light transom in south wall of light court; double windows and narrow spandrels above entrance; three three-bay-wide fire escapes; railing on roof of western section with cast-stone coping; possibly historic bulkhead and chimney on roof. **Alterations:** eastern entrance door replaced with wood sliding door and sidelight with attached display box; metal replacement one-over-one sash and panning except for triple windows with sash flanking a single fixed pane; single window at basement on the east with vent; random areas of brick replacement and repointing; double louvered vent at first story of eastern section; concrete paved light court with two sets of concrete steps with metal handrails, double-leaf door with glass light and tripartite transom, double windows with textured glass above door; metal chimney stack, electrical and cable conduits and boxes attached to walls of light court; metal gate at eastern service entrance; western service door replaced; security camera and intercom with electric conduit by western service entrance; electric conduits attached to wall of west section; small signs attached to wall of eastern and western sections. **South Facade (partially visible):** six bays; brick; cast-stone string course at first bay; cast-stone sill course at first bay of second story; cast-stone sills. **Alterations:** replacement sash and planning; security camera at first story; wires and electrical conduit attached to wall; fire escape. **Site Features:** reinforced metal fence and gate across light court on Downing Street; siamese hydrant by main entrance, sidewalk cafes with planters, and stockade and metal pike fence on Sixth Avenue.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1932 Downing-Sixth Realty Corp.

1940 Downing Street Realty Corporation

1941 Downing Holding Corp.

1942 Downing Street Corporation

1942 Ten Downing Corp.

References

Department of Buildings, New Building and Alteration applications (NB 145-1940, Job 110215776-2008); Lee E. Cooper, "Reports of Activities in the Real Estate Market," *New York Times* (Aug. 14, 1940), 36; New York County, Office of the Register, Deeds and Conveyances, Liber 4072, p. 214 (Aug. 13, 1940); "Nine New Apartment Buildings Are Added to Greenwich Village and Chelsea District," *New York Times* (Sept. 28, 1940), 32.

22 Downing Street

Block 527, Lot 13

Date of Construction: 2008-10 (Job 104897293-2007 (NB))
Architect or Builder: David Piscuska, 1100 Architect
Original Owner or Developer: Downing Street Developers, LLC
Type: Multiple dwelling
Style: Not determined (under construction at time of designation)
Material:
Stories: 5

History: David Piscuska of the firm 1100 Architect has designed a five story residential building for Downing Street Developers, LLC who purchased the property in 2007. The property which once held multiple houses had been vacant since 1938 when a demolition permit was issued by the Department of Buildings.

Description: Building under construction at time of designation.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)
Not applicable

References

Department of Buildings, New Building and Alteration applications (DP 83-1938, Job. 104897293-2007 (NB)); Office of the Register, New York County, ACRIS database, CRFN 2007000339060 (Jul. 2, 2007).



30 Downing Street

Block 527, Lot 12

Date of Construction: 1885 (NB 1522-1885)
Architect or Builder: Andrew Spence
Original Owner or Developer: Francis Neppert
Major Alterations: 1930
Type: Tenement, now two-family dwelling
Style: neo-Grec, altered
Material: Brick
Stories: 3 and basement

History: This neo-Grec style house was designed by Andrew Spence for owner Francis Neppert in 1885 as a dwelling for three families. As part of the construction, this building used the westerly foundation wall of the previous building. In 1911 a staircase bulkhead was erected on the roof and a fire escape was added on the front of the building by Peter Roberts, a contractor, who owned the building at the time. The present Colonial Revival style doorway and sash window with shared brick surround was designed by Ferdinand Savignano in 1930 for owner Cesare Pirro, replacing the earlier stoop and first-story entrance. From 1986-88 the building was converted from a three-family dwelling to a two-family dwelling with two duplex apartments.



Description: Three bays; brownstone course above basement windows, chamfered at the window heads; two elongated windows at first story with brownstone sill course incorporating projecting sills and bracketed stone lintels with incised design; spandrels at first story with recessed panels; windows at second and third stories with projecting brownstone sills and bracketed stone lintels; metal cornice with stylized brackets, paneled frieze, dentils and molded crown; fire escape. Alterations: round-arched entrance with brick quoin surround; door, enframing and fanlight transom replaced; small window with two-over-two wood sash and brick enframing and brownstone sill over door; wood two-over-two replacement sash at first story with screens; metal replacement sash and panning at basement, second, and third stories; metal window grilles at basement; mail slot, intercom, and postal release box in sidelights; doorbell in reveal; light fixtures above entrance and attached to wall at first story; remote utility meter attached to basement wall; flower boxes attached below windows at first story. **West Side (partially visible):** brick; window visible at second story; clay coping. Alterations: facade painted; electrical conduit attached at first story; wood bulkhead on roof at rear. Site Features: metal grate.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1865 Francis Neppert

1894 Peter Roberts

1921 Michael Nicotini

1926 Cesare and Emilia Pirro

1949 William Pirro

1965 Gary and Susan K. Hardt

References

Department of Buildings, New Building and Alteration applications (NB 1522-1885, ALT 2380-1911P, ALT 1194-1930, CO 922386-1988 issued on ALT 413-1986); New York County, Office of the Register, Deeds and Conveyances, Liber 935, p. 416 (Jul. 11, 1865).

32 Downing Street (aka 20-22 Bedford Street)

Block 527, Lot 10

Date of Construction: 1874 (NB 294-1874)

Architect or Builder: William Hughes

Original Owner or Developer: Frederick Siefke⁹³

Major Alterations: 1946

Type: Two tenements with stores, now multiple dwelling

Style: None

Material: Brick and stone

Stories: 5

History: This building was originally designed as two eight-family tenements with stores in 1874 by William Hughes, a carpenter and builder, for Frederick Siefke at a time when many of Greenwich Village's early row houses were being replaced by tenements to house the area's growing immigrant and working-class population. Between 1946 and 1949, the buildings were redesigned by Ferdinand Innocenti



⁹³ Although his name appears on the New Building permit as "owner," there is no record of Frederick Siefke as the owner or lessee of this property in the Deeds and Conveyances.

into a single, multiple-family dwelling. The new design eliminated the stores, reconfigured the interior, and added an elevator. It is likely that the exterior was given its current appearance at this time.

Description: **Downing Street Facade:** *Alterations:* reconfigured as four bays; upper facade painted; first story resurfaced with brick topped by dogtooth brick stringcourse; cornice removed and replaced with brick; recessed entrance with concrete step; fluted wood entrance surround; wood-and-glass door; deeply set tripartite casement windows with fixed center panels and tripartite transoms at first story; single pane casement windows with fixed side panels and two-light transoms in upper stories; all windows with brick sills; intercom and postal release box in entrance reveal; fixed fabric awning; wall lamps by entrance; window grilles at first story; metal security gate with shed roof at service alley. **Bedford Street Facade:** *Alterations:* reconfigured as four bays; upper facade painted; first story resurfaced with brick topped by dogtooth brick stringcourse; cornice removed and replaced with brick; tripartite casement windows with fixed center panels and tripartite transoms at first story (two center windows altered for air conditioners); tripartite casement windows with fixed side panels and tripartite transoms in second and third bays and single pane casement windows with fixed side panels and two-light transoms in first and fourth bays of upper stories; fire escape; two through-wall air conditioners at each story; wires from roof. **East Facade (partially visible):** windows with stone sills. *Alterations:* facade parged; metal single pane casements. **South Facade (partially visible):** facade parged; metal coping. *Site Features:* diamond plate hatch on Downing Street; two grates on Bedford Street.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1869 John H. Schilling

1888 Maria Schilling

1891 Samuel Weil

1916 Consumers Brewery Realty Corp.

1945 John Marra

1949 32 Downing Corp.

References

Department of Buildings, New Building and Alteration applications (NB 298-1874, ALT 490-1946); New York County, Office of the Register, Deeds and Conveyances, Liber 1106, p. 410 (May 1, 1869).

**35 TO 55½ DOWNING STREET (NORTH SIDE)
Between Bedford Street and Varick Street**

35-39 Downing Street (aka 31-33 Bedford Street)

Block 528, Lot 77

See: 31-33 Bedford Street

45 Downing Street (aka 45-47 Downing Street)

Block 528, Lot 80

Date of Construction: 1910-15 (NB 627-1910)

Architect or Builder: attributed to Eugene DeRosa

Original Owner or Developer: Joseph Tassi

Major Alterations: 1971

Type: Garage, now single-family dwelling

Style: Colonial Revival

Material: Brick and cast iron

Stories: 3

History: This Colonial Revival style building was designed as a garage for Joseph Tassi, who lived at 121 West Houston Street, in 1910. The original new building application of 1910 listed George Provot as architect but the permit was not awarded. At the time of completion in 1915 the architect of record was Eugene De Rosa and it is unclear which of the two designed the building since the Department of Building docket indicates that construction did not commence until 1913. The building was leased to the Downing Garage Co. from 1924 until the 1940s when it was occupied by Express Service Inc. as a warehouse and garage. The Tassi family owned the property until 1971 and the new owners converted it to residential use as a single-family home.



Description: Three bays at first story, single bay with quintuple windows at second and third stories; white brick facade; first story framed by paneled cast-iron columns and beam with rosettes; possibly historic wood lintel above garage door; windows at second story with continuous stone sill and lintel; windows at third story with continuous stone sill and flared brick lintel with stone keystone and cast-stone or terra-cotta plaques at ends; projecting, metal cornice with modillions and broad fascia embossed with “45 Tassi Garage 47;” parapet stepped at corners. Alterations: doors and transoms at first story replaced; paneled wood overhead garage door in center; painted, paneled doors separated by mullion with shallow stone step in east bay; double paneled door with wood sidelights in west bay; textured glass in transoms; metal nine-over-nine replacement sash at second and third stories flanking center windows with 12-over-12 sash with multi-light transoms at second story; mail slots and metal house number attached to door; intercom, house number, name plate, and grotesque attached to mullion between doors; bracket for hanging sign. East Facade (partially visible): brick; clay tile coping; flat-headed windows. Site Features: goose-neck pipe; curb cut in front of west and center bays.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1913 Joseph Tassi

1919 Raffaele Tassi and subsequent family members

References

Department of Buildings, New Building and Alteration applications (NB 627-1910, CO 82632-1982 issued on ALT 840-1971); New York County, Office of the Register, Deeds and Conveyances, Liber 224, p. 245 (Jun. 19, 1913).

49-51 Downing Street

Block 528, Lot 82

Date of Construction: 1896 (NB 230-1896)
Architect or Builder: Werner and Windolph
Original Owner or Developer: John F. Caragher
Major Alterations: 1986-88
Type: Stable and single-family dwelling, now multiple dwelling
Style: Romanesque Revival
Material: Brick and stone
Stories: 4



History: This Romanesque Revival style building was designed by the firm of Werner and Windolph in 1896 as a stable and one-family residence for John F. Caragher, a truckman, who had purchased the property with his siblings Joseph A. Caragher and Sarah L. Gowdy. It is unclear if Caragher used it for his own business but as of 1906 the building was leased to the Borden's Condensed Milk Co. In 1918, it was used as a storage warehouse by H. C. Griffin & Co.; the following year it was to be converted to a garage for the Globe-Wernecke Co. makers of office furniture. It appears that the work was abandoned and the property sold by Globe-Wernecke Co. within six months to August Costa who continued to use it as a stable after raising the penthouse 5 feet 6 inches. The building was leased from 1924 to 1934 to Trinity Dairy Company who used it as a garage, dairy, office, stable, and wagon storage. In 1938 the entire building was converted to a warehouse and in 1945 the first story was once again altered for use as a truck garage. During 1986-87, the building was converted into a multiple-family residence with recreation rooms, garage, two studios, and 10 apartments. The certificate of occupancy was amended in 1988 when one of the studios was removed.

Description: Three bays at first and second stories, five bays at third and fourth stories; brownstone base at east entrance; two large flat-arched openings with splayed, rough-faced stone lintels with larger keystone flank a two-story, round arch with rough-faced stone banding and rough-faced voussoirs with prominent horse head keystone; iron corners protect western and central bays; rough-faced stone banding at exterior edges of the building; two round windows at second story with rough-faced stone surrounds; windows at third and fourth stories with stone sills at the first and fifth bays and sill courses at the second through fourth bays, all have splayed, rough-faced stone lintels with larger keystone; iron basket-shaped fire escape balcony in front of central window of third story; projecting metal cornice with modillions.

Alterations: single wooden doors with central panel bordered by decorative metal work, sidelights of wide horizontal wood boards and large quadripartite glass transoms with vertical and diagonal wood mullions; single stone steps in both side bays; concrete base in west bay; large center bay has metal, overhead garage door at first story topped by spandrel panel of vertical wood siding, two large tripartite windows separated by another wood spandrel panel; pivot window in upper part of the arch has two louvered wood vents below side windows and a flared transom; pivot windows; brick elevator bulkhead on west side of roof; through-wall air conditioner under central window of third story; western entrance has mail slot in door and intercom and louvered metal vent in side panels; eastern entrance has two light fixtures, intercom, postal release box, double fire hose connection, vents, utility box and two remote utility meters attached to side panels. Site Features: curb cut

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1896 John F. Caragher, Joseph A. Caragher and Sarah L. Gowdy

1916 Mary E. Caragher (½ interest)

1917 Elizabeth Caragher (½ interest)

1919 Globe-Wernicke Co.

1920 August Costa

1927 Maria Costa

1937 George Costa

1938 Charles and Thomas Costa

1945 George Cuomo and Mildred Magaldi

1954 Cared Operating Co.

References

Department of Buildings, New Building and Alteration applications (NB 230-1896, CO 90827-1987 issued on ALT 684-1986, CO 93232-1988 issued on ALT 271-1988); New York County, Office of the Register, Deeds and Conveyances, Liber 42, p. 472 (Feb. 17, 1896); U. S. Census records, 1910.

53 Downing Street

Block 528, Lot 84

Date of Construction: c. 1857

Architect or Builder: Not determined

Original Owner or Developer: John Hagemeyer

Major Alterations: between 1939 and 1985

Type: Manufacturing/commercial building, now multiple dwelling

Style: Altered Italianate

Material: Brick

Stories: 5

History: This altered Italianate style building was likely constructed c. 1857 for John Hagemeyer, who had purchased three adjoining lots on Downing Street in 1850 and erected a sawmill across the rear of all three properties. The Perris map for the years 1857-62 shows the addition of a brick manufacturing building on the front of the lot at what is now 53 Downing Street with a frame building between it and the mill that opened onto the yard. Tax records for 1857 note a \$1,500 increase in the evaluation of this lot and the following year tax records describe the property as having two buildings one five stories high and the other three stories high. In 1876 the firm of Thom & Wilson was hired to make unspecified internal and external alterations to the building then occupied as “manufactories and workshops.” Beginning in 1884 the tax records appear to indicate that the two buildings had been combined. From 1888 to 1925 J & R Lamb, a company specializing in ecclesiastical stained glass, owned 53 Downing Street, one of three properties the firm owned in Greenwich Village (see also 323-327 Sixth Avenue). After the Lamb firm left, the building was home to lumber and sheet metal firms before being converted to use as art gallery spaces in 1964. It is currently occupied as a multiple-family residence. The first story has been altered at least twice since the 1940s.



Description: Three bays; brick; recessed entrance. Alterations: sill of western window at first story raised, brick infill between window head and resurfaced historic brownstone lintel; garage door replaced by double window with continuous brownstone lintel and brick infill; paneled wood-and-glass door with mesh grille on interior, large glass block transom and shaved brownstone lintel; brownstone lintels of upper stories shaved and sills replaced; one-over-one, replacement sash and panning; window grilles on

first story, second bay of third story, and first and third bays of the four and fifth stories; grilles of west window at first story and east window at fourth story altered to accommodate air conditioner; cornice removed; iron railing at roof; concrete water table across entire front; small square and round vents in wall of first story; intercom with postal release box in reveal; metal number plaque and two light fixtures by entrance; alarm box by transom; fire escape; metal conduit attached to wall at first story. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1850 John Hagemeyer

1888 Richard and Joseph Lamb

1898 J & R Lamb Corp.

1925 Howard A. Raymond

1925 William D. Kilpatrick

1926 Howard A. Raymond

1926 Lewis D. Fuller

1933 Spencer Lorillard, III and Wolcott G. Lane, trustees

1940 County Service Paper Stock Co.

1958 Carlo Corsuti

1958 Pasco Realty Corp.

1962 Harry and Regina Kohn

References

Department of Buildings, New Building and Alteration applications (ALT 857-1876, CO 59123-1964 issued on ALT 216-1963); Department of Taxation, Record of Assessments, 9th Ward, 1855-1896; New York County, Office of the Register, Deeds and Conveyances, Liber 539, p. 5 (Mar. 21, 1850).

55, 55½ (aka 55A) Downing Street

Block 528, Lot 86

Date of Construction: 1876 (NB 570-1876)

Architect or Builder: Thom & Wilson

Original Owner or Developer: Estate of John Hagemeyer

Type: Tenement, now multiple dwelling

Style: neo-Grec

Material: Brick

Stories: 5

History: These neo-Grec style buildings were designed by the firm of Thom & Wilson in 1876 for the estate of John Hagemeyer on the former site of the Hagemeyer sawmill. Now sharing a single lot, the two buildings were constructed as mirror-image tenements for 10 families each at a time when many of the area's early houses and manufacturing facilities were being replaced by multiple-family residences to house the growing working-class and immigrant population of Greenwich Village.



Description: Three bays per building; brick; continuous stone water table across both buildings; entrances with stone pedimented lintels decorated with paterae and supported by fluted brackets; double-leaf, wood-and-glass doors with single panel below long glass light and glass transom set in paneled wood reveals; all windows with projecting stone sills and flush, pedimented stone lintels with paterae in apex (windows

at first story taller than upper stories); galvanized-iron cornice with stylized brackets, elongated dentils, and paneled frieze; iron balconies on second through fifth stories, connecting buildings. Alterations: vinyl replacement sash; sills and lintels of upper stories painted; metal half-grilles at first story of no. 55½ and full grille altered to accommodate air conditioner at first story of no. 55; both buildings have vents and remote utility meters attached to wall at first story; metal conduit attached to wall at first story of 55½ Downing Street; light fixtures and intercoms in reveals; some metal work missing from balconies; dish antenna on balcony at fourth story; wires from roof. **West Facade (partially visible)**: brick. Alterations: facade painted. Site Features: diamond plate hatches; two angled pipes in front of 55 Downing Street; plastic storage bins for trash receptacles in front of 55½ Downing Street.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1850 John Hagemeyer

1905 Angelo and Peter Alpi

1906 Domenico Garafalo

1921 Martin Garone

1923 Rose Lupiano

1924 Amabile Longobardi

1935 East River Savings Bank

1939 Charles R. Faruolo

1952 New York City

References

Department of Buildings, New Building and Alteration applications (NB 570-1876); New York County, Office of the Register, Deeds and Conveyances, Liber 539, p. 5 (Mar. 21, 1850).

34 TO 48 DOWNING STREET (SOUTH SIDE)

Between Bedford Street and Varick Street

34 Downing Street (aka 34-36 Downing Street, 29 Bedford Street)

Block 528, Lot 37

Date of Construction: 1888 (NB 376-1888)

Architect or Builder: M[artin] V. B. Ferdon

Original Owner or Developer: Alexander Walker and Martha Lawson

Major Alterations: 1961-62

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Queen Anne, altered

Material: Brick

Stories: 5

History: This Queen Anne style building was designed by Martin V. B. Ferdon in 1888 and constructed as a 12-family tenement with commercial ground floor for owners Alexander Walker and Martha Lawson. In 1961-62, architect Ferdinand Innocenti reconfigured the first story into two stores, instead of three, and remodeled the apartment entrance. Further alterations have since been made to the storefronts, most significantly the alteration to the corner storefront.



Description: **Downing Street Facade:** irregular bays on first story, eight bays on upper stories; brick facade at second through fifth stories; two entrances with single steps (building entrance to the west); storefront on west with recessed entrance and cast-iron column at western corner; round-arched opening above cellar hatch; window at first story above hatch; similar four-story piers between first and second and fourth and fifth bays with decorative brickwork, brownstone capitals at third story and corbels, easternmost pier has sculpted brownstone or terra-cotta corbel with incised decoration at second story and widens at the fifth story; windows on each story with projecting brownstone sills and flush brownstone lintels (chamfered at the window heads), sill at first bay of second story is continuous from Bedford Street; two narrow sash windows divided by a mullion on each story at the fifth bay; recessed brick spandrel panels with dogtooth brick at third story, double recessed panel at fourth story and dogtooth brick set in a checker pattern at fifth story; possibly historic metal window guards at the second bay of the third story and fourth bay of the third and fifth stories; galvanized-iron cornice with scrolled modillions, egg-and-dart molding, frieze decorated with swags, and molded crown; chimney. **Alterations:** first story resurfaced with scored stucco and painted; spandrel between first and second story resurfaced with stucco and painted; upper stories painted; corner storefront extends five bays on Downing Street including recessed corner entrance with modern metal-and-glass window (facing Bedford Street), door and two-light transom with air conditioner (facing Downing Street), steps faced with stone veneer, and projecting metal cornice supported by unpainted metal column on stone base; menu box attached to wall by entrance; security camera in soffit of cornice; inset display case and two metal-framed windows flanking a wood door with narrow horizontal light; round-arched glass transom above cellar; western storefront with large window, modern wood-and-glass door, concrete step, “board-and-batten” siding, and retractable awning cut to accommodate fire ladder from west facade; brick lintel above main entrance painted and door replaced; metal replacement sash and panning; vent through wall at first story; intercom and disconnected postal release box in entrance reveal; wall lamps by entrance; antenna on roof; remote water meter attached to wall at first story; metal pipe by corner entrance; wires from roof. **Bedford Street Facade:** four bays; brick upper stories; projecting brownstone sills (continuous at second story) and flush lintels (chamfered at the window heads); galvanized-iron cornice with modillions, egg-and-dart molding, frieze decorated with swags, and molded crown; possibly historic fire escape. **Alterations:** first story resurfaced with scored stucco and painted, upper facade painted; two windows at storefront; metal replacement sash and panning at upper stories; wires from roof. **South Facade (partially visible):** brick; stepped roof with stone coping. **Alterations:** facade painted. **West Facade (partially visible):** brick; segmental-arched windows; possibly historic fire escape. **Alterations:** partly painted; replacement sash and panning; wires from roof. **Site Features:** two diamond plate hatches; storage bin for trash receptacles (all on Downing Street).

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1888 Alexander Walker and Martha Lawson

1921 Antonio and Palma Pelligrino

1932 Antonio Pellegrino

1940 Anthony Pellegrino, Jr.

1948 Rose Rosasco

References

Department of Buildings, New Building and Alteration applications (NB 376-1888, ALT 784-1961); New York County, Office of the Register, Deeds and Conveyances, Liber 2122, p. 236 (Mar. 28, 1888).

38 Downing Street

Block 528, Lot 36

Date of Construction: 1893 (NB 254-1893)

Architect or Builder: John Hauser

Original Owner or Developer: Samuel W. B. Smith

Major Alterations: 1935

Type: Tenement with store, now multiple dwelling

Style: Romanesque Revival, altered

Material: Brick

Stories: 5

History: This Romanesque Revival style building was designed in 1893 by John Hauser as an 18-family tenement and store at a time when many of the area's earlier single-family houses were being replaced by multiple dwellings to accommodate Greenwich Village's growing immigrant and working-class population. As part of a 1935 alteration for owner Bridget Cassino, the store was removed and replaced with two apartments increasing the residential occupancy of the building to 20 families. The cornice was removed c. 1992 and replaced by a brick parapet.



Description: Three bays at first story, four bays on upper stories; narrow stone water table across facade; fluted cast-iron columns with rosettes at corners of first story; four three-story brick piers on stone blocks supported by brick corbels at the second through fourth stories; exterior piers rusticated for full height; interior piers rusticated at second story above which they have a vertical recess; second and third bays recessed; windows at second story with white brick header course under plain stone sills, stone lintels, chamfered at the window heads, and two narrow brick bands by the window heads; center windows at second story separated by a brick pier with vertical recess; windows at third story with stone sill course resting on a dogtooth brick course on the first and fourth bays and projecting brick panels in the center bays; windows of first and fourth bays with stone lintels, chamfered at the window heads; round-arched windows in second and third bays with stepped brick archivolt springing from plain stone imposts set on corbelled brick bases; windows at fourth story with stone sills resting on denticulated brick course at first and fourth bays and stone course, incorporating lintels chamfered above the window heads; center windows at fourth story separated by a brick pier with small recessed panel; checkerboard brick spandrel panels under the windows of the first and fourth bays at the third story and all windows of the fourth story; corbelled brick molding with brick dentils above windows; brick cornice with decorative molding across entire facade above fourth story; windows at fifth story with stone sill course and stone lintels, chamfered at the window heads; castellated corbelled brick moldings above each window; windows in first and fourth bays with low, corbelled shoulders; course of dogtooth brick across entire facade; fire escape. Alterations: header brick course above water table; first story with common bond brick facade with small white brick ornament centered over each window and white brick diamond over doorway; white brick molding above first story with brick soldier course above; central entrance with single step with marble tread and flanked by horizontal white brick bands; cornice replaced by brick parapet with wide brick piers on corbelled base and decorative brick molding topped by concrete coping; wood-framed entrance, with wood-and-glass replacement door and two-light transom; two triple windows at first story with white brick sills; replacement sash and panning; metal window grilles at first story; intercom with postal release box in reveal; wall lamps by entrance; sign, remote utility meter with exposed wire, round vent, and electric conduit attached to wall of first story; stone painted white; wires from roof. **South Facade (partially visible):** segmental-arch windows with stone sills. Alterations: facade parged; fire escape. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1893 Samuel W. B. Smith
1893 Patrick Curtin, Michael Brosnan, and Jeremiah Murphy
1910 Michele D'Alesandro and Benjamin S. Ganzoniere
1923 Bridget, Jennie, and Josephine Cassino
1928 Bridget Cassino
1939 38 Downing Street Co.
1952 City of New York

References

Department of Buildings, New Building and Alteration applications (NB 254-1893, ALT 2290-1935);
New York County, Office of the Register, Deeds and Conveyances, Liber 15, p. 496 (Feb. 25, 1893).

40 Downing Street

Block 528, Lot 35

Date of Construction: 1888-89 (NB 1443-1888)
Architect or Builder: Gilbert A. Schellinger
Original Owner or Developer: David Richey
Major Alterations: 1940
Type: Tenement, now multiple dwelling
Style: Altered Renaissance Revival
Material: Brick
Stories: 5

History: This altered Renaissance Revival style building was designed in 1888 by Gilbert A. Schellinger as a tenement for 20 families and constructed for David Richey at a time when many of the area's earlier single-family houses were being replaced by multiple dwellings to accommodate Greenwich Village's growing immigrant and working class population. Originally designed with a raised basement and central entrance with stoop, in 1940, an alteration lowered the first story to ground level, changing the entranceway. The cornice was likely removed at the same time.



Description: Three bays at first story, four bays on upper stories; windows at first story with stone sill courses; windows at second through fifth stories with stone still courses incorporating projecting sills and continuous stone lintel courses, chamfered at the window heads; possibly historic fire escape. Alterations: facade cleaned, stone painted; stoop removed; street-level entrance with single concrete step, cast-stone surround, nine-light, wood-and-glass door and 30-light transom of textured glass block; wide concrete band above basement; basement window on the east with metal panels, one cut out for a fuel pipe and on the west a double-leaf diamond plate hatch; vent by basement window; stone lintel course at first story shaved or replaced; replacement sash (most with screens) and panning; windows at first story asymmetrical double sash; wall lamps by entrance; intercom and postal release box in reveal; plaque with house number attached to surround; utility box, sensor or camera, conduits, and wires attached to wall at first story; metal pipe through wall. South Facade (partially visible): four bays; segmental-arched windows with stone sills. Alterations: facade parged; replacement sash and panning; fire escape. Site Features: diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1888 David Richey

1889 Rosina Vollhart

1890 Joseph Glass

1893 Isaac Blumberg and Morris Glass

1894 Rossina Vollhart

1904 Michele D'Alesandro and Natale Repetti

1915 Natale Repetti

References

Department of Buildings, New Building and Alteration applications (NB 1443-1888, ALT 468-1923, ALT 1857-1940); New York County, Office of the Register, Deeds and Conveyances, Liber 2171, p. 62 (Oct. 6, 1888).

42 Downing Street

Block 528, Lots 1201, 1202 (formerly lot 34)

Date of Construction: 1909 (NB 774-1909)

Architect or Builder: Woodruff Leeming

Original Owner or Developer: Edwin H. Sayre

Major Alterations: 1985

Type: Stable, now two-family residential condominium

Style: Contemporary

Material: Concrete and stone

Stories: 5

History: This Contemporary style building was originally designed by Woodruff Leeming as a stable for Edwin H. Sayre in 1909. By 1931 it had been converted to the needs of the motor age when a new certificate of occupancy listed its use as a two-story garage. In 1985 the building was reconfigured and enlarged by architect Richard Potofsky for use as a two-family residence. Now five stories tall, the building includes a penthouse set back behind a screen wall.



Description: Alterations: three bays; concrete-clad facade at first and second stories with two wide and one narrow double-height openings; double-height metal security gates with translucent glass, and double-leaf doors, one for vehicles; green stone screen wall with three large openings at third and fourth stories; third story set back from front screen at an angle, with continuous metal-framed windows; third story openings have small stone sills and metal railings in openings; fourth story open to the sky; openings have small stone sills and short stone panels; chimney with metal stack on east, field stone bulkhead, skylight and assemblage of redwood walls (partially visible) on roof; lights on east wall of third story and stone bulkhead; copper moldings near top of wall with center bay higher than side bays; metal street number, fire alarm, sign, metal mail slots, light fixtures, combination key pad lock, doorbells, siamese connection, utility box with exposed wire, and faucet attached to the wall of lower facade; camera in entrance reveal. South Facade (partially visible): two-story window wall; lower facade parged; redwood bulkheads on roof. Site Features: curb cut; diamond plate hatch with vent.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1906 Edwin Sayre

1920 Hudson-North Corporation
1925 Louis Pantzer
1925 Charles Brown
1927 Annie Brown
1931 Charles Costa
1950 Charles Costa and Mary Ellen Costa
1952 City of New York

References

Department of Buildings, New Building and Alteration applications (NB 774-1909, ALT 422-1985); New York County, Office of the Register, Deeds and Conveyances, Liber 164, p. 140 (Dec. 14, 1906).

44 Downing Street

Block 528, Lot 33

Date of Construction: 1891 (NB 1368-1891)
Architect or Builder: Charles H. Israels
Original Owner or Developer: Samuel W. B. Smith
Major Alterations: 1938, after 1985
Type: Tenement, now multiple dwelling
Style: Romanesque/Renaissance Revival, altered
Material: Brick and stone
Stories: 5

History: This Romanesque/Renaissance Revival style building was designed by Charles H. Israels in 1891 and constructed for Samuel W. B. Smith at a time when many of the area's earlier single-family houses were being replaced by multiple dwellings to accommodate Greenwich Village's growing immigrant and working-class population. Built as a tenement for 20 families, under the ownership of Catherine Repetti the front stoop was removed during an alteration in 1938. Sometime after 1985, while leaving the historic voids intact, the first story was re-clad with redbrick.



Description: Three bays on first story; four bays on upper stories; brick facade with decorative pattern at upper half of fourth story; central entrance; two windows at first story; separate transoms above windows and entrance; molding with palmettes and foliate brackets below first and fourth bays of the second story; windows at second and third stories with stone sill courses (terminated by terra-cotta plaques at third story) and bracketed lintel courses; windows at fourth story with stone sill course terminated by terra-cotta plaques, interrupted stone stringcourse and flared stone lintels; round-arched windows at fifth story with stone sill course resting on corbelled brick course with dentils and foliate brackets; brick archivolt spring from interrupted molded string course; metal cornice with stylized brackets, two tiers of modillions, dentils, and decorated crown; possibly historic fire escape. Alterations: brick infill on first story; modern metal-and-glass door with sidelights and large glass transom; recessed brick panel in transom above entrance; double windows at first story with two-over-two metal replacement sash; two-light replacement transoms above windows; diamond plate hatch in wall at basement; stone lintels and sills resurfaced; one-over-one metal replacement sash; light fixtures and metal house numbers by entrance; two metal conduits attached to wall of first story; frame for directory and intercom in reveal; postal release box in side panel of door; wires from roof. East Facade (partially visible): brick. Alterations: facade parged. South Facade (partially visible): segmental-arched windows. Alterations: facade parged; fire escape. Site Features: metal mesh storage bin for trash receptacles; diamond plate hatch.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1891 Samuel Smith
1892 Joseph Marcus
1893 Jacob Rieser
1893 Bernhard Zippert
1895 Frieda Zippert
1896 George Christman
1898 Samuel Smith
1899 Robert Elliott
1903 Charles Stumpf
1903 George Byrd
1904 Joseph Solomon
1904 Henry Rosenthal, Benjamin M. Solomon, and Leopold Lyons
1905 Abraham Altschul
1920 Catarina Repetti
1948 John J. and Joseph Repetti

References

Department of Buildings, New Building and Alteration applications (NB1368-1891, ALT 2658-1938);
New York County, Office of the Register, Deeds and Conveyances, Liber 7, p. 139 (Oct. 8, 1891).

46 Downing Street (aka 46-48 Downing Street)

Block 528, Lot 32

Date of Construction: 1892 (NB 259-1892)
Architect or Builder: John Hauser
Original Owner or Developer: Samuel W. B. Smith
Type: Tenement, now multiple dwelling
Style: Romanesque/Renaissance Revival
Material: Brick and stone
Stories: 5 and basement

History: This Romanesque/Renaissance Revival style building was designed by John Hauser in 1892 and constructed for Samuel W. B. Smith at a time when many of the area's earlier single-family houses were being replaced by multiple dwellings to accommodate Greenwich Village's growing immigrant and working-class population. Built as a tenement for 20 families it was the first of two buildings designed by Hauser for Smith on this block. In 1961 the basement was reconfigured into two doctor's offices.



Description: Five bays; basement and first story brownstone, upper stories brick; basement rough-face stone courses with smooth stone course above; first story has rough-face stone moldings between windows; stoop; projecting entrance surround with round-arched opening with keystone decorated with a human face, paneled columns with engaged pilasters and Corinthian capitals; two windows on east and west sides of basement; windows at first story with stone sill course incorporating projecting stone sills; full stone cornice above first story; round-arched windows at second story with brick archivolt with brownstone keystones decorated with human faces and corbelled brick imposts between windows; cornice above second story windows consists of courses of dogtooth brick alternating with rough-face and smooth stone string courses; two-story arcade at third and fourth stories with brick piers (double piers adjoining

the center bay), stone capitals and brick archivolts with decorated brownstone keystones at fourth story; windows at third and fourth stories recessed; windows at third story with flat stone lintels chamfered at the window heads; brick spandrel panels below fourth story windows; continuous cornice below fifth-story windows, with dogtooth brick courses and stone molding; windows at fifth story with flat stone lintels, chamfered above the window heads, and corbelled brick courses; metal cornice with dentil courses, frieze with foliate designs, scrolled brackets, and molded crown; possibly historic fire escape. Alterations: stoop and side walls resurfaced; metal railings on stoop; entrance altered to accommodate single-leaf door; door replaced; transom replaced with panel; basement and first story resurfaced and painted; spandrels of entrance re-incised; brownstone ornament of upper stories partially resurfaced; metal one-over-one replacement sash and panning; window grilles at basement (east side) and first story; first story altered to accommodate air conditioner; folding gate on interior of basement window; light and sign attached to transom panel; intercom and postal release box attached to door frame; bird-deterrent wire on cornice at the first story and sill of second story on the west; remote utility meter attached to wall of stoop. **South Facade (partially visible):** segmental-arched windows. Alterations: facade parged; fire escape. Site Features: non-historic metal fence on stone curb; wood ledge over basement light well on east supporting plastic storage bins for trash receptacles; diamond plate staircase to basement with non-historic railings and gate at foot of staircase; non-historic fence on stone curb.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1891 Samuel W. B. Smith
1893 Walter Averill
1894 Laemmlein and Joseph L. Buttenweiser
1894 Benedict Klein
1894 Emma Krug
1894 Louis Aaron
1894 Emma Krug
1895 Samuel Green
1895 Ida Miller and Johannah Baumann
1895 Ida Miller
1895 Annie Keenan
1897 F. C. Linde Company
1898 Edward Van Winkle
1899 Willie Carpenter
1899 Henry and Catherine Murphy
1900 Willie Carpenter
1900 Gustav Lange
1906 Agostino Costa and Tomaso Boassi
1959 46 Downing Street Corporation

References

Department of Buildings, New Building and Alteration applications (NB 259-1892, ALT 707-1961); New York County, Office of the Register, Deeds and Conveyances, Liber 7, p. 80 (Sept. 30, 1891).

**1 TO 33 JONES STREET (NORTH SIDE)
Between West 4th Street and Bleecker Street**

1-3 Jones Street (aka 180-184 West 4th Street)

Block 590, Lot 73

See: 180-184 West 4th Street

5 Jones Street

Block 590, Lot 75

Date of Construction: c. 1898 (NB 442-1898)

Architect or Builder: Kurtzer & Röhl

Original Owner or Developer: Henry J. Wirth

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival

Material: Brick

Stories: 5

History: The Renaissance Revival style multiple dwelling with stores at 5 Jones Street was designed by the firm of Kurtzer & Röhl for Henry J. Wirth c. 1898 at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population of the area. In 1900, census enumerators recorded the presence of 12 families residing at 5 Jones Street, only one of which was headed by a native-born American. Thirty years later the majority of the families residing at no. 5 were still headed by immigrants.



Description: Three bays at first story, four bays on upper stories; storefront on west with possibly historic wood frame display window, recessed round-arched entrance with possibly historic wood-and-glass door and fanlight transom; arched entrance with cast-iron columns and paneled reveal, possibly historic wood-and-glass door and transom bar with egg-and-dart molding; storefront on east with round-arched entrance and fanlight above display window; windows at second story with stone sill course and stone lintel course incorporating stone lintels with molded crowns (lintels are chamfered at the window head); windows at third to fifth stories with projecting stone sills and lintel courses and lintels similar to that at the second story except for triangular pediments at the first and fourth bays of the third story; brick spandrels at the third and fifth stories with horizontal bar separating dogtooth courses; galvanized-iron cornice with stylized brackets, modillions, dentils and paneled frieze (many elements missing). Alterations: air conditioner in arched window above display window, bulkhead stuccoed and painted, retractable fabric awning, and folding metal security gate at western storefront; stucco bulkhead, air conditioner in transom, metal-and-glass door, roll-down security gates, and fixed-fabric canopy at eastern storefront; cornice of first floor stuccoed; replacement sash and panning (half of replacement windows are older with wood frames, two with four-over-four sash at fifth story); remote utility meters with exposed wires attached to bulkhead of western store; light in soffit of entrance; building directory, intercom, and postal release box in entrance reveal. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1898 Henry J. Wirth

1899 Ray Sergansky

1903 Beesey T. Gilligan
1906 Domenico and Joseph Rovegno
1911 Joseph Rovegno
1912 Domenico Rovegno
1920 Jennie DeFerrari, Catherine Meagher, Rose and Uda Rovegno
1929 Rose Rovegno DeMartini
1952 Five Jones Street Corporation

References

Department of Buildings, New Building and Alteration applications (NB 442-1898); New York County, Office of the Register, Deeds and Conveyances, Liber 64, p. 136 (May 16, 1898).

7 Jones Street

Block 690, Lot 76

Date of Construction: c. 1888 (NB 375-1888)
Architect or Builder: M[artin] V. B. Ferdon
Original Owner or Developer: John J. Egan and Daniel Hallecy
Type: Tenement, now multiple dwelling
Style: neo-Grec/Romanesque Revival
Material: Brick and brownstone
Stories: 5 and basement

History: This multiple dwelling with elements of the neo-Grec and Romanesque Revival styles was designed by Martin V. B. Ferdon for the owners/builders John J. Egan and Daniel Hallecy c. 1888 at a time when many of Greenwich Village's Federal and Greek Revival row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. The working-class tenants of 7 Jones Street in the early 20th century were a mixture of immigrants and native-born Americans, the Irish who were the dominant immigrant group in 1900 were replaced by Italians by 1930.



Description: Three bays at first story, four bays above; rusticated brownstone facade of rough-faced ashlar at basement and first story separated by a smooth band of stone, upper facade brick; stoop; entrance with half-fluted pilasters extending to stylized brackets; hood of entrance surround incorporated into the continuous molded course above the first story; bas-relief of dragons and urn in lintel above door; window in basement with carved head; recessed entrance in basement; segmental-arched windows at first story with continuous stone sill course incorporating projecting sills, lintels of rough-faced voussoirs, and bas relief spandrels; flat-headed windows at second story with sill course incorporating projecting sills and lintel course incorporating flush eared lintels with bas-relief decorations of dragons and birds; windows at third story with stone sill course incorporating bracketed stone sills and lintel course incorporating flush eared lintels with incised design and dragon bas relief; windows at fourth story with sill course incorporating bracketed sills and lintel course incorporating flush lintels with incised bellflower designs and incised ears; windows at fifth story with sill course incorporating bracketed sills and lintel course incorporating undecorated flush eared lintels; corbelled brickwork at fifth story with checkerboard brick panel above windows in first and fourth bays; galvanized-iron cornice with stylized brackets, molded crown, dentils, and frieze with fan-shaped decoration above the first and fourth bays and a molding across the center bays; possibly historic fire escape. Alterations: facade painted; stoop resurfaced with new stone treads and brick-faced risers; stoop railings replaced; metal-and-glass door with sidelight and transom at main entrance; solid door at basement; metal replacement sash and panning;

metal window grille at basement; metal pipe at basement; lights in soffit of entrance; intercom and postal release box in entrance reveal; pipe through wall by basement window; remote utility meter attached to wall at basement. Site Features: metal storage bin for trash receptacles set on historic stone curb above eastern basement light well; non-historic metal fence and gate on concrete and stone curb on west; diamond plate staircase to basement with non-historic metal pipe railing and attached flower box.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1888 John J. Egan and Daniel Hallecy

1888 Fanny Platt Robertson

1896 Milton H. Robertson

1898 Matilda Jackson

1898 Simon P. Flannery

1898 Walter L. Bogert

1956 Albert E. Gucker, Jr., Margaret C. Holroyd and Robert L. Gucker

1958 Shermine Realty Corporation

1959 Albert W. Surrey, John H. Mautner, Alvin H. Glick and Bola Realty Corporation

1960 Hermine Mautner (in part)

1965 Gertrude B. Lemle (in part)

References

Department of Buildings, New Building and Alteration applications (NB 375-1888); New York County, Office of the Register, Deeds and Conveyances, Liber 2127, p. 432 (Apr. 23, 1888).

9 Jones Street

Block 590, Lot 77

Date of Construction: c. 1902 (NB 654-1902)

Architect or Builder: William G. Pigueron

Original Owner or Developer: George H. Pigueron

Type: Store and lofts, now multiple dwelling with commercial ground floor

Style: Industrial neo-Classical

Material: Brick and stone

Stories: 7

History: This industrial neo-Classical style loft building was designed by William G. Pigueron for his brother George H. Pigueron c. 1902 and was home over the years to manufacturers of paper and boxes, ice cream, gelatin, and electric signs. In 1933 in addition to the factory and store, an application was submitted to convert part of the building to a cabaret. In 1978 the building was converted into a “Class A Multiple Dwelling” with commercial ground floor that now houses a restaurant.



Description: Four bays; rusticated yellow brick piers at first and second stories with stone bases and simple capitals of brick and stone or terra cotta; plain yellow brick piers from third through sixth stories rising from cement stucco bases to a segmental arch above the sixth story; cement stucco spandrel at third story with blue and green tile medallions; recessed quadruple windows at third through fifth stories with cast-stone sills and lintels; segmental-arched quadruple window at sixth story with possibly historic four-over-four sash, wood mullions, and cast-stone sill; cement stucco spandrel with drip ledge incorporated into a band at seventh story; brick piers continue at seventh story; windows at seventh story with cast-

stone sill, separated by brick piers; galvanized-iron cornice with plain frieze, modillions, and heavy brackets with elaborate corbels. Alterations: storefront replaced; metal-and-glass door and transom and fixed, fabric awning at entrance; metal replacement sash (one including vent) and panning at second story, spandrel below third story resurfaced; replacement sash at third through fifth and seventh stories; lights and exposed electrical conduit above store and by store entrance; hanging sign with metal bracket and display case attached to wall by store entrance; remote utility meters and exposed electric conduit attached to wall by entrance; intercom with camera and sign by entrance; camera by restaurant entrance. **East Facade (partially visible)**: brick; chimney; coping at roof. Alterations: facade parged. **West Facade (partially visible)**: brick. Alterations: facade parged. Site Features: diamond plate hatch; gooseneck pipe; siamese hydrant; grate.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1902 George H. Pigueron

1903 Henry B. May

1903 Frank P. Norten

1904 Joseph Abramson and Eva Engesser

1905 Ella M. Pelletreau

1905 Nettie A. B. Weitz

1907 Frederick E. Platt

1908 Thomas D. Leonard

1909 Felt Construction Company

1909 Twenty-Fifth Construction Company

1909 Harry W. Buchanan

1910 Edward A. Grimley

1911 Ferdinand W. and Caroline V. Fey

1914 John L. Tonnele trustee for Rebecca T. Gay

1918 Mary Hall

1923 Nine Jones Street Realty Corporation.

1923 P. & E. Realty Corporation

1949 Six Jones Street Corporation (name changed to Nine Jones Street Corporation in 1957)

References

Department of Buildings, New Building and Alterations applications (NB 654-1902, ALT 1234-1933, CO 83883-1983 issued on ALT 679-78, CO 87598-1985 issued on ALT 639-1984); New York County, Office of the Register, Deeds and Conveyances, Liber 98, p. 270 (June 17, 1902).

11 Jones Street

Block 590, Lot 78

Date of Construction: c. 1889 (NB 1955-1889)

Architect or Builder: Adam Munch

Original Owner or Developer: Adam Munch

Type: Tenement, now multiple dwelling

Style: Romanesque Revival/Renaissance Revival

Material: Brick and stone

Stories: 5 and basement

History: This multiple dwelling with elements of the Romanesque and Renaissance Revival styles was originally one of three tenements designed and constructed c. 1889 by Adam Munch a carpenter from Germany. With a growing working-class and immigrant population in the second half of the 19th century, many of Greenwich Village's Federal and Greek Revival houses were replaced by tenements. Built to house twenty families, in 1900 11 Jones Street's tenants were a mixture of native-born Americans, French, Italians, English, Irish, and a Turkish physician. Thirty years later the majority of tenants were Italian or Italian-American.



Description: Three bays at first story, four bays on upper stories; projecting bays of rough-faced ashlar at basement and first story topped by an entablature of rough-faced and smooth stone, frieze with checkerboard pattern above windows, molded panel above entrance, and molded crown with lion-head termini; smooth ashlar water table above basement; stone stoop with possibly historic metal railings incorporated into stone walls and newels; round-arched entrance with red granite or marble colonnettes on stone bases, spandrels of smooth ashlar above arched lintel of rough-faced voussoirs; double window at basement; segmental-arched windows at first story with rough-faced voussoirs with keystones carved with human faces, smooth stone quoins and sill course, and spandrel panels with stylized foliate bas reliefs; brick piers separate recessed bays at second through fifth stories; windows at second story with stone sills, rough-faced lintel course incorporating eared lintels with rough-faced voussoirs and incised window heads in the first and fourth bays, and incised lintels in the second and third bays; windows at third story with stone sill course incorporating projecting sills, rough-faced lintel course incorporating round-arched lintels with recessed, incised tympanums in first and fourth bays, and incised lintels in the second and third bays; windows at fourth story with sill course incorporating projecting sills, lintels same as at the second story; windows at fifth story with sills and lintels same as at the third story; first and fourth bay windows at second through fifth stories have corbelled brick jambs; recessed spandrel panel below fifth story in the first and fourth bays; brick corbelling below cornice with brick crenellation in the center bays; possibly historic fire escape. Alterations: stone painted; stoop and side walls and column bases resurfaced and painted; modern metal-and-glass door with sidelights and round-arched transom; replacement sash and panning; cornice removed; wires from roof; intercom and postal release box in reveal; light fixtures by entrance; double-leaf metal gate across stoop. Site Features: wood storage bins for trash receptacles obscuring eastern light well; historic fence (both sides) and gate (west) on concrete curb; stone steps at basement with concrete landing; metal security at entrance under the stoop.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1889 Adam Munch

1890 Raphael Kuschewsky

1891 Kaufman Henschel

1894 Isaac Newberg

1897 Morris Weiss and Lena Schultz
 1897 Emilie Harlem
 1901 Giuseppe De Benedictis
 1905 Carmela De Benedictis
 1906 Louisa Corson
 1906 Isaac Moss, Benjamin Feiner, and Emanuel Kapelsohn
 1907 E. Kapelsohn Company
 1908 Lizzie Newman
 1908 Charles Schenck
 1909 Kathryn Gleason
 1909 Anna C. S. Hassey
 1923 Paul Pringal and subsequent family members

References

Department of Buildings, New Building and Alteration applications (NB 1955-1889); New York County, Office of the Register, Deeds and Conveyances, Liber 2269, p. 80 (Nov, 12, 1889); U. S. Census records, 1870, 1900, 1930.

13-15 Jones Street

Block 590, Lot 79 (formerly lots 79-80)

Date of Construction: c. 1889 (NB 1955-1889)

Architect or Builder: Adam Munch

Original Owner or Developer: Adam Munch

Major Alterations: c. 1973

Type: Tenements, now multiple dwelling

Style: None

Material: Brick and stone

Stories: 6 and basement



History: The heavily altered buildings at 13 and 15 Jones Street were originally built as part of a row of three Romanesque Revival/Renaissance Revival style tenements designed and developed by Adam Munch, a German carpenter, c. 1889 at a time when Greenwich Village’s Federal and Greek Revival row houses were being replaced by tenements to house the growing immigrant and working-class population. After construction, Munch sold all three buildings; 13 and 15 were conveyed together until 1904 when a nearly seventy-year period of separate ownership began. In April 1973, 13 and 15 Jones Street were heavily damaged in a fire that caused the Department of Buildings to issue a vacate order for both structures. Purchased by Thompson Five Seven Corporation in July of that year, the buildings were combined and renovated; part of the original first-story facade remains.

Description: Six bays on first story and four bays on upper stories; projecting bays of rough-faced ashlar at basement and first story; smooth ashlar water table above basement (no. 13); stone stoop with stone walls and stone newels (no. 15); round-arched entrance with red granite or marble colonnettes on stone bases, spandrels of smooth ashlar and arched lintel of rough-faced voussoirs (no.15); two windows at basement (no. 13); four segmental-arched windows at first story with rough-faced voussoirs with keystones carved with human faces, smooth stone quoins; sill course and spandrel panels with stylized foliate bas reliefs (no.13); recessed basement entrance under stoop. Alterations: stoop removed, entrance enclosed and area resurfaced with textured stucco (no. 13); new service entrance with stone surround at basement (no.13); basement door (no. 15); concrete stoop with gate (no. 15); stoop sidewalls and bases of columns resurfaced; metal-and-glass door with sidelights and arched transom panel with attached light

and conduit at main entrance; intercom with built-in directory and postal release box in reveal; windows at first story combined with those in basement (no. 15); fenestration of upper stories reconfigured from eight bays to four bays; basement and first story painted, upper facade resurfaced; metal replacement sash and panning; sixth floor added with skylight windows; window grilles at combined windows (no. 15); through-wall air conditioners above fifth story; fire escape across each floor; metal stoop railings; fixed fabric awning at entrance; light fixtures at main and basement entrances. **West Facade (partially visible):** brick. **Alterations:** facade parged; wood fence on roof; metal pipe on roof; wires from roof. **Site Features:** non-historic metal fence and gate around areaway; stone step to diamond plate staircase to basement; concrete planters along fence; concrete areaway.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

13 Jones Street

1889 Adam Munch
 1890 Raphael Kuschewsky
 1892 George Roll
 1893 Charles G. Martin
 1893 Henry Meinken
 1894 Rosina Vollhart
 1904 Lillian Vollhart
 1904 Michael Schiavone
 1904 John Lacorazza and Domenico Lecce
 1905 Michael Schiavone
 1905 Tessie Capparelli
 1906 Philomena M. Mallon
 1911 Maria D. Sferra
 1922 Virginia Carbone and Lillian Mallon
 1933 Lillian Mallon

15 Jones Street

1889 Adam Munch
 1890 Raphael Kuschewsky
 1892 George Roll
 1893 Charles G. Martin
 1893 Henry Meinken
 1894 Rosina Vollhart
 1894 Lillian Vollhart
 1904 Michael Schiavone
 1904 Vincenzo, Raffaele and Michael Marone
 1949 Gregorio Galati
 1967 Riveredge Properties, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 1955-1889), Orders to Vacate, April 17, 1973; "Fire Sweeps Top Floors of 3 'Village' Tenements," *NYT* (April 16, 1973), 41; New York County, Office of the Register, Deeds and Conveyances, Liber 2269, p. 80 (Nov. 12, 1889), Liber 285, p. 174 (Jul. 13, 1973), and Liber 285 p. 1038 (Jul. 18, 1973).

17 Jones Street

Block 590, Lot 81

Date of Construction: c. 1882 (NB 1024-1882)

Architect or Builder: C. E. Hadden, architect; John Demarest, builder

Original Owner or Developer: Willet C. Hunter

Type: Stable, now residence with commercial ground floor

Style: Italianate

Material: Brick

Stories: 3

History: This three-story Italianate style building was designed as a stable in 1882 by the architect C. E. Hadden for Willet C. Hunter. In 1938 the building was leased to Cavallero Winery, Inc., manufacturers and bottlers of wine and vermouth. Under a 1966 alteration, the



building was converted to mixed use when the upper two stories were renovated as a duplex apartment for the artist Frank Stella.

Description: Three bays; first story cement stucco, upper stories brick; possibly historic double-leaf garage doors with six lights and cross-braced panels; stone step at entrance; single window at first story with stone sill; windows at second and third stories with projecting stone sills and flush stone lintels; galvanized-iron cornice with stylized brackets, simple modillions, plain frieze, and molded crown; fire escape (1946). Alterations: first story resurfaced and painted, upper stories painted and peeling; replacement door and transom with metal mesh screens; metal replacement sash and panning; fire escape; metal window grille at first story altered to accommodate air conditioner; signage on garage doors; spotlights attached to wall by entrance; intercom in reveal; siamese connection and metal pipe through wall; remote utility meter with exposed wire attached to wall. Site Features: diamond plate hatch; bluestone at side of driveway; curb cut.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1867 Willet C. Hunter

1901 Mary Jacobus

1953 Truckee Holding Company, Inc.

1953 Martin Zeller

1954 Peter J. Kavanagh

1966 Frank Stella

References

Department of Buildings, New Building and Alteration applications (NB1024-1882, P & D 650-1938, CO 72001-1972 issued on ALT 2024-1966); New York County, Office of the Register, Deeds and Conveyances, Liber 1015, p. 327 (May 2, 1867) and Liber 123, p. 350 (Nov. 17, 1966).

19 Jones Street

Block 590, Lot 82

Date of Construction: 1901 (NB 548-1901)

Architect or Builder: Sass & Smallheiser

Original Owner or Developer: Robert Friedman

Type: Tenement with stores, now multiple dwelling

Style: Renaissance Revival, altered

Material: Brick

Stories: 6 and basement

History: The altered Renaissance Revival style multiple dwelling at 19 Jones Street was designed by the prominent architectural firm of Sass & Smallheiser in 1901. It was built for Robert Friedman as a tenement with stores to house the growing working-class and immigrant population of Greenwich Village such as the Italian, French, and Turkish households recorded by census takers in 1910. The basement stores were reconfigured for other uses in 1934 by the architect Richard Shutkind.



Description: Three bays on first story, four bays on upper stories; stoop; entrance with heavy stone brackets supporting a stone door hood; two small windows at basement; molded sill course at first story; double windows at first story with brick quoins and flared cast-stone or stone lintels with scrolled

keystones; molded stone or cast-stone course incorporating door hood at entrance; stone sill course supported by corbelled brick courses between first and second stories; two-story brick arcades at second and third stories and fourth and fifth stories: windows at second and fourth stories with stone sills and lintels (chamfered at the window heads) topped by moldings, round-arched windows at third and fifth stories with stone sills, brick archivolt with stone or cast-stone keystones and spandrel panels of dogtooth brick; brick cornice with dentils supporting a stone course above third and fifth stories; brick piers with engaged pilasters with brick capitals at sixth story; fire escape. Alterations: cornice removed, replaced with non-matching brick; stoop resurfaced with stone and concrete; basement windows reconfigured; window sills at first through fifth stories raised with brick atop existing sills; stone painted; basement resurfaced and painted; stoop railings replaced; brick pilasters at entrance; modern metal-and-glass door and transom; metal replacement sash and panning; one metal window grille at basement; intercom with postal release box in entrance reveal; lights attached to entrance surround; wires from roof; vent and remote utility meter at basement. **East Facade (partially visible):** brick with clay tile coping; three segmental-arched windows at rear. Alterations: facade parged; replacement sash; brick elevator bulkheads at rear; metal pipes on roof; wires from roof. **West Facade (partially visible):** brick with clay tile coping; three windows with projecting brick or stone sills. Alterations: facade parged; metal replacement sash and panning; three metal stacks attached to wall; brick elevator bulkhead with metal coping, metal door, and frame on roof; metal pipes on roof. Site Features: non-historic metal fence incorporating new stoop railings.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1901 Robert Friedman

1902 Hyman Goldstein

1904 Clara and Della Max

1904 Josef Gertner

1907 Joseph H. Jones

1906 Jogert Realty Company

1916 Knarlton Realty Company

1945 Josef Gertner

1946 1072 Bryant Avenue Realty Corporation

1955 19 Jones Street Corporation

1960 Eminent Properties, Inc.

1960 Lloyd Hauser and Leon P. Nagin

1961 Enrico Squeri and Henry J. Clay

1963 Enrico Squeri

1970 G-Way Holding Corporation

References

Department of Buildings, New Building and Alteration applications (NB 548-1901, ALT 2714-1934); New York County, Office of the Register, Deeds and Conveyances, Liber 85, p. 376 (Mar. 21, 1901).

21 Jones Street

Block 590, Lot 83

Date of Construction: c. 1842

Architect or Builder: Not determined

Original Owner or Developer: Henry Frederick

Major Alterations: c. 1922

Type: Row house, now multiple dwelling

Style: Altered Greek Revival

Material: Brick

Stories: 3 and basement



History: Originally constructed c. 1842 as a Greek Revival style row house for Henry Frederick, by the end of the 19th century 21 Jones Street, like many of the early homes in Greenwich Village, had become a tenement to house the growing working-class population. A four-story house in the rear of the lot which is not visible from the street was designed c. 1871 by Charles Hadden for Henry Punchard who had purchased the lot in 1868. In 1922, the front building was converted into non-housekeeping apartments and advertised as furnished rooms. As part of the alteration, skylights were added at the roof and it is probably at this time that the facade of the front building was given a more modern appearance with a stepped parapet, below-grade entrance in lieu of a stoop, and the four bays of the building, including the passage to the rear house, were given what appears to have been a uniform stucco facade, now removed.

Description: Three bays at first story; four bays on upper stories; below-grade entrance with steps and possibly historic metal railings; possibly historic stone course above entrance; possibly historic six-over-six sash windows at basement; windows of upper stories with stone sills except the easternmost window at the third story; stepped parapet with brick coping. Alterations: stoop removed; original entrance converted to window, stone lintel shaved; basement stuccoed, upper facade stripped; metal mesh grilles at basement; metal replacement sash and panning; painted brick sill at easternmost window on third story; modern metal-and-glass door; door hood with asphalt shingles and metal brackets; lintel above door resurfaced and painted; postal release box, intercom, building directory, and wall lamps by entrance; new skylight on roof; wires from roof; remote utility meter and sign attached to basement; solar powered lighted house number attached to stone course above entrance. Site Features: possibly historic metal gate and fence; two metal grilles and diamond plate hatch with grille in areaway.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1833 Henry Frederick

1855 Henry Hyman

1857 Benjamin Isaacs

1867 Mary Ann Rever

1867 Henry McCaddin, Jr.

1868 Henry Punchard

1917 Henry T. Nichols

1919 Livia M. Pepe

1922 Max Strunsky

1922 H. C. O. Realty Company, Inc.

1924 Max and Albert Strunsky

1925 21 Jones Street Realty Company, Inc.

1970 Emily Paley
1970 Charles Berger

References

Department of Buildings, New Building and Alteration applications (NB 910-1871, ALT 1660-1922); Department of Taxation, Record of Assessments, 9th Ward, 1841-1858; New York County, Office of the Register, Liber 297, p. 351 (May 4, 1833), Liber 1047, p. 65 (Mar. 2, 1868).

23 Jones Street

Block 590, Lot 84

Date of Construction: c. 1891 (NB 1017-1891)

Architect or Builder: William Graul

Original Owner or Develop: Theodore Van Eupen

Type: Tenement, now multiple dwelling with commercial ground floor

Style: Queen Anne/Romanesque Revival

Material: Brick and terra cotta

Stories: 5 and basement

History: This multiple dwelling with elements of the Queen Anne and Romanesque Revival styles was designed by the architect William Graul in 1891 for owner Theodore Van Eupen. It is a remarkably intact example of the later purpose-built tenements constructed to house the growing working-class and immigrant population of Greenwich Village such as the 13 families residing in the building in 1900.



Description: Three bays on first story, four bays on upper stories; fluted cast-iron column at basement by western storefront; stone stoop; round-arched entrance with stone surround of stylized consoles and colonnettes with foliate capitals and projecting hood with cable moldings supported by keystone and brackets; brick piers at first story with rough-faced stone bands and angular capitals; windows at first story with stone sill course, half surrounds with egg-and-dart molding and keystones; molded stringcourse, incorporating hood, above first story; four-story piers with stone, terra-cotta, and brick banding, corbelled brick work, terra-cotta plaques, and terra-cotta capitals; windows at second story with brownstone sill course and rough-faced brownstone lintel course incorporating brownstone lintels (chamfered above the window heads) with molded crown; windows at third story with brownstone sill course (rough-faced ashlar on the piers) and brownstone lintel course incorporating bracketed lintels with keystones at first and fourth bays (lintels at second and third bays same as at second story); molded stringcourse above the third story; windows at fourth story with molded sill course and brownstone lintel course incorporating lintels similar to the second story; windows at fifth story with brownstone sill course and incised brownstone lintel course incorporating brick segmental arch with keystone and crown molding, easternmost window with leaf-and-tongue molding at window head; terra-cotta spandrel plaques on second story; terra-cotta and brick spandrels at the third through fifth stories with decorative brickwork in the outside piers at third story and decorative brickwork and terra-cotta panels in outside piers at fifth stories; four-over-four wood windows in first and second bays of the fifth story; galvanized-iron cornice with stylized brackets and modillions decorated with leaves, paneled frieze, and egg-and-dart molding; possibly historic fire escape. Alterations: western storefront with projecting wood bay with shed roof and denticulated cornice; eastern storefront with metal-and-glass infill, recessed entrance with wood-and-glass door and transom, roll-down gate, fixed fabric awning, and shallow marquee; stoop resurfaced and painted, railings replaced; space under stoop enclosed; postal release box, lights, and intercom in entrance

reveal; modern metal-and-glass door and transom; wires from roof; hanging sign at first story. **East Facade (partially visible):** brick; tile coping; two chimneys. **Alterations:** facade pared; metal vent on rear chimney; large metal utility box attached to wall. **West Facade (partially visible):** brick; tile coping. **Alterations:** facade pared. **Site Features:** brick-paved areaway with diamond plate hatch, brick steps and non-historic metal fence on west; concrete steps and possibly historic fence on stone curb around areaway on east.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1891 Theodore Van Eupen
1892 Samuel Kempner
1893 Hattie Rauth
1893 Rachel Rauth
1894 Lena Clark
1897 Edward E. Rowell
1902 Bertha Barth
1902 Marie Antoinette Kessler
1903 Isabella M. Pettet
1904 Augusta Kretsch
1904 Fredericke Pfeil
1904 Isabella M. Pettet
1905 James Carneval
1926 Carneval Realty Corporation
1948 Gladys Hess
1955 George Bennett

References

Department of Buildings, New Building and Alteration applications (NB 1017-1891); New York County, Office of the Register, Deeds and Conveyances, Liber 6, p. 273 (Jul. 7, 1891).

25 and 27 Jones Street

Block 590, Lot 85 and 86

Date of Construction: c. 1872 (NB 249-1872)

Architect or Builder: William Jose

Original Owner or Developer: Jacob Schmitt

Major Alterations: 1929

Type: Tenements with commercial ground floor, now multiple dwellings

Style: Italianate/neo-Classical, altered

Material: Brick and stone

Stories: 5

History: These altered multiple-family dwellings with elements of the Italianate and neo-Classical styles are two of the three tenements designed in 1872 by architect William Jose for owner Jacob Schmitt and have been consistently sold together. Many of the area's tenements were altered during the early 20th century to appeal to potential middle-class residents. Originally designed with commercial ground floors, nos. 25 and 27 were upgraded in 1929 and the stores converted to apartments. It is likely that the first story was given its heavy neo-Classical style stone facade as part of this alteration.



Description: Each building three bays at first story, four bays on upper stories; first story rusticated stone with molded crown, upper stories brick; shallow brick stoops; round-arched entrances with possibly historic wall lamps; round-arched windows at first story with stone sills, molded keystones, and recessed molded spandrel panels; one historic wood casement with fanlight in easternmost window; segmental-arched windows at second story with stone sill course and molded lintel; segmental-arched windows at third through fifth stories with bracketed sills and molded lintels; four-over-four wood sash in the third and fourth bays of the fourth story; fire balconies. Alterations: cornice removed; facade painted; replacement sash and panning on upper stories; wires from roof; coping; metal railings at stoops; keystone missing above entrance to no. 25; metal-and-glass doors and transoms; two remote water meters with exposed conduits attached to wall; wires from roof. Site Features: storage bin for trash receptacles, diamond plate hatch, and metal pipe at no. 25; gooseneck pipe at no. 27.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1872 Jacob Schmitt

1872 Stephen Wilson

1928 350 West 17th Street Realty Corporation

1928 Twenty-Two East Eleventh Street Corporation

1929 Twenty-Five Jones Street Corporation

1947 Jones Street Buildings Inc.

1965 Milton Schapiro

References

Department of Buildings, New Building and Alteration applications (NB 249-1872, ALT 786-1929); Department of Housing, Preservation and Development, I-Cards; New York County, Office of the Register, Deeds and Conveyances, Liber 121, p. 195 (Feb. 2, 1872).

29 Jones Street

Block 590, Lot 87

Date of Construction: c.1872 (NB 249-1872)

Architect or Builder: Jacob Schmitt

Original Owner or Develop: William Jose

Major Alterations: c. 1959

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Italianate, altered

Material: Brick

Stories: 5

History: This building with Italianate features was one of three tenements with stores designed by William Jose for owner Jacob Schmitt at a time when many of the Federal and Greek Revival row houses in Greenwich Village were being replaced by tenements constructed to house the growing working-class and immigrant population. The building was gutted in 1959 to increase occupancy and it is probably at this time that the first story was converted to apartments and the facade replaced.



Description: Three bays on first story, four bays on upper stories; concrete water table; stone sill course at second story; possibly historic eight-over-eight wood sash at first story; windows at second through fifth stories with molded segmental-arched lintels; galvanized-iron pedimented cornice with paneled frieze

with roundels, dentils, modillions, and brackets; possibly historic fire escape. Alterations: first story with brick piers, recessed bays with textured brickwork and corbelled entablatures, and double windows with brick sills; brick entrance surround with two courses of alternating raised bricks above the door head; upper facade painted; modern metal-and-glass door and transom; six-over-six replacement sash and panning (except as noted above); aluminum storm window first story; all sills raised and replaced with brick; through-wall air conditioners at each story; wires from roof; fence between buildings at roof; light fixtures above door; remote water meter with exposed conduit attached to basement wall. **West Facade (partially visible)**: brick; clay tile coping; chimney. Alterations: facade parged; metal chimney stacks; metal fence on roof. Site Features: diamond plate hatch; gooseneck and metal pipes.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1872 Jacob Schmitt

1872 Conrad Orth

1878 Peter Schneider

1881 Gottlob and August Handt or Handte

1926 Andrew Sbarboro

1929 Franklin Center Realty Corporation

1935 Andrew Sbarboro

1935 Amelia F. Sbarboro

1959 Brunswick Realty, Inc.

1959 Louis Gram and Martin Schulman

1959 29 Jones Street Corporation

References

Department of Buildings, New Building and Alteration applications (NB 249-1872, ALT 731-1959); New York County, Office of the Register, Deeds and Conveyances, Liber 121, p. 195 (Feb. 2, 1872).

31 Jones Street

Block 590, Lot 88

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Develop: Charles Miller

Major Alterations: prior to the late 1930s and after 1985

Type: Row house

Style: Federal, altered

Material: Brick

Stories: 2½ and basement

History: This Federal style row house with peaked roof and dormers was constructed for Charles Miller c. 1828 at a time when this section of Greenwich Village was becoming a desirable residential district for middle- and upper-class New Yorkers. Sometime prior to the late 1930s the stoop was removed and the entrance relocated to the basement, between that time and the mid-1980s the cornice was removed and the facade resurfaced to simulate brownstone. In 2009, an application to renovate the building, including the restoration of the stoop and entrance, was received and approved by the Landmarks Preservation Commission.

Description: Three bays; stone sills and molded lintels; peaked roof; two pedimented dormers. Alterations: facade resurfaced; stoop removed, entrance relocated to basement and historic entrance



reconfigured as a window prior to 1939; replacement door with stained-glass panel; doorbells in reveal; through-wall air conditioners at basement (with metal grille) and second story; six-over-six replacement sash and panning (except second story on west); metal grilles at basement; dormers resided and pediments replaced; lamp and house numbers attached to wall above entrance; new leader; remote water meter and sign for sprinkler valve attached to basement wall. **West Facade (partially visible):** brick; wood window at second story with stone sill and screen; segmental-arched window opening in gable of attic with brick lintel. **Alterations:** facade painted; metal coping on gable of roof; frame of attic window replaced and sill covered; second window opening cut in attic; cable conduit at rear. **Site Features:** diamond plate hatch; wood planters; concrete steps to entrance.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1825 Charles Miller (Lots 49 and 88)

1880 Arthur and Edward Rogers (Lots 49 and 88)

1883 Emily Rogers (Lots 49 and 88)

1890 Hugh Slavin (Lots 49 and 88)

1894 John Dauenhauer (Lots 49 and 88)

1907 Dominick Pioselli (Lots 49 and 88)

1923 Natale & Marie C. Mongioi (Lots 49 and 88)

1967 Nina Wafrock (Lot 88 only)

References

Department of Taxation, Record of Assessments, 9th Ward, 1827-1858; New York County, Office of the Register, Deeds and Conveyances, Liber 187, p. 138 (Feb. 8, 1825).

33 Jones Street (aka 281 Bleecker Street)

Block 590, Lot 49

See: 281 Bleecker Street

2 TO 34 JONES STREET (SOUTH SIDE)

Between West 4th Street and Bleecker Street

2-4 Jones Street (aka 172-174 West 4th Street)

Block 590, Lot 28

See: 172-174 West 4th Street

6 Jones Street

Block 590, Lot 26

Date of Construction: 1871-72 (NB 456-1871)

Architect or Builder: W. E. Waring

Original Owner or Developer: Henry Weil

Major Alteration: 1928

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Italianate/Mediterranean Revival

Material: Philadelphia brick

Stories: 6



History: This multiple dwelling was one of a pair of Italianate style tenements with stores designed by W. E. Waring in 1871 and completed in 1872 for Henry Weil. Between c. 1915 and 1930, building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of “bohemian” character, such as studio windows. In 1928, 6 Jones Street was altered to appeal to potential middle-class residents when owner Abraham Wasserman hired architect Ferdinand Savignano to convert the basement stores into apartments at which time the basement and first stories were given a distinctively Mediterranean style appearance.

Description: Three bays at first story, four bays above; below-grade, round-arched central entrance with brick surround and brick steps; two large window openings at first story; four round-arched wood casements with fanlight transoms and two asymmetrically placed eight-light, round-arched windows with metal balconettes all with brick sills and brick surrounds at second story; hipped roof with metal pantiles above second story; windows at third through sixth stories with bracketed sills and molded lintels; galvanized-iron cornice with foliate brackets, paneled frieze with lozenges, foliate modillions, saw-tooth course and molded crown; possibly historic fire escape. Alterations: first and second stories resurfaced with textured stucco and painted; replacement sash and panning at first and third through sixth stories; internal metal window grilles at basement; casement at far right of first story altered to accommodate a window air conditioner; metal-and-glass replacement door; metal railings at entrance; intercom, postal release box and wall lamps attached to wall by entrance; electric conduit extends from basement to first story; remote utility meter with conduit attached to wall. East Facade (partially visible): brick; asymmetrical fenestration. Alterations: facade parged; railing at roof; multiple metal chimney stacks. Site Features: diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1866 Henry Weil

1871 William J. Gessner

1872 Alexander Stein

1887 Simon Dessau

1890 Samuel Steiner

1904 Hannah Steiner

1906 Michael A. Rofrano

1908 James A. Lowe and Vincent C. Pepe

1912 Andrea and Antoinetta Ugazio

1926 Gildo Forni

1927 Paul Morfogen and Guido J. Guidici

1928 Abraham Wasserman
1928 Jones Street Holding Corporation
1929 Six Jones Street Inc.
1932 Macaba Corp.
1934 Chase National Bank of the County of New York, Reeve Schley, George H. Howard trustees for
Jane S. Schley
1937 Embassy Estates, Inc.
1937 Gershon Realty Corp.
1940 Aden Realty Corp.
1940 Gershon Realty Corp.
1962 Tillie Feldman
1962 Milton and Shirley Schapiro
1964 Helen Gouldner
1964 Milton and Shirley Schapiro

References

Department of Buildings, New Building and Alteration applications (NB 456-1871, ALT 716-1928); New York County, Office of the Register, Deeds and Conveyances, Liber 968, p. 314 and 316 (April 30, 1866).

8 Jones Street

Block 590, Lot 25

Date of Construction: 1871-72 (NB 456-1871)

Architect or Builder: W. E. Waring

Original Owner or Developer: Henry Weil

Major Alteration: 1929

Type: Tenement with commercial ground floor, now multiple dwelling

Style: Italianate/Mediterranean Revival

Material: Philadelphia brick

Stories: 5 and basement

History: This multiple dwelling was one of a pair of Italianate style tenements with stores designed by W. E. Waring in 1871 and completed in 1872 for Henry Weil. Between c. 1915 and 1930, building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of “bohemian” character, such as studio windows. In 1929, 8 Jones Street was altered to appeal to potential middle-class residents when owner Lucie C. Driscoll hired architect Mitchell Bernstein to convert the basement stores into apartments at which time the basement and first stories were given a distinctively Mediterranean style appearance.

Description: Four bays; below-grade, round-arched central entrance with brick surround and brick steps; possibly historic wood door with strap hinges and metal nail heads topped by fanlight transom; two large window openings at first story; four round-arched windows with fanlight transoms and two asymmetrically placed 8-light, round-arched windows with metal balconettes all with brick sills and brick surrounds at first story; hipped roof with metal pantiles above second story; bracketed sills and molded lintels at second through fourth stories; galvanized-iron cornice with foliate brackets, paneled frieze with lozenges, foliate modillions, saw-tooth course, and molded crown; possibly historic fire escape. Alterations: first and second stories resurfaced with textured stucco and painted; replacement sash



and panning; panes of one of the small round-arched windows backed with colored paper; door possibly altered by glass window; metal railings at entrance; intercom and postal release box in reveal; wall lamp attached to wall above entrance; exposed conduit extends from first to second story; remote utility meter with wire attached to wall; wires from roof; bird house above window at fourth story. Site features: two diamond plate hatches.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1866 Henry Weil
1871 William J. Gessner
1872 Christopher Haupt and Rudolph Kleinschmidt
1885 Louis Haupt
1888 Henry Ginsburg and Michael Cohen
1903 Annie D. Wallace
1904 Joel Sammet and Herman Goldman
1904 Henry Goldberg
1906 Michale A. Rograno
1910 Michael H. Murphy
1912 Eugene Driscoll
1917 Lucy C. Driscoll
1926 Menetti LaPenna
1929 Eight Jones Street Realty Co., Inc.
1954 Mary Driscoll
1954 Eight Equities Inc.
1962 Arthur Litz

References

Department of Buildings, New Building and Alteration applications (NB 456-1871, ALT 506-1929); New York County, Office of the Register, Deeds and Conveyances, Liber 968, p. 314 and 316 (April 30, 1866).

10 Jones Street (aka 8½-12 Jones Street) Block 590, Lot 22

Date of Construction: 1902 (NB 57-1902)
Architect or Builder: Frederick C. Zobel
Original Owner or Developer: James Stanton
Major Alterations: c. 1976
Type: Factory, now multiple dwelling
Style: Modern
Material: Brick
Stories: 8

History: The apartment house at 10 Jones Street was originally designed as a six-story, brick and stone factory by architect Frederick C. Zobel and constructed for owner James Stanton. By 1940 it was home to several small manufacturers. In 1976 an application was submitted to convert the building from industrial to residential use at which time the historic facade was removed and the entrance and fenestration completely reconfigured.



Description: Alterations: multiple bays at first story; five bays at upper stories; buff brick with soldier courses at each story; deeply recessed entrance with slate floor; metal-and-glass door, transom, and sidelights with intercom; solid door in west reveal; house number, plaque with property manager's name and wall lamps attached to wall by entrance; twelve windows at first story grouped in threes with projecting stone or cast-stone sills and metal grilles; five double sliding windows at second story with projecting stone sills, window above door has lattice panel; sliding glass doors (some with screens) and metal balconettes at third, fifth, sixth, and eighth stories with projecting sills; tri-partite sliding windows at fourth and seventh stories with projecting sills; red brick parapet coped with tile; chimney above roof at eastern corner; stockade fences on roof running perpendicular to the front facade; vent and remote utility meter attached to wall at first story. Western Facade (partially visible): facade red brick; set-back penthouse with sliding door and wall lamp; two dish antennas and mechanical equipment on roof of penthouse; metal chimney stack attached to west wall. Site Features: metal grille, pipes (one for fuel)

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1902 James Stanton

1903 Frederick C. Zobel

1903 Joshua M. Sprague

1906 Graylock Realty Co.

1923 Charles and Victor Goldstein

1931 12 Jones Street, Inc.

1941 Jones Street Holding Corp.

1943 S. Zachary Schamis

1943 Claire Freidus and Becky Aaron

1944 Robert Properties Inc.

1945 Warren Lloyd, Inc.

1945 Kardec Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 57-1902, CO 78461-1978 issued on ALT 767-1976); New York County, Office of the Register, Deeds and Conveyances, Liber 93, p. 384 (Feb. 13, 1902).

14 Jones Street

Block 590, Lot 21

Date of Construction: 1887 (NB 513-1887)

Architect or Builder: Charles Rentz

Original Owner or Developer: James V. and Silas J. Donovan

Major Alterations: 1929?

Type: French flats, now multiple dwelling

Style/Ornament: Queen Anne, altered

Material: Philadelphia brick; stone trim and terra cotta

Stories: 5

History: This altered Queen Anne style multiple dwelling at 14 Jones Street was designed as French flats for twenty families by architect Charles Rentz in 1887 and built for owners James V. and Silas J. Donovan. Between c. 1915 and 1930, building facades throughout Greenwich Village were updated to newly popular styles, such as Mediterranean or Colonial Revival, or received features evocative of



“bohemian” character, such as studio windows. It was probably as part of the 1929 upgrade of the building to appeal to potential middle-class residents that the first story was redesigned and the parapet built.

Description: Four bays; central entrance with possibly historic recessed twelve-light casement window set in a round-arched opening above door; round-arched brick entrance surround with corbelled drips; round-arched window openings at first story with multi-light casements and fanlight transoms, projecting brick sills, and brick surrounds with corbelled drips; coved cornice with metal shed roof above first story; center bays of upper stories recessed; flat-arched windows with continuous molded lintels and chamfered window heads in center bays at second through fourth stories, and terra-cotta egg-and-dart molding above lintel at fourth story; windows at first and fourth bays of the second story with stone lintel course incorporating rock-faced stone lintels; stone stringcourse above lintels; wood frame one-over-one sash windows at third and fourth bays of second story; terra-cotta spandrel panels and guilloche molding below stone sill course at third story; windows in the first and fourth bays of the third story with bracketed, segmental stone lintels, chamfered above the window heads; windows in first and fourth bays of the fourth story have projecting stone sills with terra-cotta tiles below and stone lintel course incorporating stone lintels with molded crowns; windows at first and fourth bays of fifth story with projecting sill course above a band of terra-cotta tiles; brick colonnettes with scrolled terra-cotta corbels and decorative terra-cotta capitals at fifth story; windows at fifth story with stone lintel course, chamfered above window heads, terra-cotta plaques with guilloche design on piers between windows, and segmental-arched brick work with stone keystones and decorative terra-cotta tympana with shells; brick parapet (1929); possibly historic fire escape from 1943. Alterations: first story including surrounds resurfaced with stucco; door replaced; fixed fabric awnings at entrance and first-story windows; lintel course at second story mostly resurfaced; metal replacement sash and panning (except as noted); intercom in entrance reveal and wall lamps attached to surround; remote utility meter attached to wall. **West Facade (partially visible):** brick; chimneys one with multiple chimney pots. Alterations: facade parged; metal vent on chimney; one window partially visible in air shaft. Site Features: metal storage containers for trash receptacles; diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1887 James V. and Silas J. Donvan

1888 Harris Aronson and Jacob Berlinsky

1891 Jacob Berlinsky

1892 Charles Guntzer

1892 William H., Frank R. and Edward S. Starr

1929 Fourteen Jones Street Corp.

1933 Agor Realty Corp

1942 Empire Trust Co., trustee for certificate holders in series #2519 of Union Guarantee and Mortgage Co. under declaration of Trust dated November 23, 1937

1943 Adams Holding Corp.

1943 Sadie Henkind and Lillian Kasner

1944 H. Prothers Realty Corp.

1966 Digest Realty Corp.

1966 Morris Balaban

1967 Luristan Realty Corp.

References

Department of Buildings, New Building and Alteration applications (NB 513-1887, ALT 1188-1929); New York County, Office of the Register, Deeds and Conveyances, Liber 2032, p. 265 (Mar. 9, 1887).

16 Jones Street

Block 590, Lot 20

Date of Construction: 1928 (NB 155-1928)

Architect or Builder: Delano & Aldrich

Original Owner or Developer: Greenwich House Settlement

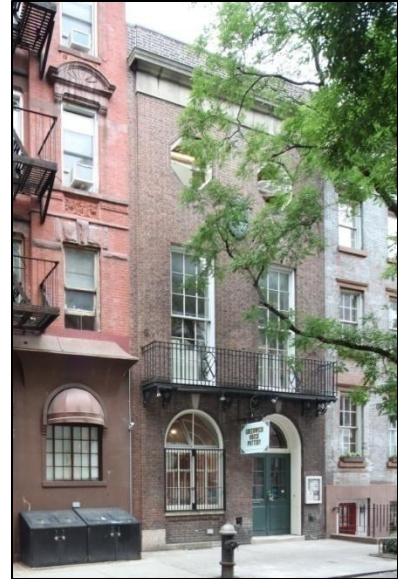
Major Alteration: 1930

Type: Art school

Style: Colonial Revival

Material: Brick

Stories: 3



History: The 1928 Colonial Revival style Greenwich House Settlement at 16 Jones Street was the second building designed for the Greenwich House Settlement by Chester Aldrich, of the prominent architectural firm of Delano & Aldrich. A member of the board, Aldrich had already designed the main Greenwich House Settlement at 29 Barrow Street (1916-17) and following 16 Jones Street, designed a music building for the organization at 46 Barrow (1929). (Both buildings are included in the Greenwich Village Historic District.) The building first housed a training school for neighborhood boys in woodworking and stone carving and was enlarged by a rear addition (not visible from the street) in 1930 housing a foundry and the wood carving studios that was also designed by Delano & Aldrich. Since 1948 the building has been the home of the Greenwich House Pottery, founded in 1909, which had previously been housed in the building at 29 Barrow Street. An oval plaque featuring human and animal figures and the motto “argilla potest servare vitam tuam” was designed by faculty member Peter Gourfain in commemoration of the 100th anniversary of the founding of Greenwich House in 2002.

Description: Two bays; brick facade laid in Flemish bond; cornerstone with 1928; round-arched window with possibly historic fanlight transom; stone sill and brick lintel with stone keystone; brick spandrel panel with stone water table; round-arched entrance with stone threshold and brick lintel with stone keystone; possibly historic nine-over-nine wood sash windows with stone sills and splayed brick lintels at second story; iron balcony on scrolled brackets with railing featuring cut out medallions of hammer and tongs and saw and mallet; octagonal pivot lights at third story; stone cornice with molded crown below brick parapet; skylight on roof; chimney with metal pipe. Alteration: replacement casements with screen and metal grille at first story; double-leaf replacement door and transom; oval plaque (2002); hanging sign on bracket, vent, hose faucet, and display box attached to wall at first story; lights attached to balcony; remote utility meter attached to wall at first story. **West Facade (partially visible):** brick. Site Features: narrow metal grille.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1910 Cooperative Social Settlement Society of the City of New York

References

Department of Buildings, New Building and Alteration applications (NB 155-1928, ALT 1552-1930); New York County, Office of the Register, Deeds and Conveyances, Liber 201, p. 134 (Jul. 7, 1910); Peter Pennoyer and Anne Walker, *The Architecture of Delano and Aldrich* (New York: W. W. Norton, 2003): 18, 49, 192-193; Victoria Thorson, “An Essay from the Jane Hartsook 25th Anniversary Exhibition Catalogue” <http://greenwichhouse.org/programs/arts/pottery/about> (accessed Dec. 23, 2009); correspondence with Sarah Archer at Greenwich House (June 3, 2010).

18 Jones Street

Block 590, Lot 19

Date of Construction: c. 1844

Architect or Builder: Not determined

Original Owner or Developer: George Schott

Major Alteration: 1947

Type: Row house, now three-family residence

Style: Greek Revival, altered

Material: Brick

Stories: 3 and basement



History: This altered Greek Revival style house was constructed around 1844 for George Schott. Beginning in the 1850s with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, no. 18, like many of the area's single-family residences, was converted into a multiple dwelling. In 1880, it was home to three white families, including that of owner Diana Low. Twenty years later, census enumerators found the house occupied by three black families, including an elderly widow and her five lodgers. In 1910 no. 18 was purchased, along with nos. 16 and 20, by the Cooperative Social Settlement Society of the City of New York and the city directory for 1940 indicates that it was used at that time as the Greenwich House Men's residence. In 1947 the building and the adjoining house at 20 Jones Street were upgraded by new owners, Henry T. Howard, an architect, and his wife Jane, at which time the stoops were removed and studio windows were added at the roofs.

Description: Three bays; brownstone basement; projecting brownstone sills and molded lintels; wood cornice with plain frieze, dentils and molded crown; chimneys along party wall. Alterations: stoop removed; basement resurfaced; new door with side panels at basement; historic entrance reconfigured as a window, brick replaced around opening; facade painted; sills and lintels resurfaced; replacement sash and panning; wall lamps by entrance; shutter pins and dogs at second and third story windows; leader attached at party wall; remote utility meters attached to basement wall. Site Features: non-historic metal fence and gate on concrete curb; possibly historic stone step at entrance to areaway; brick step and diamond plate hatch in areaway; resurfaced concrete; built in planter.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 George Schott

1865 Diana Low

1890 Jacob Bloom

1895 Caroline Rosenthal and Nettie Bloom

1895 Caroline Rosenthal

1897 George Schenk, Arnold W. Schlichte, firm of Schenk & Schlichte

1905 George Schenk

1910 Cooperative Social Settlement Society of the City of New York

1947 Henry T. and Jane B. Howard (part of Lots 18 and 19)

References

Department of Buildings, New Building and Alteration applications (ALT 1304-1947, 1305-1947); Department of Taxation, Record of Assessments, 9th Ward, 1843-1858; New York County, Office of the Register, Deeds and Conveyances, Liber 439, p. 274 (Nov. 13, 1843); U. S. Census records, 1880, 1900.

20 Jones Street

Block 590, Lot 18

Date of Construction: c. 1844

Architect or Builder: Not determined

Original Owner or Developer: George Schott

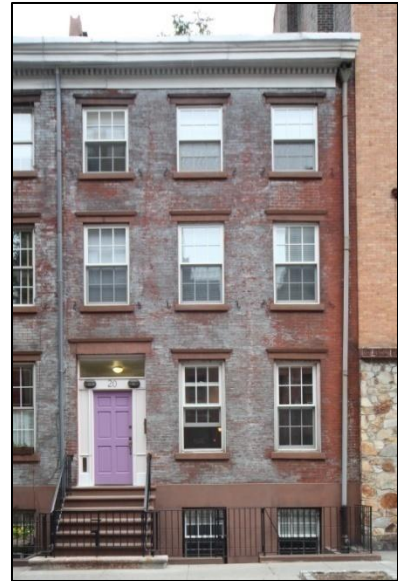
Major Alterations: 1947, 1994

Type: Row house

Style: Greek Revival

Material: Brick

Stories: 3 and basement



History: This Greek Revival style house was constructed around 1844 for George Schott. Beginning in the 1850s with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, no. 20, like many of the area's single-family residences, was converted into a multiple dwelling. The three white families found by census enumerations in 1880 were replaced by two African-American families headed by women and eight lodgers by 1900. Ten years later no. 20 was one of three adjoining properties purchased by the Cooperative Social Settlement Society of the City of New York. In 1930, census enumerators listed John Gale, a lawyer and his wife Ruth, a teacher in residence. The Gales moved there around 1925 and left in the early 1930s. It is unclear if they had any affiliation with the Cooperative Social Settlement Society or Greenwich House which during 1930-32 had a tea room and offices for the Greenwich House District Survey in the building. In 1947 the building and the adjoining house at 18 Jones Street were upgraded by new owners, Henry T. Howard, an architect, and his wife Jane, into multiple dwellings at which time the stoops were removed and studio windows were added at the roofs. Harley Jones, an architect and owner, restored the stoop in 1994. From 2000 to 2004, the occupancy of the house was changed to a two-family dwelling with a triplex on the upper stories. On behalf of the current owners, Carl A. Finer of Elterman Finer Architects filed an application to raise the parapet wall and expand the existing rooftop deck in 2006.

Description: Three bays; brownstone basement; projecting brownstone sills and molded lintels; wood cornice with plain frieze, dentils, and molded crown. Alterations: stoop restored, metal railings, double-leaf gate at bottom step and metal gate under the stoop; basement resurfaced and brick upper facade painted; door and enframing replaced; six-over-six replacement sash; sills and lintels resurfaced; metal grilles on windows in basement; mail slot in side panel of entrance; intercom in reveal; lights in transom bar; shutter dogs at second and third stories; leader. Site Features: non-historic metal fence and gate on concrete curb; diamond plate hatch and built-in planter in areaway; three concrete steps to gate under the stoop; one concrete step from sidewalk.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 George Schott

1857 William M. and Eleazar B. Brown

1864 Diederich Knubel

1868 John McGauran

1897 George Schenk and Arnold W. Schlichte, firm of Schenk & Schlichte

1905 George Schenk

1910 Cooperative Social Settlement Society of the City of New York

1947 Henry and Jane B. Howard

1951 Tyte-Hanfield Co., Inc.

References

Department of Buildings, New Building and Alteration applications (ALT 1304-1947, ALT 1305-1947, Job 100826233-1994 (ALT), Job 104407330-2006 (ALT)); Department of Taxation, Record of Assessments, 9th Ward, 1843-1858; New York County, Office of the Register, Deeds and Conveyances, Liber 439, p. 274 (Nov. 13, 1843); U. S. Census, 1880, 1900, 1930.

22 Jones Street

Block 590, Lot 16

Date of Construction: c. 1895 (NB 2082-1895)

Architect or Builder: John Philip Voelker

Original Owner or Developer: George Schenk and A. W. Schlichte

Major Alteration: 1916, 1973

Type: Factory, now multiple-dwelling with commercial ground floor

Style: Romanesque Revival, altered

Material: Iron spot brick, Roman brick

Stories: 6

History: The altered Romanesque Revival style building at 22 Jones Street was designed by architect John Philip Voelker for George Schenk and A. W. Schlichte c. 1895. In 1916, the non-fireproof building was retrofitted with metal doors and other safety precautions. To provide access to the new fire escape on the front of the building, one window on each story was reconfigured as a door. Originally built as a factory for the manufacture of paper boxes, 22 Jones Street remained in industrial use until the 1970s when it was converted to a multiple dwelling with commercial ground floor. It is most likely that the first story was resurfaced at this time.



Description: Six bays; terra-cotta course with Greek key design above first story; recessed windows and door at second story with brick sills, spandrels, and splayed lintels; molded terra-cotta stringcourse with egg-and-dart molding between second and third stories; first bay recessed from third to fifth stories, windows with brick sills, paneled spandrels and terra-cotta molding at fourth and fifth stories, and splayed brick lintel at fifth story; window at sixth story with brick sill and splayed lintel and terra-cotta molding with egg-and-dart design; four inner bays recessed within a four-story, round arch with brick surround and terra-cotta keystone; windows and doors (altered 1916) at each story separated by cast-iron columns, windows have brick sills and paneled brick spandrels; brick spandrel above sixth-story windows; sixth bay recessed from third to fifth stories, windows have terra-cotta sills with egg-and-dart design, paneled brick spandrels and splayed brick lintel at fifth story; window at sixth story with terra-cotta sill and splayed brick lintel; piers and window surrounds at third through sixth stories rounded; terra-cotta medallions with the monogram “SS” (possibly for Schenk and Schlichte); corbelled parapets at corners of roof; possibly historic fire escape. Alterations: first story resurfaced with fieldstone veneer; two storefronts with open riser stairs with diamond plate treads, metal railings, and metal-and-glass infill; store on east with air conditioner in transom, store on west with large louvered vent in bulkhead; metal-and-glass door and transom and stone threshold in main entrance; former western entrance altered to accommodate single metal door, transom and surround surfaced with stone veneer; through-wall air conditioners at first and third bays of each story breaking the sills and terra-cotta moldings; replacement sash and panning; cornice removed, replaced with textured metal panel; light in soffit of entrance, intercom in reveal; two hanging signs between storefronts; metal pipe through wall at by entrance. **East Facade (partially visible):** brick; two chimneys with metal stacks. Alterations: metal casement window altered to accommodate air conditioner. **West Facade (partially visible):** brick; corbelled parapet at

corner; clay tile coping; painted sign; two windows with brick sills and stone lintels at sixth story.
Alterations: upper courses of brick repointed; half of window filled with brick.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)
1895 George Schenk and Arnold W. Schlichte, firm of Schenck & Schlichte
1905 George Schenk
1913 Irene S. Mennen
1920 Albert L. Kutner
1920 Millard Schroder
1920 Samuel Fernbacher
1923 Nathan Sumergate
1930 22 Jones Street Corp.
1947 Ceil Shapiro
1948 Ceil Holding Corp.
1954 Unity Homes, Inc.
1960 22 Jones Street Realty Corp.
1968 Tryan Industrial Enterprises

References

Department of Buildings, New Building and Alterations applications (NB 2082-1895, ALT 661-1916, ALT 209-1973); New York County, Office of the Register, Deeds and Conveyances, Liber 37, p. 98 (May 8, 1895).

26 Jones Street (an individually designated New York City Landmark)

Block 590, Lot 15

Date of Construction: 1843-44
Architect or Builder: Not determined
Original Owner or Developer: Jane S. Paradise
Major Alterations: prior to 1939
Type: Row house, now a multiple dwelling
Style: Greek Revival
Material: Brick
Stories: 3 and basement

History: The Greek Revival style row house at 26 Jones Street was constructed for Jane S. Paradise in 1843-44 (the building was incomplete according to tax assessment records of 1843) and appears to have remained as a single-family home in 1851 at a time when many of the area's single-family homes were being converted into multiple dwellings. Purchased in 1874 by Adam May, a Prussian-born milkman, in 1880 it was home to the Mays and three other families from Prussia or Ireland most of whom were employed in skilled trades including cabinetmaking and piano making. By 1900 the building was rented to two families who shared their quarters with twelve lodgers. In November 1902, no. 26 became the first home of Greenwich House a settlement house founded by Mary Kingsbury Simkhovitch. Mrs. Simkhovitch, a social worker, moved into no. 26 with her family and five female residents who, with their colleagues, would establish classes and social services for the working families of the neighborhood and conduct social surveys. By 1905, nos. 26 and 28 Jones Street were purchased by the Cooperative Social Settlement Society of New York



City as part of the Greenwich House holdings. Sixteen years later they were converted into the Greenwich House Co-operative Apartments.

Description: Three bays; brownstone stoop with possibly historic metal railings; possibly historic brownstone entrance surround; recessed entrance with wood door enframing with paneled pilasters, sidelights with paneled base, transom bar with molding and multi-light transom; brownstone basement; projecting brownstone sills and molded lintels; wood six-over-six sash and frames with shutter pins; wood cornice with plain frieze, dentils and molded crown. Alterations: brownstone elements resurfaced, brick cleaned; metal gate at entrance under the stoop with attached doorbell; casement windows with textured glass in basement, east window altered with vent; metal grilles and screens in basement; entrance door replaced; light in soffit and intercom attached to pilaster at entrance; third story window altered for air conditioner; light by entrance under the stoop, remote utility meter attached to basement wall. Site Features: possibly historic metal fence and gate on brownstone and concrete curb; bluestone step at side walk; concrete-paved areaway with diamond plate hatch; hose faucet on standing pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 Jane S. Paradise

1844 Jesse W. Benedict, trustee for Jane S. Paradise

1848 Abraham Bassford

1866 John W. Sullivan

1866 William E. P. Baylis

1867 Amasa S. Foster

1868 George Punchard

1871 William A. Martin

1874 Adam May

1899 George and Emma Schenck

1905 Cooperative Social Settlement Society of the City of New York

1921 Greenwich House Co-operative Apartments Inc.

References

Department of Taxation, Record of Assessments, 9th Ward, 1843-1844; Gerald W. McFarland, *Inside Greenwich Village* (Amherst, MA: University of Massachusetts Press, 2001): 59-65; New York County, Office of the Register, Liber 1283, p. 44 (Mar. 7, 1874), Liber 143, p. 218 (Oct. 13, 1905), Liber 3205, p. 40 (Jan. 31, 1921); U. S. Census 1880, 1900.

28 Jones Street (an individually designated New York City Landmark)

Block 590, Lot 14

Date of Construction: 1844
Architect or Builder: Not determined
Original Owner or Developer: Dorothy Peterson
Type: Row house, now multiple dwelling
Style: Greek Revival
Material: Brick
Stories: 3 and basement



History: The Greek Revival style row house at 28 Jones Street was constructed for Dorothy Peterson in 1844 and appears to have remained as a single-family home in 1851 at a time when many of the area's single-family houses were being converted into multiple dwellings. By 1880 there were three families in residence including that of owner Catherine Warner, her husband, an undertaker, and their three school age daughters. In 1887 Mrs. Warner sold the house to Edward Bachmann, a piano maker and his wife who lived in the house in 1890 but appeared to have moved prior to the 1900 census when enumerators recorded three families and their lodgers. In 1905, the Bachmann's sold no. 28 to the Cooperative Social Settlement Society of the City of New York which had been founded by Mary Kingsley Simkhovitch at 26 Jones Street. In 1921, along with no. 26, no. 28 was converted into the Greenwich House Co-operative Apartments.

Description: Three bays; brownstone stoop with possibly historic metal railings; recessed entrance with wood door enframement with paneled pilasters, sidelights with paneled base, transom bar with dentils, and multi-light transom; possibly historic single-leaf wood door with large glass insert; stone lintel; brownstone basement; projecting brownstone sills and molded lintels; eight-over-eight sash in basement; wood six-over-six sash and frames with shutter pins on upper stories; wood cornice with molding below plain frieze, dentils and molded crown. Alterations: all brownstone resurfaced, brick cleaned; lintel above door shaved and painted; metal gate at entrance under the stoop; metal grilles and screens at basement; double doorbell attached to pilaster and light in soffit of main entrance; intercom attached to wall by entrance under the stoop; metal chimney stacks; new metal and plastic leader. Site Features: possibly historic metal fence and gate on brownstone and resurfaced curb; gooseneck pipe in areaway; brownstone steps at curb and entrance to basement; concrete-paved areaway with diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 Dorothy Peterson
1855 Richard Yerance
1862 Catherine Louisa E. Yerance
1862 Charity E. Yerance
1887 Edward and Annie Bachmann
1905 Cooperative Social Settlement Society of the City of New York
1921 Greenwich House Co-operative Apartments, Inc.

References

Department of Taxation, Record of Assessments, 9th Ward, 1843-1844; New York County, Office of the Register, Liber 439, p. 45 (Sept. 25, 1843), Liber 140, p. 469 (Sept. 30, 1905), Liber 3205, p. 40 (Jan. 31, 1921); U. S. Census records 1880, 1900.

30 Jones Street (an individually designated New York City Landmark)

Block 590, Lot 13

Date of Construction: 1844
Architect or Builder: Not determined
Original Owner or Developer: John Moore
Type: Row house, now multiple dwelling
Style: Greek Revival
Material: Brick
Stories: 3 and basement



History: This Greek Revival-style house was constructed in 1844 for John Moore. Beginning in the 1850s with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, 30 Jones Street, like many of the area's single-family residences, was converted into a multiple dwelling. In 1929 it was sold to the Greenwich House Co-operative Apartments Inc., joining the buildings at 26 and 28 Jones Street.

Description: Three bays; brownstone stoop with possibly historic metal railings; recessed entrance with wood door enframing single-light transom; double-leaf wood door with multi-light panels (prior to 1939); stone lintel; brownstone basement; projecting brownstone sills and molded lintels; six-by-six casement windows in basement; wood six-over-six sash and frames some with shutter pins on upper stories; wood cornice with molding below plain frieze, dentils and molded crown. Alterations: brownstone resurfaced; metal gate at entrance under the stoop with doorbell in side panel, light attached to stoop by entrance to basement; intercom and doorbells in reveal and light in soffit of main entrance; door enframing altered; textured glass in transom; metal grilles and screens on basement windows; crown of cornice replaced; two chimneys with caps; metal and plastic leader; remote utility meter attached to wall at basement. Site Features: possibly historic metal fence and gate on concrete and brownstone curb; gooseneck pipe; concrete-paved areaway with diamond plate hatch; resurfaced brownstone steps to areaway and basement.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1843 John Moore
1848 William Waring
1850 Charles R. Waring
1851 Jane Webster
1862 John McLachlan
1866 David Smith
1866 Jane Webster
1875 Isaac Hochster and William H. Moore
1881 Julia Schmidt
1907 Adelaide and Stefano Rolandelli
1929 Adelaide Rolandelli
1929 Greenwich House Co-operative Apartments, Inc.

References

Department of Taxation, Record of Assessments, 9th Ward, 1843-44; New York County, Office of the Register, Liber 441, p. 95 (December 25, 1843), Liber 450, p. 72 (May 8, 1844), Liber 3716, p. 61 (Apr. 26, 1929).

32 Jones Street (aka 32-34 Jones Street, 277-279 Bleecker Street)
Block 590, Lot 11

Date of Construction: 1899-1901 (NB 170-99)

Architect or Builder: Max Muller

Original Owner or Developer: Amelia Glass

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Romanesque/Renaissance Revival, altered

Material: Brick and terra cotta

Stories: 6



History: This multiple dwelling with commercial ground floor was designed with elements of both the Romanesque and Renaissance Revival styles by Max Muller for Amelia Glass in 1899 and completed in 1901. Like many of the contemporary dwellings in the Greenwich Village, the tenement at 32 Jones Street was constructed to house the growing working-class and immigrant population of the area.

Description: **Jones Street Facade:** nine bays; three historic storefronts east of entrance (combined into a single storefront) with fluted and paneled cast-iron pilasters, projecting wood frame display windows supported on stylized brackets, recessed doors with large glass light and wood panels (now fixed); recessed entrance; pressed metal cornice with egg-and-dart molding and stylized brackets supporting a molded crown above storefronts; possibly historic round-arched entrance with low platform in lieu of stoop; continuation of storefront at corner of Bleecker Street; three groups of three round-arched windows at second story with brick lintels with terra-cotta, egg-and-dart moldings springing from foliate terra-cotta stringcourse, each window with twisted columns in the jambs; medallions with cartouches at corners and between window groupings; denticulated brick course topped by terra-cotta sill course with foliate design between second and third stories; three-story, round-arched window groupings at third through fifth stories, each grouping with brick piers on terra-cotta bases topped by foliate terra-cotta capitals (exterior piers are incorporated into wall), windows recessed with brick jambs, stone or terra-cotta sills at each story, stone or terra-cotta lintels at third and fourth stories; brick spandrels with terra-cotta plaques with swags between third and fourth stories and foliate design between fourth and fifth stories; brick lintels topped by egg-and-dart molding spring from capitals at fifth story; terra cotta cartouches at corners and between groupings; stone or terra-cotta sill course at sixth story above courses of corbelled brick and dentils; groups of three flat-headed windows have brick jambs with terra-cotta capitals supporting a terra-cotta lintel with decorative molding. **Alterations:** bulkheads of two historic storefronts altered, entrance door replaced, air conditioner in one transom, fixed fabric awning with marquee above entrance, and electric sign and spot light on bracket supported by chains at second story; exposed electric conduit above cornice of storefronts; entrance surround replaced with red brick; brick sidewalls of entrance platform with brick posts and built-in planters; modern metal-and-glass door with sidelight and arched transom; wall lamps, intercom, and postal release box by entrance; storefront at corner of Bleecker Street reconfigured and resurfaced with red brick prior to 1985, window on Jones Street nearest service entrance with metal grille, round-arched service door with air conditioner in the transom, spotlights with exposed electric conduit, and fixed fabric awning continuing from Bleecker Street; replacement sash and panning; cornice removed, parapet painted; metal railing on roof. **Bleecker Street Facade:** four bays; fenestration and decorative elements similar to Jones Street; possibly historic fire escape. **Alterations:** storefront

reconfigured prior to 1985 and resurfaced with red brick, round-arched entrance with fanlight transom and modern metal and glass door abutted by two windows, two metal display boxes attached to wall, spotlights with exposed electric conduit above storefront; fixed fabric awning with chain from second story on south side; replacement sash and panning; cornice removed, parapet painted; metal railing on roof; wires from roof. **East Facade (second through sixth stories visible):** four bays; brick; segmental-arched windows with brick sills; possibly historic fire escape extends over storefront and drop ladder penetrates awning. **Alterations:** fourth through sixth stories parged; replacement sash and panning; through-wall air conditioners on northernmost bay; metal chimney stack; continuation of metal railing at roof; wires from roof. **South Facade (partially visible):** brick; two segmental-arched windows and one small window with brick sills at sixth story; chimney. **Alterations:** brick parged; replacement sash and panning; metal cap on chimney; leader; metal railing continues on roof; mechanical equipment on roof; bulkhead by chimney resided on one side with corrugated metal sheeting. **Site Features:** gooseneck pipe, two diamond plate hatches, and metal storage unit for trash receptacles abutting a low brick wall on Jones Street; two freestanding pay telephones on Bleeker Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1899 Amelia Glass

1901 Nathan Hutkoff

1901 Isidor Hirshman

1912 Hirshman Realty Co.

1917 Benjamin Pomerantz

1918 Hirshman Realty Co.

1943 Isidore [sic] Hirschman

1949 Mario Rossano

1949 Sanfra Realty Corp.

1950 Provident Properties Inc.

1951 Julia C. Moss

1967 Arrowley Manor Co.

References

Department of Buildings, New Building and Alteration application (NB 170-1899); New York County, Office of the Registrar, Liber 70, p. 118 (Mar. 1, 1899).

1 TO 31 LEROY STREET (NORTH SIDE) Between Bleeker Street and Bedford Street

1-5 Leroy Street

Block 586, Lot 7501 (formerly Lots 67-71)

See: 250-258 Bleeker Street

7, 7½, and 7 Rear Leroy Street

Block 586, Lot 72

Date of Construction: c. 1830-31

Architect or Builder: Not determined

Original Owner or Developer: Jacob Romaine

Major Alterations: 1893

Type: Row house

Style: Federal

Material: Wood, brick, stone

Stories: 2, basement and attic



History: No. 7 Leroy Street was constructed c. 1830-31 for cartman Jacob Romaine, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. Originally constructed as a two-and-a-half-story wood-frame structure with a basement, Doric door surround, peaked roof, and dormer windows, the building received a new brick front between 1893 and 1899 and remains a significant example of the Federal style. A two-story frame structure was built in the rear yard c. 1835 and enlarged in 1922 to house multiple families (architect Vincent M. Cajano); it is not visible from the public way. Like many early row houses in the area, No. 7 Leroy Street was converted from a single-family into a multi-family residence during the late 19th century. Conversion into a two-family residence occurred in 1893, after a fire had damaged the building; in addition to interior alterations and repairs, the basement was converted for use as a store (builder John Geassey). By 1906, the building housed three families but in 1924 reverted to use as a single-family dwelling (retaining the store). During the 1940s, a Chinese laundry occupied the basement. The stoop was rebuilt and the historic wrought-iron railings and areaway fence were replaced at some point before the mid-1980s.

Description: three bays; facade clad in brick laid in Flemish bond; basement story, water table; three-step imitation-brownstone stoop; basement door with brick lintel to left of stoop; two basement windows to right of stoop; first story, small window opening with brick-header sill; historic recessed wood door enframing of fluted Doric columns supporting a denticulated entablature beneath a leaded-glass transom with paneled returns; molded brownstone lintel; two windows with block sills and molded lintels; second story, three windows with block sills and molded lintels; molded pressed-metal fascia at cornice line; peaked roof with two pedimented wood dormers; brick chimney at roof ridge line abutting western party wall of no. 250-258 Bleecker Street (aka 1-5 Leroy Street). Alterations: wood basement door set in steel frame to left of stoop; intercom box and address-number tile to left basement door lintel and lantern-style light fixture above; basement windows covered by metal security bars; water table parged; metal railings at stoop; main entry door of paneled wood with mail slot and two glass panes; lantern-style light fixtures flanking main entry; gutter at cornice; leader running down eastern corner of facade; three metal chimney pipes on chimney; metal chimney stacks on roof partially visible from street; fire damage repaired and building altered to two-family residence with basement store in 1893; rear yard structure raised to three stories in 1922; stoop rebuilt and historic wrought-iron railings and areaway fence replaced before the mid-1980s; wood replacement window sash. Site Features: areaway and basement stairs enclosed by metal fence; storage box within areaway; basement door beneath stoop enclosed by metal gate.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Jacob Romaine

1841 Jacob J. Moore

1865 Cornelius J. Van Saun
1872 John C. Van Saun
1911 Thomas O'Brien
1911 Marguerite M. Trail
1920 Kate Berry
1922 Alberto Baratta
1928 Giuseppe Pacione
1928 Amalia Della Joia
1928 Del-Joy Holding Co., Inc.
1929 John D. Joia
1936 Evahen Holding Corp.
1939 Julia Seddo
1954 Amelia Joio
1964 Will Armstrong

References

Department of Buildings, New Building and Alteration applications (ALT 84-1893, ALT 388-1906, ALT 2238-1922); New York County, Office of the Register, Deeds and Conveyances, Liber 251, p. 259 (May 21, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1828-1832.

9 and 9 Rear Leroy Street

Block 586, Lot 73

Date of Construction: 1830-31

Architect or Builder: Not determined

Original Owner or Developer: Matthew Anderson

Major Alterations: 1880

Type: Row house

Style: Federal/ neo-Grec, altered

Material: Brick

Stories: 3 and basement



History: No. 9 Leroy Street was constructed c. 1831 for Matthew Anderson, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. When constructed, no. 9 Leroy Street was wider than the standard row house by three feet; a stable was constructed in the rear yard by the early 1850s, accessed through a passageway to the right of the main entry; today the rear yard structure is not visible from the public way. In 1849 the property was purchased by James D. Sherwood, a successful broker from Putnam County, New York who began his career in real estate as a carpenter in New York City and who later commuted to the city from his home in Peekskill. No. 9 Leroy Street was one of Sherwood's four property investments on Leroy Street; he built nos. 34 and 36 Leroy Street, constructed in 1845 and 1852-53, respectively (see 34 and 36 Leroy Street), and no. 44 Bedford Street, constructed in 1861 (see 44 Bedford Street). Sherwood owned all four properties until his death in 1907. Originally a two-and-a-half-story brick building with a peaked roof, no. 9 Leroy Street was raised to a full three stories in 1880 by carpenter Charles E. Hadden. Upon Sherwood's death in 1907, the building was sold and converted into a tenement for six families. Between 1929 and 1934, a small addition accommodating bathrooms was constructed on the rear of the building. By the late 1930s, a large opening had been cut into the facade to the right of the main entry for access to the rear yard and stable; in 1957 the stable was altered for use as a five-car garage.

Description: **Leroy Street Facade:** four bays; brick laid in Flemish bond up to third story; brick laid in running bond above; imitation-brownstone trim; basement story, foundation clad in imitation-brownstone; two basement windows; four-step imitation-brownstone stoop with historic decorative cast-iron railings and gate; first story, two windows with flush lintels; main entry opening with block lintel in third bay; second and third stories, four windows with flush lintels; neo-Grec style bracketed pressed-metal cornice. *Alterations:* basement windows covered by metal security bars; paneled-wood garage door in fourth bay of first story; first-story windows covered by decorative metal security bars; through-wall air-conditioning unit beneath first window on first story; recessed wood door enframing with glass transom at main entry; paneled wood door with kick plate, decorative center panel and door knocker; intercom box to left of door; two lantern-style light fixtures flanking transom; fixed wood panel, block lintel, and security camera above garage door; brick-header sills and shutters (some missing) at all windows; replacement window sash; metal railing above cornice at roofline; two antennae on roof; building raised to three stories and peaked roof replaced with flat roof in 1880; 1934 rear addition; rear yard stable converted to garage in 1957. **East Facade (partially visible):** brick party wall with brick chimney. *Alterations:* brick paraged; exposed electrical conduit. *Site Features:* areaway and basement stairs enclosed by historic decorative cast-iron fence; basement door beneath stoop enclosed by metal gate; L-shaped stone cheek wall at western corner of foundation.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Matthew Anderson

1849 James Sherwood

1908 Elizabeth A. French

1920 Giuseppe and Francesca Pacione

1948 Charles Paccione

1962 Charles and Josephine Paccione

1963 Joseph C. and Barbara A. Paccione

1965 Charles and Josephine Paccione

n.d. Armand Paccione

References

Department of Buildings, New Building and Alteration applications (ALT 738-1880, ALT 3193-1934, ALT 1057-1957); New York County, Office of the Register, Deeds and Conveyances, Liber 248, p. 325 (March 28, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1829-1832.

11 Leroy Street

Block 586, Lot 74

Date of Construction: 1912-1913 (NB 99-12)

Architect or Builder: Edwin W. Crumley

Original Owner or Developer: Carolina Perazzo

Major Alterations: 1922-23

Type: Stable, now dwelling

Style: Utilitarian

Material: Brick, stone

Stories: 3

History: No. 11 Leroy Street was constructed in 1912-13 for Gianbatista and Carolina Perazzo. Born in Genoa, Italy and arriving in the United States at age 13, Gianbatista founded and ran a successful funeral service business until his death in 1950. Plans for a four-story brick stable were submitted to the



Buildings Department in 1912, but by 1913 the building had been completed as a two-story structure. In 1922, architect Matthew Del Gaudio was hired to design a rear extension and third story for the building, which housed Perazzo's funeral service on the ground floor and the family's living space above. By 1938 the ground floor space was being used as a three-car garage, probably for hearses. After Perazzo's death in 1950 the building was sold and converted into a two-family residence. Sometime after the mid-1980s a metal cornice was installed on the brick parapet wall.

Description: three bays; facade clad in ironspot red brick at first and second stories; facade clad in red brick with pink mortar at third story; garage opening in first and second bays of first story; main entry in third bay of first story; decorative cast-iron pier to left of main entry; brick piers with stone capitals at east and west corners of facade; second story, brick and stone string-course; three windows with block sills; brick corbelling and dentils; third story, brick-header string course; three windows with soldier-course lintels; patterned brick fascia; paneled pressed-metal fascia and molded cornice. Alterations: paneled garage door; recessed main entry consisting of wood-and-glass door covered with decorative metal grille; glass transom with address number above door; antenna partially visible on roof; paneled pressed-metal fascia and cornice at second story; rear extension added and building raised to three stories in 1922-23; metal fascia and cornice installed at brick parapet after mid-1980s; replacement windows. Site Features: sidewalk grate at foundation near western corner of facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1911 Carolina Perazzo

1952 John and Louise Perazzo and Alvina P. Raffo

1970 Frank Ridolfi

References

Department of Buildings, New Building and Alteration applications (NB 99-1912; ALT 2969-1922); New York County, Office of the Register, Deeds and Conveyances, Liber 248, p. 395 (Apr. 6, 1829); "Gianbatista Perazzo," *NYT* obituary (September 14, 1950).

13 Leroy Street

Block 586, Lot 75

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owner or Developer: Daniel J. Westervelt

Major Alterations: 1869, 1913, 1918, 1934

Type: Row house

Style: Altered Federal

Material: Brick, steel

Stories: 3

History: No. 13 Leroy Street was constructed c. 1829 for Daniel J. Westervelt, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class

New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. No. 13 Leroy Street was originally constructed as a two-and-a-half story brick building, eighteen feet in width and with a peaked roof. In 1869 the building was extended by seven feet to meet the western lot line and raised to three stories; at this time it was converted from a single family dwelling into a two-family dwelling. The building was altered again in 1913 when the front and rear walls were removed at the first story and a one-story extension built on the rear (architect Louis Sheinart), covering



the entire lot. From 1913 until 1934, the building was used as a private stable on the ground floor, possibly in conjunction with the stable building at no. 11 Leroy Street (see previous entry). In 1934, the first floor was converted for use as a garage and office. In 2003 the building was converted for use as a single-family dwelling, a roof-top addition was constructed, and the facade altered to the present appearance.

Description: first story is two bays; four bays above first story; four window openings on second and third stories. Alterations: facade clad in painted brick above first story; first story, steel piers at corners of facade supporting steel band-course lintel with flanges; projecting steel door enframingent containing wood door with wood side panel and glass transom; floating step in front of door; projecting steel door enframingent containing wood garage door with glass transom; wire-mesh vine trellis affixed to facade around first-story door openings; stainless-steel security lights affixed to each end of band-course lintel; second and third stories, four windows with brick-header sills; cornice resembling a steel beam with flanges; wire-and-metal railing at roof line; two-bay roof-top addition clad in wood panels and stucco with metal flashing, three security lights, and metal roof ladder; wood fence running along eastern roofline; vine trellis (partially visible from sidewalk) abutting eastern party wall of no. 15 Leroy Street; building widened by seven feet and raised to three stories in 1869; cornice installed in 1869; front and rear walls removed and one-story rear extension added in 1913; first floor converted for use as a garage and office in 1934; facade altered to present appearance (exposed steel framing members, windows, doors, and cornice) and roof-top addition constructed in 2003. Site Features: steel planters flanking main entry.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Daniel J. Westervelt

1866 John Hawkinson

1869 Oliver A. Farrin

1882 Philip Bayer

1913 Maria de Barbieri

1957 James de Barbieri

1962 James and Louis Debarbieri and Anna M. Guallini

References

Department of Buildings, New Building and Alteration applications (ALT 4079-1913, ALT 2170-1934, Job No. 102967808 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 247, p. 456 (March 19, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1828-1832; *Minutes of the Common Council of the City of New York*, 19 vols. Vol. 19, May 17, 1830 (New York: City of New York, 1930) 35.

15 Leroy Street

Block 586, Lot 76

Date of Construction: 1893-94 (NB 837-93)

Architect or Builder: George F. Pelham

Original Owner or Developer: Laemmlein and Joseph L. Buttenwieser

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Romanesque/ Renaissance Revival

Material: Brick, stone, terra cotta

Stories: 5 and basement



History: No. 15 Leroy Street was constructed in 1893-94 for German-born developers Laemmlein and Joseph L. Buttenwieser, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in a combination of the popular Romanesque and Renaissance Revival styles, the building was intended to house 20 families, with four apartments and two water closets on each floor and two stores on the basement floor. Census data for 1900 shows that 20 families resided at no. 15 Leroy Street, including two native-born families; first generation immigrant families from Italy (five), Ireland (four), Germany (one), and China (one); and second-generation immigrant families from Ireland (three) and Germany (four). Residents held a range of occupations, including dressmaker, day laborer, department store saleswoman, longshoreman, and baggage master. Census records indicate that of the fourteen families living there in 1930, two were native-born and twelve were first-generation immigrant families from Italy (eleven) and South America (one). Residents' occupations included printer, shipping clerk in a paper and twine factory, bricklayer, iron worker, and butcher. It appears that during the 1940s and 1950s the building's commercial tenant was plumber Stephen R. Rolandelli. The building still has 20 apartments and the storefronts are currently used as offices.

Description: **Leroy Street Facade:** basement and first story, three bays; second through fifth story, four bays; facade clad in buff brick with alternating string-courses of rock-faced stone and molded terra cotta; basement story, historic fluted cast-iron piers at east and west corners of facade; six-step stoop in middle bay flanked by two basement doors with transoms and two windows; first story clad in rusticated brownstone; main entry in middle bay flanked by arched openings with block sills, foliate impost blocks, voussoirs and figural keystones; openings contain historic arched wood windows with molded muntins; foliate frieze band with end brackets above windows, interrupted by door enframing; recessed main entry with arched transom and wood side-panels framed by egg-and-dart molding; main entry surrounded by arched entablature with figural keystone supported on colonettes with paneled plinths and foliate capitals; classical designs decorate entablature; bracketed cornice crowns entablature; second story, four windows with continuous and chamfered block lintels; first and fourth windows surmounted by neo-Grec style pedimented hoods with brackets, ears, and sunbursts; second and third windows surmounted by neo-Grec style hood with brackets; third story, four windows with continuous string-course sill and neo-Grec style chamfered and bracketed block lintels; fourth story, four soldier-course arched window surrounds above windows with continuous string-course sill, egg-and-dart molding and figural keystones; tapered balconettes at first and fourth windows; fifth story, four windows separated by corbelled brick piers; panels with shell motifs in spandrels of first and fourth windows; brick billeting in spandrels below second and third windows; windows have continuous string-course sill and chamfered block lintels; graduated brick arches with decorative lunettes and figural keystones surmount windows; neo-Grec style bracketed pressed-metal cornice with decorative fascia frieze and central pendant; fire escape connects second through fifth story. Alterations: metal railings at stoop; security lights above basement doors;

intercom box to left of basement door in third bay; pipe projects from facade above same basement door; wood-shingle siding at first bay of basement; parging beneath first-story windows; double-leaf main entry door of metal and glass; intercom box to left of door; security lights flanking main entry; replacement window sash. **East Facade (partially visible):** brick party wall. Alterations: brick parged; metal railing at roofline. **West Facade (partially visible):** brick party wall. Alterations: brick parged. Site Features: areaway and two sets of basement steps enclosed by metal fence and gates on Leroy Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1893 Laemmlein and Joseph L. Buttenwieser

1893 Benedict A. Klein

1903 Esther Buttenwieser Isenberg

1905 Charles J. Schlesinger

1926 Jennie R. Curtes

1961 Jeff Scott Realty, Inc.

1961 Bernard Fishel

1962 Stanley J. Shaw

1963 Arthur Associates

1966 Melroy Realty Corp.

1966 Sidney Levine, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 837-1893); New York County, Office of the Register, Deeds and Conveyances, Liber 18, p. 466 (June 14, 1893); U.S. Census Records, 1900, 1930.

17-19 Leroy Street

Block 586, Lot 77

See: 18-20 Morton Street

21 Leroy Street

Block 586, Lot 79

Date of Construction: 1899 (NB 735-98)

Architect or Builder: George F. Pelham

Original Owner or Developer: Elias Kempner

Major Alterations: 1937

Type: Tenement with commercial ground story, now multiple dwelling

Style: Renaissance Revival

Material: Brick, limestone

Stories: 6 and basement

History: No. 21 Leroy Street was constructed in 1899 for real estate broker Elias Kempner, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the popular Renaissance Revival style, the building was intended to house 24 families, with stores in the basement and four apartments and two water closets on each floor above. Census data for 1900 shows that 23 families resided at no. 21 Leroy Street, including six native-born families; first-generation immigrant families from Ireland (four),



as well as Germany England, Belgium and Denmark (four); and second-generation immigrant families from Ireland (seven) and England (two). Residents held a range of occupations, including engineer, teamster, gold stamper, candy maker, and policeman. 1930 census records indicate that eleven families lived there, including five first-generation immigrant families from Italy and six first- or second-generation immigrant families from England (via Canada), Ireland, France, and Scotland. Residents' occupations included receiving clerk (docks), taxi cab chauffeur, radio salesman, proprietor of a livery stable, and ironer at a laundry. The building remains largely unchanged today.

Description: **Leroy Street Facade:** first story is three bays; second through sixth stories are four bays; window bays from second to fourth stories are recessed; facade clad in buff ironspot brick with limestone and terra cotta trim; first story, brick foundation with molded water table and bands of limestone rustication above; five rosette bolt-brackets anchored in facade on east corner of first story; two windows with recessed brick spandrel panels and splayed brick lintels with cartouche-and-bell flower keystones flanking main entry; main entry accessed by three granite steps and surmounted by entablature supported on pilasters with molded plinths and foliate capitals; recessed wood door enframingent with molded panels and egg-and-dart molding at main entry; main entry door surmounted by glass transom and molded panel; acanthus-leaf rope molding framing main entry; frieze of garlands and ribbons above main entry; acanthus-leaf scroll brackets supporting a molded cornice above frieze; molded limestone string course; second story is rusticated with recessed bands of brick; four windows with continuous sill and chamfered block lintels surmounted by band of egg-and-dart molding (second and third windows share continuous block lintel and molding); foliate frieze-band with egg-and-dart molding and molded string course; third to fourth stories, four arched double-height window openings; first and fourth window openings flanked by Composite pilasters; third story, four windows with continuous sill and chamfered block lintels surmounted by band of egg-and-dart molding (second and third windows share continuous block lintel and molding); fourth story, four arched windows with Composite impost blocks, egg-and-dart molding, graduated brick surrounds, and figural keystones; first and fourth windows have foliate spandrel panels below the sills and sun-burst motifs in spandrels above the arches; projecting foliate cornice; fifth story, four windows surmounted by chamfered block lintels; first and fourth lintels surmounted by molding; string course with shell motifs between lintels; sixth story, four windows; first and fourth windows flanked by rusticated brick pilasters with corbelled bases and foliate capitals; sills are patterned brick and pilaster capitals support a continuous lintel; pressed-metal cornice with denticulated fascia frieze containing panels with sun-burst, cartouche and foliate motifs supported on acanthus-leaf consoles and brackets; fire escape connects second through sixth stories in middle bays. **Alterations:** foundation brick painted; new entry stairs installed in 1937; metal-and-glass double-leaf main entry door; intercom box to left of door and security lights flanking transom; replacement window sash. **East and West Facades (partially visible):** brick party walls with terra-cotta tile coping. **Alterations:** brick parged or painted. **Site Features:** sidewalk hatch at foundation in third bay of first story on Leroy Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1898 Elias Kempner

1900 Charles Meier

1901 Julia A. Gimpel

1935 Will of Eleanora L.S. Conci

1936 Leroy Holding Corp.

1946 William F. Raymond

1948 Brentwood Realty

1948 Toler Realty Corp.

1955 Rose J. Meyer

1955 Selma Karasik and Fannie Klein Spiec

1965 Rose J. Meyer

1967 Equity Properties Corp.

References

Department of Buildings, New Building and Alteration applications (NB 735-1898; ALT 3151-1937); New York County, Office of the Register, Deeds and Conveyances, Liber 62, p. 397 (Jul. 5, 1898); U.S. Census Records, 1900, 1930.

23 Leroy Street

Block 586, Lot 80

Date of Construction: 1889-90 (NB 1711-89)

Architect or Builder: Charles Stegmayer

Original Owner or Developer: Maria Urckermann

Major Alterations: 2009 (permit pending)

Type: Tenement, now multiple dwelling

Style: Queen Anne

Material: Brick, stone, terra cotta

Stories: 5 and basement

History: No. 23 Leroy Street was constructed in 1889-90 for Maria Urckermann and her husband William, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the popular Queen Anne style, the building was intended to house 22 families in two basement apartments and four apartments on each floor above. Census data for 1900 shows that 21 families resided at no. 23 Leroy Street, including three native-born families; first-generation immigrant families from Ireland (five), as well as Canada, England/Ireland, and Belgium (five); and second-generation immigrant families from Ireland (six) and Germany (two). Residents held a range of occupations, including restaurant manager, feathermaker, theater usher, cigar maker, and flowermaker (two). 1930 census records indicate that nineteen families lived there, including three native-born families, ten first-generation immigrant families from Italy, and second-generation immigrant families from Italy (four) and Ireland (two). Residents' occupations included linen embroiderer, file clerk at an envelope company, statue maker (four), salesman at a confectionary store, and subway ticket agent. The building remains largely unchanged today.



Description: basement and first stories are three bays; second through fifth stories are four bays; facade clad in brick with brownstone trim; basement story clad in brownstone; basement door beneath stoop in middle bay flanked by two pairs of basement windows with chamfered lintels; first story, brownstone water table; three-step stoop with historic cast-iron posts in middle bay; main entry in middle bay flanked by two windows with foliate spandrel panels and lintels supported on fluted consoles; main entry surmounted by lintel supported on fluted consoles and flanked by vertical terra-cotta panels with figural motifs; modillioned cornice above main entry; main entry door surmounted by glass transom; second story, four windows with block sills and chamfered block lintels with decorative molding; windows interrupt three string courses of molded brick; third story, four windows with raised brick spandrel panels and brick dentils below block sills; windows surmounted by hood with molded lintel supported on fluted consoles; windows interrupt three string courses of molded brick; fourth story, two windows surmounted by continuous block lintel and molded string course flanked by two arched windows with molded brownstone sills and spandrel panels with recessed ovals; shell-motif tympana and graduated brick arch surmounting first and fourth window; windows interrupt three string courses of molded brick; fifth story, string course of brick dentils below continuous brownstone sill-course; four windows with molded

brownstone lintels flanked by brick pilasters; foliate roundel above each window; windows interrupt three string courses of molded brick; pressed-metal cornice with pendant shell-motifs, denticulated fascia, and decorative lunettes supported on fluted console brackets; fire escape connects second through fifth story. Alterations: basement windows covered by metal security bars; metal-and-wire-glass main entry door with security light and metal pipe above; replacement window sash; metal gutter at cornice. Site Features: areaway and basement steps enclosed by historic cast-iron fence; possibly historic metal railing at basement steps.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1891 Marie and William Urckermann

1891 Charles Ast

1909 Stephen Schrader

1924 Joseph and Mary Di Scala

1934 Boulevard Real Estate

1935 Marclyn Realty Corp.

1938 Francesca Di Maggio

1959 23 Leroy Street

n.d. Anna M. Rolandelli

References

Department of Buildings, New Building and Alteration applications (NB 1711-1889; Job No. 120132123 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 4, p. 318 (May 2, 1891); U.S. Census Records, 1900, 1930.

25 Leroy Street

Block 586, Lot 81

Date of Construction: 1891 (NB 112-91)

Architect or Builder: James W. Cole

Original Owner or Developer: William Rankin

Major Alterations: 1935

Type: Tenement, now multiple dwelling

Style: Altered Romanesque Revival

Material: Stone

Stories: 5 and basement

History: No. 25 Leroy Street was constructed in 1891 for William Rankin, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the Romanesque Revival style, the building was intended to house 20 families in four apartments on each floor.

Census data for 1900 shows that 22 families resided at no. 25 Leroy Street, including two native-born families; first-generation immigrant families from Ireland (nine), Germany (two) and Austria (one); and second-generation immigrant families from Ireland (seven) and Germany (one). Residents' held a range of occupations, including flowermaker, domestic servant, milliner, lace repairer, and worker in a silk waist factory (three). 1930 census records indicate that fifteen families lived there, including two native-born families; first-generation immigrant families from Italy (four) and Ireland (two); and first- or second-generation immigrant families from Germany, England/Ireland, French-speaking Canada, and Russia/Poland. Residents occupations included stenographer for a cosmetics company, piano teacher,



restaurant waitress, typist at a public library, and boiler repairer. In 1935 a fire in the building necessitated the reframing of the roof and the rear of the top floor, as well as replacement of the original wood stair with an iron stair.

Description: **Leroy Street Facade:** basement and first story are four bays; second through fifth stories are five bays; basement story clad in brownstone with water table; facade clad in rusticated brownstone at first story, brownstone ashlar above; two basement windows and basement door beneath stoop; first story clad in rock-faced rusticated brownstone; four-step brownstone stoop with historic cast-iron railings and posts in third bay; window in first, second and fourth bays and main entry in third bay; main entry flanked by brownstone piers with foliate motifs and foliate capitals supporting a bracketed cornice; paneled-wood door enframing contains possibly historic double-leaf wood door with glass panes surmounted by a four-pane glass transom with address number; second through fifth stories, five windows with shallow block sills; denticulated pressed-metal cornice supported on fluted console brackets with paneled fascia and roundel; fire escape connects second through fifth stories. *Alterations:* basement windows covered by metal security bars; intercom box to right of main entry door; security lights flank transom at main entry; pigeon wire on cornice at main entry; roof and rear of fifth floor reframed following fire in 1935; facade detailing (lintels, sills, and stringcourses) stripped by mid-1980s; replacement window sash. **West Facade (partially visible):** brick party wall; wood windows with segmental-arch lintels; portion of secondary Leroy Street facade visible. *Alterations:* brick painted and parged; metal flashing at roofline. *Site Features:* areaway and basement steps enclosed by historic cast-iron fence; storage box in areaway at fourth bay of first story on Leroy Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1891 John Rankin

1892 John and Julie Reedy

1929 Anna T. Hogan

1935 Joseph Garone

1936 Mary Garone

n.d. Anna M. Rolandelli

References

Department of Buildings, New Building and Alteration applications (NB 112-1891; ALT 2724-1935); New York County, Office of the Register, Deeds and Conveyances, Liber 7, p. 433 (Dec. 11, 1891); U.S. Census Records, 1900, 1930.

27-31 Leroy Street

Block 586, Lot 43

See: 46 Bedford Street

2 TO 38 LEROY STREET (SOUTH SIDE)

Between Blecker Street and Bedford Street

2-10 Leroy Street

Block 586, Lot 20 (formerly lots 18-29)

See: Church of Our Lady of Pompeii, 17-25 Carmine Street

12 Leroy Street
Block 586, Lot 17

Date of Construction: c. 1835
Architect or Builder: attributed to Aaron Marsh
Original Owner or Developer: Aaron Marsh
Major Alterations: 2009
Type: Row House
Style: Greek Revival, altered
Material: Brick, brownstone
Stories: 3 and basement



History: No. 12 Leroy Street was constructed c. 1835 by builder Aaron Marsh, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Early owners of the house included a lawyer, jewelry importer, and manufacturer of gas lighting fixtures. By 1930, no. 12 Leroy Street was being used as a boarding house run by an Italian-born man with two children; all nine boarders were Italian-born men, mostly working in the restaurant business. In 1941 the building was purchased by the Church of Our Lady of Pompeii, which had completed construction of a new church, rectory, and school on the neighboring lots a decade earlier. The church owned the property until 1983. Between 2008 and 2009, the attic story was raised to a full third story and a roof-top addition was constructed. The building is currently used as a two-family residence.

Description: three bays; painted brick laid in Flemish bond with brownstone trim; basement story, five-step brownstone stoop with historic Greek Revival-style railings; rusticated brownstone foundation and water table; two basement windows; first story, historic recessed paneled-wood door enframing with Doric pilasters and antae, molded entablature and four-pane transom surmounted by block lintel; two windows with block sills and lintels; second story, three windows with block sills and lintels; third story, three windows. Alterations: basement windows covered by reproduction Greek-Revival style metal security bars; main entry door of paneled wood with metal mail-slot and door knocker; intercom box on right door jamb; two light fixtures on entablature flanking door (currently missing covers); speaker projects from facade above and to the left of door lintel; flagpole anchor affixed to facade between first and second windows on second story; imitation-stone string course between second and third stories; non-historic denticulated cornice; roof-top addition with non-historic denticulated cornice (partially visible from Leroy Street); leader running down right side of facade; molded lintels shaved to block lintels and new denticulated cornice installed between mid-1980s and 2008; attic story raised to full third story and set-back rooftop addition constructed in 2009. Site Features: areaway enclosed by historic Greek Revival-style fence; basement steps leading to historic Greek-Revival style gate and basement door beneath stoop.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Aaron Marsh
1837 George White
1845 Joseph Rudd
1854 Cornelius P. Berrien
1857 George H. Kitchen
1865 James M. Hook
1924 Mary R. Hart
1936 Wendel Foundation
1940 Henry A. Hook

1941 Ugo Cavicchi
1941 Church of Our Lady of Pompeii

References

Department of Buildings, New Building and Alteration applications (Job No. 110222624 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 338, p. 61 (May 30, 1835); U.S. Census Records, 1930.

14 Leroy Street Block 586, Lot 16

Date of Construction: c. 1835
Architect or Builder: attributed to Henry M. Perrine
Original Owner or Developer: Henry M. Perrine
Major Alterations: 1872, 1927
Type: Row house converted to tenement, now multiple dwelling
Style: Greek Revival, with Italianate alterations
Material: Brick
Stories: 3 and basement



History: No. 14 Leroy Street was constructed c. 1835 by mason Henry M. Perrine, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. Beginning in the 1850s, with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to working-class tenants. In 1872 no. 14 Leroy Street was converted into a tenement with the addition of a third story, a rear extension, and Italianate-style pressed-metal cornices at the front and rear of the building (architect Charles Wright). In 1927 the basement story was converted into part of the first-floor apartment, work that required the removal of the original stoop and the lowering of the new main entry below street level (architect Ferdinand Savignano). By the 1930s, the building housed three first-generation Italian immigrant families and one boarder.

Description: **Leroy Street Facade:** three bays; painted brick laid in Flemish bond up to third story; third story clad in brick laid in American common bond; rusticated foundation; main entry below street level, accessed by three steps; molded enframing at main entry; two basement windows; first through third stories, three windows with block sills and molded lintels (first window on first story above main entry is smaller); pressed-metal cornice with acanthus-leaf modillions and scrolled brackets. **Alterations:** first basement window covered by metal security bars; non-historic metal-and-glass main entry door; intercom box on left door jamb; security light, exposed electrical conduit, and address tiles above door; speaker projects from facade below first window on second story; metal railing at roof line above cornice; peaked roof raised to full third story and rear extension added in 1872; stoop removed and main entrance lowered to basement story in 1927; replacement window sash. **West Facade (partially visible):** brick party wall with chimney. **Alterations:** brick parged; metal railing, antenna, and pipes on roof. **East Facade (partially visible):** brick party wall. **Alterations:** brick parged; metal railings at roofline. **Site Features:** areaway on Leroy Street facade enclosed with non-historic cast-iron fence; cellar hatch and sewer pipes within areaway.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Henry M. Perrine
1838 Richard Hunt
1868 James O. Hunt
1872 William H. Miller
1886 Frederick F. Garrison
1891 James E. Miller
1923 Sebastiano Destilo
1927 Eleanora Destilo
1928 Cykama Realty Corp.
1928 Budo Holding Corp.
1930 Jenny Spagnuolo
1931 Charles Recht
1932 Assunta Peruggi
1932 Genaro and Filomena Spagnuolo
1936 Franklin Savings Bank
1936 Francisco Dimaggio
1936 Wendel Foundation
1946 Rolando Enrico
1946 Denis M. Gallo
1950 Church of Our Lady of Pompeii

References

Department of Buildings, New Building and Alteration applications (ALT 601-1872, ALT 444-1927);
New York County, Office of the Register, Deeds and Conveyances, Liber 337, p. 117 (June 5, 1835);
U.S. Census Records, 1930.

16 Leroy Street

Block 586, Lot 15

Date of Construction: c. 1835
Architect or Builder: Not determined
Original Owner or Developer: Jedediah Lester
Type: Row House, now multiple dwelling
Style: Green Revival, with Italianate alterations
Material: Brick
Stories: 2, basement and attic

History: No. 16 Leroy Street was constructed c. 1835, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. An excellent example of the Greek Revival style, no. 16 Leroy Street was owned by grocer Jedediah Lester from 1835 until 1855. By the 1930s the building had been converted into a tenement and housed first and second-generation Italian immigrants as well as a native New Yorker.

In 1953 the property was purchased by Our Lady of Pompeii Church, which owned it until 1970. No. 16 Leroy Street is currently used as a multiple dwelling.

Description: three bays; painted brick laid in Flemish bond with brownstone or pressed-metal trim; rusticated foundation and brownstone water table; basement story, four-step brownstone stoop and two



basement windows; first story, recessed wood door enframing of Doric pilasters and antae, sidelights, and four-pane glass transom surmounted by a bracketed and pedimented entablature; two windows and molded lintels; second story, three windows with brick header-course sills and molded lintels; attic story, three attic windows with block sills; molded string-course at cornice. Alterations: basement windows covered by decorative metal security bars; sidelights of door enframing painted; main entry door of wood with brass kickplate and four-pane transom; intercom box on right door jamb; lantern-style light fixture on entablature above door; brick header-course sills at first and second-story windows; through-wall air-conditioning unit below windows in third bay on first and second stories; gutter above cornice; leader running down western corner of facade; replacement window sash; Italianate-style pedimented lintel installed above main entry by late 1930s; Italianate-style bracketed sills and attic-story fascia boards removed after mid-1980s. Site Features: areaway enclosed by historic Greek Revival-style cast-iron fence; basement steps leading to basement door beneath stoop.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Jedediah Lester

1855 Cornelius Bogert

1855 Mary Lester

1859 Augustus Ireland

1864 Henry W. Fells

1868 Ann Maria Stephens

1893 Anna W. Nangle

1920 Louisa and Carolina Losi

1953 Church of Our Lady of Pompeii

1970 Agnes Perazzo

References

New York County, Office of the Register, Deeds and Conveyances, Liber 343, p. 402 (Dec. 2, 1835); U.S. Census Records, 1930.

18 Leroy Street

Block 586, Lot 14

Date of Construction: c. 1835

Architect or Builder: attributed to Aaron Marsh

Original Owner or Developer: Richard Taylor

Major Alterations: 1932, 1997

Type: Row house

Style: Greek Revival, with Utilitarian alterations

Material: Brick, brownstone

Stories: 3 and basement

History: No. 18 Leroy Street was constructed c. 1835 by builder Aaron Marsh for fancy-goods store owner Richard Taylor. Constructed at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, by the turn of the 20th century no. 18 Leroy Street had become an integral part of the working-class community as the home



of the Doe Ye Next Thyng Society for Work Among the Poor,⁹⁴ a settlement house founded in 1904 with roots in the Bible Society movement of early 19th-century America. Serving a diverse population of native-born and immigrant residents with a social club, boys' and girls' clubs, mothers' meetings, and educational programs, the Society operated out of No. 18 Leroy Street from 1907 until 1926, when the Manhattan Council of the Boy Scouts of America purchased the building. In 1932 the building was purchased by an Italian couple and converted into a multi-family dwelling with the addition of a full third story. At that time the stoop was removed and replaced with a window, a new main entry was created at the basement level, and the brownstone lintels and sills were shaved and replaced by brick lintels and sills. By the 1930s, the majority of the area's single-family residences had been converted into multiple dwellings, making more affordable housing available to working-class tenants. The building's stoop, lintels and sills were restored in 1997, the same year the row house reverted to use as a single-family dwelling.

Description: **Leroy Street Facade:** three bays; painted brick laid in Flemish bond up to third story, third story clad in painted brick laid in American common bond; brownstone trim; rusticated foundation and brownstone water table; basement story, four-step brownstone stoop and two basement windows; first story, main entry surmounted by block lintel; two non-historic wood windows with block sills and lintels; second and third stories, three non-historic wood windows with block sills and lintels; denticulated brick string course; stepped parapet with stone coping; diamond-shaped diaperwork motif centered on parapet. *Alterations:* basement windows covered by decorative metal security bars; reproduction Greek Revival-style cast-iron railings at stoop; single-leaf main entry door of wood with porthole window covered by iron grille and frosted-glass transom with address number; lantern-style light fixtures flanking main entry; intercom panel to right of main entry; alarm-box speaker above main entry; double security light above first window on first story; building raised to three stories and stoop removed in 1932; stoop restored in 1997; replacement window sash. **East Facade (partially visible):** brick party wall with coping and chimney. *Alterations:* brick painted. **West Facade (partially visible):** brick party wall with coping. *Alterations:* brick painted. *Alterations:* exhaust pipe visible on roof. *Site Features:* areaway on Leroy Street facade enclosed with reproduction Greek Revival-style cast-iron fence; basement steps leading to basement door beneath stoop.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Richard Taylor

1840 John Westervelt, Jr.

1840 Cornelius C. Banta

1907 Annette Boardman

1907 Doe Ye Nexte Thyng Society for Work Among the Poor

1926 Manhattan Council Boy Scouts of America, Inc.

1932 Nicholas and Anna W. Racioppi

1950 Salvatore Gambino

1957 Dominick Rainero, et al.

References

Department of Buildings, New Building and Alteration applications (ALT 1595-1932; Job No. 101587926 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 331, p. 347 (May 18, 1835); U.S. Census Records, 1850; Harry P. Kraus, *The Settlement House Movement in New York City, 1886-1914* (New York: Arno Press, 1980) 118; Lina D. Miller, *Directory of Social Agencies*

⁹⁴ The Doe Ye Next Thyng Society for Work Among the Poor took its name from a Christian hymn written by Emily Steele Elliott (1836-1897), a British author.

(New York: Charity Organization Society, 1921) 90; *Handbook of Settlements* (New York: Charities Publication Committee, 1911) 196; Henry Hartshorne, Ed. *Friends Review* Vol. 29, p. 191; Jane Stuart Smith, Betty Carlson, *Great Christian Hymn Writers* (Wheaton, IL.: Crossway Books, 1997) 190.

20 Leroy Street

Block 586, Lot 13

Date of Construction: c. 1835

Architect or Builder: Not determined

Original Owner or Developer: Jonathan H. Ransom

Major Alterations: 1875

Type: Row house

Style: Greek Revival

Material: Brick

Stories: 2, basement and attic



History: No. 20 Leroy Street was built c. 1835, and with its decorative ironwork, stoop, recessed entryway, attic windows and flat roof, remains an excellent example of the Greek Revival style. Constructed at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, the building received a rear addition in 1875 but remained a single-family residence. City directories indicate that by 1929 no. 20 Leroy Street was no longer a single-family residence. The building remains largely unchanged today.

Description: three bays; brick laid in Flemish bond with brownstone or pressed-metal trim; basement story, rusticated foundation, brownstone water table, and five-step brownstone stoop with historic Greek Revival-style cast-iron railings; two basement windows; first story, historic recessed door enframing of paneled wood with glass transom and molded lintel; two historic six-over-six double-hung wood windows with block sills and molded lintels; second story, three historic six-over-six double-hung wood windows with block sills and molded lintels; attic story, molded wood fascia; three historic attic windows; brick chimney abuts east party wall of no. 22-24 Leroy Street. Alterations: basement windows covered by decorative metal security bars; double-leaf main entry door of wood with brass kick plates; lantern-style light fixture to right of main entry; intercom box on right door jamb; second-story window sash covered by storm windows; pigeon-wire at all window sills and lintels and at fascia; chimney parged; metal cover over chimney; gutter at roof line; leader running down western corner of facade; rear addition constructed in 1875; Flemish-bond brickwork restored after c. 1938. Site Features: areaway with historic Greek Revival-style cast-iron fence; basement stairs leading to basement door beneath stoop; gate enclosing basement door.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1835 Jonathan H. Ransom

1837 James E. Betts

1853 Maria Betts, et al.

1854 William Mandeville

1856 Peter W. Lent

1921 Emerico and Vincenza De Rosa

1923 Alfredo and Anna Di Lonardo

1931 Anna and Louise Di Lonardo

References

Department of Buildings, New Building and Alteration applications (ALT 162-1943); New York County, Office of the Register, Deeds and Conveyances, Liber 336, p. 124 (May 16, 1835); Department of Taxation, Record of Assessments, 9th Ward, 1832-1837.

22-24 Leroy Street

Block 586, Lot 11 (formerly lots 11 and 12)

Date of Construction: 1903 (NB 170-1903)

Architect or Builder: Bernstein & Bernstein

Original Owner or Developer: Harris Friedman and Barnet Feinberg

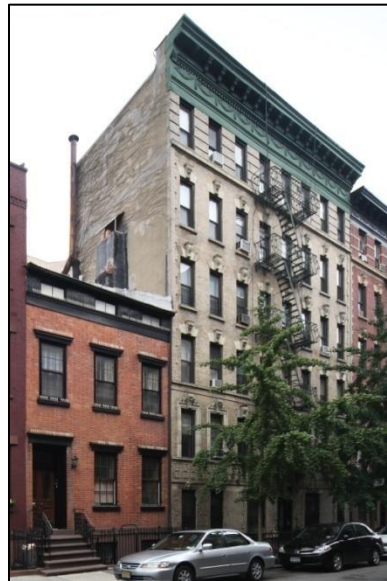
Type: Tenement, now multiple dwelling

Style: Renaissance Revival

Material: Brick, terra cotta

Stories: 6

History: No. 22-24 Leroy Street was constructed in 1903, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses, as well as many earlier tenements, were being replaced by tenements for the working-class and immigrant population; it represents one of a handful of tenements constructed in the area after the 1901 tenement house law. No. 22-24 Leroy Street is also one of the larger tenements in the area, occupying two 20-foot lots and accommodating 24 families, four on each floor. The building was designed in the popular Renaissance Revival style as a pair with its neighbor, no. 26-28 Leroy Street (see 26-28 Leroy Street), and its team of developers was associated with the developer of no. 26-28 Leroy Street. The tenement's developers, Harris Freidman and Barnet Feinberg, were listed respectively in the 1900 and 1910 censuses as a German-born builder and a Russian-born builder/contractor of houses. 1910 census records indicate that nineteen families lived at no. 22-24 Leroy Street, including nine native-born families and first- and second-generation immigrant families from Italy (nine), Russia (five), France (two), and Russia/Poland, Romania, and Ireland-Scotland (three). Several Italian-born boarders lived with these families. By 1930, census records show that the 23 families residing there were first- or second-generation immigrant families from Italy.



Description: **Leroy Street Facade:** first story is six bays; eight bays above first story; façade clad in buff ironspot brick with terra-cotta trim; one window and four doors in basement story; first story, three windows with brick-quoin surrounds, continuous string-course sill, and cartouche-and-foliage lintels; terra-cotta door enframing of Composite pilasters supporting a molded entablature with classical frieze and acanthus-leaf scroll brackets; historic double-leaf main entry door of paneled wood with brass kickplates, glass panes, and glass transom; two windows with brick-quoin surrounds, continuous string-course sill, and cartouche-and-foliage lintels; band course of brick diaperwork; second story, continuous molded string-course sill; two windows with molded-panel surrounds and scroll-and-foliage keystones; four windows with brick-quoin surrounds and splayed lintels with scrolled keystones; two windows with molded-panel surrounds and scroll-and-foliage keystones; third story, continuous molded string-course sill; three windows with splayed lintels and scrolled keystones; two windows with splayed lintels and beaded keystones; three windows with splayed lintels and scrolled keystones; fourth story, three windows with splayed lintels and scrolled keystones; two windows with splayed lintels and beaded keystones; three windows with splayed lintels and scrolled keystones; all windows have molded sills; fifth story, window detailing repeats that of third story (all windows have molded sills); sixth story, eight windows with continuous molded string-course sill and four evenly spaced band courses of recessed brick between windows; frieze band above; pressed-metal frieze band decorated with garlands below a row of dentils;

pressed-metal cornice with paneled fascia supported on acanthus-leaf scrolled brackets; historic basket-style fire escape connects second through sixth stories. Alterations: railing at basement steps and pipes at eastern end of basement story; first-story windows covered by decorative metal security bars; intercom box and security light on left door jamb at main entry; security light and key panel on right door jamb; replacement window sash. **East facade (partially visible)**: brick party wall; chimney of no.20 Leroy Street abutting middle of wall. Alterations: brick parged; exhaust pipe running up southern corner of wall. Site Features: areaway on Leroy Street facade enclosed by historic wrought-iron fence with posts at main entry and at eastern end; steps leading to basement.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1903 Harris Friedman and Barnet Feinberg

1904 Tina R. Levy

1905 Ernest L. Kahn

1909 Domenico Peloso, et al.

1929 Lareso Realty Corp.

1957 P.V.N. Corp.

References

Department of Buildings, New Building and Alteration applications (NB 170-1903); New York County, Office of the Register, Deeds and Conveyances, Liber 103, p. 473 (Jan. 19, 1903); U.S. Census Records, 1900, 1910, 1930.

26-28 Leroy Street

Block 586, Lot 9 (formerly lots 9 and 10)

Date of Construction: 1902-1903 (NB 716-02)

Architect or Builder: Bernstein & Bernstein

Original Owner or Developer: Irving Judis

Major Alterations: c. 1980s

Type: Tenement with commercial ground story, now multiple dwelling

Style: Renaissance Revival, altered

Material: Brick, terra cotta

Stories: 6

History: No. 26-28 Leroy Street was constructed in 1902-03, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses, as well as many earlier tenements, were being replaced by tenements for the working-class and immigrant population; it represents one of a handful tenements constructed in the area after the 1901 tenement house law. It is also one of the larger tenements in the area, occupying two 20-foot lots and accommodating 22 families (four on each floor) with stores on the ground story. The building was designed in the popular Renaissance Revival style as a pair with its neighbor, no. 22-24 Leroy Street (see previous entry), and its developer, Irving Judis, was associated with the developers of no. 22-24 Leroy Street. Judis is listed in the 1910 Census as a Russian-born contractor of houses. Census records indicate that in 1910 the majority of the tenement's residents were born in Italy; in 1930, residents were still mostly of Italian heritage. By the 1980s, the ground-story storefront—which housed a tailor in the 1930s—had been removed and the space converted to residential use.



Description: **Leroy Street Facade:** first story is five bays; six bays above first story; second through sixth stories clad in red brick laid in American common bond with terra-cotta trim; two windows and two doors on basement story; first story, historic cast-iron piers with decorative base and capital at east and west corners of facade; historic bluestone landing and step leading to main entry; fluted and paneled cast-iron piers flanking paneled wood door enframing containing historic double-leaf main entry door of wood with brass kickplates, carved panels, glass panes and glass transom; second story, six windows with buff-brick quoins and cartouche-and-garland lintels; decorative band-course of buff-brick diaperwork; third to fifth stories, buff-brick quoining at east and west corners of facade; third story, six windows with continuous molded string-course sill and splayed lintels with scrolled keystones; fourth and fifth stories, six windows with molded sills and splayed lintels with scrolled keystones; sixth story, continuous molded string-course sill; three historic double-hung wood windows; three non-historic windows; three evenly spaced molded string courses between windows; pressed-metal frieze band decorated with garlands; pressed-metal cornice with acanthus-leaf scrolled brackets; historic basket-style fire escape connects second through sixth stories. **Alterations:** ground story clad in textured brick; two windows with continuous brick header-course sill and service door with light fixture above on either side of main entry; intercom box on left door jamb at main entry; security light above transom at main entry; parged band course between first and second stories; basement and first-story windows covered by metal security bars; pigeon-wire at first through third windows on second story and at string-course sill below first and second windows on third story; western areaway filled in with concrete; first-story storefront and cornice removed and replaced with brick infill and windows (1970s or 1980s). **West Facade (partially visible):** brick party wall with terra-cotta tile coping. **Site Features:** basement stairs enclosed by iron fence with historic cast-iron gate and posts at eastern areaway; western areaway enclosed by iron fence.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1902 Irving Judis

1903 Abraham Lilienthal

1904 George C. Heimerdinger

1907 Battista Loraia

1928 Marie Heimerdinger

1930 Audubon Properties, Inc.

1933 Madison Avenue Presbyterian Church

1939 Newburgh Holding Corp.

1940 Poughkeepsie Holding Corp.

1945 1161 Webster Avenue Corp.

1946 Toa and Mary Kong

References

Department of Buildings, New Building and Alteration applications (NB 716-1902); New York County, Office of the Register, Deeds and Conveyances, Liber 105, p. 3 (Oct. 20, 1902); U.S. Census Records, 1910, 1930.

30 Leroy Street

Block 586, Lot 8

Date of Construction: 1831

Architect or Builder: John G. Hadden and Silvanus Gedney

Original Owner or Developer: Joseph Hammond

Major Alterations: 1927

Type: Row House

Style: Greek Revival, altered

Material: Brick, stone

Stories: 2, basement and attic



History: No. 30 Leroy Street was constructed in 1831 by builder John G. Hadden (the original owner of 38 Bedford Street; see 38 Bedford Street) and carpenter Silvanus Gedney for lumber merchant Joseph Hammond, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers. An excellent example of the Greek Revival style, no. 30 Leroy Street was originally used as a private residence. In 1927 the attic story of the building was raised to a full third story and the building converted to two-family use. It was probably at this time that the roofline was changed to the present appearance. Today the building is still used as a two-family dwelling.

Description: three bays; painted brick laid in Flemish bond up to attic story; attic-story brick laid in running bond; brownstone trim; basement story, five-step stoop with historic Greek Revival-style cast-iron railings; basement door beneath stoop; two basement windows; first story, Greek Revival-style wood door enframing of Ionic columns and antae, molded entablature with carved leaf motifs, and double-light transom and leaded sidelights surmounted by molded pressed-metal lintel; two historic two-over-two double-hung wood windows with block sills and flush lintels; second story, three windows with block sills and flush lintels; attic story, three windows with block sills; stepped parapet with header-course brick detail and coping. Alterations: foundation parged and painted; metal pipe affixed to foundation at western corner of building; non-historic main entry door of wood with glass panels, brass kickplate and mail slot; security light affixed to lintel above door; metal plaque with inscription reading “1831” to right of main entry; security tape on first-story windows; storm windows cover all windows; satellite dish mounted on center window sill at second and third stories; flag-pole anchor mounted on center window sill at second story; replacement wood window sash; attic raised to full third story and building converted from single-family to two-family use in 1927. Site Features: areaway with historic Greek Revival-style cast-iron fence, fence posts, and gate; basement steps beneath stoop; gate enclosing basement door.

Ownership History to 1974

(As recorded in the Conveyance Records of the Office of the Register)

1831 Joseph Hammond

1839 John and Bartholomew Van Valkenburgh

1845 Canal Bank

1852 Platt Adams

1857 Gabriel Lilienthal

1857 Jane E. Montgomery

1861 Gabriel Lilienthal

1873 Henry T. Gratacap

1911 Ensign Realty Co.

1911 Fanny H. Van Schmid

1911 Ephraim Buchwald

1913 Stephen H. Jackson

1922 Mary Giannone

1974 Edward J. Fontana

No deeds recorded between February 1, 1922 and December 17, 1974

References

Department of Buildings, New Building and Alteration applications (ALT 1429-1927); New York County, Office of the Register, Deeds and Conveyances, Liber 279, p. 4 (Nov. 2, 1831); Department of Taxation, Record of Assessments, 9th Ward, 1832-1864; U.S. Census Records, 1850, 1860, 1870.

32 Leroy Street

Block 586, Lot 7

Date of Construction: 1889-90 (NB 1858-89)

Architect or Builder: James W. Cole, architect; J.W. Warner & Co.,
builder

Original Owner or Developer: William Rankin

Major Alterations: 2009

Type: Tenement, now multiple dwelling

Style: Altered Renaissance Revival

Material: Brick, Stone

Stories: 5 and basement



History: Constructed in 1889-90 for Scottish-born developer William Rankin, no. 32 Leroy was intended to house eleven families in one basement apartment and two apartments on each floor above. No. 32 Leroy Street was constructed ten years after the city's first tenement house law was passed in 1879, at a time when many of Greenwich

Village's Federal and Greek Revival style row houses were being replaced by larger tenements to house the growing working class and incoming immigrant populations. Census data from 1900 shows that only five of the 25 residents of no. 32 Leroy Street were foreign-born, hailing from Germany, Ireland, and England. The 20 native-born residents were of Irish or English parentage, and were employed in skilled-labor or civil service occupations. Census data indicates that in 1910 the majority of residents were still native-born, but a significant number were of Eastern European parentage; these residents all worked in the garment industry. By 1930, the majority of the building's residents were first- or second-generation immigrants from Italy working in a range of occupations, from a fish-market chauffeur to a weaver of men's clothing. During the 1970s, the building housed an art gallery in the basement.

Description: **Leroy Street Facade:** three bays; foundation clad in rusticated stone with two basement windows; water table; six-step brownstone stoop with historic cast-iron railings; first story clad in rusticated brownstone; main entry and two arched window openings with continuous string-course surround and keystones; second through fifth stories, three windows; neo-Grec-style pressed-metal bracketed cornice; fire escape connects second through fifth stories. **Alterations:** basement windows covered by metal security bars; water table parged; main entry door of metal-and-wire-glass; wire-glass sidelight with metal intercom box; wire-glass transom; security light above transom; facade parged from second to fifth story; replacement wood window sash; historic window sills and lintels shaved (1980s or 1990s); carved brownstone door enframing and historic wood double-leaf door removed (2009). **East Facade (partially visible):** brick party wall with chimney. **Alterations:** parged. **West Facade (partially visible):** brick party wall. **Alterations:** parged above the fifth story; metal flashing. **Site Features:** areaway with cast-iron fence and historic neo-Grec-style fence posts on Leroy Street facade; basement steps leading to basement door beneath stoop.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1889 William Rankin

1890 Balthasar Bosch

1916 Mary Giannone

1969 Edward J. Fontana

No deeds recorded between September 2, 1916 and November 24, 1969

References

Department of Buildings, New Building and Alteration applications (NB 1858-1889; Job No. 120149525 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 2251, p. 325 (Oct.29, 1889); Department of Taxation, Record of Assessments, 9th Ward, 1832-1849; U.S. Census Records, 1900, 1910, and 1930.

34 Leroy Street

Block 586, Lot 6

Date of Construction: 1845

Architect or Builder: William Huyler

Original Owner or Developer: James D. Sherwood

Major Alterations: 1957

Type: Row house

Style: Greek Revival, altered

Material: Brick, stone

Stories: 2 and attic



History: No. 34 Leroy Street was constructed in 1845 by master mason William Huyler. In 1847 Huyler sold the house to James Sherwood, a successful broker from Putnam County, New York, who began his career in real estate as a carpenter in New York City and who later commuted to the city from his home in Peekskill. No. 34 Leroy Street was one of Sherwood's four property investments in the immediate vicinity; he also built no. 36 Leroy Street, constructed in 1852-53 (see 36 Leroy Street), and no. 44 Bedford Street, constructed in 1861 (see 44 Bedford Street), forming a block of property on the southeast corner of Leroy and Bedford streets, and purchased no. 9 Leroy Street (see 9 Leroy Street) in 1849. Sherwood owned all four properties until his death in 1907. In 1949, American sculptor David Meredith Hare (1917-1992) purchased the building, living there with his family until the 1970s. According to his obituary in the *New York Times*, Hare was a "prominent figure among the first generation of New York School artists" who by the 1950s had established himself in the art world with a series of abstract welded-metal sculptures. In 1957, Hare commissioned New York architect Lowell Brody to design a one-story addition on the rear of 34 Leroy Street for use as his sculpture studio. The building is still owned by the Hare family.

Description: three bays; painted brick laid in running bond with imitation-brownstone trim; rusticated imitation-brownstone foundation with two basement windows; two-step brownstone stoop with historic Greek-revival style cast-iron railings; first story, historic recessed Greek Revival-style wood door enframing with Corinthian pilasters and tripartite glass transom with egg-and-dart molding surmounted by a flush lintel; two historic four-over-four double-hung wood windows with block sills and flush lintels; second story, three historic six-over-six double-hung wood windows with block sills and flush lintels; attic story, three windows with block sills and flush lintels; stepped parapet. Alterations: basement windows covered by metal security bars; paneled-wood main entry door with mail slot and door knocker;

exhaust vent above lintel at main entry; replacement wood window sash; metal flashing at parapet; cornice removed and replaced with a Utilitarian style stepped parapet (c. 1930s); one-story rear addition (1957). Site Features: areaway with historic Greek Revival-style cast-iron fence; basement steps leading to basement door beneath stoop; gate enclosing basement door.

Ownership History to 2000

(As recorded in the Conveyance Records of the Office of the Register)

1840 William Huyler

1847 James D. Sherwood

1908 Frederick and Dora Rabbe

1918 Evangelical Lutheran Church of St. Matthew

1919 John D. and Johanna Schroeder

1925 Oreste and Louisa Grazzini

1948 Joseph Kaufman

1949 David M. Hare

1987 Denise Brown Hare

1995 Alexandra Hare

References

Department of Buildings, New Building and Alteration applications (ALT 1412-1957); New York County, Office of the Register, Deeds and Conveyances, Liber 408, p. 177 (June 23, 1840); Department of Taxation, Record of Assessments, 9th Ward, 1832-1850; U.S. Census Records, 1860; James Sullivan, ed. *The History of New York State, 1523-1927*, vol. 2 (New York: Lewis Historical Publishing Company, 1927) 451; Michael Kimmelman, "David Hare, Sculptor and Photographer, Dies at 75," *NYT* (Dec. 25, 1992); "David Hare," University of Texas at Austin "Landmarks" Public Art Program website, http://landmarks.utexas.edu/artistdetail/Hare_David (accessed Nov. 4, 2009).

36 Leroy Street

Block 586, Lot 105

Date of Construction: 1852-53

Architect or Builder: Not determined

Original Owner or Developer: James D. Sherwood

Type: Row House

Style: Greek Revival, altered

Material: Brick, stone

Stories: 3 and attic

History: No. 36 Leroy Street was constructed c. 1853 as a single-family dwelling for James D. Sherwood, a successful broker from Putnam County, New York who began his career in real estate as a carpenter in New York City and who later commuted to the city from his home in Peekskill. Built on the rear portion of Lots 4 and 5 (nos. 42 and 44 Bedford Street), no. 36 Leroy Street was one of Sherwood's four property investments on Leroy Street; he also built no. 34 Leroy Street, constructed in 1845 (see 34 Leroy Street) and no. 44 Bedford Street, constructed in 1861 (see 44 Bedford Street), forming a block of property on the southeast corner of Leroy and Bedford Streets, and purchased no. 9 Leroy Street in 1849 (see 9 Leroy Street). Sherwood owned all four properties until his death in 1907. No. 36 Leroy Street is still used as a single-family dwelling.



Description: three bays; brick laid in running bond with imitation-brownstone trim; first story, one-step stoop at main entry; molded pressed-metal lintel above main entry; two windows with block sills and molded lintels; second and third stories, three windows with block sills and molded lintels; attic story, three small windows with block sills. *Alterations:* wood main entry door with mail slot, decorative door knocker, doorbell on right door jamb and address-number tiles on left door jamb; replacement window sash; parged frieze band above attic windows; gutter at cornice; leader running down western corner of facade; cornice removed after c. 1938. *Site features:* areaway at foundation covered by decorative iron grates; wood planter boxes in between grates; historic Greek Revival-style cast-iron areaway fence; wood fence on roof partially visible from Leroy Street.

Ownership History to 1970

No deeds recorded in the Conveyance Records of the Office of the Register

References

New York County, Office of the Register, Deeds and Conveyances, Liber 569, p. 20 (Mar. 4, 1851); Department of Taxation, Record of Assessments, 9th Ward, 1836-1869; James Sullivan, ed. *The History of New York State, 1523-1927*, vol. 2 (New York: Lewis Historical Publishing Company, 1927) 451.

38 Leroy Street

Block 586, Lot 5

See: 44 Bedford Street

40 TO 42 LEROY STREET (SOUTH SIDE)

Between Bedford Street and Seventh Avenue South

40 Leroy Street (aka 45 Bedford Street)

Block 582, Lot 31

Date of Construction: 1836-37

Architect or Builder: attributed to Aaron Marsh and William and John Huyler

Original Owner or Developer: Andrew Quackenbush

Major Alterations: 1875, c. 1888, 2008-10

Type: Row House

Style: Greek Revival, with Italianate alterations

Material: Brick, stone

Stories: 3 and basement

History: No. 40 Leroy Street was constructed in 1836-37 by builder Aaron Marsh and local masons William and John Huyler for dry goods merchant Andrew Quackenbush. Andrew Quackenbush was also the original owner of nos. 284 and 286 Bleecker Street (see 284-286 Bleecker Street) and the brother of Abraham Quackenbush, the original owner of 260 Bleecker Street (see 260 Bleecker Street and 264 Bleecker Street). As originally constructed, the building stood two-and-a-half stories tall with a peaked roof. Andrew Quackenbush soon sold the property to a nephew, James Quackenbush, who leased the building to a physician by the name of John King. By 1851, the building housed multiple tenants, including Nathan B. Guyre, a merchant working at the nearby Washington Market; architect Owen G. Warren; shoemaker J.P. Utter; and silversmith Robert Copeland. In 1875 an extension was built on the rear of the existing building, covering the entire lot. Tax assessment records indicate that the building was raised from two-and-a-half to three stories between 1887 and 1888. The



extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917, necessitated the demolition of all of the buildings on the south side of Leroy Street between Bedford Street and Hudson Street, with the exception of nos. 40 and 42 Leroy Street. From the 1920s until the late 1950s, the basement story of no. 40 was used as commercial space, with various building contractors as tenants from 1940 on. The building's owner from 1959 until 1999, James Ray, was a well known antiques dealer in the Village.

Description: **Leroy Street Facade:** three bays; brick laid in Flemish bond up to third story; third-story brick laid in American Common bond; imitation-brownstone trim; rusticated foundation of imitation-brownstone; two basement windows; imitation-brownstone stoop; first story, two windows with glass transoms and molded lintels; reconstructed recessed wood door enframingent with Doric pilasters, side panels and four-pane glass transom; second and third stories, three windows with block sills and molded lintels; bracketed pressed-metal cornice with paneled fascia. Alterations: rear extension constructed in 1875, covering entire lot depth; c. 1888 alteration raised building from two-and-a-half to three stories, replaced peaked roof with flat roof; main entry door of wood; two holes with exposed electrical wiring in door enframingent; multipane wood window sash; original stoop and door enframingent removed and molded lintels shaved after 1940; these features reconstructed between 2008 and 2010; wood pergola, glass-panel enclosure, and wire-mesh railing installed on roof in 2010. **Bedford Street Facade:** four bays; brick laid in American common bond in first bay; brick laid in Flemish bond in second, third and fourth bays; segmental arch with granite impost blocks in first bay of foundation; imitation-brownstone water table from second to fourth bays (continued on Leroy Street facade); paired basement window with brick soldier-course sill in first bay; basement window with brick soldier-course sill in third bay; first through third stories, four windows with block sills and molded lintels; bracketed pressed-metal cornice with paneled fascia; two chimneys at roof line. Alterations: rear extension constructed in 1875, covering entire lot depth; c. 1888 alteration raised building from two-and-a-half to three stories, replaced peaked roof with flat roof; vent and sewer pipe below water table in third bay; exposed electrical conduits at foundation and basement; basement windows covered by metal security bars; vent above first and second windows on first story; replacement wood window sash; chimneys parged; wood pergola and wire-mesh railing installed on roof in 2010. **West Facade:** brick party wall. Alterations: cinderblock bulkhead, wood pergola and wire-mesh railing installed on roof in 2010. Site Features: areaway and basement steps on Leroy Street facade enclosed by non-historic metal fence; sidewalk hatch at foundation in third bay of Bedford Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1837 Andrew and Hester Quackenbush

1837 James Quackenbush

1853 Benjamin and Phoebe Quackenbush

1853 Jonathan S. and Margaret Smith

1856 William and Catherine Bellamy

1865 Mary and George A. Clement

1872 Charles Voss

1909 George S. and Rose Bradt

1910 Frederick Voss

1910 Emma W. Wingate

1913 Chester A. Luff

1913 Melbie E. Williams

1956 Rose Meyer

1956 Raymond White and Lina Lett

1957 Betty Burrows

1958 Maria Jane and Stanley Haggart

1959 James and Eugenia Ray

References

Department of Buildings, New Building and Alteration applications (ALT 48-1875; Job nos. 110329813 and 110304769 [ALTs]); New York County, Office of the Register, Deeds and Conveyances, Liber 376, p. 302 (May 1, 1837); Department of Taxation, Record of Assessments, 9th Ward, 1835-1896; U.S. Census Records, 1830, 1850.

42 Leroy Street

Block 582, Lot 30

Date of Construction: 1836-1837

Architect or Builder: attributed to Aaron Marsh

Original Owner or Developer: Maria and Abraham Westervelt

Major Alterations: 1907

Type: Row House

Original Style: Altered Greek Revival, with Italianate details

Material: Brick, stone

Stories: 3 and basement



History: No. 42 Leroy Street was constructed in 1836-1837 by builder Aaron Marsh for Maria and Abraham Westervelt. Beginning in the 1850s with the development of commercial districts to the east and south of Greenwich Village and the northward migration of wealthier citizens, many of the area's single-family residences were converted into multiple dwellings, making more affordable housing available to

working-class tenants. By 1851, no. 42 Leroy Street housed multiple tenants. In 1907, the building was altered with the removal of the peaked roof and the addition of a third story (architect John Voelker). At this time the basement was converted into commercial space, which it remained until the 1960s. The extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917, necessitated the demolition of all the buildings on the south side of Leroy Street between Bedford Street and Hudson Street, with the exception of nos. 40 and 42 Leroy Street. From 1921 to 1925, no. 42 Leroy Street was owned by the New York Congregational Home for the Aged, and by the 1940s had been converted into a boarding house run by an Italian-born barber by the name of Guido Quarta who lived at 55 ½ Downing Street (see 55-55 ½ Downing Street). Today the building houses seven apartments.

Description: **Leroy Street Facade:** three bays; brick laid in Flemish bond up to third story (except third bay of first story, which is laid in American common bond); third-story brick laid in American common bond; imitation-brownstone trim; imitation-brownstone foundation; basement window; two basement doors accessed by stairs below grade; first through third story, three windows with block sills and flush lintels; bracketed pressed-metal cornice with fascia frieze of garlands. **Alterations:** basement window covered by metal security bars; non-historic metal railings at basement entries; non-historic basement doors; intercom boxes to left of basement doors and security lights to right; goose-neck sewer pipe at foot of second basement door and two security lights above; air-conditioning wall unit beneath first window on first, second and third stories; vents above first and third windows on third story; replacement wood window sash; 1895 alteration raised building to three stories; 1907 alteration installed basement-level storefront and replaced peaked roof with flat roof; stoop removed, main entry replaced with window, and stairs and entryways installed in basement level (c. 1930s). **Seventh Avenue South Facade (partially visible):** brick party wall with terra-cotta tile coping. **Alterations:** brick parged; metal railing at roof line. **Alterations:** 1895 alteration raised building to three stories; 1907 alteration installed basement-level

storefront and replaced peaked roof with flat roof. Site Features: sidewalk hatch at foundation in first bay of Leroy Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1837 Maria and Abraham Westervelt

1843 John and Hetty Hunt

1881 William Johnston

1907 V. Pecoraro and Stefano Nicostro

1951 Rose Meyer

1961 Peter J. Johnson

References

Department of Buildings, New Building and Alteration applications (ALT 874-1907); New York County, Office of the Register, Deeds and Conveyances, Liber 370, p. 473 (Feb. 27, 1837); Department of Taxation, Record of Assessments, 9th Ward, 1835-1896; U.S. Census Records, 1830, 1850, 1930; "Investor Takes Broadway Parcel," *NYT* (April 17, 1941).

58 TO 68 LEROY STREET (SOUTH SIDE)

Between Seventh Avenue South and Hudson Street

58-60 Leroy Street (aka 20-22 Seventh Avenue South)

Block 582, Lot 22

Date of Construction: 1958 (NB 142-1958)

Architect or Builder: Joseph Lau

Original Owner or Developer: Amalia DiMartino

Type: Multiple dwelling with ground-story commercial use

Style: None

Material: White brick

Stories: 3 and 1-story wing



History: No. 58-60 Leroy Street was erected in 1958 on the irregular lot created when Seventh Avenue was extended south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917. The new wedge-shaped lot was occupied by a gas station and auto repair shop from the early 1920s until the 1950s, serving the increased automobile traffic through the neighborhood. The modest white-brick building at no. 58-60 Leroy Street was built for commercial use on the ground story and residential use above, and by the early 1960s the basement and first floor of the building were used as a bar and restaurant. In 1974, the St. James Infirmary jazz club opened in the building, taking its name from a blues song popularized in the 1930s by jazz artists Louis Armstrong and Cab Calloway. By 1985, this club was replaced by the popular Milk Bar, which after a decade was succeeded by two short-lived establishments, Vingt-Deux and Tribal Lounge/Club Soda. Nowbar, opened in the building in 1996 by former 1970s child star Mason Reese, became popular among drag queens, transvestites and fetishists. The building currently houses a jazz club known as Little Branch.

Description: corner building with three facades and one-story wing on corner facade; white ironspot brick laid in American common bond on first story, stretcher bond on second and third stories, with chamfered corner bricks at corners; concrete coping; brick chimney at lot line abutting no. 62-64 Leroy Street. **Leroy Street Facade**: one-story wing: concrete water table; door offset to right; concrete coping; three-story

facade: two bays; first story, square wire-glass window with steel crossbar; two doors; second and third stories, two windows with sills. Alterations: metal railing enclosing roof deck; exposed electrical conduit runs below coping and connects to double security light above door; air-conditioning wall unit above square window; security light above doors; metal flashing at roofline; replacement doors and window sash. **Corner Facade:** one-story wing, chamfered corner with door; second story, door flanked by two windows; third story, two windows. Alterations: wood paneling on chamfered corner of one-story wing; security light affixed above door on chamfered corner; security light and exposed electrical conduit between second and third stories; replacement door and window sash. **Seventh Avenue South Facade:** three-story facade: three bays; metal vent panel at southern end of foundation; first story, two metal vents; small window with header-brick sill, small square wire-glass window with steel crossbar set in a parged rectangular panel; second story, metal vent, three windows with sills; third story, metal vent, three windows with sills; one-story wing: door with parged panel to left; chamfered closer bricks at left door jamb; recessed wall panel with cast-stone lintel, two metal vents; stone coping and chamfered closer bricks above lintel abutting wood paneling of corner facade. Alterations: first-story window covered by metal security bars; security lights affixed above door and recessed wall panel on one-story wing; metal railing enclosing roof deck; metal flashing at roofline; replacement door and window sash. Site Features: wood planters on roof deck of one-story wing; ATM machine at first bay of Seventh Avenue South facade; metal-mesh panel at eastern corner of Seventh Avenue South facade covers void between 58-60 Leroy Street and 60-62 Leroy Street.

Ownership History to 2001

(As recorded in the Conveyance Records of the Office of the Register)

1958 Amalia Di Martino
1962 Herzy Associates
1980 A.C. Rabelo
1983 George Della-Latta
1984 Michiko Fuseya
2000 Jack Lesko
2001 John Bonsignore, Jr.

References

Department of Buildings, New Building and Alteration applications (NB 142-1958); New York County, Office of the Register, Deeds and Conveyances, Liber 5045, p. 664 (Jul. 31, 1958); John S. Wilson, "A New Jazz Room is Setting for Rudd and His Trombone," *NYT* (Dec. 4, 1974); Michael Gross, "Notes on Fashion," *NYT* (Nov. 26, 1985) B8; Michael Gross, "Night Life: the Latest Clubs," *NYT* (Aug. 22, 1986) A14; Alex Witchel, "Part 2 (Hard Part) in the Life of a Former Child Star," *NYT* (Apr. 10, 1996) C1; Jennifer Steinhauer, "Where the Beat Goes On... and On," *NYT* (Jul. 17, 1994) 31.

62-64 Leroy Street (aka 14-18 Seventh Avenue South)

Block 582, Lot 20 (formerly lots 20, 21, and 22)

Date of Construction: 1940 (NB 166-40)

Architect or Builder: Israel Crausman

Original Owner or Developer: Boson Construction Corp.

Type: Elevator Apartments

Style: Moderne with Arts and Crafts details

Material: Brick, stone

Stories: 6



Seventh Avenue South facade



Leroy Street facade

History: No. 62-64 Leroy Street was among several mid-size apartment buildings constructed between the 1910s and 1940s to meet the rising demand for modern housing in the first half of the 20th century, when Greenwich Village was becoming a sought-after residential neighborhood among well-educated, liberal middle-class New Yorkers and newcomers to the city. These buildings were designed in the styles then popular for urban apartment houses, which were often the same traditional styles popular with the designers of suburban houses.⁹⁵ Developed by the Boson Construction Corporation, a south Bronx firm active in apartment building construction in that borough, the building was designed to accommodate six eleven-room apartments on the first through sixth stories. The architect kept ornament to a minimum, employing a combination of stylized details, like flat roundels and a stripped-Classical door surround, and rustic details like clinker bricks and randomly placed fieldstones. The building's wedge shape and curving east facade responded to the new street pattern and lot shapes that resulted from the extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917. The monumental character of the block-through building and the remaining original steel casement windows lend the building an industrial character similar to that of the Upjohn Company Building at no. 38-40 Seventh Avenue South, designed in 1920 by Hobart B. Upjohn (located within the boundaries of the Greenwich Village Historic District) and appropriate to the scale and character of the nearby loft buildings on Hudson Street.

⁹⁵ Dolkart, *South Village*, 67.

Description: **Leroy Street Facade:** first story is six bays; second through sixth stories are seven bays; brick laid in American common bond with random fieldstone ashlar, clinker bricks, and intermittent soldier courses; chamfered closer bricks at western corner of facade; limestone trim; majority non-historic metal windows, single and paired; historic three-over-three double-hung steel windows at fifth through seventh bays on the fifth and sixth stories and at seventh bay on first story; thin block sills at windows on first and third through sixth stories; two basement windows with block sills in first and second bays; recessed main entry in fifth bay; door enframing of paired Doric pilasters with metopes supporting a molded entablature; roundels above each end of entablature; historic painted wood double-door with multi-pane glass panels and multi-pane glass transom; band course at first story; brick quoins at second and sixth bays from second to sixth stories; band-course lintel at third through sixth bays on sixth story; stepped parapet with stone coping; historic curvilinear fire escapes from second to sixth story and at second-story window in seventh bay. **Alterations:** security lights and exposed electrical conduits affixed to facade between pilasters on either side of main entry; exposed electrical conduit at eastern end of facade; metal fallout shelter sign affixed to facade to right of main entry; replacement window sash. **West Facade (partially visible):** brick party wall with chimney and terra-cotta tile coping. **Corner Facade (partially visible):** two bays; brick laid in American common bond with random fieldstone ashlar, clinker bricks, and intermittent soldier courses; limestone trim; historic multi-pane steel casement windows (except window in second bay at sixth story); fourth through sixth stories, brick quoins at first and third bays, two windows in center bay; continuous lintel above sixth-story windows; stepped parapet with two panels of header-course bricks and stone coping. **Alterations:** replacement window sash; facade brick repointed. **Seventh Avenue South Facade:** eleven bays, first bay curved; brick laid in American common bond with random fieldstone ashlar, clinker bricks, and intermittent soldier courses; stone trim; chamfered closer bricks at northern corner of facade; quoins at sixth and eighth bays from second to sixth stories; majority non-historic windows, single, paired, and slot; some remaining historic three-over-three double-hung steel windows; thin block sills at all windows (except third-story windows in sixth through eighth bays, which has a continuous band-course sill); continuous band-course lintel from sixth to eighth bays on sixth story; service door in first bay on first story, accessed by two steps below grade; parapet with stone coping and brick header-course panels at sixth through eighth bays; two historic curvilinear fire escapes from second to sixth stories. **Alterations:** replacement window sash; facade brick repointed. **South Facade (partially visible):** five-story brick party wall; double-hung wood windows with block sills and lintels; stone coping and chimney.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1940 Morris Bogdanoff, Boson Construction Corp.

1953 Standard Properties, Inc.

1953 Dvorah L. Robins

1967 Julie Land Holding Corporation

1967 Daniel Brodsky

References

Department of Buildings, New Building and Alteration applications (NB 166-1940); New York County, Office of the Register, Deeds and Conveyances, Liber 4053, p. 57 (Mar. 27, 1940); Andrew S. Dolkart, *The South Village: a Proposal for Historic District Designation* (New York: the Greenwich Village Society for Historic Preservation, 2006) 67-68.

New York Public Library, Hudson Park Branch

66-68 Leroy Street (aka 10-12 Seventh Avenue South)
Block 582, Lot 18

Dates of Construction: 1904-06 (NB 739-1904); 1934 (ALT 2045-1934)

Architects or Builders: Carrère & Hastings (1904-06); Raphael Glucroft (1934)

Original Owner or Developer: New York Public Library, Astor Lenox and Tilden Foundations

Type: Public Library

Styles: Colonial Revival (original building); Stripped Classicism (1934 annex)

Material: Brick, stone

Stories: 2



Leroy Street facade



Seventh Avenue South facade

History: The Colonial Revival style Hudson Park Branch library opened its doors on January 24, 1906, the tenth New York Public Library branch to open in Manhattan after industrialist and philanthropist Andrew Carnegie donated \$5.2 million in 1901 to establish a city-wide branch library system. When it opened, the library offered much-needed services like children's story hour and classes in citizenship and English for adults. The branch was named for its adjacency to Hudson Park; indeed, the park and public bath (see Carmine Street Public Baths, 2-8 Seventh Avenue South) were major determinants in selecting a library site for Greenwich Village. The builder for the Hudson Park branch was the John T. Brady Company, the firm responsible for the Hamilton Fish and High Bridge branch libraries in Manhattan, also designed by Carrère & Hastings. The library was designed to occupy the entire lot, and thus as constructed its western wall (facing Hudson, later Walker, Park) abutted an existing one-story comfort station that was later removed. Also the architects of the New York Public Library building at Fifth Avenue and 42nd Street, Carrère & Hastings designed the Hudson Park Branch in a classically-inspired manner, using elements of Italian Renaissance architecture but also of Federal-period architecture in New York City, like double-keystones, fanlights, and decorative ironwork. The library's vertical plan, offset entrance, carved stone ornament, and tall arched first-floor windows were characteristic features of the urban Carnegie library type. Although the Hudson Park Branch basically conformed to the palazzo type described above, it benefited from a long second facade facing Hudson Park that could accommodate more of the tall arched windows best suited to library reading rooms. The extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917, required the demolition of several buildings on the block occupied by the park and library, resulting in irregular lots that were not developed until some years later. The original library building survived the demolition, and in 1934 was expanded with the construction of an annex on one of the

irregular lots adjacent to its rear facade. The new annex contained space for more books and reading rooms, and provided a secondary entrance on the busy thoroughfare of Seventh Avenue South. Brooklyn architect Raphael Glucroft designed a modest facade that retained the basic composition and features of the original Leroy Street facade, but applied a streamlined, planar aesthetic appropriate to the Art Deco and Classical Moderne styles that were then popular. At the same time, the stoop on the original library building was removed and the main entry lowered. In the mid-1990s some restoration work was done by the firm of Rogers Marvel. For many decades since its opening over a hundred years ago (until the opening of the Jefferson Market Branch in 1967), the Hudson Park Branch was the only New York Public Library branch serving the neighborhood of Greenwich Village. Today it continues to provide much-needed educational and cultural resources to children and adults alike. A plaque on the building commemorates poet Marianne Moore (1887-1972), who worked as an assistant at the library from 1921 to 1925.⁹⁶

Description: **Leroy Street Facade:** three bays; brick laid in Flemish bond with glazed headers; limestone trim; granite foundation; first story, arched door enframing with molded keystone; metal anchor bracket to right; main entry surmounted by arched tripartite glass transom; two arched window surrounds with block sills, fanlights, and molded keystones above stone spandrel panels; molded string course; second story, three window openings with square-headed fanlight transoms, flat surrounds and stone spandrel panels with decorative iron railings; flag pole anchored to sill of first window; molded string course; frieze band inscribed with “NEW YORK PUBLIC LIBRARY”; molded and denticulated cornice; parapet with projecting stone panels and stone coping. *Alterations:* louvered vents in foundation below first-story windows; stoop removed and main entry lowered in 1934; areaway with basement access stairs filled in; double-leaf door of wood and glass at main entry; decorative metal grilles cover door panes and part of transom; replacement lanterns flanking main entry; security lights affixed to facade above lanterns; metal plaque reading “NEW YORK PUBLIC LIBRARY/ HUDSON PARK BRANCH” to left of main entry; exposed electrical conduits and vertical sewer pipe to left of main entry; metal sign box and book-return slot to right of main entry; flagpole installed on second-story above main entry; flagpole moved from sill of center window to lintel of same window; multi-pane double-hung wood window sash (replacement); windows covered by metal security mesh; metal plaque commemorating Marianne Moore to right of second window on first story. **Walker Park (West) Facade:** six bays; brick laid in Flemish bond with glazed headers; limestone trim; granite foundation; six basement window openings; first story, six arched window openings with block sills, stone spandrel panels, fanlights, and molded keystones; molded string course; second story, six window openings with square-headed fanlight transoms, flat surrounds and stone spandrel panels with decorative iron railings; molded string course; molded and denticulated cornice; parapet with projecting stone panels and stone coping. *Alterations:* basement window openings sealed with brick (second window sealed with concrete); second window on first story sealed with brick after demolition of abutting one-story comfort station (after 1960); first-story windows covered by metal security mesh; “NEW YORK PUBLIC LIBRARY” sign affixed to facade eastern corner of second-story facade; multi-pane double-hung wood window sash (replacement). **Seventh Avenue South Facade:** three bays; brick laid in American common bond with limestone trim; granite foundation; historic multi-pane wood windows; first story, molded door enframing with denticulated entablature at main entry; two square-headed openings with soldier-course lintels; second opening contains window with sidelights and transom; second story, banded surround containing square-headed window with sidelights and transom above brick sill and spandrel panel; two windows with sidelights and transom, brick sills and spandrel panels; double-height banded surrounds frame first and second-story openings; flag pole anchored to double-height surround at center of facade; stringcourse; limestone panel

²“About the Hudson Park Library,” NYPL website. <http://www.nypl.org/locations/tid/34/about> (retrieved May 24, 2010).

with flanking impost blocks, inscribed “NEW YORK PUBLIC LIBRARY”; molded cornice; parapet with stone coping; portion of east party wall of 1906 library building visible behind 1934 annex. Alterations: wood-and-glass double-door below transom with “HUDSON PARK BRANCH LIBRARY” painted sign at main entry; non-historic lanterns flanking main entry; non-historic signage and metal speaker box to right of main entry; square-headed opening in second bay on first story contains an interior display case; first-story window replaced by interior display case and covered by metal security bars. Site Features: iron picket fence with masonry piers abuts Walker Park facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1904 City of New York (New York Public Library, Astor Lenox and Tilden Foundations)

References

Department of Buildings, New Building and Alteration applications (NB 739-1904; ALT 2045-1934, ALT 4860-1962); New York County, Office of the Register, Deeds and Conveyances, Liber 124, p. 389 (Jun. 23, 1904); Mary B. Dierickx, *The Architecture of Literacy: the Carnegie Libraries of New York City* (New York: Cooper Union and NYC Department of General Services, 1996) 143; New York City Department of Parks and Recreation homepage: “Tony Dapolito Recreation Center” <http://www.nycgovparks.org/parks/M103/> (10/20/2009); “James J. Walker Park,” New York City Parks & Recreation homepage, <http://www.nycgovparks.org/parks/M038/> (10/20/2009).

1 TO 15 MORTON STREET (NORTH SIDE)

Between Blecker Street and Seventh Avenue South

1-3 Morton Street

Block 587, Lot 26 (formerly lots 26, 27, and 27 ½)

See: 272-278 Blecker Street

5 Morton Street

Block 587, Lot 28

Date of Construction: 1872 (NB 222-72)

Architect or Builder: Julius Boeckell

Original Owner or Developer: John H. Muegge

Major Alterations: 1908, 1953

Type: Tenement, now multiple dwelling

Style: neo-Grec, altered

Material: Brick, cast iron, stone

Stories: 5

History: No. 5 Morton Street was constructed in 1872 as a pair with no. 7 Morton Street for German-born silver plater John H. Muegge; both buildings were designed in the popular neo-Grec style. Built before the city’s first tenement house law was passed in 1879, no. 5 Morton Street is among the area’s oldest tenements and represents the period when many of Greenwich Village’s Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. With a lot coverage of approximately 73%, the building was designed to house two stores on the ground story and two families on each floor above; the apartments had no air shafts or indoor plumbing. Census data for 1880 shows that fifteen families resided at no. 5 Morton Street, including one native-born family



and first-generation immigrant families from Germany (four), France (three), Ireland (five), and England (two). The heads of these families were working in a range of occupations, including milkman, wine bottler, carpenter, cooper, and seamstress. By 1930, the fifteen families residing there included ten first-generation Italian immigrant families. Residents' occupations included boiler at a paper factory, candy store proprietor, chandelier electrician, fruit cart peddler, and hotel chambermaid. In 1953, the building's ground story was altered from commercial to residential use, the storefronts removed and replaced with brick infill and windows. By this time there were four apartments on the second through fourth floors.

Description: **Morton Street Facade:** first story is three bays; second through fifth stories are four bays; second through fifth stories clad in brownstone; first story, historic decorative cast-iron piers at east and west corners of facade and also flanking recessed main entry; main entry with glass transom in middle bay; second story, four segmental-arched window openings with segmental lintels; historic four-over-four segmental-arched wood windows in first and second bays; third story, four segmental-arched window openings with block sills and segmental lintels; historic four-over-four segmental-arched wood windows in third and fourth bays; fourth story, four segmental-arched window openings with block sills and segmental lintels; historic four-over-four segmental-arched wood windows in first and second bays; fifth story, four segmental-arched window openings with block sills and segmental lintels; historic four-over-four segmental-arched wood windows in third and fourth bays; slot windows between second and third bays on second through fifth stories; pressed-metal cornice supported on acanthus-leaf console brackets with modillions, paneled fascia with rosettes, and central foliate pendant; fire escape connects second through fifth stories at second and third bays. **Alterations:** first story clad in brick; two triple-windows with header-course brick sills in first and third bays flanking main entry; recessed main entry door of wood with glass panes; intercom box to left of door; security light above transom; parged band course between first and second stories; replacement window sash; historic storefront removed and replaced with brick infill and windows in 1953. **North Facade (partially visible):** brick wall; windows with block sills and lintels; dentils at cornice; fire escape leading to roof; chimney and exhaust duct visible on roof. **Site Features:** sidewalk hatch at foundation in first and third bays of Morton Street facade; goose-neck sewer pipe at foundation near western corner of Morton Street facade; sewer pipe at eastern corner of Morton Street foundation.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1872 John H. Muegge

1873 Mary Simpson

1929 Joseph Fazio and Giacomina Valenzia

1955 5 Morton Street Corp.

1960 Rose and Edward Whiting, M. Shapiro and Nathan C. Brodsky

References

Department of Buildings, New Building and Alteration applications (NB 222-1872; ALT 361-1907, ALT 2135-1953); New York County, Office of the Register, Deeds and Conveyances, Liber 1234, p. 16 (Nov. 2, 1872); U.S. Census Records, 1870, 1880, 1930.

7 Morton Street

Block 587, Lot 29

Date of Construction: 1872 (NB 245-72)

Architect or Builder: Julius Boekell

Original Owner or Developer: John H. Muegge

Major Alterations: c. 1930s

Type: Tenement, now multiple dwelling

Style: neo-Grec/ Colonial Revival

Material: Brick, stone

Stories: 5



History: No. 7 Morton Street was constructed in 1872 as a pair with no. 5 Morton Street for German-born silver plater John H. Muegge; both buildings were designed in the popular neo-Grec style. Built before the city's first tenement house law was passed in 1879, no. 7 Morton Street is among the area's oldest tenements and represents the period when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. With a lot coverage of approximately 73%, the building was designed to house ten families, two on each floor; the apartments had no air shafts or indoor plumbing. Census data for 1880 shows that eighteen families resided at no. 7 Morton Street, including ten native-born families, first generation immigrant families from England (one), Ireland (three), and Germany (three), and one second-generation immigrant family from Ireland. The heads of these families were working in a range of occupations, including printer (there were four printers), longshoreman, engraver, laundress, and fireman. In 1927, the rear yard privy was removed and bathrooms installed on each floor. By 1930, census data shows that of the 13 families residing at no. 7 Morton Street, eight were native-born and five were first and second-generation immigrant families from Germany, Russia, England, India and Portugal. The heads of these families were working in a range of occupations, including stenographer, theatrical dancer, college professor (two), social worker, and librarian at a public library. During the early 20th-century many of the area's tenements and row houses were altered to appeal to potential middle-class residents; building facades were updated to newly popular styles such as Mediterranean or Colonial Revival, and received features evocative of "bohemian" character, such as studio windows. No. 7 Morton Street received such an alteration, appearing in a c. 1938 photo with the present Colonial Revival style ground story. Colonial Revival features include the casement windows with arched fanlight-transoms and the wrought-iron bracket (for hanging potted plants) to the right of the main entry.

Description: first story is three bays; second through fifth stories are four bays; first story stuccoed and painted; second through fifth stories clad in imitation brownstone; first story, two historic multi-pane steel casement windows with block sills, fanlight transoms, and keystones in first and third bays; main entry in middle bay with two-step stoop; arched and recessed paneled-wood door enframing at main entry containing historic double-leaf door of paneled wood with glass panes, arched glass transom bisected by wood muntin, and decorative wrought-iron grilles featuring an owl motif; historic decorative metal light fixture bracket affixed to muntin in transom; keystone above main entry; historic decorative wrought-iron bracket (for hanging potted plants) to right of main entry; molded string course; second through fifth story, four segmental-arched window openings with segmental lintels; pressed-metal cornice supported on acanthus-leaf console brackets with modillions, paneled fascia with rosettes, and central foliate pendant; fire escape connects second through fifth stories at second and third bays. Alterations: non-historic metal railings at stoop; intercom box to right of main entry door; lantern-style light fixtures flanking main entry; c. 1930s Colonial Revival style alteration to ground story; replacement window sash. Site Features:

sidewalk hatch at foundation in third bay; goose-neck sewer pipe at foundation near eastern corner of facade; plastic sensor device mounted to foundation.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1872 John H. Muegge

No deeds recorded between April 10, 1872 and August 27, 1938

1938 Surely Realty Corp.

1947 Embassy Estates, Inc.

1948 Kingwood Estates, Inc.

1949 Brudlaw Realty Co.

1969 E. Livingston, Nathan C. Brodsky, and O. Cane

References

Department of Buildings, New Building and Alteration applications (NB 245-1872; ALT 2039-1927); New York County, Office of the Register, Deeds and Conveyances, Liber 1206, p. 476 (Apr. 10, 1872); U.S. Census Records, 1870, 1880, 1930.

9-11 Morton Street (aka 51-55 Seventh Avenue South)

Block 587, Lot 30 (formerly lots 30 and 31)

See also: 51-55 Seventh Avenue South

Date of Construction: 1886 (NB 438-86)

Architect or Builder: attributed to Henry M. Tostevin

Original Owner or Developer: George Orr, John J. Roberts, and Henry M. Tostevin

Major Alterations: 1914, 1938

Type: Tenement, now multiple dwelling

Style: neo-Grec, altered

Material: Brick, brownstone

Stories: 5



History: No. 9-11 Morton Street was constructed in 1886 by builder Henry M. Tostevin, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements to house the growing working-class and immigrant population. Constructed seven years after passage of the city's first tenement house law, the buildings were sold shortly after completion to produce merchant George P. Trigg, whose family owned the property until the 1920s. Original plans called for a pair of identical "dumbbell" tenements to house four families on each floor, for a total of 40 families. Census records indicate that between 1900 and 1930, the number of first-generation immigrant families residing at no. 9-11 Morton Street increased, with the majority coming from Italy. Other families were of British, German, and French heritage. Residents were employed in a range of occupations, from a chemist in a shoe-polish factory to a wool-examiner at the docks. The buildings underwent a major change in 1914, when the rear portion of each was shaved off to make way for the extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917. The number of apartments was reduced to 32 as a result of this alteration, and the buildings received a unified Seventh Avenue South facade (with two separate entrances corresponding to the two existing tenements) designed in the popular Arts and Crafts style (see 51-55 Seventh Avenue South). In 1938, nos. 9 and 11 Morton Street were connected and made into one building.

Description: first story is four bays; second through fifth stories are eight bays; first story clad in imitation-brownstone; second through fifth stories clad in brick with brownstone trim; first story, four segmental-arched windows with a continuous block sill; second story, eight windows surmounted by flush brownstone lintels; lintels are pedimented with three carved rosettes and chamfered returns; brownstone band course connects lintels; window pattern and detailing repeats at third and fourth stories, with incised foliate motifs in place of rosettes and the addition of bracketed sills; fifth story, eight windows with bracketed sills; two panels of decorative sawtooth brick above second and third and sixth and seventh window openings; two fire escapes connect the second through fifth stories at the second and third and sixth and seventh bays. Alterations: drain-pipe head in foundation between first and second and third and fourth bays of first story; vent openings in foundation in second and third bays; exposed electrical conduit and three utility boxes below window in third bay; first-story windows partially covered by metal security bars; metal flashing at parapet; antenna visible on roof; rear portion of buildings removed to accommodate Seventh Avenue cut-through (1914); cornice removed and buildings connected in 1938; replacement window sash; facade painted and window detailing stripped on fifth story, detailing also selectively stripped on second, third, and fourth stories. Site Features: sidewalk hatch at foundation in first bay; sewer pipe at foundation in third bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1886 Henry M. Tostevin, George Orr and John J. Roberts

1887 George P. Trigg

1894 Miriam L. Trigg

1923 Benjamin N. Trigg and Jane T. Laurence

1925 Jane T. Kuhne (formerly Laurence)

1929 Satchell-Schjerbeck Realty, Inc.

1936 9 Morton Street Corp.

1938 11 Morton Street Corp.

1942 51 South Seventh Avenue Corp.

1952 Julius Siegel

References

Department of Buildings, New Building and Alteration applications (NB 438-1886, ALT 1609-1914, ALT 2046-36, ALT 37-1938); New York County, Office of the Register, Deeds and Conveyances, Liber 1917, p. 262 (March 10, 1886); U.S. Census Records, 1880, 1900, 1910, 1930; Elizabeth Collins Cromley, *Alone Together: a History of New York's Early Apartments* (Ithaca: Cornell University Press, 1990) 62; 69; 71-73.

13-15 Morton Street (aka 47-49 Seventh Avenue South)

Block 587, Lot 7502 (formerly lots 32, 33, and 34)

Date of Construction: 1895-96 (NB 536-95)

Architect or Builder: George F. Pelham

Original Owner or Developer: Joseph L. Bittenweiser

Major Alterations: 1914, 1933

Type: Tenement, now multiple dwelling

Style: Romanesque/ Renaissance Revival, altered

Material: Brick, stone

Stories: 5 and basement



13 Morton Street



15 Morton Street



47-49 Seventh Avenue South

History: No. 13 Morton Street was constructed in 1895-96 by Joseph L. Bittenweiser, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses, as well as earlier tenements, were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in a combination of the Romanesque and Renaissance Revival styles, the building was intended to house 22 families, with two apartments and stores on the basement level and four apartments on each floor above. Census data for 1900 shows that 17 families resided at no. 13 Morton Street, including six native-born; two first-generation French immigrant families; six first-generation immigrant families from China, Norway, Germany, England, Ireland and Scotland; and three second-generation immigrant families from Germany or Ireland. The heads of these families were working in a range of occupations, including bar keeper, glass polisher, carpenter, bookkeeper, and fish packer. In 1914 a significant portion of the rear of the building was shaved off to make way for the extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and required the demolition of many buildings and portions of buildings. 1910 census records indicate that of the 17 families residing there, ten were first-generation Italian immigrant families; the other families were from France, Ireland, and England. Residents were employed in a range of occupations, including mirror polisher (two), butcher (two), wholesale milk-dealer, fruit dealer, and feather-maker. Census data for 1930 shows that of the nine families residing there, one was native-born; six were first-generation Italian immigrant families; and two were second-generation Italian and German immigrant families. Occupations held by these residents included elevator operator, tailor, public school teacher, and brick-layer. John E. Rosasco, who was born in Italy and became a naturalized U.S. citizen in 1874, established a wholesale

milk business at no. 13 Morton Street—Rainbow Dairies, Inc.—that prospered into the 1950s. No. 15 Morton Street, the one-story addition erected on the vacant lot next door to no.13 in 1933 (engineer A. Bartoccini), was probably built for the dairy company; c. 1938 photographs show crates of milk bottles and jugs stacked up against the new addition and a Rainbow Dairies delivery truck parked in front. At some point after the mid-1980s a metal-and-glass atrium-style structure was added to the one-story 1933 addition, wrapping around the building from Morton Street to the Seventh Avenue South frontage; by this time the original appearance of the one-story addition (a white stucco finish with brick trim) had been altered. The building is now used as condominium apartments and the one-story addition as commercial space.

Description: **Morton Street Facade:** basement and first story are three bays; second through fifth story are four bays; basement is clad in rusticated imitation-brownstone with a rock-faced finish; first story clad in rock-faced rusticated brownstone; second through fifth stories clad in buff brick with stone trim; basement story, eight-step brownstone stoop and main entry in middle bay between basement and first story; first story; two arched window openings flanking main entry; window openings have continuous block sill, vousoirs, and figural keystones and contain pair of possibly historic one-over one wood windows separated by a turned wood muntin with foliate capital; main entry framed by carved brownstone door surround of fluted pilasters with corbelled, foliate capitals supporting an arch with figural keystone and foliate spandrels beneath a molded cornice supported on fluted console brackets; pilaster capitals continue as foliate string-course, interrupted by first-story window openings; possibly historic main entry consisting of recessed paneled door enframing, wood door with carved panels, and arched glass transom; molded brownstone cornice between first and second stories; second story, windows in first and fourth bays surmounted by pedimented, eared lintels supported on scalloped brackets; sunburst motif in pediment; chamfered block lintel between window and pediment; two windows surmounted by molded stone lintels supported on scalloped brackets in second and third bays; chamfered block lintel between window and pediment; foliate terra-cotta string course beneath lintels (interrupted by window openings); third story, four windows with block sills and chamfered block lintels surmounted by molding; foliate terra-cotta string course beneath lintels (interrupted by window openings); fourth story, four arched windows with brick soldier-course arched surrounds, egg-and-dart moldings, and foliate keystones with molded capitals; sunburst motif in spandrels; tapered balconettes below windows in first and fourth bays; foliate string course beneath lintels (interrupted by windows); fifth story, four windows with continuous string-course sill; windows framed by surround of corbelled brick pilasters with foliate capitals supporting a double soldier-course brick arch with egg-and-dart molding springing from a molded string course; foliate and figural motifs in tympana; keystones on second and third windows are figural; keystones on first and fourth windows are foliate; double-arches in second and third bays are larger; historic basket-style fire balconies at middle bay of second through fifth stories; chimney and brick parapet wall visible on roof. **Alterations:** basement door with lantern-style light fixture to left of main entry, light fixture above; drain-pipe heads in foundation to the left and right of basement door; infill panel of imitation-brownstone ashlar in first and third bays of basement story; non-historic metal railings and gate at stoop; lantern-style light fixtures flanking main entry door; intercom box to right of door; decorative metal balconette at sills of first-story windows; metal flashing at parapet; roof-top addition and metal railing visible on roof; replacement window sash; cornice removed; 1914 removal of rear portion of building; 1933 construction of one-story addition on adjacent lot (no. 15 Morton Street). **Seventh Avenue South Facade:** irregular rear facade of no. 13 Morton Street; painted or parged brick; portion of facade parallel to street is three bays; first through fifth stories, windows with block sill and flush lintels in first and third bays and slot windows with block sill and flush lintel in second bay; fire escape connects first through fifth stories at first bay of three-bay facade; air-shaft facade is angled with one window and block sill at second through fourth stories; three vertical vents between first and second, second and third, and third and fourth stories; chimney. **Alterations:** security light and exposed electrical conduit below first-story window; metal flashing at roofline; chimney pipe at northeast corner of roof; stair bulkhead and metal-and-glass roof-top addition partially visible on roof; replacement

window sash. **Northeast Facade (partially visible):** brick party wall. **Alterations:** ventilation duct running up corner of wall. **One-story addition (no. 15 Morton Street):** occupies corner lot abutting no. 13 Morton Street and has north (Seventh Avenue South), south (Morton Street), and corner facades. **Alterations:** foundation of south facade is stuccoed; imitation-brownstone ashlar above; three arched window openings with raised surrounds on south facade; windows are wood with fanlight transoms; lantern-style light fixture above and to the left of first window; metal-and-glass structure with sliding windows and corrugated metal roof erected around corner and north facades; metal-and-glass entry door on north facade at northwest corner of building; non-historic signage at parapet on north facade; spotlights and banner bracket affixed to parapet; HVAC units and wood picket fence partially visible on roof; original appearance altered after mid-1980s; window openings on south facade enlarged after mid-1980s; metal-and-glass atrium-style structure added after mid-1980s; replacement window sash. **Site Features:** window boxes at first-story windows on Morton Street facade (no. 13); wood storage box at foundation in third bay of Morton Street facade (no. 13).

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1895 Joseph Buttenweiser

1899 Herman Cohen

1904 Jonas Weil and Bernhard Mayer

1904 Donato Robilotto

1905 John E. Rosasco

1908 John M. Kyle

1923 John A. Sheridan

1923 Frances Lewis

1932 Loross Realty

References

Department of Buildings, New Building and Alteration applications (NB 536-1895, ALT 434-1914, ALT 2268-1933, Job no. 120311117 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 38, p. 463 (Nov. 16, 1895); U.S. Census Records, 1900, 1910, 1930; "Excess Sales Laid to 17 Milk Concerns," *NYT* (Feb. 18, 1944) p. 10; "John B. Rosasco," *NYT* obituary (Dec. 20, 1959) p. 60.

2 TO 20 MORTON STREET (SOUTH SIDE)

Between Bleecker Street and Seventh Avenue South

2-4 Morton Street

Block 586, Lot 61

See: 270 Bleecker Street

6 Morton Street

Block 586, Lot 60

Date of Construction: 1836

Architect or Builder: Not determined

Original Owner or Developer: Charles Oakley

Major Alterations: 1889, c. 1930s, 1943

Type: Row house

Style: Altered Federal, now Utilitarian

Material: Brick, steel, glass block

Stories: 3



History: No. 6 Morton Street was constructed in 1836 for New York-born agent Charles Oakley (see 262-268 Bleecker Street), at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. In 1857 the building housed stores on the ground story and apartments above. By 1889 the building housed a butcher shop on the ground story and a residence on the two stories above; records indicate that a new storefront was installed at this time and the cornice removed, and that the building still had a peaked roof. During the early 20th-century, many tenements and row houses throughout Greenwich Village were altered to appeal to potential middle-class residents; building facades were updated to newly popular styles, such as Mediterranean or Colonial Revival, and received features evocative of “bohemian” character, such as studio windows. No. 6 Morton Street received such an alteration some time before 1938; the facade was re-clad in patterned brick with geometrical motifs, and the window openings were altered to the present configuration. In 1943 the building was again altered with the removal of the ground-story storefront for conversion to residential space (architect Ferdinand Innocenti).

Description: first story is three bays with two brick piers in between bays; second and third stories are two bays; facade clad in patterned buff and beige brick; door in first bay of first story; second story, two paired windows with block lintels and brick soldier-course surrounds; lintel is continuous brick soldier course; third story, two paired windows with block sills, brick-framed panels at spandrels, and brick soldier-course surrounds; stepped parapet has brick dentil course, patterned-brick chevrons at each end, and brick diamond motif with orange tile accents at center; parapet has brick header-course coping detail.

Alterations: door in first bay of first story is of paneled wood with mail slot, fanlight and glass transom; doorbell on left jamb; drain-pipe head in foundation to left of door in third bay; middle bay contains concrete planter and glass-block infill with three-pane transom above; steel-beam lintel with two star-shaped bolt brackets spans first story above transoms; metal flashing at parapet; chimney pipe and wood picket fence visible on roof; 1889 installation of new storefront and removal of cornice; peaked roof raised to full third story after 1889; c. 1930s re-cladding of facade; historic storefront in second and third bays removed and replaced with residential entrance in 1943 (steel-beam lintel installed; door installed in third bay; and concrete and glass-block infill installed in middle bay); replacement window sash. Site Features: sidewalk hatch at foundation in third bay.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1836 Charles Oakley

1839 John R. Oakley

1842 Margaret M. Lounsbury

1867 Jane M. Dugdale

1877 Morris Herz
1889 William Eisenberg
1890 Patrick Sullivan
1923 Mary Mosca
1925 Antonio Mosca
1927 Alphonsus A. Brugnoli
1930 Mary D. Lanza
1941 Marjorie Trevathan
1954 Gertrude M. Levine

References

Department of Buildings, New Building and Alteration applications (ALT 490-1889, ALT 460-1943); New York County, Office of the Register, Deeds and Conveyances, Liber 300, p. 82 (June 6, 1833); Department of Taxation, Record of Assessments, 9th Ward, 1829-36; U.S. Census Records, 1850, 1860.

8 Morton Street

Block 586, Lot 59

Date of Construction: 1833
Architect or Builder: Not determined
Original Owner or Developer: Peter Hegeman
Major Alterations: 1871, 1935, 1942, 1999
Type: Row house
Style: Federal, altered, with Greek Revival and Italianate details
Material: Wood, brick, stucco
Stories: 3

History: Tax assessment records indicate that no. 8 Morton Street was constructed in 1833 for Peter Hegeman, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. Originally a two-and-a-half-story frame dwelling with a peaked roof, the building was raised to a full third story and received a flat roof and metal cornice in 1871 (mason George D. Huyler). By 1891, the building had received a brick front. At some point after 1871 the building was converted to use as a four-family tenement, a common occurrence with the area's early row houses. In 1924 the building was returned to use as a single-family dwelling, but with furnished rooms for one or more boarders. A 1935 alteration created a new ground-story facade with two entrances and a storefront designed in the Colonial Revival style, and a restaurant occupied the basement and first floor from 1930 until 1942, when the ground story was converted for use as an apartment and the facade again altered to reflect this change. At this time there was one apartment on each floor above. In 1975 the building was again converted to single-family use, and in 1999 the ground story was restored to resemble its original appearance as a late Federal/ early Greek Revival style row house.



Description: three bays; facade clad in painted brick laid in Flemish bond above first story; second and third story, three windows with block sills and molded pressed-metal lintels; brick dentils below molded pressed-metal cornice. **Alterations:** first-story facade stuccoed; first story, recessed wood door surround with block lintel and goose-neck lamp above; hose spigot in foundation to left of main entry; two grates in foundation below and to the right of main entry; address number affixed to lintel; main entry door of wood with mail slot and intercom box to right; two windows with block lintels partially covered by decorative metal grilles; metal and wood window boxes at windows; metal flashing on cornice; building

raised to full three stories and peaked roof replaced with flat roof and metal cornice in 1871; 1935 construction of a new ground-story facade with two arched entrances and a storefront window designed in the Colonial Revival style; 1942 removal of storefront and installation of three windows for residential use; 1999 restoration of ground-story facade including main entry and two wood windows with block lintels and stucco finish.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

n.d. Peter Hegeman

1839 Anthony Lispenard Robertson

1839 Jane McEvers

1845 Thomas Addis Emmet, et al.

1869 Anthony Lispenard Robertson

1924 P.A. Hegeman Realty Co., Inc.

1924 Carmine Albanese and Anna Bianchine

1924 Raffaele Lomuscio

1925 A. Bianchine and R. Lomuscio

1926 Arcangelo Cuneo and Cesare Ferro

1940 George Ferro

1961 Mary Badaraceo and Helen Aimone

n.d. John Aimone

1969 Thomas Aimone

References

Department of Buildings, New Building and Alteration applications (ALT 943-1871, ALT 2076-1924, ALT 1986-1930, ALT 2673-1935, ALT 1306-1942, and Job no. 102425822 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 401, p. 20 (July 9, 1839); Department of Taxation, Record of Assessments, 9th Ward, 1829-1836; U.S. Census Records, 1880.

10-12 Morton Street

Block 586, Lot 57 (formerly lots 57 and 58)

Date of Construction: 1907 (NB 447-1907)

Architect or Builder: Edward A. Meyers

Original Owner or Developer: Israel Lippman

Major Alterations: 2008

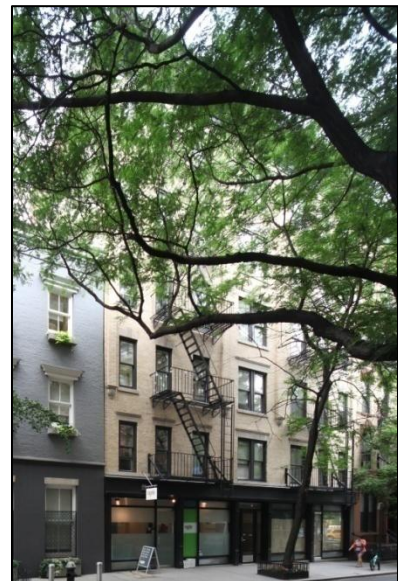
Type: Tenement, now multiple dwelling, with commercial ground story

Style: Colonial Revival

Material: Brick, stone

Stories: 6

History: No. 10-12 Morton Street was constructed in 1907 for Russian-born developer Israel Lippman, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses, as well as earlier tenements, were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in a Colonial Revival style, the H-shaped building was intended to house 33 families in six apartments on each of the upper floors and three apartments on the rear of the ground story; stores occupied the front of the ground story and a bakery occupied the cellar. The H-shaped plan of the building, which accommodated two light courts, reflected the more stringent light and air



requirements of the city's 1901 tenement house law. 1910 census records indicate that of the 23 families residing at no. 10-12 Morton Street, 19 were first-generation Italian immigrant families; other families were from Germany and Russia. The heads of these families were working in a range of occupations, including housepainter (three), machinist, jeweler, hardware merchant, and confectioner. Census data for 1930 shows that of the 33 families living there, 30 were first-generation Italian immigrant families, and three were first or second-generation immigrant families from Romania, Italy, or Holland. Residents' occupations included grocer, window dresser at a department store, baker (three), upholsterer, and sign maker. In the mid-1930s, the storefront was occupied by a grocer. In 1940 J & P Radio and Electric Service was a tenant, changing its name to Morton Radio Service by 1950. Between 2007 to 2009, the storefront and ground-floor interior was renovated.

Description: **Morton Street Facade:** first story is five bays; second through sixth stories are seven bays; clad in buff brick laid in American common bond with limestone trim; four historic decorative cast-iron piers on first story; molded pressed-metal fascia above storefronts; second story, string-course sill below windows; three windows with molded lintels in first three bays; pair of windows with molded lintel in fourth bay; three windows with molded lintels in fifth through seventh bays; third to sixth story, four brick piers with corbelled bases at east and west corners of facade and flanking fourth bay; third through sixth story, three windows with block sills and splayed keystone lintels in first three bays; pair of windows with block sills and molded lintels in fourth bay (brick soldier-course lintel at sixth story); three windows with block sills and splayed keystone lintels in fifth through seventh bays; denticulated pressed-metal cornice with modillions supported on fish-scale console brackets; two decorative fire escapes connect second through sixth stories. *Alterations:* installation of metal-and-glass storefront in 2007 (four historic cast-iron piers retained); non-historic storefront signage; replacement window sash. **East Facade (partially visible):** partially painted brick party wall with terra-cotta tile coping. *Site Features:* two sidewalk hatches at foundation on Morton Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1907 Israel Lippman

1908 Abingdon Construction Co.

1909 Madison Square Mortgage Co.

1910 Gennaro Sferra

1922 Duiglio Orsetti

1922 Giovanni DeMartini

1924 Cesare Ferro and Viottorio Carelli

1924 Andrew J. and Regina DeMartini

1958 Helen De Martini and D. Secander

References

Department of Buildings, New Building and Alteration applications (NB 447-1907; ALT 1856-1912, Job No: 104822462 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 170, p. 277 (May 8, 1907); U.S. Census Records, 1910, 1930.

14 Morton Street

Block 586, Lot 56

Date of Construction: 1895 (NB 96-95)

Architect or Builder: Frederick Jenth

Original Owner or Developer: John Kehoe

Major Alterations: 1999

Type: Tenement, now multiple dwelling

Style: Renaissance Revival

Material: Brick, stone

Stories: 5 and basement



History: No. 14 Morton Street was constructed in 1895 for developer John Kehoe, at a time when many of Greenwich Village's Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the popular Renaissance Revival style, the building was intended to house 20 families in four apartments on each floor. Census data for 1900 shows that 20 families resided at no. 14 Morton Street, including two native-born families; 14 first- or second-generation immigrant families from Ireland; and four first- or second-generation immigrant families from Germany, France, and Italy. The heads of these families were working in a range of occupations, including teamster (three), carpenter, milkman, shipping clerk, and brewer. 1930 census records indicate that of the 15 families residing there, one was a native-born family and ten were first-generation immigrant families from Italy; other families were from Yugoslavia and Russia/Lithuania. Residents held a range of occupations, including forelady in a bedrobes factory, laborer, baker in a biscuit factory, elevator operator in a court house, and plasterer. Between the mid-1980s and 1999, some of the facade detailing was shaved off and by 2004 an additional apartment had been added.

Description: **Morton Street Facade:** basement and first story are three bays; second through fifth stories are four bays; facade clad in buff brick with brownstone trim; basement doors in first and second bay (beneath stoop), basement window in third bay; first story, main entry in middle bay flanked by two pairs of windows separated by historic fluted wood muntin; windows have continuous string-course sill, spandrel panels with foliate and figural motifs, and molded drip lintels with fluted keystones; main entry surmounted by arched entablature with foliate keystone and spandrels supported on Composite colonnettes; modillioned cornice above; historic recessed paneled-wood door enframingent at main entry; historic double-leaf main entry door of paneled wood with glass panes surmounted by egg-and-dart molding below an arched glass transom; second story, four windows with band-course sill; first and fourth windows surmounted by chamfered block lintel and pediment supported on brackets; second and third windows surmounted by chamfered block lintels; windows interrupt string course; third story, four windows with string-course sill, individual block sills, and chamfered block lintels; windows interrupt patterned-brick string course; fourth story, four arched windows with string-course sill, arched brownstone surrounds with keystones, and brownstone spandrels; patterned brick string course, corbelled at both ends; fifth story, string-course sill below four windows separated by brick pilasters with foliate capitals; continuous brownstone lintel above fifth-story windows; three brownstone panels above first and fourth windows; arched string course with keystones and brownstone spandrels above second and third windows; brownstone piers at corners of building below cornice; pressed-metal cornice with segmental arch and rosette-decorated fascia panels supported on fish-scale console brackets; fire escape connects second through fifth stories. Alterations: brownstone trim painted; basement story paraged; plumbing/sewer pipes at basement door in first bay; mail box affixed to facade to right of basement window in third bay; security lights and exposed electrical conduit flanking main entry; intercom box to left of main entry; non-historic keypad and door handle installed on main entry door; metal plaque affixed to western corner

of basement story; metal security bars cover windows in third bay of first story; second, fourth and fifth capitals on fifth-story pilasters shaved; some projecting facade detail shaved (lintels and spandrels); replacement window sash. **West Facade (partially visible):** painted brick party wall with terra-cotta tile coping. Site Features: areaway and basement steps on Morton Street facade enclosed by historic cast-iron fence and posts; metal-mesh cage encloses eastern areaway.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

- 1895 John Kehoe
- 1896 John B. Smith
- 1898 Samuel Cohen
- 1898 Ann E. Simpson
- 1898 Eugene M. Boheim
- 1903 Bernard Cohen
- 1906 Enrico V. Pescia
- 1906 Jacob Grossman
- 1906 Jacob Abraham
- 1906 Estate of Ascher Simon
- 1906 Abraham W. Lilienthal
- n.d. Ida C. Lilienthal
- 1942 Marney Realty Corp.
- 1944 Bruvin Realty Corp.
- 1963 Joseph N. Fazio

References

Department of Buildings, New Building and Alteration applications (NB 96-1895; ALT 2407-1937, ALT 2479-1940, and Job no. 102429212 [ALT]); New York County, Office of the Register, Deeds and Conveyances, Liber 32, p. 389 (Jan. 10, 1895); U.S. Census Records, 1900, 1930.

16 Morton Street

Block 586, Lot 55

- Date of Construction: c. 1829
- Architect or Builder: attributed to Henry Fredricks
- Original Owner or Developer: Henry Fredricks
- Major Alterations: 1928, 1935
- Type: Row house, now garage and multiple dwelling
- Style: Altered Federal, now Utilitarian
- Material: Brick
- Stories: 3

History: No. 16 Morton Street was constructed c. 1829 by New Jersey-born mason Henry Fredricks, at a time when this section of Greenwich Village was becoming a desirable residential district for middle and upper-class New Yorkers, many of whom relocated from the increasingly commercial neighborhoods of Lower Manhattan. The building was originally a two-and-a-half-story dwelling, and by 1852 there was a brick structure in the rear yard used for light manufacturing. The extension of Seventh Avenue south to Varick Street, which was to the existing street grid and required the demolition of several buildings and portions of buildings, was completed between 1914 and 1917 and resulted in the development of automobile-related structures and uses on the affected or adjacent lots. During the early



1920s no. 16 Morton Street and its rear yard were used for junk and rag recycling. In 1928 no. 16 Morton Street was drastically altered with the demolition of portions of the front and rear walls of the front building and the entire front wall of the rear building in order to connect the two buildings, resulting in a structure occupying the entire lot. At the same time, a new Utilitarian style brick facade was created and a large opening was cut into the front facade (architect Salvatore P. Patti). The enlarged building housed the Basilio & Barbero Cooperage Co. until 1935, when the building was raised in height to a full three stories and altered to accommodate a public garage and automobile repair shop with apartments on the upper floors (architect Philip Bardes). Morton Auto Service occupied no. 16 Morton Street into the late 1950s.

Description: first story is two bays; second and third stories are four bays; clad in brick laid in American common bond; first story, arched door opening with double-arch of brick headers; door surmounted by possibly historic fan-light transom; possibly historic garage door of paneled wood with two rows of glass panes; two steel bollards protect foundation at garage opening; soldier-brick string course above first story; second and third stories, four windows with wood frames, header-course sills and soldier-course lintels; stepped parapet with three patterned-brick panels and stone coping. Alterations: main entry door of wood with vertical glass pane, mail slot and door knocker; security lights flank main entry; vent panel below fourth window on second story; 1928 demolition of portions of the front and rear walls of the front building and the entire front wall of the rear building to connect the two buildings, and erection of new Utilitarian-style brick facade; building raised to full third story in 1935; replacement window sash. Site Features: sidewalk hatch at foundation between main entry and garage door.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1829 Henry Fredricks

1841 Albert Anderson

1852 Peter Edsall, Jr.

1891 John W. Jacobs

1900 Roger Foster

1922 Bertha Grossman

1922 David Lippman and Lester H. Goodkind

1925 Mary M. Lilly

1927 Marie G. Goebel

1927 Katherine W. Litz

1927 Giovannini Basilico and Evaristo Barbero

1935 Mabel Pessango

1935 Belma Realty Corp.

References

Department of Buildings, New Building and Alteration applications (ALT 2825-1927, ALT 35-1935); New York County, Office of the Register, Deeds and Conveyances, Liber 248, p. 195 (March 20, 1829); Department of Taxation, Record of Assessments, 9th Ward, 1829-32; U.S. Census Records, 1850.

18-20 Morton Street (aka 17-19 Leroy Street)

Block 586, Lot 77 (formerly lots 53, 54, 77, and 78)

Date of Construction: 1932 (NB 85-31)

Architect or Builder: Matthew Del Gaudio

Original Owner or Developer: Enovan Realty Corp. and Navone Bros., Inc.

Major Alterations: 1935, mid-1980s

Type: Garage

Style: Art Deco

Material: Brick, terra-cotta block, stone

Stories: 3



Morton Street facade



Leroy Street facade

History: No. 18-20 Morton Street (aka 17-19 Leroy Street) was constructed in 1932 as a three-story garage and automobile repair shop for Italian-born entrepreneur Emil Navone. The extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and required the demolition of several buildings and portions of buildings, was completed between 1914 and 1917 and resulted in the development of automobile-related structures and uses on the affected or adjacent lots. Listed as a “truck owner” in the 1920 federal census, Emil Navone, who immigrated from Italy in 1904 and obtained citizenship in 1910, formed a corporation with his brother Joseph for the purpose of developing a public garage and automobile repair business to take advantage of the increased automobile traffic through the neighborhood. Originally planned as a five-story garage with repair shop, an office, and three stores on the Leroy Street frontage to be designed by architect Matthew Del Gaudio, the project was scaled back and modified due to zoning rules restricting automobile-related uses in business districts and near public schools. When the Navone brothers purchased the four contiguous lots with frontage on Morton and Leroy streets in 1926, they did not foresee the opening of a school on the same block as their planned garage; the Church of Our Lady of Pompeii School opened on the opposite side of Leroy Street in 1930 (interestingly, the school was also designed by Matthew Del Gaudio). Plans were submitted to the Buildings Department early in 1931, but the garage was not constructed until the summer of 1932. A Certificate of Occupancy issued in 1932 noted that the second and third floors of the garage were to be used for “pleasure cars only.” The building was significantly altered just three years later with the removal of the Leroy Street storefronts, in order to comply with the zoning ordinance. The storefronts were replaced by a brick wall and steel casement windows. Although Emil Navone sold the property in 1950, the name Enovan Realty Corp. was retained in subsequent ownership. An example of vernacular

Art Deco design with its geometric brick patterns and chevron motifs, the building is still operated as a garage.

Description: **Morton Street Facade:** clad in buff brick with limestone trim; first story is four bays with garage openings in first, third and fourth bays; possibly historic multi-pane transom above garage opening in first bay; service entry in second bay; six steel bollards protect piers at garage openings; second and third story are six bays with six original multi-pane steel windows with operable hopper panels; seven corbelled brick piers separate windows; piers terminate at both ends with chevron motifs; parapet has corbel- or chevron-patterned brick panels between stepped brick piers (continued from second and third story) with stepped limestone coping. **Alterations:** first-story facade brick is painted up to height of garage openings; transom above first garage opening painted; non-historic signage, security lights, and exposed electrical conduit on first and second-story facades. **Leroy Street Facade:** clad in buff brick with limestone trim; first story is four bays with three openings separated by brick piers; possibly historic copper flashing at soffits of openings; door in fourth bay; corbelled arch of patterned-brick and limestone trim above door; second and third stories are six bays with continuous limestone sill-course below six original multi-pane steel windows with operable hopper panels; seven corbelled brick piers separate windows; piers terminate at both ends with chevron motifs; parapet has alternating corbel- or chevron-patterned brick panels between stepped brick piers (continuing from second and third story) with limestone coping. **Alterations:** security light affixed to facade in second bay of first story; roll-down metal security gate at door; 1935 removal of storefronts and construction of brick wall and installation of steel casement windows; removal of steel casement windows and construction of masonry infill to seal window openings on south (Leroy Street) facade, after mid-1980s. **Site Features:** sewer pipe in sidewalk at third pier and steel plate at fourth pier on first story of Leroy Street facade.

Ownership History to 1980

(As recorded in the Conveyance Records of the Office of the Register)

1926 Enovan Realty Corp. and Navone Bros., Inc.

1979 Bero Parking Corp.

References

Department of Buildings, New Building and Alteration applications (NB 85-1931; ALT 299-1935); New York County, Office of the Register, Deeds and Conveyances, Liber 3519, p. 169 (Jan. 4, 1926); U.S. Census Records, 1920; "Sells Morton Street Garage," *NYT* (January 22, 1950) p. 191.

**2 TO 22 SEVENTH AVENUE SOUTH (WEST SIDE)
Between Clarkson Street and Leroy Street**

Carmine Street Public Baths (later Carmine Street Recreation Center, now Tony Dapolito Recreation Center)

2-8 Seventh Avenue South
Block 582, Lot 50 (formerly lots 49, 50, and 51)

Dates of Construction and Architects: 1906-1908 (NB 1011-1906): Renwick, Aspinwall & Tucker; 1922 (ALT 1680-1922): Jaros Kraus; 1929 (ALT 2530-1929): Mitchell Bernstein

Original Owner or Developer: City of New York

Type: Public Bath, now recreation center

Style: Colonial Revival

Material: Brick, stone

Stories: 3 and mezzanine



History: The Tony Dapolito Recreation Center is located at the eastern end of James J. Walker Park, formerly known as Hudson Park and bounded on the north by Leroy Street, on the east by Seventh Avenue South, on the south by Clarkson Street, and on the west by Hudson Street. Prior to becoming a public park, the property served as the burial ground for St. John's Chapel, a parish of Trinity Church. During the late 1700s and early 1800s, Trinity Church owned the western half of the irregularly shaped block; Aaron Burr owned the remainder. The city acquired the western portion of the block from Trinity Church in 1895 and hired the firm of Carrère & Hastings to design a park with a formal garden and promenade, to be known as Hudson Park. A playground was added to the park in 1903, and in 1906 the city commissioned the firm of Renwick, Aspinwall & Tucker to design a public bath house to occupy the eastern end of the park. On May 6, 1908 the bath house opened, one of several public bath houses constructed around the turn of the century as part of a city-wide initiative to provide bathing and hygiene facilities to all New Yorkers. Constructed using the Guastavino tile-arch system for all floors, the three-story bath house contained showers and tubs on the first and second floors of the building, and a gymnasium on the third floor; plans for an open-air, roof-top classroom for tubercular children were submitted by Renwick, Aspinwall & Tucker in 1910, however it is unclear if these plans were ever carried out. The extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917, required the demolition of a corner portion of the existing bath house. By 1922, a long-planned extension to the original bath house had been erected along the new Seventh Avenue South frontage (architect Jaros Kraus), to the east of the original bath house. In 1929 a two-story extension with a roof pavilion was completed to the west of the original bath house (architect Mitchell Bernstein); this extension was to contain a playground room, indoor pool, and comfort stations for men and women. Just two years later an outdoor pool was constructed with funds from the Works Progress Administration (supervisory architect Aymar Embury II). The facility was renamed in 2003 to honor community leader and parks and playgrounds advocate Tony Dapolito. Hudson Park had been renamed in 1946 for James J. Walker, New York City mayor from 1925 until 1932 who had lived across the street from St. John's Chapel cemetery as a child in the 1880s. *Note: Walker Park, including the pool, playground, landscaped areas and ball fields are not included within the boundaries of the Greenwich Village Historic District Extension II.*

Description: brick laid in Flemish bond with glazed headers; limestone trim. **Clarkson Street Facade:** four bays, first bay chamfered; stone foundation; basement window in second bay of foundation; first story, two square-headed multi-pane windows; two arches with molded keystones framing main entry

door and multi-pane thermal window; thermal window flanked by two slot windows with splayed keystone lintels and block sills; molded string course; second story, two double-height multi-pane windows with flat surrounds and continuous molded lintel; two multi-pane windows bisected by metal spandrel panels, framed by flat surrounds and surmounted by continuous molded lintel with double-keystones; molded, denticulated cornice; third story, open-air roof pavilion supported on grouped piers with molded plinths and capitals; to right of roof pavilion is square tower with corner piers capped by metopes, molding, and stone parapet; two tripartite windows above brick spandrel panels; molded cornice with copper flashing; five-sided tower (with detailing as described above) at corner of Clarkson Street and Seventh Avenue South facades. Alterations: foundation painted; basement window covered by metal security mesh; double-leaf main entry door with transom containing “TONY DAPOLITO RECREATION CENTER” sign; security lights flanking main entry and affixed to facade above slot windows; metal sign box to right of main entry; metal sign to left of main entry; vent box above main entry; metal railings affixed to facade to left and right of main entry; two flagpoles flanking fourth window on second story; enclosure with louvered vent and security light within roof pavilion; address sign reading “1 CLARKSON STREET” affixed to eastern corner of south facade; other contemporary Parks Department signage and security lights affixed to facade; replacement window sash (see Major Alterations section below). **Seventh Avenue South Facade:** five bays; stone foundation; service door in foundation under third window; first story, five soldier-course brick arches with molded keystones containing five multi-pane thermal windows with molded sills above brick spandrel panels; molded string course; second story; five square-headed, multi-pane windows bisected by metal spandrel panels; flat window surrounds with continuous paneled lintel and keystones; molded and denticulated cornice; third story, five tripartite windows above continuous sill-course and brick spandrel panels; molded cornice below a brick parapet with stone coping. Alterations: foundation painted; vertical fluorescent light fixtures flanking third window on first story; metal sign box to right of service door; round maple-leaf Parks Department sign to left of third window and green Parks Department “Rules and Regulations” sign to right; goose-neck sewer pipe between fourth and fifth windows on first story; flag pole affixed to facade at left of first window on second story; address sign reading “2 SEVENTH AVENUE SOUTH” affixed to southern corner of Seventh Avenue South facade; louvered vent and sewer pipe above address sign; other contemporary Parks Department signage and security lights affixed to facade; replacement window sash (see Major Alterations section below). **Walker Park (West) Facade:** six bays; foundation and string course; first story, five square-headed multi-pane windows; service door with molded entablature supported on fluted brackets in sixth bay; molded string course; second story, six square-headed multi-pane windows with flat surrounds and continuous string-course lintels; molded, denticulated cornice below parapet with engaged piers and stone coping; third story, open-air roof pavilion; three-story stair tower with windows and limestone trim at northwest corner of Walker Park facade. Alterations: foundation and string course painted; five security lights affixed to facade between windows; exposed electrical conduits running across facade; speaker and security camera affixed to facade to right of fifth window; enclosure within roof pavilion (as described on Clarkson Street facade); metal-mesh fence enclosing roof playground; replacement window sash (see Major Alterations section below). **North Facade (partially visible):** two bays; brick with limestone detailing; stair tower in first bay, service door and first-story window in second bay; windows on first through third stories and service door on first story of stair tower; portion of north facade visible from Seventh Avenue South (above 10-12 Seventh Avenue South) is plain brick party wall with stone coping. Alterations: first-story window with brick infill in stair tower; string course painted; security lights affixed to facade.

Major Alterations: removal of corner portion of original bath house building and construction of extension along the Seventh Avenue South frontage in 1922; construction of a two-story extension with roof pavilion to west of original bath house building in 1929.

Site Features: curved flight of granite steps leading to main entry; granite access ramp with metal railings at main entry on Clarkson Street facade; bike racks to left of main entry and also at foundation under fifth

window on Seventh Avenue facade; sidewalk grate with two vertical pipes at foundation below second window on first story of Clarkson Street facade; painted, perforated sewer-pipe head in foundation to right of sidewalk grate; brick-pier and iron fence encloses pool and park area, abutting recreation center building at Clarkson Street facade (see *History* section above for description of adjacent park, not included within the boundaries of the Greenwich Village Historic District Extension II).

Ownership History to 1970

(As listed on NB 1011-1906)

1906 City of New York (Department of Parks and Recreation)

References

Department of Buildings, New Building and Alteration applications (NB 1011-1906; ALT 2828-1910, ALT 1680-1922, ALT 2530-1929, ALT 1855-1938); Mary Black, *Old New York in Early Photographs* (New York: Dover Publications, Inc., 1973) 78-79; “Tony Dapolito Recreation Center,” New York City Parks & Recreation homepage, <http://www.nycgovparks.org/parks/M103/> (10/20/2009); “James J. Walker Park,” New York City Parks & Recreation homepage, <http://www.nycgovparks.org/parks/M038/> (10/20/2009).

10 to 22 Seventh Avenue South

Block 582, Lots 18, 20, and 22

See: 58 to 66 Leroy Street

27 TO 43 SEVENTH AVENUE SOUTH (EAST SIDE)

Between Leroy Street and Morton Street

27 Seventh Avenue South (aka 48-50 Bedford Street)

Block 586, Lot 44

Date of Construction: 1889-90 (NB 1913-89)

Architect or Builder: James W. Cole

Original Owner or Developer: William Rankin

Major Alterations: 1914

Type: Tenement, now multiple dwelling

Style: Italianate

Material: Stone

Stories: 5

History: No. 27 Seventh Avenue South was constructed in 1889-90 for developer William Rankin, at a time when many of Greenwich Village’s Federal and Greek Revival-style row houses were being replaced by tenements constructed to house the growing working-class and immigrant population. Designed in the Italianate style, this tenement was intended to house eleven families. 1910 census records indicate that ten families resided at no. 27, including one first-generation immigrant family from Italy and nine second-generation immigrant families from Ireland and Germany. The heads of these families were working in a variety of occupations, such as sign-hanger, public school teacher, grocer, mirror setter, and washer woman. The building was drastically altered in 1914 (architect Charles B. Meyers), when the northernmost bay of the three-bay building was shaved off to make way for the extension of Seventh Avenue through the neighborhood, which was done at an angle to the existing street grid and completed



between 1914 and 1917. The new angled bay was refaced with brownstone, including lintels and sills, to match the original facade and a new main entrance with Colonial Revival details was installed.

Description: **Seventh Avenue South and Bedford Street Facades:** corner building with one bay facing northwest (Seventh Avenue South) and two bays facing west (Bedford Street); clad in brownstone and imitation-brownstone with rock-faced base; first story, three-step stoop below door enframing of molded pilasters supporting a pedimented cornice; possibly historic main entry door of paneled wood-and-glass with glass sidelights, paneled returns with egg-and-dart molding, and multi-pane transom showing address number; two arched windows with continuous string-course lintel and fluted keystones; water table interrupted by basement entry accessed by five steps below street level; molded cornice above windows; second story, three windows with string-course sill and pedimented lintels supported on fluted brackets; third story, three windows with string course, blocks sills, and molded lintels supported on fluted brackets; fourth story, three windows with string course, blocks sills, and pedimented lintels supported on fluted brackets; fifth story, three windows with string-course sill and molded lintels; molded spandrel panel below first window on fourth story; pressed-metal cornice with modillions supported on fluted console brackets; possibly historic fire escape connects second through fifth stories. **Alterations:** non-historic metal railings at stoop; security lights flanking main entry and intercom box and key box to left; basement door with mail slot enclosed by metal security gate; iron sign bracket above and to the left of basement door; pediments shaved above second and third windows on second, third and fourth stories. **North Façade (partially visible):** brick party wall with stepped parapet and chimney; two windows at rear of building on second through fifth stories. **Alterations:** brick partially painted or parged; metal brackets affixed to facade near front of building on second and fifth stories. **South Façade (partially visible):** painted and parged brick party wall with recessed bay; four segmental-arched window openings on third through fifth stories in recessed bay. **Alterations:** leader running down facade at third window bay; two chimney pipes and satellite visible on roof. **Major Alterations:** 1914 removal of corner portion of building and reconstruction to accommodate Seventh Avenue South cut-through; replacement window sash. **Site Features:** wood storage box and possibly historic railing at foundation of Bedford Street facade.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1890 Isaac Cohn

1920 City of New York

1931 Philip C. Duschnes

1933 27 Seventh Avenue South, Inc.

1937 Belroy Realty Corp.

1953 Bertram C. Plante

1964 Sarah Block

1966 Daniel Block

1969 Gotham Mortgages, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 1913-1889; ALT 418-1914, ALT 923-1930); New York County, Office of the Register, Deeds and Conveyances, Liber 2332, p. 304 (June 26, 1890); U.S. Census Records, 1910.

29-39 Seventh Avenue South

Block 586, Lot 45 (formerly lots 45, 46, and 47)

Date of Construction: 1997-98 (Job No. 101464728)

Architect or Builder: George Schwarz

Original Owner or Developer: Roka LLC

Type: Multiple dwelling with commercial ground story

Style: Contemporary

Material: Brick

Stories: 7



History: No. 29-39 Seventh Avenue South was constructed in 1997-98, replacing a 1920s tenement and gas station that stood on the lot. The building's odd shape is a result of the extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917. The building contains twelve rental apartments.

Description: **Seventh Avenue South Facade:** brick building with recessed and irregular bays; marquee-style awning, steel beams and HVAC unit above main entry; storefronts of wood, glass and tile with signage, awnings, exposed electrical conduit, and security and other lights at first story; metal windows with metal spandrels and brick sills; stair tower with two windows at middle of roof line; metal railing at roof line; one-story storefront extends beyond building line at north and south corners of west facade; southern one-story extension has railing at roofline; metal balconies project from north and south facades.

North Facade: windows; metal balconies. **Northwest Facade:** painted brick; windows. **Southwest Facade:** windows. **South Facade:** windows; metal balconies. **Site Features:** none.

Ownership History to 1970

1997 Roka LLC

References

Department of Buildings, New Building and Alteration applications (Job No. 101464728 [NB]); New York County, Office of the Register, Deeds and Conveyances, Liber 2463, p. 2230 (June 9, 1997).

41-43 Seventh Avenue South

Block 586, Lot 52

Date of Construction: 2008-09 (Job No. 103490624)

Architect or Builder: Gertler Wentz Kerbeykian Architects

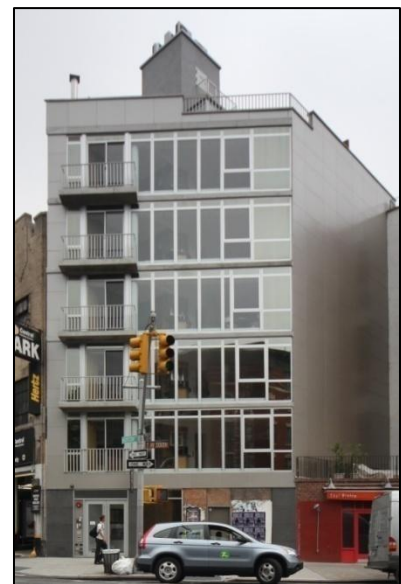
Original Owner or Developer: 41 Seventh Avenue South LLC

Type: Condominium apartments with commercial ground story

Style: Contemporary

Material: Metal, Stone, Imitation-stone, Glass

Stories: 6



History: No. 41-43 Seventh Avenue South was constructed in 2008-09 on a lot previously occupied by a commercial structure housing a variety of uses, including an automobile repair shop. During the 1930s, a tenement stood on the lot. The building's odd shape is a result of the extension of Seventh Avenue south to Varick Street, which was done at an angle to the existing street grid and completed between 1914 and 1917. The building, known as the Luminary,

contains five condominium apartments.

Description: **Seventh Avenue South Façade:** first story is three bays clad in stone panels, glass and metal; main entry in first bay, service door in third bay; intercom box, fire alarm, security camera, vents, and sewer-pipe head to left of main entry; second through sixth stories clad in metal and glass with window-walls and balconies; bulkhead visible on roof; metal railing at roof line. **South Façade (partially visible):** windowless, metal-clad façade.

Ownership History

2006 41 Seventh Avenue South LLC

References

Department of Buildings, New Building and Alteration applications (Job No. 103490624 [NB]); New York County, Office of the Register, Deeds and Conveyances, CRFN 2006000608315 (Oct. 31, 2006).

**47 TO 63 SEVENTH AVENUE SOUTH (EAST SIDE)
Between Morton Street and Bleecker Street**

47-49 Seventh Avenue South

Block 587, Lot 7502 (formerly lots 32, 33, and 34)

See: 13-15 Morton Street

51-55 Seventh Avenue South (aka 9-11 Morton Street)

Block 587, Lot 30 (formerly lots 30 and 31)

See also: 9-11 Morton Street

Date of Construction: 1914 (ALT 1609-14)

Architect or Builder: Robert LaVelle

Original Owner or Developer: Miriam L. Trigg

Major Alterations: 1914

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Arts and Crafts, altered

Material: Brick, Cast stone

Stories: 5



History: Constructed in 1914, no. 51-55 Seventh Avenue South is the altered rear facades of nos. 9 and 11 Morton Street, a double dumbbell tenement that was constructed in 1886 and shaved off in anticipation of the extension of Seventh Avenue south to Varick Street. Completed between 1914 and 1917, the cut-through was done at an angle to the existing street grid and required the demolition of buildings on the blocks between Bleecker and Bedford streets, including the rear portions of some existing buildings. The altered portion of the existing double tenement on Morton Street, with an Arts and Crafts style façade designed by architect Robert LaVelle, can be considered among several mid-size apartment buildings constructed between the 1910s and 1940s to meet the rising demand for modern housing in the first quarter of the 20th century, when Greenwich Village was becoming a sought-after residential neighborhood among well-educated, liberal middle-class New Yorkers and newcomers to the city. These buildings were designed in the styles then popular for urban apartment houses, which are often the same traditional styles popular with the designers of suburban houses.⁹⁷ As originally designed in 1886, the

⁹⁷ Dolkart, 67.

double tenement at no. 9-11 Morton Street was planned to house four families on each floor (of each building), for a total of 40 families. The 1914 alteration reduced the number of apartments to 32. 1930 census records indicate that seventeen families resided at no. 51-55 Seventh Avenue South, including ten first-generation and three second-generation immigrant families from Italy and five second-generation immigrant families from Ireland and Germany. The heads of these families worked in a variety of occupations, such as waiter, pressman (at a printer), truck driver, longshoreman, and doorman.

Description: **Seventh Avenue South Facade:** first story is four bays; one-story extension in first bay, main entry in fourth bay; second through fifth stories are seven bays; facade clad in brick laid in Flemish bond with buff-brick and cast-stone trim; second story, seven windows with continuous soldier-course lintel; third and fourth story, seven windows with cast-stone sills and buff-brick lintels; fifth story, cast-stone string course and seven windows with continuous soldier-course surround; buff-brick diamond-shaped medallion between windows; parapet with patterned brick panels and six corbelled battlements; fire escapes connect the second through fifth story at the first and second and fifth and sixth bays. **Alterations:** first story, three storefronts of brick, metal and glass with signage, awnings, and roll-down security gates; main entry door of metal and glass with glass side-panels, glass transom, flanking lantern-style light fixtures, and intercom box to left of door; main entry framed by extruded aluminum siding and surmounted by enameled metal panels; parged band course; sign affixed perpendicular to facade at first window and between third and fourth windows. **North Facade (visible above first story):** one bay; repeats facade composition and detailing of Seventh Avenue South facade. **South Façade (partially visible):** parged brick wall/ air shaft with slot windows at first through fifth story. **Major Alterations:** one-story storefront extension on Seventh Avenue South facade; 1964 installation of new storefronts on Seventh Avenue South facade; replacement window sash. **Site Features:** decorative iron gate encloses south facade/ air shaft.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1894 Miriam L. Trigg

1925 Jane T. Kuhne

1929 Satchell-Schjerback Realty, Inc.

1936 9 Morton Street Corp.

1938 11 Morton Street Corp.

1942 51 South Seventh Avenue Corp.

1952 Julius Siegel

References

Department of Buildings, New Building and Alteration applications (ALT 1609-1914; BN 1030-1964); New York County, Office of the Register, Deeds and Conveyances, Liber 27, p. 353 (June 13, 1894); U.S. Census Records, 1930.

57-59 Seventh Avenue South

Block 587, Lot 20 (formerly lots 20 and 24)

Date of Construction: 1927-28 (NB 258-27)

Architect or Builder: Salvatore A. Patti

Original Owner or Developer: Guiseppe Fiorentino

Major Alterations: 1937

Type: Tenement, now multiple dwelling, with commercial ground story

Style: Arts and Crafts, altered

Material: Brick, Terra cotta

Stories: 5



History: Between 1914 and 1917, Seventh Avenue was extended south to Varick Street. The cut-through was done at an angle to the existing street grid, requiring the demolition of buildings on the blocks between Bleecker and Bedford streets, including the rear portions of some existing buildings. No. 57-59 Seventh Avenue South was constructed in 1927-28 on one of the irregular lots created by the cut-through. The architect chose an Arts and Crafts inspired scheme of patterned and textured brick with decorative cast-stone or terra-cotta panels to create a rustic look for this modestly scaled yet architecturally distinctive commercial and residential building. During the 1930s and 40s, a doctor's office occupied the second floor. The building received a two-story commercial extension in 1937 (architects Adolph Witschard and Raymond Baxter Eaton), and was occupied by eating and drinking establishments, such as the Cozy Village Bar, during the 1940s and 1950s. After the mid-1980s, the original storefronts were replaced by contemporary storefronts.

Description: **Seventh Avenue South Facade:** first and second story are three bays; third and fourth story are two bays; first story has two-story extension to north of building line; facade clad in tapestry brick with chamfered closer bricks at corners and cast-stone trim; second story, three paired windows with soldier-course surrounds; possibly historic metal balconette below and to the left of first paired window; cast-stone coping at second-story parapet; third and fourth story, two paired windows with soldier-course surrounds and patterned-brick spandrels; patterned-brick tympana and brick soldier-course arches with corbelled bases, cast-stone impost blocks, and scalloped terra-cotta keystones above fourth-story windows; cast-stone plaque with wreath-and-foliage motif between tympana; cast-stone pediments above tympana; stepped brick parapet with cast-stone coping and central panel of patterned brick; fire escape connects second through fourth story. **Alterations:** non-historic wood, metal-and-glass storefront with signage and awning at first story; sign bracket and hanging sign to left of first paired window on second story; metal flashing at second-story parapet; replacement window sash; 1937 two-story addition to north of existing building. **North Facade (partially visible):** facade partially clad in tapestry brick; wood door at third story. **South Facade (partially visible):** brick party wall with stepped parapet and terra-cotta tile coping. **Northeast Facade (partially visible):** brick party wall with terra-cotta tile coping. **Site Features:** two sidewalk hatches at foundation below two-story extension.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1926 Joseph and Assunta Fiorentino

1931 282 Bleecker Street, Inc.

1934 John and Virginia Ferrerio

1945 Dora Capello

1956 Jaime and Lizandra Almeida

1969 Blue Mill Tavern, Inc.

References

Department of Buildings, New Building and Alteration applications (NB 258-1927; ALT 1094-1937, ALT 205-1946); New York County, Office of the Register, Deeds and Conveyances, Liber 3544, p. 441 (Jul. 21, 1926).

61-63 Seventh Avenue South

Block 587, Lot 21 (formerly lots 21, 22, and 23)

See: 284-286 Bleecker Street

251 TO 263 SIXTH AVENUE (WEST SIDE)

Between West Houston Street and Bleecker Street

251 Sixth Avenue (aka 251 Sixth Avenue, 172 West Houston Street)

Block 527, Lot 48

Date of Construction: 1941-42 (NB 112-1941)

Architect or Builder: Dominick Salvati

Original Owner or Developer: Alfonso Sica

Type: Store and dwelling, now commercial

Style: Vernacular Moderne

Material: Brick

Stories: 2

History: This small corner building in the Vernacular Moderne style was designed in 1941 for Alfonso Sica by Dominick Salvati as a store with apartment. It has since been used for commercial purposes only.



Description: **Sixth Avenue Facade:** five bays with one-story extension on the north; storefront with corner entrance; door opening in third bay and small window with brick sill in fourth bay with possibly historic window grille; tan brick with red brick cornice above first story; second story tan brick in common bond with red brick sailor courses alternating with five stretcher courses of tan brick beginning at the level of the window heads; brick notched at northern corners; four single windows abutting a single double window at the second story, all with brick sills; chimney; cast-stone coping with possibly historic metal railing above extension; tan brick wall with cast-stone coping and glass block inserts along western line above extension. **Alterations:** corner store extended two additional bays along Sixth Avenue; entrance with modern metal-and-glass door and transom, reveal surfaced with mosaic tiles; fixed fabric awning with attached plastic and bamboo weather curtains and signs; fluorescent lights suspended beneath awning and attached to wall; vent next to door in third bay; door blocked with wood panels and roll-down gate; window in fifth bay blocked; facade painted at fifth bay and extension; store in extension with modern metal-and-glass door, fixed fabric awnings, two wall lamps and projecting electric sign by entrance, and picture window with metal frame and neon sign; electric conduits attached to wall between second and third bays and from automatic teller machine to light fixture in the extension; metal replacement sash and panning at second story (one-over-one sash except picture window in center); fixed fabric awnings at second story; metal railing, cell towers, and equipment on roof. **West Houston Street Facade:** two bays; corner store extends width of building; second story same as along Sixth Avenue; brick chamfered at corner above store. **Alterations:** first story facade partially painted; fixed fabric awning with hanging signs; some brick replaced at second story; metal one-over-one sash and panning and fixed fabric awnings at second story; cell towers, vents and pipes on roof; utility box and conduit attached to wall at first story. **North Facade:** one bay; same brickwork as primary facades; single opening on second

story. Alterations: first story painted; some brick replaced at second story; metal door at second story. Site Features: two-bay wood enclosure with door and attached signs on West Houston Street; small enclosure by entrance on Sixth Avenue; freestanding automatic teller machine and wood display stands for flowers on Sixth Avenue; refrigerator or freezer by entrance.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)
1941 Alfonso F. Sica

References

Department of Buildings, New Building and Alteration applications (NB 112-1941); New York County, Office of the Register, Deeds and Conveyances, Liber 4139, p. 75 (Dec. 30, 1941).

255 Sixth Avenue (aka 174 West Houston Street)

Block 527, Lot 49

See: 174 West Houston Street

257-263 Sixth Avenue (aka 2-20 Downing Street)

Block 527, Lot 27

See: 10 Downing Street

273 TO 281 SIXTH AVENUE (WEST SIDE)

Between Downing Street and Blecker Street

273-279 Sixth Avenue (aka 1-9 Downing Street, 32 Carmine Street)

Block 527, Lot 80

See: 32 Carmine Street

281 Sixth Avenue (aka 224-226 Blecker Street)

Block 527, Lot 76

Date of Construction: 1929 (NB 128-1929)

Architect or Builder: Alfred G. Dorsch

Original Owner or Developer: Belvedere Land Co., Inc.

Major Alterations: 2003

Type: Commercial building

Style: neo-Classical, altered

Material: Brick

Stores: 2



History: This small neo-Classical style commercial building was designed by Alfred G. Dorsch as a drugstore and offices in 1929. Constructed for the Belvedere Land Co., Inc. owned by the Avignone family, the building continues to house the Avignone pharmacy.

Description: One bay on Blecker Street and three bays on Sixth Avenue; brick; possibly historic round-arched entrance; possibly historic stone molding above first story; windows at second story with stone sills and cast-stone label moldings; cast-stone cartouche above windows on Sixth Avenue; cast-stone coping. Alterations: facade painted; modern metal-and-glass door; round-arched transom with roundel and stucco; wood-and-glass storefront with double-leaf door; signage in cornice and retractable fabric awnings; picture windows at second story reconfigured as triple and double sash windows; vinyl one-

over-one replacement sash and panning; fixed window awnings; electric pharmacy sign at second story. **North Facade (partially visible):** brick; cast-stone coping. **South Facade:** brick. **Alterations:** metal-and-glass solarium with air conditioner on second story at rear; facade painted red along first story adjoining the public park; remnants of painted advertising signs at second story; metal conduit attached to wall; metal coping. **West Facade:** brick. **Alterations:** facade painted.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)
1929 Belvedere Land Co.
1965 Domenick and Ann M. Grassi

References

Department of Buildings, New Building and Alteration applications (NB128-1929, Job. 104668325-2007 (ALT)); New York County, Office of the Register, Deeds and Conveyances, Liber 3763, p. 218 (Feb. 8, 1929).

SIXTH AVENUE (WEST SIDE) Between Bleecker Street and Carmine Street

Father Demo Square

No Address
No Block and Lot

Date of Construction: 1941
Architect or Builder: Not determined
Original Owner or Developer: City of New York
Major Alterations: 2005-07
Type: Public park
Style: None
Materials: Granite and concrete



History: The .072 acre triangular plaza which is bordered by Sixth Avenue, Carmine Street, and Bleecker Street was created by the southward extension of Sixth Avenue in the 1920s. The plot was improved in 1941 by the Manhattan Borough President's office and named for Father Antonio Demo (1870-1936) the long-time pastor of Our Lady of Pompeii Church. The New York City Department of Parks & Recreation is responsible for the property and undertook a capital improvement of the site in 2005-07 designed by George Vellonakis.

Description: Protected seating area with three-foot high decorative steel fence on granite curb, double-leaf gates with ductile iron posts at corners and along Sixth Avenue; planting beds with granite curbing and metal-and-wood park benches within fence; granite paving along perimeter under and in front of the seating area, curving concavely at the corners; three-tiered, granite-and-cast glass fountain in granite pool resting on a base with three granite steps, decorative metal fence on granite curb and planting bed; eight granite paths radiate from the fountain to the curblines; buff-colored, hexagonal concrete pavers used as infill paving within seating area and at entrance plazas and along sidewalks; granite base incised with dedication to Father Demo at entrance plaza at Sixth Avenue and Bleecker Street; metal open-work sculpture in plaza at corner of Sixth Avenue and Carmine Street; two historic style lampposts; trash cans; two gooseneck pipes and electric box in planting bed on Carmine Street near Bleecker Street; Parks and Recreation signs attached to fences.

References

Department of Parks & Recreation, website and plans.

**301 TO 339 SIXTH AVENUE (WEST SIDE)
Between Carmine Street and West 4th Street**

301-303 Sixth Avenue (aka 5 Carmine Street)

Block 589, Lot 43

See: 5 Carmine Street

305 Sixth Avenue

Block 589, Lot 41

Date of Construction: c. 1829

Architect or Builder: Not determined

Original Owners or Developers: Jonathan Wickes and Thomas McClure

Major Alterations: 1879, 1950, 2006

Type: Row house, now commercial

Style: None

Material: Stucco and glass

Stories: 2

History: The commercial building at 305 Sixth Avenue was built ca. 1829 as a single-family, brick house for Jonathan Wickes and Thomas McClure. By the 1850s, no. 305, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor. In 1879 architect E. Simon enlarged the building to four stories for owner Andrew Burke converting it to French flats for four families above a commercial ground floor. In 1950, the third and fourth stories were demolished as part of a conversion by architect Ferdinand Innocenti into a store and apartment for one family. The building has since been converted to commercial use.



Description: One bay. Alterations: metal, glass-and-stucco storefront; signage; remote utility meter with conduit attached to wall; equipment and vents on roof. Site Features: diamond plate hatch; standing siamese connection.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1828 Jonathan O. Wickes and Thomas McClure

1829 Abraham Quakenbush

1835 Cornelia Livingston

1864 Andrew Burke

1886 Maria Gibbons

1898 John Mason Knox, trustee for Julia Anna De Peyster

1901 E. Estelle and Mary Justine De Peyster, trustees

1902 Louis Van Riper

1916 John A. and Luigi Ginocchio

1927 Morris Solomon

1927 No. 5 Sixth Avenue Corporation

1928 1445 Fifth Avenue Corporation
1928 Sowada Realty Corporation
1933 YMCA Retirement Fund
1934 John Fugazzi
1950 Avetana Inc.
1966 Angelina Fugazzi, Executrix for John V. Fugazzi, deceased, et al.

References

Department of Buildings, New Building and Alteration applications (ALT 375-1879, ALT 129-1916, ALT 2064-1950); Department of Taxation, Record of Assessments, 9th Ward, 1829; New York County, Office of the Register, Deeds and Conveyances, Liber 241, p. 446 (Nov. 5, 1828).

307 Sixth Avenue (aka 307-307A Sixth Avenue) Block 589, Lot 40

Date of Construction: c. 1832
Architect or Builder: Not determined
Original Owner or Developer: Henry Youngs
Major Alteration: 1948
Type: Row house, now commercial with apartment
Style/Ornament: None
Material: Brick
Stories: 2



History: The two-story commercial building at 307 Sixth Avenue was originally a 3½-story dwelling in the Federal style built circa 1832 for Henry Youngs. Youngs had purchased the lot in 1827 and his family continued to hold title to the property well into the 20th century. By the 1850s, no. 307, like most of the houses along Sixth Avenue, had been converted to mixed use with store on the ground floor. During the late 19th century the building was enlarged with a two-story extension in the rear and became home to multiple families as well as a store. In 1948, the upper stories were demolished and the building reduced to a two-story doctor's office and residential building. In less than a decade it was converted to a restaurant and bar with two apartments. It is currently a store with office and caretaker's apartment, the store and basement are linked internally to no. 309.

Description: Three bays; brick chimney at rear. Alterations: modern metal-and-glass storefront infill, roll-down security gates, security camera, and signage with electric conduit; remote utility meter with wire; electrical access panel for gate; entrance with modern metal-and-glass door and transom and tiled step; intercom in reveal; brick facade at second story; windows replaced, one painted with firm name. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Henry Youngs
1929 Rovinia Realty Corporation
1930 T. Bache Bleecker
1935 Phebe A. Youngs (Executors of)
1941 T. Bache Bleecker
1947 Vittoria Realty Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 1575-1882, ALT 92-1948, DP 33-1943, CO 52540-1960 issued on ALT 1897-1955, CO 94813-1989 issued on ALT 771-1988, CO 1030772142F-2007); New York City Department of Taxation, Record of Assessments, 9th Ward, 1832; New York County, Office of the Register, Deeds and Conveyances, Liber 220, p. 160 (Jun. 16, 1827).

309 Sixth Avenue

Block 589, Lot 39

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: David Robbins and Timothy Chamberlain

Major Alterations: 1926, 1963

Type: Row house, now commercial

Style: Stripped neo-Tudor

Material: Brick

Stories: 2

History: This two-story commercial building was originally built in 1828 as one of seven 3½-story houses for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 309, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor. In 1926 Joseph Martine, an architect, raised no. 309 to four full stories with a flat roof for the owner Yvette Goldfarb to be used for a store, doctor's office, and two apartments. In 1963, the architect Ferdinand Innocenti removed the upper two stories and designed a two story rear extension to create a two-story commercial building. The gabled parapet may have been erected at this time. Since 1987, the store and basement have been incorporated with no. 307.



Description: One bay. Alterations: modern metal-and-glass storefront infill, roll-down security gate and security camera; second story resided with metal, plate-glass triple window; gabled parapet with shingles, Tudor trussing, and green brick infill. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins

1827 Timothy Chamberlain

1829 David Robbins

1831 John C. Van Aulen

1891 Mary E. Van Aulen

1924 Frances E. Whedon

1925 Frank R. Chandler

1926 Yvette Goldfarb

1927 Anna Adamo

1927 Village Estates, Inc.

1928 T. Bache Bleecker

1949 309 Avenue of the Americas, Inc.

1955 Emanuel Levy

1959 Katherine Schneidmill, Margaret Greenberg, and Tessie Feller

1963 Emilio's Sixth Avenue Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 1265-1926, ALT 1083-63); Department of Taxation, Records of Assessments, 9th Ward, 1828; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 555 (Aug. 22, 1827), Liber 1760, p. 259 (lease, Nov. 30, 1987, recorded Jan. 31, 1991).

311 Sixth Avenue

Block 589, Lot 38

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: David Robbins and Timothy Chamberlain

Major Alteration: 1925

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal

Material: Stucco

Stories: 4

History: This four-story dwelling with commercial ground floor was originally built in 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 311, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor. In 1910 architect George McCabe converted the house from a tenement with three apartments into a non-tenement by converting the attic apartment into furnished rooms for owners Cesare and Giuseppe Razzetti. Fifteen years later, architect Allan B. Bates raised the building to a full four stories and reconfigured the windows. In 1948, architect Theodore R. Earne, extended the first floor and cellar to the rear for the owner, the Roger Barton Corporation.



Description: Two bays; single and double window on each story (1925). Alterations: modern storefront infill, electric sign across facade, and roll-down security gates; facade stuccoed; door replaced, entrance resurfaced with polished stone veneer; intercom in reveal; replacement sash; sills and outline of window openings painted; parapet altered; fire escape; wires from roof; signage by entrance. South Facade (partially visible): brick; clay tile coping. Alterations: facade parged; television antenna and bulkhead on roof; metal chimney or vent at rear. Site Features: siamese connection; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins

1827 Timothy Chamberlain

1829 David Robbins

1839 Greenwich Savings Bank

1847 James D. Oliver

1852 Simeon Livingston

1860 Emanuel Bernheimer

1864 John Schroder

1879 Henry J. W. Meyer

1879 Ernestine Schroder

1890 Josephine Grassman and Laura, Oscar, and Estelle Schroder

1908 Cesare and Giuseppe Piazzetti
1924 Eliphalet L. Davis
1924 James L. Van Sant
1925 Anthony Garatti
1926 Anthony and Lena Garatti
1928 T. Bache Bleecker
1947 Roger Barton Corporation

References

Department of Buildings, New Building and Alteration applications (ALT 735-1910, ALT 755-1925, ALT 333-1948); Department of Taxation, Records of Assessments, 9th Ward, 1828; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 555 (Aug. 22, 1827).

313 Sixth Avenue

Block 589, Lot 37

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Timothy Chamberlain and David Robbins

Major Alteration: c. 1866

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal/Italianate

Material: Brick

Stories: 4



History: This four-story dwelling with commercial ground floor was originally built in 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 313, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor. Insurance maps of 1852 show the building extended the full-depth of the lot and lit by three skylights, possibly the workshop of either Elizabeth Beadell, an upholsterer, or Edward Rogers, a mason, both of whom are listed in the 1851 directory at this site. The house was enlarged to four stories c. 1866 according to tax assessment records (the rear extension had been raised to two stories c. 1862) at which time it probably received its Italianate cornice. It remained in mixed use until 1939 when the apartments on the upper floors were vacated and left empty. It housed a restaurant from 1944 to 1959 when it was reconverted to mixed use with two apartments per floor and a restaurant in 1959 by architect Burton F. Nowell, Jr.

Description: Two bays; stone window sills; wood cornice with brackets and paneled frieze. Alterations: modern textured metal-and-glass storefront infill, single step faced with tile, hand rails, signage, fixed fabric awning, and roll-down security gate; upper facade painted; metal replacement door; intercom and postal release box in entrance; lights with conduits at entrance and second story; window lintels removed; replacement sash and panning; fire escape; three metal chimney stacks on roof; automatic teller machine attached to wall; remote utility meters attached to store bulkhead. Site Features: diamond plate hatch; metal pipe.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins

1827 Timothy Chamberlain
1829 David Robbins
1857 Frederick Frambach
1910 Linda M. Frambach, Fredericka Sarbach, Annie L. Gardner, and Sarah A. Bailey
1926 Antonio Danubio
1926 Village Estates, Inc.
1927 Thirteen Sixth Avenue Corporation
1928 Hanover Square Realty Corporation
1928 Donato Robilotto
1931 Jedro Realty Corporation
1942 Sixcorn Realty Corporation
1946 274 Dean Street Realty Corporation
1958 United States Properties, Inc.
1958 Gartis Corporation

References

Department of Buildings, New Building and Alterations applications (ALT 2250-1939, CO 25497-1939 issued on ALT 2250-1939, ALT 850-1959); Department of Taxation, Records of Assessments, 9th Ward, 1828, 1862, 1866; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 555 (Aug. 22, 1827).

315 Sixth Avenue

Block 589 Lot 36

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Timothy Chamberlain and David Robbins

Major Alteration: c. 1864

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal/Italianate

Material: Brick

Stories: 4

History: This four-story dwelling with commercial ground floor was originally built c. 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 315, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor and a large extension in the rear. The house was raised to four full stories c. 1864 according to the tax assessments and it is probably at this time that it acquired its Italianate cornice. The United States Census recorded the presence of seven families in 1880. Twenty five years later, it was officially described as a five-family tenement with store.

Description: Two bays; stone course above main entrance; projecting window sills; wood cornice with foliate brackets, paneled frieze, and molded crown. Alterations: modern metal-and-glass storefront infill, roll-down security gates, fixed fabric awning, marquee with lights, electric signage above storefront, and concrete ramp at entrance; main entrance with concrete steps, decorative metal-and-glass door, surround and transom covered with polished red granite veneer, intercom and postal release box in reveal; facade



painted; replacement sash; sills covered and lintels replaced; spotlight with conduit and junction box at second story; dish antenna on roof; wires from roof. Site Features: diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins
1827 Timothy Chamberlain
1829 David Robbins
1831 Rachel Maria Moffat
1832 William Brinckerhoff
1835 Charles Oakley
1839 A. J. Bucknor
1843 David Irwin
1852 Robert H. Berdell
1869 Theodore Berdell
1871 Robert Berdell
1874 Ambrose S. Murray
1885 Benjamin B. Johnston
1914 Livia Realty Company
1914 Antonietta Avignone
1922 John Mattes
1934 John Mattes Holding Corporation
1970 Ruth Eisert, Thelma Damast, and Benjamin Mattes

References

Department of Buildings, New Building and Alteration applications (ALT 2710-1905); Department of Taxation, Records of Assessments, 9th Ward, 1828, 1863-1864; New York County, Office of the Register Conveyance Liber 223, p. 555 (Aug. 22, 1827); U. S. Census records, 1880.

317 Sixth Avenue

Block 589, Lot 35

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Timothy Chamberlain and David Robbins

Major Alteration: c. 1864, 1998

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal/Italianate

Material: Brick

Stories: 4

History: This four-story dwelling with commercial ground floor was originally built c. 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 317, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor. It was raised to four full stories c. 1864 at which time it probably acquired its Italianate cornice. At the time of the 1880 United States census five families were living in the house.



Description: Two bays; stone step at main entrance; projecting window sills; wood cornice with foliate brackets, paneled frieze, and molded crown. *Alterations:* modern metal-and-glass storefront infill; electric signage; lamp above sign; roll-down security gate; step with stone tread and brick veneer on riser; main entrance surround and transom covered with polished red granite veneer; decorative metal-and-glass door; intercom and postal release box in reveal; upper facade painted; holes in center of facade at each story filled with brick; replacement sash; sills covered and lintels replaced; cornice brackets repaired; wires from roof; automated teller machine built into storefront. *Site Features:* diamond plate hatch.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins
1827 Timothy Chamberlain
1828 John Moffat
1831 Rachel Maria Moffat
1832 William Brinckerhoff
1835 Charles Oakley
1839 A. J. Bucknor
1842 William B. Moffat
1859 William H. Humphrey
1859 Robert H. Berdell
1874 Ambrose S. Murray
1885 Benjamin B. Johnston
1914 Livia Realty Company
1914 Antonietta Avignone
1922 Joseph Mattes
1934 J. Mattes Holding Corporation
1970 Ruth Eisert, Thelma Damast, and Benjamin Mattes

References

Department of Taxation, Records of Assessments, 9th Ward, 1828, 1863-1864; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 555 (Aug. 22, 1827); U. S. Census records, 1880.

319 Sixth Avenue

Block 589, Lot 34

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Timothy Chamberlain and David Robbins

Major Alteration: c. 1864

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal/Italianate

Material: Brick

Stories: 4

History: This four-story dwelling with commercial ground floor was originally built c. 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain. By the 1850s, no. 319, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor and had been enlarged



with a rear extension. The house was raised to four full stories and the extension to three c. 1864 according to the tax assessments and at this time it probably acquired its Italianate cornice. By the time of the 1880 United States census three families lived in the building. The rear wall of the building was raised about 7 feet 6 inches and the flat roof extended in 1911. In 1966, the building included four apartments, with a store and office on the ground floor and a musical instrument shop on the second story.

Description: Two bays; windows with projecting sills, original brownstone sill at second story; wood cornice with foliate brackets, paneled frieze, and molded crown; roof access bulkhead; chimney. Alterations: modern metal-and-glass storefront infill with recessed door, light in soffit, fixed fabric awning, roll-down security gate, and concrete step with metal tread; remote utility meters attached to water table and store bulkhead; main entrance surround and transom covered with polished red granite veneer (veneer repaired with mismatched piece); decorative metal-and-glass door; intercom and postal release box by entrance; single step at threshold with stone veneer tread; light above entrance; upper facade painted; replacement sash and frames; sills covered and lintels replaced; cornice brackets repaired; leader; wires from roof; new clay caps on chimney. Site Features: diamond plate hatch; round access plate with inscription: "RT – Subway – NYC."

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins

1827 Timothy Chamberlain

1828 Samuel Van Norden

1832 James Quakenbush, Sr.

1835 Charles Oakley

1839 A. J. Bucknor

1841 John R. Oakley

1843 David Irwin

1857 Henry Grote

1876 August H. and Blondine Schultke

1911 Angeline Graffini

1921 Jac Building and Contracting Company

1922 Jacob Honor

1924 Joseph Mattes

1930 J. Mattes Holding Company

1970 Thelma Damsot

References

Department of Buildings, New Building and Alteration applications (ALT 1976-1911, CO 70033-1971 issued on ALT 518-1966); Department of Taxation, Records of Assessments, 9th Ward, 1828, 1863-64; New York County, Office of the Register, Deeds and Conveyances, Liber 223, p. 555 (Aug. 22, 1827); U. S. Census records, 1880.

321 Sixth Avenue

Block 589, Lot 33

Date of Construction: c. 1828

Architect or Builder: Not determined

Original Owner or Developer: Timothy Chamberlain and David Robbins

Major Alteration: c. 1864

Type: Row house, now multiple dwelling with commercial ground floor

Style: Altered Federal/Italianate

Material: Brick

Stories: 4



History: This four-story dwelling with commercial ground floor was originally built in 1828 as a 3½-story Federal style house, one of seven constructed for David Robbins, a builder, and his partner Timothy Chamberlain and was occupied by Robbins and his family until 1835 when it was sold to Cyrus Price, a painter. By the 1850s, no. 321, like most of the houses along Sixth Avenue, had been converted to mixed use with a store on the ground floor and enlarged with an irregularly shaped extension in the rear. The house, like its neighbors at nos. 315, 317, and 319, was raised to four full stories c. 1864 at which time it probably acquired its Italianate cornice. At the time of 1880 United States census no. 321 was home to four families including that of the owner Louis Eglinger, a retired merchant.

Description: Two bays; projecting sills; stone steps at storefront and entrance; possibly historic cast-iron column visible inside store window; wood cornice with molded crown, four foliate brackets, and paneled frieze; chimney on roof. Alterations: storefront with modern metal-and-glass infill and stone step at entrance; electric signage; main entrance surround and transom covered with polished red granite veneer; concrete step with stone tread at entrance; decorative metal-and-glass door; intercom and postal release box by entrance; electric box, conduit, and light above entrance; upper facade painted; vents at each story; sills painted or covered; lintels replaced; replacement sash; replacement panning at one window at second story and both windows at fourth story; metal cap on chimney; wires from roof. Site Features: gooseneck pipe; subway entrance and newspaper stand.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1827 Timothy Chamberlain and David Robbins

1827 Timothy Chamberlain

1829 David Robbins

1835 Cyrus N. Price

1852 Henry Davison

1853 Elias Davison

1853 Matilda Davison

1858 Louis Eglinger

1895 Anna Maria Agnes Eglinger

1911 James N. Taylor

1912 Rudolph Wallach Company

1912 William Lustgarten

1913 Rudolph Wallach Company

1913 Realty Redemption Company

1919 Lincoln Trust Company
1920 Harry and Louis Greenstein
1920 Principal Realty Company
1925 Joseph Mattes
1934 J. Mattes Holding Corporation
1970 Thelma Damsot

References

Department of Buildings, New Building and Alteration applications (ALT 109-1886); Department of Taxation, Records of Assessments, 9th Ward, 1829, 1863-1864; New York County, Office of the Register, Deeds and Conveyances, Liber 334, p. 538 (Aug. 21, 1835); U. S. Census records, 1880.

323-325 Sixth Avenue

Block 589, Lot 31

Date of Construction: ca. 1853
Architect or Builder: Not determined
Original Owner or Developer: West Reformed Dutch Church
Major Alterations: 1937, 2001-05
Type: Church, now movie theater
Style: None
Material: Metal and stucco
Stories: 3



History: The IFC Center, known for many years as the Waverly Theater was originally constructed for the West Reformed Dutch Church c. 1853 although the site had already been used by several congregations beginning in the 1830s. Tax records indicate that the West Reformed Dutch Church occupied the building until 1875-76 after which the Union Reform Dutch Church took over and remained until at least 1896. In 1893, the two-story church building with peaked roof had already been partially commercialized by stores. The renowned J & R Lamb Studios, which had been founded in the city in 1857 by Joseph and Richard Lamb, leased the building in 1893 and converted it into a factory for the manufacture of ecclesiastical stained glass. It appears evident from the alteration application to replace the show windows submitted six years later by the Union Reformed Church that the building was still partially occupied by a church. The building, along with no. 327 Sixth Avenue, was leased to the Luxor-Bleecker Amusement Corporation in 1937. Architect Harrison G. Wiseman converted no. 323-325, until then used as a church, into a motion picture theater, adding a new front wall and marquee on the Sixth Avenue facade and extending the building 19 feet and 2 inches in the rear. The Waverly Theater, already converted to a multiplex, closed in 2001 and has been redesigned by Lawrence Bogdanow of Bogdanow Partners Architects for IFC Companies as a multiplex theater with community facility, digital film school and restaurant.

Description: One bay; marquee; peaked roof. Alterations: extended (now incorporates no. 327 Sixth Avenue); facade of complex resurfaced with gray stucco; metal-and-glass theatre entrance and storefront; ticket machine and display boxes by entrance; marquee altered; upper stories of theater stucco with projecting metal mesh panels with lights on the supporting framework; asphalt shingled roof; vent, sprinkler system connection, and remote utility meters with exposed wires by entrance. **Rear Facade:** brick; peaked roof sloping from third story to historic two-story brick extension; window in peak of roof. Alterations: lower facade painted; part of extension wall rebuilt; large air conditioning compressors on metal framework on roof of extension; metal conduits extend from roof of 327 Sixth Avenue and across wall of theater to roof of extension; leader and gutter; light attached to wall; ventilator on roof.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1825 Samuel Burhans
1865 Mary Ann Burhans
1894 Samuel Burhans, Jr.
1899 Union Reform Dutch Church (lease on land)
1899 Ellery Denison (assignment of lease)
1900 J & R Lamb, Inc. (lease)
1900 Hannah B. Pendleton
1903 J & R Lamb, Inc.
1936 323 Sixth Avenue Corporation
1937 Luxor-Bleecker Amusement Corporation (lease)
1969 Paula Margulies
1969 Rasie Associates
1969 Walter Reade Organization (lease)

References

Department of Buildings, New Building and Alteration applications (ALT 574-1893, ALT 539-1899, ALT 1150-1937, Job 103554663-2004 (ALT)); Department of Taxation, Record of Assessments, 9th Ward 1828-96; David Dunlap, *From Abyssinian to Zion* (New York: Columbia University Press, 2004), 285; J & R Lamb Studios www.lambstudios.com/company.htm; <http://lcweb2.loc.gov/pp/lambhtml/lambback.html> (Nov. 5, 2009); "New York City," *NYT* (Oct. 10, 1853), 1.

327 Sixth Avenue

Block 589, Lot 30

Date of Construction: c. 1845
Architect or Builder: Not determined
Original Owner or Developer: James Watson?
Major alteration: 2001-05
Type: Row house later store; now incorporated into movie theater complex
Style: None
Material: Metal and stucco
Stories: 2



History: The two-story building at 327 Sixth Avenue was first recorded in the 1845 Tax Assessments for the 9th Ward as a shop and lot for James Watson, a cabinetmaker. The following year the assessments described it as a house and lot. No. 327 along with 323-325 Sixth Avenue was leased to the Western Reform Dutch Church in 1854. The congregation built its church at 323-325 Sixth Avenue and appears to have retained the original building at 327 as rental property as did their successor congregation Union Reformed Dutch Church. The J & R Lamb Studios occupied the building around 1896, and bought it and the church in 1903. In 1935 they leased the building to Mathew's Express & Van Company. The building was included in the sale to 323 Sixth Avenue Corporation in 1936 and the following year was leased to Luxor Bleecker Amusement Corporation along with 323-325 Sixth Avenue. In 1940 it housed two markets and a butcher, as well as a studio for an ecclesiastical decorator, Antonio D'Ambrosio. Mr. D'Ambrosio remained at this location until at least 1950; the markets were replaced by Whitey's restaurant c. 1946. Whitey's occupied the ground floor at least until 1959, the upper stories being leased to various businesses.

Description: Three bays. Alterations: incorporated into the IFC Center complex with unified stucco facade; upper story gray stucco with projecting metal mesh panels with lights on the framework; windows at second story reconfigured, third bay covered by mesh panel; metal-and-glass canopy across first story continuing from the theater; louvered vent and display boxes at first story; air conditioning unit and dish antenna on roof. Rear Facade: brick (based on exposed rear wall). Alterations: facade parged; metal staircase with railing and corrugated roof; metal-and-glass door at ground floor; two stacks from roof along rear facade; metal railing and bulkhead on roof.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1825 Samuel Burhans

1865 Mary Ann Burhans

1894 Samuel Burhans, Jr.

1896 Charles R. Lamb (lease)

1900 Hannah B. Pendleton

1903 J & R Lamb, Inc.

1936 323 Sixth Avenue Corporation

1937 Luxor Bleecker Amusement Corporation (Lease)

1946 Rasie Realty Company, Inc.

1950 Luxor Bleecker Amusement Corporation (Lease)

1969 Paula Margulies

1969 Rasie Associates

1969 Walter Reade Organization (lease)

References

Department of Taxation, Record of Assessments, 9th Ward, 1845-1896; New York County, Office of the Register, Deeds and Conveyances, Liber 46, p. 121 (lease) (July 26, 1799), Liber 103, p. 455 (Jan. 13, 1903), Liber 3942, p. 132 (Oct. 28, 1936).

329 Sixth Avenue (aka 12 Cornelia Street)

Block 589, Lot 29

See: 12 Cornelia Street

331 Sixth Avenue (aka 10 Cornelia Street)

Block 589, Lot 28

See: 10 Cornelia Street

333-339 Sixth Avenue (aka 2-8 Cornelia Street)

Block 589, Lot 1001-1044

See: 2 Cornelia Street

**160 TO 174 WEST 4TH STREET (WEST SIDE)
Between Cornelia Street and Jones Street**

162 West 4th Street (aka 160-164 West 4th Street, 1-3 Cornelia Street)

Block 590, Lot 32

Date of Construction: 1890-91 (NB 999-1890)

Architect or Builder: George Keister

Original Owner or Developer: William Rankin

Type: French Flats, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 5



History: This Renaissance Revival style multiple dwelling with commercial ground floor was designed by George Keister for William Rankin in 1890 at a time when many of Greenwich Village's Federal and Greek Revival style row houses were being replaced by tenements and French flats. At the time of the 1900 census the building was home to a mix of American, German, French, Irish, English, and Italian families who worked in a variety of occupations.

Description: **West 4th Street Facade:** nine bays plus one-bay-wide chamfered corner; one-story commercial extension in areaway between 162 and 166 West 4th Street; corner bay cantilevered above first story; corner clad in brownstone with quoins at the second through fourth stories, balanced by quoins at facade's north corner; corbelled brick piers separate the second and third and four and fifth bays from the second through fifth stories; unevenly spaced but vertically symmetrical fenestration; windows at second story with continuous stone sill course and flat stone lintels; windows at third story with projecting stone sills and flat lintels; windows at fourth story with interrupted stone sill and lintel courses; windows at fifth story with interrupted stone sill course and continuous lintel course; galvanized-iron cornice with foliate modillions, dentils, plain frieze, and molded crown; fire escape (1934). **Alterations:** metal-and-glass projecting corner storefront with stone-face bulkhead and continuous metal signage in cornice; brick cleaned; molded brownstone entrance surround resurfaced; glass-and-metal door and transom with metal sidelights; two storefronts with modern infill, roll-down security gates, fixed fabric awnings, and air conditioners in transoms; brownstone sills, lintels, and corner facade resurfaced; window head altered at fifth story on corner; metal replacement sash and panning; remote utility meters attached to wall by entrance; lights in entrance reveal; light with exposed electric conduit at second story; exposed electrical conduit for freestanding automatic teller machine attached to wall at first story; ATM sign suspended from awning. **Cornelia Street Facade:** four bays; stone quoins at second through fourth story at west corner of facade; unevenly spaced but vertically symmetrical fenestration; windows at second story with continuous stone sill course and flat stone lintels; windows at third story projecting stone sills and flat lintels; windows at fourth story with stone sill course and stone lintel course incorporating projecting lintels; windows at fifth story with continuous stone sill and lintel courses at the fifth story; two wood frame windows at second story; galvanized-iron cornice with foliate modillions, dentils, and plain frieze; possibly historic fire escape (1934). **Alterations:** continuation of metal-and-glass projecting storefront with stone-face bulkhead and continuous metal signage in cornice, western half of storefront flush with building; air conditioner in transom above west entrance of restaurant; brick cleaned; brownstone resurfaced; metal replacement sash and panning (except as noted); razor wire on roof abutting 5 Cornelia Street. **North Facade (partially visible):** brick; two bays; stone sills; brick chimney. **Alterations:** facade and chimney painted; television antenna on roof. **Site Features:** freestanding automatic

teller machine on West 4th Street; basement entrance with non-historic metal fence and gate; concrete steps with metal nosing, metal ramp, and pipe handrail; metal pipe by northernmost storefront on West 4th Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1890 William Rankin
1891 Charles Euler
1891 Charles E. Runk
1893 Nathaniel Mount Morris
1893 Hyppolite Roos
1894 Michael Sullivan
1894 Francis O'Neill
1897 Rosa Loewenstine
1914 Rosa Reid
1924 Frank and Robert Russo
1929 Russo Brothers Inc.
1944 Frank and Robert Russo
1957 Frank and Rosa Russo
1957 115 West Washington Place, Inc.

References

Department of Buildings, New Building and Alteration application (NB 999-1890); New York County, Office of the Register, Deeds and Conveyances, Liber 2306, p. 454 (May 2, 1890).

166 West 4th Street

Block 590, Lot 31

Date of Construction: c. 1890 (NB 1000-1890)

Architect or Builder: George Keister

Original Owner or Developer: William Rankin

Major Alterations: 1971

Type: French Flats, now multiple dwelling with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick and brownstone

Stories: 5 and basement

History: This Renaissance Revival multiple dwelling with commercial ground floor was designed in 1890 by George Keister for William Rankin at the same time as he designed the neighboring French flats at the corner of Cornelia Street. Built as a residential building, by 1941 the basement had been converted for use as a store. Thirty years later the first-story apartment was converted into a dining room in conjunction with the restaurant in the cellar.



Description: Three bays including chamfered corner; storefront at first story and basement; window lintels with egg-and-dart molding at first story; stoop with possibly historic iron balustrades and newels; possibly historic molded entrance surround with paneled pilaster and molded crown with dentils; possibly historic double-leaf, wood-and-glass door; chamfered corner clad in stone from the second through fourth stories; stone quoins on second through fourth story of chamfered corner balanced by quoins on north corner of building; all windows have chamfered heads except the second story of the corner; windows at

second story with continuous stone sill course and flush stone lintels; windows at third story with projecting stone sills and flush stone lintels; windows at fourth story with stone sill course incorporating projecting sills and stone lintel course with molding incorporating broken pedimented lintels; windows at fifth story with continuous molded stone sill course and lintel course at fifth story; galvanized-iron cornice with foliate modillions, dentils, plain frieze, and molded crown. Alterations: storefront resurfaced with textured stucco and floral tiles; windows of first story reconfigured; window and door in basement replaced; signage above basement windows; fixed fabric awning; stoop resurfaced in clay tiles; metal gate (one leaf only) at stoop; wagon wheels attached to stoop balustrades; brownstone resurfaced and painted white; replacement sash and panning; lights with exposed electric conduits attached to walls at second story; postal release box attached to door; intercom in surround; remote utility meter attached to outside of stoop on north. **South Facade (partially visible)**: brick. Alterations: leader from roof; fire escape landings at each story. Site Features: possibly historic iron fence and gate posts on resurfaced stone curb; display case attached to top of railing.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1890 William Rankin
1891 Bertha Striem
1891 Hyman Garvar
1894 Jane E. Martin
1895 August Joachim
1896 Sarah Stone
1899 Thomas Stone
1900 Max Marx
1901 John J. Moriarty
1902 Leo M. Lehman
1902 Max Marx
1902 Elizabeth M. Rogan
1904 Joseph H. Fink
1904 Edward R. and Julia M. Cohn
1906 Theodore B. McCarthy
1916 Emily Hirsch
1917 Bertha Steinberg
1919 Felice Calamari and Raffaello Lumini
1941 Felice Calamari
1941 Louise Calamari
1958 Felice Calamari

References

Department of Buildings, New Building and Alteration applications (NB 1000-1890, ALT 77-1941, ALT 443-1971); New York County, Office of the Register, Deeds and Conveyances, Liber 2306, p. 454 (May 2, 1890).

168-170 West 4th Street

Block 590, Lot 29

Date of Construction: c. 1903 (NB 544-1903)

Architect or Builder: Bernstein & Bernstein

Original Owner or Developer: Robert Friedman

Major Alteration: 1956

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 6



History: This multiple dwelling with commercial ground floor was designed by the architectural firm of Bernstein & Bernstein for owner Robert Friedman in 1903. In 1956 an application was submitted to reconfigure the first floor, originally housing one apartment and three stores into strictly commercial space now housing two restaurants. One of the restaurants, “Tio Pepe,” has been a fixture since its founding in 1970.

Description: Six bays; pink granite step and cast-iron pilasters with foliate design at entrance; wood enframing with possibly historic round-arched transom; double windows in first and sixth bays paired at second and third and fourth and fifth stories with yellow brick quoins topped by segmental-arched stone pediments supported on foliate brackets at third story and triangular pediments supported by foliate brackets at fifth story; double windows have foliate decorated lintels at second and fourth stories; double windows at third and fifth stories have projecting stone sills and stone lintels with cartouches; single windows at second through fourth stories have splayed lintels decorated with foliate keystones and plain and molded vousoirs; fluted projecting sills at third and fifth stories and fluted terra-cotta sill course with egg-and-dart molding at fourth story; terra-cotta sill course with Greek key design at sixth story; alternating bands of yellow and red brick at sixth story; possibly historic fire escape. Alterations: cornice above storefronts removed; south storefront with modern wood-and-glass bay window, door, and transom; bulkhead and bay window resurfaced with stucco; shed roof with pantiles extends over main entrance; four hanging lamps; north storefront built out beyond building line; modern metal-and-glass infill, with glass bulkhead, set in a wood frame supporting a shed roof with pantiles; cornice above first story stuccoed; signs for restaurant attached to cornice; metal replacement sash and panning; cornice replaced with stucco parapet emblazoned with sign for the “Tio Pepe” restaurant; entrance door replaced; step at entrance covered with stone veneer; electric sign suspended from pole at second story with exposed electrical conduit attached to cornice above first story; pole with banner attached at third story; lights, one with exposed electric conduit, attached to wall at second story; intercom and postal release box in reveal. North Facade (partially visible): brick; one bay of segmental-arched windows with projecting stone sills. Alterations: facade pared; replacement sash and panning; new copper leader; wires from roof; wood lattice around deck at second story; new metal chimney stacks. Site Features: basement entrance with non-historic metal fence and concrete steps; decorative lamppost with street sign; metal pipe; single bluestone paver in front of entrance.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1903 Robert Friedman

1904 Isaac W. Romm and Jacob Jackerson

1908 Harry U. Rosenthal

1909 Samuel B. Rosenthal

1909 Frank I. Ughetta

1910 Harry U. Rosenthal
1939 Elvira U. Constantini and John B. Ughetta
1962 437 W. 44th Street Corporation
1966 223 Associates Inc.
1966 Herbert Blumenthal
1969 Le Bijou Inc.
1970 Herbert Blumenthal

References

Department of Buildings, New Building and Alteration applications (NB 544-1903, ALT 1485-1956); New York County, Office of the Register, Deeds and Conveyances, Liber 108, p. 360 (Mar. 26, 1903).

174 West 4th Street (aka 172-174 West 4th Street, 2-4 Jones Street) Block 590, Lot 28

Date of Construction: 2000-05
Architect or Builder: Michele H. Morris, CMA Design Studio
Original Owner or Developer: 172-174 West 4th Street Co.
Type: Multiple dwelling with commercial ground floor
Style: None
Material: Brick
Stories: 4

History: This multiple dwelling with commercial ground floor replaced three earlier buildings located on the southwest corner of Jones and West 4th Streets.



Description: **West 4th Street Facade:** four bays with one-story extension to the south; four storefronts separated by brick piers with stone or cast-stone bases, brick bulkheads with cast-stone sills, metal-and-glass doors with transoms and metal-and-glass display windows with louvered transoms; metal door with transom in extension, wall lamps attached to piers; metal railing above extension; classically-inspired stone or cast-stone cornice with molded crown above first story; brick piers with molded stone or cast-stone “capitals” at second and third story and simple geometric capital at fourth story; two triple casement windows and two double casement windows with multi-light transoms at second story; recessed porches with cantilevered, angled balconies with metal railings in first bay of third and fourth stories; double window and window and door unit with multi-light transoms in porch, triple casement window and two double casement windows with multi-light transoms on third and fourth stories; stone or cast-stone sills and molded lintels for windows set into facade; through-wall air conditioners; molded cornice with return; metal railing and garden on roof. **Alterations:** air conditioner in transom above door, exposed electric conduit and signage in frieze of southernmost store; security camera with exposed electric conduit above northernmost store. **Jones Street Facade:** four bays with one-story extension to the west; three storefronts and residential entrance separated by brick piers with stone or cast-stone bases, brick bulkheads with stone or cast-stone sills, metal-and-glass display windows with louvered transoms; metal-and-glass door and window in residential entrance; signage and siamese connection in bulkhead of first bay; vent and remote utility meters in bulkhead by entrance; classically-inspired stone or cast-stone cornice with molded crown above first story; one-story brick extension with stone or cast-stone bases and brick bulkhead with stone or cast-stone sill; metal-and-glass door with transom and side light; intercom in reveal of extension; alarm and exposed electric conduit with sensor attached to wall of extension; metal railing above extension; three wall lamps attached to piers by entrances; brick piers with molded stone or cast-stone capitals at second and third stories and simple geometric capital at fourth story; two triple casement windows and two double casement windows with multi-light transoms at second story; two

triple casement windows and two sliding doors with multi-light transoms and metal balconies at third and fourth stories; molded cornice continues from West 4th Street; through-wall air conditioners; metal railing and roof garden continue from West 4th Street. Alterations: signage and security camera with exposed electrical conduit in cornice above first story. **South Facade (partially visible):** five bays; stuccoed; three double windows (or two windows and door to deck) with multi-light transoms at the second story; side opening of porch with metal railing above stone sill, two double windows with multi-light transoms, two single windows (one small) on third and fourth stories; through-wall air conditioners at third and fourth stories; elevator bulkhead with metal chimney stack on roof. **West Facade (partially visible):** two bays; stuccoed; double windows with multi-light transoms at second and third stories (possibly window and door at second story); metal chimney stack; through-wall air conditioners at third and fourth stories; elevator bulkhead on roof also visible from this side.

Ownership History to 1970

(As recorded in the Conveyance records of the Office of the Register)

Not applicable

References

Department of Buildings, New Building and Alteration applications (Job. 102754887-2000 (NB)).

180 TO 184 WEST 4TH STREET (WEST SIDE) Between Jones Street and Barrow Street

180-184 West 4th Street (aka 1-3 Jones Street)

Block 590, Lot 73

Date of Construction: 1893-94 (NB 199-1893)

Architect or Builder: Sheridan & Byrne, builders; Thom & Wilson (?)

Original Owner or Developer: Thomas J. Sheridan and James E.

Byrne; Joseph Hoffman

Major Alterations: prior to the 1985

Type: Tenement, now multiple dwelling, with commercial ground story

Style: neo-Grec, altered

Material: Philadelphia brick

Stories: 5



History: The neo-Grec style multiple dwelling with commercial ground floor was begun by the builders Sheridan & Byrne in 1893, and was partially completed at the time the firm was dissolved later that year. As a result of the case of Jacob Bookman, plaintiff and mortgagee v. Thomas J. Sheridan et al., defendants, the building was awarded to Joseph E. Hoffman in January 1894, and a new building application was submitted on February 20, 1894 by the architectural firm of Thom & Wilson who superintended the completion of the building for the new owner. It is unclear from the Department of Building documentation whether the building originally had a cornice. In the tax photograph of the late 1930s, the building had a brick parapet. The corner store was enlarged prior to the mid 1980s and the store entrance moved to the corner. A small storefront (184^{3/4} West 4th Street) has been inserted in the areaway north of the building.

Description: **West 4th Street Facade:** 11 bays including corner; apartment entrance (184 West 4th Street) framed by cast-iron pilasters; sill courses incorporating projecting stone sills and lintel courses incorporating arched lintels (with incised designs at double windows) at each story; possibly historic

balconettes at third and tenth bays; possibly historic fire escape (c. 1936). **Alterations:** corner storefront with half-timbering and wood-and-glass, multi-light windows, round-arched corner entrance with wood-and-glass door, brick nosing on the semi-circular step, solid door on West 4th Street, and cornice of wood boards set vertically; apartment entrance at 182 West 4th Street incorporated into corner storefront; signage, skeletons, and two rows of lights with exposed electric conduit attached to wood cornice; flags and hanging sign on metal pole with lights at second story; double store south of entrance at 184 West 4th Street with roll-down security gates, retractable awning, and banner attached to poles at second story; store north of entrance at 184 West 4th Street with roll-down security gate, modern metal-and-glass infill, and projecting metal cornice with signage; entrances at 182 and 184 West 4th Street with metal-and-glass replacement doors, lights, intercoms, and postal release boxes; fixed fabric awning at 182 West 4th Street; facade painted; sills and lintels resurfaced and painted; windows in the ninth bay blocked in with brick (possibly historic); metal replacement sash and panning; wires from roof; wood frame storefront with hanging sign, folding security gate, and three remote utility meters in areaway north of the building. **Jones Street Facade:** four bays; sill courses incorporating projecting stone sills and lintel courses incorporating arched lintels (with incised designs at double windows) at each story; possibly historic balconettes at second bay; possibly historic fire escapes (c. 1918, c. 1936). **Alterations:** continuation of corner storefront including solid service door with brick step and vestibule; facade painted; sills and lintels resurfaced and painted; metal replacement sash and panning; window above cellar stairs blocked in; wires from roof; metal chimney stack and air conditioning unit on roof. **Site Features:** two diamond plate hatches (one fixed, and half covered with concrete) with bluestone border on West 4th Street and two hatches on Jones Street; non-historic metal fence around areaway on Jones Street with built-in, bi-level wood storage space by service entrance; bluestone borders on Jones Street around cellar hatch, service entrance, and areaway fence; concrete areaway stairs; and a metal pipe on West 4th Street.

Ownership History to 1970

(As recorded in the Conveyance Records of the Office of the Register)

1892 Jacob Bookman

1893 Thomas J. Sheridan and James E. Byrne, firm Sheridan & Byrne

1894 Joseph E. Hoffman

1894 Jacob Bookman

1924 Sheridan Chambers Realty Co., Inc.

1925 L. J. & G. Realty Corp.

1926 Fiora Realty Corp.

1930 Aden Realty Corporation

1946 Allied Investors, Inc.

1950 Gussie Kalt, Mary Atweil, Helen Bodian, Anne Lechner, Fay Sinai

1950 Ethel Cohen

1950 Ethel Jacobson, Phoebe C. Klein, Herbert R. Steinman

1951 Herbert R. Steinman

1951 Doriann Holding Corp.

1952 Anne Steinman

1954 Arealty Corp.

1958 Jacob A. Fine

1962 Cole Leasing Corp.

1962 Jacob A. Fine

1966 Cole Leasing Corp.

1966 Jacob A. Fine

References

Department of Buildings, New Building and Alteration applications (NB 199-1893); "Business Troubles," *NYT* (June 24, 1893), 2; New York County, Office of the Register, Deeds and Conveyances, Liber 13, p. 60 and 62 (Jun. 7, 1892), Liber 25, p. 334 (Jan. 12, 1894).

172 TO 178 WEST HOUSTON STREET (NORTH SIDE) Between Bedford Street and Sixth Avenue

172 West Houston Street (aka 251 Sixth Avenue)

Block 527, Lot 48

See: 251 Sixth Avenue

174 West Houston Street (aka 255 Sixth Avenue)

Block 527 Lot 49

Date of Construction: 1898 (NB 963-1898)

Architect or Builder: George F. Pelham

Original Owner or Developer: Leon Laurowitz and Morris Fine

Major Alterations: 1939, 1959

Type: Tenement with commercial ground floor, now multiple dwelling, with commercial basement

Style: Renaissance Revival, altered

Material: Brick

Stories: 6

History: This Renaissance Revival style building is one of three identical tenements with stores designed in 1898 by the prominent architect George F. Pelham and constructed for owners Leon Laurowitz and Morris Fine. It was built to house 22 families and two stores at a time when developers were replacing many of Greenwich Village's earlier residences with multiple dwellings to accommodate the growing working-class and immigrant population. In 1959, the first story was reconfigured when the stores were replaced with apartments. The entrance was likely moved to the rear of the building at this time.



Description: Three bays on first story; four bays at upper stories; cast-iron columns with fluting and engaged colonnettes in center of first story; brick banding above first story, alternating courses of soldier, stretcher, and sailor brick; rusticated brick banding at second, third, and sixth stories; windows at second story with stone or cast-stone sill course incorporating projecting sills, terra-cotta surrounds with egg-and-dart and bead moldings, cartouche with shield decorated with fleur-de-lis and supported by griffins, and molded lintels, lintels in first and fourth bays supported by scrolled brackets with beading; windows at third story with full terra-cotta surrounds with egg-and-dart and bead moldings and molded sills; pressed metal cornice at third story with egg-and-dart molding and Greek key decorated frieze; two-story projecting piers at fourth and fifth stories with metal corbels supported by brackets incorporated into third-story cornice and metal Ionic capitals supporting a pressed metal entablature with wreaths and dentils incorporated into the pressed metal cornice above the fifth story; windows at fourth story with stone or cast-stone sill course, full terra-cotta surround with egg-and-dart molding, triangular pediment with foliate bas relief in first and fourth bays and splayed lintels with scrolled keystones in second and third bays; windows at fifth story with full terra-cotta surround with egg-and-dart molding and elaborate cartouche, molded sill with brackets in the first and fourth bays and simple splayed brick lintels in the second and third bays; windows at sixth story with splayed lintels with heavy scrolled keystones; fire

escape. Alterations: entrance replaced with brick; first story storefronts replaced with white brick and two triple windows with stone or cast stone sills and brick soldier course lintels, west window has grille; basement store with brick bulkhead, signage below first story sill, and light with exposed electrical conduit; decorative devices missing from piers at fourth and fifth stories; cornice at fifth story badly eroded, brick infill visible; through-wall air conditioner below sixth-story window breaks the cornice and entablature of the fifth story; center windows in sixth story combined into a triple window; metal replacement sash and panning; fire escape at sixth story expanded to four bays; cornice removed and replaced with brick; round vent plate in wall of first story; wires from roof; three metal cleats attached to wall at corner. **East Facade (partially visible):** nine bays, six with segmental-arched windows with brick lintels and stone sills. Alterations: facade partially painted or stuccoed; through-wall air conditioners in second bay; eighth and ninth bays resurfaced with white brick (first story painted); one-over-one metal replacement sash and metal panning; hook for garden hose, and electrical conduits attached to wall. **North Facade (partially visible):** three bays; segmental-arched windows with stone sills; fire escape. Alterations: facade resurfaced with white brick; recessed entrance with metal-and-glass door with large single pane; double windows with brick lintels and window boxes and through-wall air conditioners at first story; splayed brick lintels on upper stories; brick parapet topped by soldier course; light fixture by door; fire escape. Site Features: non-historic pipe rail fence and gate around basement entrance on West Houston Street; basement steps covered with indoor/outdoor carpet and electric sign attached to fence; painted brick entrance portal with projecting concrete roof, spotlights with electric conduit, possibly historic metal fence on concrete curb, and non-historic metal gate on Sixth Avenue; intercom, postal release box, and no smoking sign in reveal of entrance; brick paved rear yard with concrete bordered planting beds, concrete block wall on west side with openwork pattern in upper courses; concrete block wall on north side.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1898 Leon Laurowitz and Morris Fine

1899 Joseph Weinstein

1900 Samuel Bachner

1901 Frank M. Bookey

1910 Michael Offen

1944 Estelle Cohen, Rosalind Offen, and Mildred Teiger

1951 Estelle Cohen

1960 174 West Houston

1963 NAH Realty Corporation

1968 Harry Gleit

References

Department of Buildings, New Building and Alteration applications (NB 963-1898, ALT 732-1959); New York County, Office of the Register, Deeds and Conveyances, Liber 65, p. 366 (Dec. 16, 1898).

176 West Houston Street

Block 527 Lot 50

Date of Construction: 1898 (NB 963-1898)

Architect or Builder: George F. Pelham

Original Owner or Developer: Leon Laurowitz and Morris Fine

Major Alterations: 1939

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 6

History: This Renaissance Revival style building is one of three identical tenements with stores designed in 1898 by the prominent architect George F. Pelham and constructed for owners Leon Laurowitz and Morris Fine. It was built to house 22 families at a time when developers were replacing many of Greenwich Village's earlier residences with multiple dwellings to accommodate the growing working-class and immigrant population. The building is remarkably intact, the brick banding above the first story may date from 1939 when a plan to alter a storefront included the removal of the cornice and the replacement of same with brick.



Description: Three bays on first story; four bays at upper stories; recessed entrance, with two brick steps, set between cast-iron columns with fluting and engaged colonnettes; possibly historic door and transom in wood enframing with egg-and-dart molding, transom bar with palmette design, and paneled reveal; two stores; brick banding above first story, alternating courses of soldier, stretcher and sailor brick; rusticated brick banding at second, third, and sixth stories; windows at second story with stone or cast-stone sill course incorporating projecting sills, terra-cotta surrounds with egg-and-dart and bead moldings, cartouche with shield decorated with fleur-de-lis and supported by griffins, and molded lintels, lintels in first and fourth bays supported by scrolled brackets with beading; windows at third story with full terra-cotta surrounds with egg-and-dart and bead moldings and molded sills; pressed metal cornice at third story with egg-and-dart molding and Greek key decorated frieze; two-story projecting piers at fourth and fifth stories with metal corbels supported by brackets incorporated into third-story cornice and metal Ionic capitals supporting a pressed metal entablature with dentils incorporated into the pressed metal cornice above the fifth story; windows at fourth story with stone or cast-stone sill course, full terra-cotta surround with egg-and-dart molding, triangular pediment with foliate bas relief in first and fourth bays and splayed lintels with scrolled keystones in second and third bays; windows at fifth story with full terra-cotta surround with egg-and-dart molding and elaborate cartouche, molded sill with brackets and possibly historic grilles in the first and fourth bays and simple splayed brick lintels in the second and third bays; windows at sixth story with splayed lintels with heavy scrolled keystones; projecting galvanized-iron cornice with dentils, egg-and-dart molding, brackets with corbels and modillions and rosettes in the coffers; fire escape. Alterations: east storefront with modern metal-and-glass infill, roll-down security gate, and light with exposed electric conduit in cornice; west storefront with modern metal-and-glass infill, air conditioner in transom, neon sign in window, and fixed fabric awning; metal stoop railings; metal replacement sash and panning; hanging sign at second story; light fixtures, intercom, and postal release box in reveal; cornice above fifth story partially repaired; wreathes missing from entablature above the fifth story; parts of decorative devices missing from the fourth and fifth story piers, including one corbel bracket. **North Facade (partially visible):** four bays; brick; segmental-arched windows with brick lintels and projecting stone sills; clay tile coping; fire escape. Alterations: metal replacement sash

and panning; wires from roof. Site Features: diamond plate hatches and diamond plate sheet on West Houston Street; chain-link fence with razor wire on property line at rear of yard

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1898 Leon Laurowitz and Morris Fine

1899 Fanny and Barney Boskey

1909 Jerome Lewis

1935 City Bank Farmers Trust (foreclosure)

1939 23 Leroy Street Corporation

1966 176-178 West Houston Street Corporation

References

Department of Buildings, New Building and Alteration applications (NB 963-1898, ALT 1458-1939); New York County, Office of the Register, Deeds and Conveyances, Liber 65, p. 366 (Dec. 16, 1898).

178 West Houston Street

Block 527 Lot 51

Date of Construction: 1898 (NB 963-1898)

Architect or Builder: George F. Pelham

Original Owner or Developer: Leon Laurowitz and Morris Fine

Major Alterations: 1938

Type: Tenement, now multiple dwelling, with commercial ground floor

Style: Renaissance Revival, altered

Material: Brick

Stories: 6

History: This Renaissance Revival style building is one of three identical tenements with stores designed in 1898 by the prominent architect George F. Pelham and constructed for owners Leon Laurowitz and Morris Fine. It was built to house 22 families and two stores at a time when developers were replacing many of Greenwich Village's earlier residences with multiple dwellings to accommodate the growing working-class and immigrant population. The building is remarkably intact, the brick banding above the first story may date from 1938 when a plan to alter a storefront included the removal of the cornice and fill same with brick.



Description: Three bays on first story; four bays at upper stories; recessed entrance, with two brick steps, set between cast-iron columns with fluting and engaged colonnettes; possibly historic door and transom in wood enframing with egg-and-dart molding, transom bar with palmette design, and paneled reveal; west storefront with recessed entrance with stone step with large tiles on the tread, mosaic tile on the floor of the vestibule, possibly historic wood-and-glass door and transom with louvered vent, and display window with brick bulkhead and stained-glass transom; brick banding above first story, alternating courses of soldier, stretcher, and sailor brick; rusticated brick banding at second, third, and sixth stories; windows at second story with stone or cast-stone sill course incorporating projecting sills, terra-cotta surrounds with egg-and-dart and bead moldings, cartouche with shield decorated with fleur-de-lis and supported by griffins, and molded lintels, lintels in first and fourth bays supported by scrolled brackets with beading; windows at third story with full terra-cotta surrounds with egg-and-dart and bead moldings and molded sills; pressed metal cornice at third story with egg-and-dart molding and Greek key patterned frieze; two-story projecting piers at fourth and fifth stories with metal corbels supported by brackets

incorporated into third-story cornice and metal Ionic capitals supporting a pressed metal entablature with dentils incorporated into pressed metal cornice above the fifth story; windows at fourth story with stone or cast-stone sill course, full terra-cotta surround with egg-and-dart molding, triangular pediment with foliate bas relief in first and fourth bays and splayed lintels with scrolled keystones in second and third bays; windows at fifth story with full terra-cotta surround with egg-and-dart molding and elaborate cartouche, molded sill with brackets in the first and fourth bays and simple splayed brick lintels in the second and third bays; windows at sixth story with splayed lintels with heavy scrolled keystones; projecting galvanized-iron cornice with dentils, egg-and-dart molding, brackets with corbels, modillions, and rosettes in coffers; fire escape. Alterations: east storefront with wood-and-glass infill and door, fixed fabric awning, light fixtures with electric conduit, and temporary vestibule; west storefront with roll-down security gate, vent in transom, and fixed fabric awning; metal replacement sash and panning; cartouche and brackets missing from corbel on third story; wreathes missing from entablature at fifth story; molding mended with sheet metal; missing parts of decorative devices on fourth and fifth story piers; light fixtures attached to entrance surround; intercom and postal release box in reveal; wires from roof; utility box attached to bulkhead of eastern storefront. **West Facade (partially visible)**: brick; clay tile coping; segmental-arched window. Alterations: stuccoed above the sixth story; metal replacement sash and panning; wires from roof. **North Facade (partially visible)**: four bays; brick; segmental-arched windows with brick lintels and projecting stone sills; clay tile coping; fire escape. Alterations: metal replacement sash and panning. Site Features: diamond plate hatches on West Houston Street; chain-link fence with razor wire on property line at rear.

Ownership History to 1970:

(As recorded in the Conveyance Records of the Office of the Register)

1898 Leon Lauowitz and Morris Fine
1899 Solomon Alter
1904 David L. Katz and Sarah Kaplan
1917 Jeanette Kaplan
1925 Ann Siccardi and Mariagrazia Graziano
1926 Constantino Graziano
1937 Emigrant Industrial Savings Bank
1938 Salvatore DiMaggio
1959 23 Leroy Street Corporation
1966 176-178 West Houston Street Corporation

References

Department of Buildings, New Building and Alteration applications (NB 963-1898, BN 1372-1938); New York County, Office of the Register, Deeds and Conveyances, Liber 65, p. 366 (Dec. 16, 1898).

ARCHITECTS' AND BUILDERS' APPENDIX

*Builder

Allan B. Bates (d. 1961)

311 Sixth Avenue (1925 alteration)

Little is known about the life and career of Allan B. Bates. He was established as an architect in the Bronx by 1925 and was active until 1960, designing and altering a variety of building types in the Bronx and Manhattan. In the Greenwich Village Historic District Extension II, he was responsible for enlarging the house at 311 Sixth Avenue and reconfiguring the fenestration.

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (Jun. 2, 2010), <http://www.MetroHistory.com>

Michael Bernstein (dates undetermined)

228 Bleecker Street (aka 228-232 Bleecker Street, 22-24 Carmine Street) (1901)

Michael Bernstein was established as an architect in New York City directories as early as 1892. He was associated with David Stone in the firm of Bernstein & Stone in 1897 and then with his brother Mitchell in the firm of Bernstein & Bernstein from 1903 to 1911. He continued in independent practice until at least 1940. In the Greenwich Village Historic District Extension II, he is responsible for the design of the Renaissance Revival style building at 228 Bleecker Street on the southwest corner of Carmine Street.

References

Dennis Steadman Francis, *Architects in Practice New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 15; Landmarks Preservation Commission (LPC), Research files; James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989), 7.

Mitchell Bernstein (dates undetermined)

8 Jones Street (1929 alteration)

Carmine Street Public Baths (later Carmine Street Recreation Center, now Tony Dapolito Recreation Center (2-8 Seventh Avenue South) (1929 alteration)

Mitchell Bernstein is listed in New York City directories as early as 1899, and is noted as head draftsman for his brother Michael Bernstein between 1899 and 1901. His formal partnership with his brother lasted from 1903 to 1911 after which he continued in an independent practice until 1937. In the Greenwich Village Historic District Extension II, he is responsible for the alteration of the tenement at 8 Jones Street and the western extension of the Carmine Street Public Baths which is now known as the Tony Dapolito Recreation Center at 2-8 Seventh Avenue South.

References

Francis, 15; LPC, Research files; Ward, 7.

Bernstein (Mitchell) & Bernstein (Michael)

14-16 Bedford Street (1903)
18 Bedford Street (1903)
22-24 Leroy Street (1903)
26-28 Leroy Street (1902-03)
168-170 West 4th Street (c. 1903)

The firm of Bernstein & Bernstein was formed in 1903 when the brothers Mitchell and Michael Bernstein became partners. Bernstein & Bernstein designed residential, retail and religious buildings throughout the city, which are represented in the Greenwich Village and Hamilton Heights/Sugar Hill Historic Districts. The partnership was dissolved in 1911 after which the brothers practiced independently until 1937 and 1940 respectively. In the Greenwich Village Historic District Extension II, they are responsible for the Renaissance Revival style tenements and flats at 14-16 and 18 Bedford Street, 22-24 and 26-28 Leroy Street, and 168-170 West 4th Street.

References

Francis, 16; LPC, Research files; Ward, 9.

Julius Boekell (b. 1831)

283 Bleecker Street (1874)
285 Bleecker Street (1874)
24, 26 Cornelia Street (1873)
23 Downing Street (1886 alteration)
5, 7 Morton Street (1872)

The German-born architect Julius Boekell arrived in New York in 1851 and was established as an architect in New York City by 1859. In 1886 he took his son Julius into partnership and the firm became Julius Boekell & Son. The younger Boekell practiced into the 1920s. Boekell designed and/or altered residential and commercial buildings that are represented in the Tribeca East and Hamilton Heights/Sugar Hill Northwest Historic Districts. In the Greenwich Village Historic District Extension II, he designed the tenements at 24, 26 Cornelia Street and 5, 7 Morton Street as well as the mixed-use tenements at 283 and 285 Bleecker Street. The firm of Julius Boekell & Son was responsible for enlarging the house at 23 Downing Street and creating a new facade and cornices.

References

Ancestry.com, *New York Emigrant Savings Bank, 1850-1993* [database online], Provo, UT: Ancestry.com Operations, Inc., 2005; Francis, 16; Ward, 9.

Larry Bogdanow (dates undetermined)

323-327 Sixth Avenue (alteration 2001-05)

Larry Bogdanow, Principal and co-founder of Bogdanow Partners Architects, has designed both residential and commercial projects. He and his firm are well known for their projects for the hospitality industry, among them New York restaurants, the Cup Room, Union Square Café, and City Hall. Born in Houston, Texas, Bogdanow is a graduate of Washington University and Pratt Institute. In the Greenwich Village Historic District Extension II, he and his firm redesigned the former Waverly Theater into the IFC Center.

References

www.bogdanow.com (Feb. 9, 2010).

William H. Boylan (b. 1860)

25-27 Cornelia Street (c. 1903)

29 Cornelia Street (c. 1903)

Very little is known about the life and career of William H. Boylan. Born in New Jersey he had established an architectural practice in New York City by 1886 or 1887 and designed row houses and multiple family dwellings some of which are included in the West-End Collegiate and Upper West Side/Central Park West Historic Districts. By 1921, it appears that he had moved his practice to New Jersey. In the Greenwich Village Historic District Extension II, Boylan was responsible for the design of the three tenements at 25-27 and 29 Cornelia Street.

References

Francis, 17; LPC, Research files; United States Census, 1900, 1920; Ward, 9.

Lowell Brody (1923-2000)

34 Leroy Street (1957 alteration)

Lowell Brody was born in New York on July 19, 1923. A graduate of Columbia University's School of Architecture, he worked as an architect for Ketchum & Sharp before joining Abbott, Merkt & Co. as chief architect in 1962. Four years later he was promoted to vice president of the firm. He was responsible for the alterations of houses in the Upper East Side Historic District (128 E. 78th Street) and the Greenwich Village Historic District (114 Washington Place) as well as the addition of a sculpture studio on the rear of the house at 34 Leroy Street in the Greenwich Village Historic District Extension II. Mr. Brody died in Connecticut in 2000.

References

"Architect Fellows Get Travel Grants," *New York Times (NYT)* (Jun. 13, 1954), 69; "Building Plans Filed," *NYT* (Jul. 6, 1956), 36; Rita Reif, "Nineteenth-Century 'Village' House Landmark for Young Family," *NYT* (Jan. 3, 1961), 33; "Real Estate Notes," *NYT* (Mar. 6, 1962), 56; "Architect Is Promoted by Abbott, Merkt & Co.," *NYT* (May 23, 1966), 84; Connecticut Department of Health, *Connecticut Death Index, 1949-2001* [database on-line], Provo, UT: The Generations Network, 2003 (Feb. 22, 2010).

Rene Charles Brugnoli (1905-1979)

46 Bedford Street (aka 27-31 Leroy Street) (1937)

Rene Charles Brugnoli immigrated to the United States and was naturalized in 1929. He first appears in New York City directories around 1935. He designed the one story commercial property, since heavily altered, at 46 Bedford Street within the Greenwich Village Historic District Extension II. Among his other projects were showrooms for specialty stores such as the John-Frederics millinery salon, which he designed with the decorator T. H. Robsjohn-Gibbins in 1940, radio broadcasting stations, a 25-story office building in Manhattan in 1953 and the Columbia Grammar School at 5 West 93rd Street in 1963. He maintained an office in Manhattan through 1967, except for a period during World War II.

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database online], Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *Florida Death Index 1877-1998* [database online], Provo, UT: Ancestry.com Operation, 2004; New York City telephone directories, 1929-72; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 19, 2010), <http://www.MetroHistory.com>; "Rene Brugnoni," Google Books (May 19, 2010); Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial* (New York: Monacelli Press, 1995), 584.

Buchman & Deisler

Albert C. Buchman (1859-1936)

Gustave Deisler (1858-?)

11 Carmine Street (c. 1891)

Albert C. Buchman, who trained at Cornell and Columbia Universities, and Gustave Deisler, who studied at technical schools in Stuttgart and Munich, practiced jointly as the firm of Buchman & Deisler from 1887 to 1899. Both men worked in the Philadelphia office of H. J. Schwarzmann, architect of the Centennial Exhibition buildings. Their firm received numerous commissions for commercial buildings in New York in the 1890s. Lower Broadway, especially, has many examples of the firm's commercial buildings, several of which are in the SoHo-Cast Iron and Ladies' Mile Historic Districts. Other examples of their commercial commissions are found in the Tribeca West and NoHo Historic Districts, and the NoHo Historic District Extension. In the NoHo East Historic District, Albert Buchman was responsible for the Romanesque Revival building at 27-31 Bleecker Street. The firm also did residential work, including the Schiff residence on Fifth Avenue and groups of houses for developers in the fashionable Beaux-Arts and Renaissance Revival styles that are located within the Upper East Side Historic District. Buchman & Deisler worked with the firm of Brunner & Tryon on the Mt. Sinai Dispensary on East 67th Street (1889-90, a designated New York City Landmark). The Beaux-Arts style Orleans Hotel and a row of houses in the Renaissance Revival style are located within the Upper West Side/Central Park West Historic District. In the Greenwich Village Historic District Extension II, the firm was responsible for the Renaissance Revival style tenement with stores at 11 Carmine Street.

References

Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line], Provo, UT: The Generations Network, 2007; Francis, 19; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; LPC, "Architects' Appendix," *NoHo Historic District Designation Report (LP -2039)* (New York: City of New York, 1999), prepared by Donald G. Presa and Virginia Kurshan; LPC, *NoHo East Historic District Designation Report (LP-2139)* (New York: City of New York, 2003), prepared by Donald G. Presa; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report (LP-2287)* (New York: City of New York, 2008), prepared by Marianne Percival and Kathryn Horak; Ward, 11; Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 88.

John C. Burne (c.1828-1902)

34-36 Carmine Street (1890)

John C. Burne was established as a New York City architect by 1877 and specialized in the design of houses and apartment buildings, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque and Renaissance Revival styles. Examples of his work can be found in the Upper East Side, Mount Morris Park, Park Slope, Hamilton Heights, Hamilton Heights/Sugar Hill, Upper West Side/Central Park West, Tribeca West, and Expanded Carnegie Hill Historic Districts as well as the Upper East Side Historic District Extension. In the Greenwich Village Historic District Extension II, he was responsible for the Renaissance Revival style tenement at 34-36 Carmine Street.

References

LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Historic District Designation Report (LP-2064)* (New York: City of New York, 2000), prepared by Matthew A. Postal; Obituary, *NYT* (October 16, 1902), 9.

C3D Architecture

Dan Damir Sehic (dates undetermined)

Paul Freitas (dates undetermined)

10 Downing Street (aka 2-8 Downing Street, 257-263 Sixth Avenue) (2008-09 alteration)

C3D Architecture is an architectural and interior design firm established by Dan Damir Sehic and Paul Freitas. Sehic received his undergraduate education in architecture in Sarajevo and his graduate education at the Graduate School of Architecture at Pratt Institute in Brooklyn. Paul Freitas studied Urban Planning at Vassar College and received his Masters degree in Architecture from Parsons School of Design. C3D Architecture specializes in designing corporate interiors as well as residential and commercial projects. In the Greenwich Village Historic District Extension II, the firm was responsible for the conversion of the first story of 10 Downing Street from residential use to stores and community facilities.

References

www.c3darchitecture.com/aboutus.php (Jun. 21, 2010)

CMA Design Studio

Michele H. Morris (dates undetermined)

Alfred G. Carballude (dates undetermined)

174 West 4th Street (aka 172-174 West 4th Street, 2-4 Jones Street) (2000-05) (attributed to Michele H. Morris)

Little is known about Michele H. Morris and CMA Design Studio. The firm was founded in 1982 by Morris and Alfredo G. Carballude and specialized in preservation, adaptive reuse, as well as, new construction. In the Greenwich Village Historic District Extension II, the firm is responsible for the new mixed-use building at 174 West 4th Street.

References

www.211east51.com/#/team (Feb. 9, 2010)

J. C. Cady & Co.

Josiah Cleveland Cady (1837-1919)

Louis D. Berg (1856-1926)

Milton See (1854-1920)

21 Bedford Street (1888)

Josiah C. Cady was born in Providence, Rhode Island, and educated at Trinity College graduating in 1860. He worked as a draftsman with the firm of Town & Davis and was established as an architect in New York by 1864. In 1882 Cady, a Fellow of the American Institute of Architects, joined with Louis DeCoppett Berg and Milton See in the firm of J. C. Cady & Co., Berg and See having been associated with Cady unofficially for several years prior to the firm's establishment. In 1893 the firm's name was changed to Cady, Berg & See. The firm, active through 1904, was a leader in the use of the Romanesque Revival style of architecture. This style is evident in its designs for St. Andrew's Methodist Episcopal Church (1889-90), 122-138 West 78th Street, and for the south wing of the American Museum of Natural History (1890-91), both found in the Upper West Side/Central Park West Historic District. Their work is also represented in the Tribeca West and Expanded Carnegie Hill Historic Districts. In the Greenwich Village Historic District Extension II, they were responsible for the Vernacular Romanesque Revival style tenement at 21 Bedford Street.

References

"J. C. Cady," *Macmillan Encyclopedia of Architects*, ed. Adolf K. Placzek (New York, 1982), vol. 1, 364-365; J. C. Cady obituary, *American Architect & Building News*, 115 (1919), 583; Francis, 15, 20, 68; *A History of Real Estate Building and Architecture in New York City* (1898; reprinted New York, 1967), 673; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; Montgomery Schuyler, "The Works of Cady, Berg & See," *Architectural Record*, 6 (1897), 517-56; Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd Edition (New York, 1988), 568; Withey and Withey, 104, 545.

Vincent M. Cajano (c. 1866-?)

243 Bleecker Street (1921 alteration)

245 Bleecker Street (1926 alteration)

253 Bleecker Street (1924 alteration)

Little is known about the life and career of Vincent M. Cajano. According to census records he was born in Italy and immigrated to the United States in 1900. In the 1920s he was responsible for the alterations of three buildings on Bleecker Street in the Greenwich Village Historic District Extension II.

References

United States Census, 1930.

Carrère & Hastings

John Mervin Carrère (1858-1911)

Thomas Hastings (1860-1929)

New York Public Library, Hudson Park Branch, 66-68 Leroy Street (aka 10-12 Seventh Avenue South) (1904-06)

John Mervin Carrère and Thomas Hastings were trained at the *École des Beaux Arts* in Paris, where they met and received their diplomas (Carrère in 1882 and Hastings in 1884). Both men were hired by McKim, Mead & White, leaving that firm in 1885 to establish their own practice.

Carrère & Hastings' first commissions came from Henry M. Flagler, a prominent capitalist who engaged the architects for a series of hotels in Florida designed in a modified form of the Spanish Renaissance style. Their practice expanded throughout the 1890s, with commissions to design prominent public buildings such as the Congregational Church in Providence, Rhode Island (1891) and the City Hall in Paterson, New Jersey (1894).

In 1897, the firm gained wide acclaim with their winning design for the New York Public Library (constructed 1902-11, a designated New York City Landmark). This monumental Beaux Arts style building was a major influence on early twentieth century architecture in New York. They subsequently enjoyed a wide-ranging practice, designing residences, churches, and public buildings. In addition to the main building of the New York Public Library, they designed fourteen classically-inspired Carnegie branch libraries throughout the city between 1904 and 1929, including the 1904-06 Colonial Revival style Hudson Park Branch in the Greenwich Village Historic District Extension II. Other public commissions included the Staten Island Borough Hall (1903-07) and the Manhattan Bridge and Colonnade (1905), both designated New York City Landmarks and Grand Army Plaza (1913), a designated New York City Scenic Landmark.

Following Carrère's death in 1911, Hastings, continuing to practice under the firm's name, was responsible for the design of several skyscrapers including the Standard Oil Building (1920-28), a designated New York City Landmark.

Carrère & Hastings were active and influential in the architectural profession; both served as directors of the American Institute of Architects and both were elected Fellows. Carrère was a director of the American Academy in Rome and member of the Beaux Arts Society, the New York City Art Commission, and the Federation of Fine Arts. Hastings was president of the Architectural League of New York, and was presented the Royal Institute of British Architects' Gold Medal Award and the French Chevalier of the Legion of Honor.

References

LPC, *New York Public Library, Muhlenberg Branch Designation Report (LP-2060)* (New York: City of New York, 2001), prepared by Mary Dierickx; LPC, *Standard Oil Building Designation Report (LP-1930)* (New York: City of New York, 1995), prepared by Betsy Bradley; Withey and Withey, 109-112, 269-271.

J [oseph] C. Cocker (c. 1862-?)

31-33 Bedford Street (aka 35-39 Downing Street) (1907)
35-37 Bedford Street (1906-07)

Joseph C. Cocker was active in New York from about 1901 to 1923. Early in his career he designed the store-and-loft building at 35 West 19th Street (1903), located in the Ladies' Mile Historic District. He also designed the neo-Georgian style warehouse at 799-801 Washington Street (1910), located in the Gansevoort Market Historic District. Cocker's specialty was speculative tenements. He worked primarily in upper Manhattan and is represented in the Hamilton Heights/Sugar Hill Northeast and Audubon Terrace Historic Districts. In the Greenwich Village Historic District Extension II, Cocker was responsible for the two Renaissance Revival style tenements at 31-33 and 35-37 Bedford Street.

References

LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report (LP-2132)* (New York: City of New York, 2003), prepared by Jay Shockley; LPC, "Architects' Appendix," *Hamilton Height/Sugar Hill Northeast Historic District Designation Report (LP-2104)* (New York: City of New York, 2001), prepared by Matthew A. Postal and Donald G. Presa; LPC, "Architects' Appendix," *Audubon Park Historic District Designation Report (LP- 2335)* (New York: City of New York, 2009), prepared by Jennifer Most; *Trow's New York City Classified Directory* (New York: Trow Directory Printing and Bookbinding Co., 1925); United States Census, 1910; Ward, 15.

James W. Cole (1856-1919)

25 Leroy Street (1891)
32 Leroy Street (1889-90)
27 Seventh Avenue South (aka 48-50 Bedford Street) (1889-90)

James W. Cole was listed in city directories as a designer in 1883 and was established as an architect by 1885. Practicing until 1916, he designed many commercial and apartment buildings that are found in the Greenwich Village, Mt. Morris Park, Upper West Side/Central Park West, and Gansevoort Market Historic Districts. Among his works were the Jeanne d'Arc, a flats building at 200 West 14th Street (1888-89) and Sacred Heart School, West 52nd Street. Cole's Gothic Revival style Vissani Residence (1889), 143 West 95th Street and the Second Reformed Presbyterian Church, 306 West 122nd Street, now the Mount Olive Fire Baptized Holiness Church, are individually designated New York City Landmarks. In the Greenwich Village Historic District Extension II, he designed the Romanesque Revival style tenement at 25 Leroy Street, the altered Renaissance Revival style tenement at 32 Leroy Street, and the altered Italianate style tenement at 27 Seventh Avenue South.

References

Francis, 22; LPC, *143 West 95th Street House (the Charles A. Vissani Residence) Designation Report (LP-1689)* (New York: City of New York, 1991), prepared by Margaret M. Pickart; LPC, *Mount Olive Fire Baptized Holiness Church (LP-2320)* (New York: City of New York, 2009), prepared by Donald Presa; *Trow's New York City Directory*; Ward, 15.

Israel L. Crausman (1899-1989)

62-64 Leroy Street (aka 14-18 Seventh Avenue South) (1940)

Israel L. Crausman emigrated from Russia with his parents in 1913. He graduated from Cooper Union with degrees in both architecture and engineering. He established his own firm in 1922 and had a prolific

career designing apartment buildings, schools, armories, and other structures in the City and neighboring Westchester and Rockland counties. While primarily active in the Bronx, he designed the 1956 apartment building at 474-482 Sixth Avenue in the Greenwich Village Historic District and the Moderne style apartment house with Arts and Crafts style details at 62-64 Leroy Street in the Greenwich Village Historic District Extension II.

References

LPC, Architects files; "Israel Crausman, 90, Architect in New York," *NYT* (October 24, 1989).

Edwin W. Crumley (1886-?)

11 Leroy Street (1912-13)

Edwin W. Crumley was born in Pennsylvania and moved with his parents to New York prior to 1900. It cannot be determined where he trained, but he was practicing architecture (probably as a draftsman, his listed occupation on the 1910 census) as early as 1909 when he designed two small buildings in the Bronx. From 1916 through 1923 he was affiliated with John J. Dunnigan, a graduate of the Cooper Union, in the firm of Dunnigan & Crumley. Through the late 1920s Crumley practiced independently designing residential buildings in the Bronx. By 1948 he and his wife had retired to a farm in upstate New York. In the Greenwich Village Historic District Extension II, Crumley designed the Utilitarian style stable at 11 Leroy Street.

References

"The Building Department," *NYT* (Mar. 24, 1909), 15; "The Building Department," *NYT* (Aug. 26, 1909), 12; "Building Plans Filed," *NYT* (Mar. 10, 1931), 49; "Crumley Freed in Wife's Death," *NYT* (Nov. 10, 1948), 32; "John J. Dunnigan," *The New York Red Book*, ed. by James Malcolm (Albany: J. B. Lyon Co., 1922), 75; "New Bronx Housing to Cost \$1,108,500," *NYT* (Apr. 21, 1925), 36; United States Census, 1900, 1910, 1920; Ward, 17, 21.

Delano & Aldrich

William Adams Delano (1874-1960)

Chester Holmes Aldrich (1871-1940)

16 Jones Street (1928)

The partnership of Williams Adams Delano and Chester Holmes Aldrich first took shape over the drafting tables in the firm of Carrere & Hastings where they met in 1898. Delano had entered the architecture program at Columbia University after receiving his undergraduate degree at Yale in 1895. After two years he left and in 1898 took a job as a draftsman for Carrere & Hastings, where he met Chester Aldrich as they worked on the firm's competition entry for the New York Public Library. He left in 1899 to pursue his studies at the *École des Beaux Arts* in the atelier of Victor Laloux and returned to New York in 1903 after receiving his diploma.

Chester Aldrich, a native of Providence, Rhode Island, received his architectural degrees from Columbia University (1893) and the *École des Beaux-Arts* (1900) where he studied in the atelier of Daumet-Girault-Esque. His training was interrupted in 1898 in order to care for his ailing parents. After receiving his diploma from the *École*, he returned to Carrere & Hastings until 1903, when he joined Delano to establish their own firm.

Although primarily known for their residential work, the firm included among its vast output, clubs, banks, churches and office, academic and public buildings. Delano & Aldrich used a broad range of

classically inspired styles and elements including Georgian, French Renaissance, Colonial Revival and Italian Renaissance, all of which they interpreted to fit the needs of the individual project. Delano & Aldrich's first important commission came in 1904-05 with the Walters Art Gallery in Baltimore, a monumental neo-Italian Renaissance style building.

There are only thirty-three known buildings that are recorded as being principally the work of Chester Aldrich, among them the three buildings he designed for the Cooperative Social Settlement Society of New York: Greenwich Settlement House, 29 Barrow Street (1916-17) and its Music School, 46 Barrow Street (1929) both in the Greenwich Village Historic District and the 1928 Greenwich House Arts and Crafts Building (Greenwich House Pottery), 16 Jones Street in the Greenwich Village Historic District Extension II.

References

Peter Pennoyer and Anne Walker, *The Architecture of Delano & Aldrich* (New York: Rizzoli, 2003), 13, 14, 18, 23, 187, 192 and 193.

Matthew W. Del Gaudio (c.1889-1960)

36 Bedford Street (1930 alteration)

257 Bleecker Street (aka 37 Cornelia Street) (1930 alteration)

Church of Our Lady of Pompeii complex, 17-25 Carmine Street (aka 234-246 Bleecker Street, 2-10 Leroy Street) (1926-28)

18-20 Morton Street (aka 17-19 Leroy Street) (1932)

Born in Italy, Matthew W. Del Gaudio was brought to the United States as a child in 1892. He was educated at the Cooper Union (1904-08), the Mechanics' and Tradesmen's Institute (1906-07), and Columbia University (1908-17). By 1909, Del Gaudio had established a New York architectural practice, which encompassed ecclesiastical buildings, multiple dwellings, hotels, stables and garages, and utilitarian structures, as well as the Italian Labor Center (1920, with John Caggiano), 231 East 14th Street. In the Greenwich Village Historic District Extension II, he was responsible for the Church of Our Lady of Pompeii complex at 25 Carmine Street (1926-28), the 1930 alterations of 257 Bleecker Street (aka 37 Cornelia Street) and 36 Bedford Street, and the Art Deco garage at 18-20 Morton Street. In the 1930s-40s, he was involved in the design of numerous housing projects, including Williamsburg Houses (1935-38), Brooklyn, a designated New York City Landmark, Parkchester, Gravesend Houses, Stuyvesant Town, and Peter Cooper Village. Del Gaudio collaborated with William Lescaze on the Civil Courthouse Building (1955-60), 111 Centre Street. He was quite active in numerous architectural organizations. From Cooper Union, Del Gaudio received a Centennial Citation in 1956, around the time of his retirement, and the Gano Dunn Medal for Profession Achievement in 1958.

References

LPC, Architects files; "M. W. Del Gaudio, Architect, Dies," *NYT* (Sept. 18, 1960), 85; Matthew W. Del Gaudio, *Who's Who in America* 31 (1960), 732; Ward, 19.

Eugene De Rosa (1889-?)

45 Downing Street (1910-15)

Eugene De Rosa was born in Italy and immigrated to the United States with his parents as a child. By 1910 he listed his occupation as architect and appears to have established himself in private practice in New York City by 1916. From 1918 to 1921 he was in partnership with Percival R. Pereira after which

he again returned to private practice. Although he designed a variety of buildings including the garage at 45 Downing Street, an early commission, his specialty throughout his career was the design of theatres.

References

Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line], Provo, UT: Ancestry.com Operations, 2007; LPC Architects files; United States Census, 1910, 1920; Ward, 19.

DeRose & Cavalieri

Anthony M. DeRose (dates undetermined)
George Joseph Cavalieri (1895-1976)

273 Bleecker Street (c. 1921)

The firm of De Rose & Cavalieri was founded in 1916 by Anthony M. De Rose and George Joseph Cavalieri. The firm's output included a wide range of building types: residential, commercial and industrial. Among their principle works were the St. Johns Settlement (1921) on Pleasant Avenue in upper Manhattan. In the Greenwich Village Historic District Extension II, George J. Cavalieri was the principle designer of the three-story Utilitarian building at 273 Bleecker Street.

George Joseph Cavalieri was born in New York City in 1895. He received his training at the Mechanics Institute (1910-13), Cooper Union (1912-15) and New York University (1936). He served as a draftsman for several firms (1911-16) before forming the firm of De Rose & Cavalieri in 1916 with Anthony M. De Rose. He left the firm in 1936 to work as chief architect for the New York district of the Federal Housing Administration a position he held until 1947 when he returned to the firm. Mr. Cavalieri was active in the New York Society of Architects and elected vice president in 1933, and president in 1950-51. He died in the Bronx in 1976.

Little is known about the career of Anthony M. De Rose. In addition to his partnership with Cavalieri he was active in the Bronx chapter of the American Institute of Architects and elected treasurer in 1947. The firm continued in practice until at least 1961 although it is apparent from reports of filings that the partners worked independently as well as jointly on projects.

References

Ancestry.com, *Social Security Death Index* [database on-line], Provo, UT: Ancestry.com Operations Inc., 2010; *American Architects Directory*, 2d ed. (New York: R. R. Bowker, 1962), 110; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (Feb. 23, 2010), <http://www.MetroHistory.com>; ProQuest (Feb. 23, 2010) ; Ward, 13, 20.

Alfred G. Dorsch (1887-?)

281 Sixth Avenue (aka 224-226 Bleecker Street) (1929)

Alfred G. Dorsch was born in Queens County, New York to German parents. Little is known about his education or training. Although he is listed as the architect for the neo-Classical style commercial building at 281 Sixth Avenue, the United States Census records list his occupation as public school teacher, records for 1920 note that he taught shop.

References

United States Census, 1920, 1930.

F. Draper (dates not determined)

13 Downing Street (1877)

Although he appears on the new building permit for 13 Downing Street as the “architect,” nothing can be found on an F. Draper who had an office at 49 Wall Street.

Fred[erick] Ebeling (1846-?)

2 Cornelia Street (aka 2-8 Cornelia Street, 333-339 Sixth Avenue) (c. 1907)

Frederick Ebeling was born in Germany in 1846 and immigrated to the United States in 1881 later becoming a naturalized citizen. He appears in directories in 1885 in partnership with Louis F. Heinicke in the architectural firm of Ebeling & Heinicke which dissolved in 1886. From 1887 to 1911 he is listed as an independent practitioner designing residential and commercial buildings. His principle, and most striking, work is the flat-iron shaped building at 2 Cornelia Street in the Greenwich Village Historic District Extension II known as the Varitype Building.

References

Francis, 28; United States Census, 1900; Ward, 22.

Aymar Embury II (1880-1966)

Downing Street Playground, 32 Carmine Street (1934)

Aymar Embury II was born in New York City and studied engineering at Princeton University where he received a civil engineering degree in 1900 and Master of Science degree in 1901. He acquired his architectural training through apprenticeships with four New York firms: George B. Post, Cass Gilbert, Howells and Stokes, and Palmer and Hornbostel. His architectural practice began 1905 around the time that he won both first and second prize in a contest held by the Garden City Company for a modest country house to be built in Garden City, Long Island. At the same time, Embury was establishing a parallel career as an authority on early American architecture with several books and monographs on the subject.

In the 1930s Embury became the chief and consulting architect for the Port Authority of New York, the Triborough Bridge and Tunnel Authority and New York City Department of Parks under Robert Moses. He served as architect on the Triborough (now Robert F. Kennedy), Bronx-Whitestone, Henry Hudson, and Marine Parkway Bridges and the Lincoln Tunnel projects. For the parks department he supervised the design of buildings for Orchard Beach, the Central Park and Prospect Park Zoos, Jacob Riis Park, as well as several of the neighborhood pools including Jackie Robinson Play Center, Joseph H. Lyons Pool, Crotona Play Center, McCarren Park Poolhouse and Red Hook Play Center (all individually designated New York City Landmarks).

Embury’s preference for neo-Classical and neo-Colonial styles can be seen in his residential designs in the Upper East Side Historic District and Park Slope Historic District and in the recreation building for Downing Street Playground at 32 Carmine Street in the Greenwich Village Historic District Extension II.

References

LPC, Architects files; LPC, “Architects’ Appendix,” *Upper East Side Historic District*; LPC, *Jackie Robinson Play Center Designation Report* (LP-2238) prepared by Jennifer Most (New York: City of New

York, 2007); Peter Kaufmann, "Designing the Moses Era: The Architecture and Engineering of Aymar Embury II," (Hempstead, NY: Hofstra University, 1988).

Marshall L. Emery (c. 1866-1920)

48 Carmine Street (1894)

Marshall L. Emery was born in Albany, New York c. 1866. He worked as a draftsman in Albany in 1889 and by 1891 was listed as an architect. He established an architectural practice in New York City in 1894 and five years later took his brother Henry, a graduate of Columbia University School of Architecture, into partnership as the firm of Marshall L. & Henry G. Emery. The firm specialized in church, hospital, and residential architecture particularly in Albany and Nyack. In New York City, Marshall Emery designed the Polhemus Memorial Clinic, at Long Island College Hospital, Brooklyn, as well as, the Renaissance Revival style tenement at 48 Carmine Street in the Greenwich Village Historic District Extension II.

References

Ancestry.com, *Albany New York Directories, 1889-1891* [database on-line], Provo, UT: Ancestry. com Operations, 2000; Francis, 29; LPC, Architects files; Ward, 23.

Theodore R. Feinberg (1910-1995)

10 Cornelia Street (aka 331 Sixth Avenue) (c. 1939)

Theodore R. Feinberg was born in New York City in 1910. He received his Bachelor in Architecture degree from New York University in 1932 and attended the Beaux Arts Institute of Design where he received two Class A medals. Prior to starting his own general practice in 1935 he was employed by the Western Union Telegraph Co. as an architectural draftsman (1929-32). Among his principle works was a windowless four-story warehouse and office building at 117-119 West 21st Street occupied by the Hershey Chocolate Company (1937). He is the architect of the house at 4665 Iselin Avenue in the Fieldston Historic District (1953) as well as the one-story commercial building at 10 Cornelia Street (aka 331 Sixth Avenue) in the Greenwich Village Historic District Extension II.

References

LPC, Architects files; "Theodore R. Feinberg (firm)," *The AIA Historical Directory of American Architects* (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd4001737.aspx>. (Feb. 24, 2010).

M[artin] V[an] B[uren] Ferdon (1860-?)

7 Jones Street (c. 1888)

34 Downing Street (aka 34-36 Downing Street, 29 Bedford Street) (1888)

Martin V. B. Ferdon was established as an architect in New York City by 1885, and his prolific practice lasted until 1909. He was a partner in Ferdon & [James A.] Elliott around 1897. His work included speculative row houses and warehouses, store and loft buildings, stables, tenements, French flats, and apartment buildings, examples of which may be seen in the Upper West Side/Central Park West, Riverside-West End, Expanded Carnegie Hill, Tribeca West, and Hamilton Heights/Sugar Hill Northwest Historic Districts as well as the Greenwich Village Historic District and its Extension (2006). In the Greenwich Village Historic District Extension II, Ferdon designed the neo-Grec/Romanesque Revival style tenement at 7 Jones Street and Queen Anne style tenement at 34 Downing Street.

References

Francis, 30; LPC, Architects files; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), prepared by Jay Shockley, 31; United States Census, 1900, 1910, 1920.

James H. Galloway (c. 1882-?)

11 Cornelia Street (front and rear) (1928 alteration)

Little is known about the life and career of James H. Galloway. He was born in Canada c. 1882 and immigrated to the United States in 1924 where he settled in Tottenville on Staten Island. He established an independent practice in New York City by 1927 but only appears in the directories of 1929-30. In the Greenwich Village Historic District Extension II, he redesigned the first stories of the front and rear buildings at 11 Cornelia Street.

References

Office for Metropolitan History, "*Manhattan NB Database 1900-1986*," (May 11, 2010), <http://www.MetroHistory.com>; United States Census, 1930; Ward, 27.

Gertler Wentz Kerbeykian Architects (Gertler & Wentz at time of designation)

Jeffrey J. Gertler (dates undetermined)

Larry J. Wentz (dates undetermined)

41-43 Seventh Avenue South (2008-09)

Jeffrey J. Gertler and Larry J. Wentz are the principals in the firm of Gertler & Wentz Architects. The practice is general in nature offering services for new buildings and renovations for institutional, residential, and commercial buildings. Both men are active members in the American Institute of Architects. Mr. Wentz is a graduate of the Graduate School of Architecture, Preservation and Planning at Columbia University and had a private practice before establishing this partnership.

References

<http://www.gwkarch.com> (May 20, 2010)

M. Milton Glass (1906-1993)

7-9 Cornelia Street (1944 alteration)

Architect and planner, M. Milton Glass was born in New York City and received his architectural education at Columbia University, New York University and the Beaux Arts Institute of Design. After working in various architectural firms, he established his own practice in 1934. In 1940 he joined the newly formed firm of Mayer & Whittelsey, and became a partner in 1945. He left in 1961 and established his own firm Glass & Glass leaving the practice for three years (1967-70) to serve as chairman the New York City Board of Standards and Appeals. After returning to the firm he continued to practice until the 1990s.

Glass' career was international in scope, with planning and architectural projects in Canada, Israel, and India as well as designs for residential, institutional, and commercial buildings in New York City. In the Greenwich Village Historic District Extension II, Glass was responsible for the restructuring of two tenements at 7 and 9 Cornelia Street into a single multiple-family dwelling in 1944.

References

American Architects Directory (New York: Bowker, 1955), 199 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1956%20American%20Architects%20Directory.aspx>) (Jun. 1, 2010); *American Architects Directory*, 3rd ed. (New York: Bowker, 1970), 327 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1970%20American%20Architects%20Directory.aspx>) (Jun. 1, 2010); Office for Metropolitan History, "Manhattan NB Database 1900-1986," (Jun. 1, 2010), <http://www.MetroHistory.com>; Wolfgang Saxon, "M. Milton Glass, 87, An Urban Planner and an Architect," *NYT* (Jul. 1, 1993).

Raphael Glucroft (1887-?)

New York Public Library, Hudson Park Branch, 66-68 Leroy Street (aka 10-12 Seventh Avenue South) (1904-06) (1934 annex)

Raphael Glucroft was born in Russia and immigrated with his parents as an infant to New York in 1887. He established a practice in Brooklyn and formed a partnership with his brother Jonah. As Glucroft & Glucroft they designed several buildings in Manhattan between 1911 and 1915. In 1934, Raphael Glucroft was responsible for designing the Seventh Avenue South annex to the Hudson Park Branch of the New York Public Library at 66 Leroy Street in the Greenwich Village Historic District Extension II.

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (Feb. 24, 2010), <http://www.MetroHistory.com>; United States Census, 1910; Ward, 22.

Leonard F. Graether (dates undetermined)

13 Cornelia Street (1878)

Little is known about the career of Leonard F. Graether. He appears in New York directories in 1886-88 as an architect before relocating to Washington, D. C. where he continued to practice until his return to New York in 1897. He was the compiler and publisher of *Atlas of the Illustrated Building Laws of the Principal Cities of the United States* (1898). In the Greenwich Village Historic District Extension II, he is responsible for the design of the former tenement at 13 Cornelia Street.

References

Ancestry.com, *Washington, D. C. City Directory, 1890* [database on-line], Provo, UT: Generations Network, 2000; Francis, 35; "Leonard F. Graether," <http://books.google.com> (Jan. 28, 2010).

William Graul (dates undetermined)

39-43 Carmine Street (1873-74)

45-47 Carmine Street (1887)

7-9 Cornelia Street (c.1873)

23 Jones Street (c. 1891)

William Graul was established as an architect in New York City by 1868 and practiced through 1903, although for a short period around 1890 he was listed in city directories as a draftsman. In 1892 he was a partner of William C. Frohne with whom he designed 43 Great Jones Street in the NoHo Historic District Extension. Graul designed a wide variety of buildings in various styles that can be found within the Greenwich Village, Carnegie Hill, Tribeca North, and Tribeca West Historic Districts. In the Greenwich Village Historic District Extension II, he was the original architect for the tenements at 39-43 Carmine

Street, 45-47 Carmine Street, 7-9 Cornelia Street and 23 Jones Street. Both 7-9 Cornelia Street and 45-47 Carmine Street have since been heavily altered.

References

Francis, 32, 35, 48; LPC, "Architects' Appendix," *NoHo Historic District Designation Report*; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by the Research Department, 304; LPC, "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)* (New York: City of New York, 1991), prepared by the Research Department; LPC, Research files; Ward, 27, 30.

Charles E. Hadden* (c.1827-?)

23 Bedford Street (1885 alteration)
27 Bedford Street (1888 alteration)
30 Cornelia Street (1882)
17 Jones Street (c. 1882)
21 Jones Street (rear) (c. 1871)

Little is known about Charles E. Hadden, a New York-born carpenter and builder. He was born c. 1827 and had established a business as a carpenter by 1861. By 1880 he had declared his occupation as builder to the Census enumerators. By 1900 his name no longer appears in city directories or the census. In the Greenwich Village Historic District Extension II he was responsible for the construction of three buildings on Cornelia and Jones Streets as well as the alterations of two buildings on Bedford Street.

References

New York Directories, 1861-1900; United States Census, 1870, 1880, 1900.

John Hauser (dates undetermined)

38 Downing Street (1893)
46 Downing Street (aka 46-48 Downing Street) (1892)

John Hauser is listed in New York City directories from 1892 to 1922, as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. In the Greenwich Village Historic District Extension II, he designed the Romanesque Revival style tenement at 38 Downing Street and the Romanesque/Renaissance Revival style tenement at 46 Downing Street. Hauser's work can also be found in the Hamilton Heights, Hamilton Heights/Sugar Hill, Hamilton Heights/Sugar Hill Northwest and Morris Avenue Historic Districts.

References

Francis, 38; LPC, *Morris Avenue Historic District Designation Report (LP-1392)* (New York: City of New York, 1986), prepared by Charles Savage, 3; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Historic District Designation Report*; Ward, 33.

Stephen L. Heidrich (1891-1972)

10 Downing Street (aka 2-20 Downing Street, 257-263 Sixth Avenue) (1940)

Stephen Lawrence Heidrich was born in Union, New Jersey to French immigrant parents. Little is known about his education and training. In 1920 he was recorded by census enumerators as an engineer living with his wife and children in Brooklyn. From 1926 to 1929 he was a partner in the architectural firm of

Ellis, Aaronson & Heidrich. He and Harry Aaronson continued in partnership until 1937 after which Heidrich established his own architectural practice in New York City from 1938 through at least 1948. By 1951 he was working for Lockwood Green in New York City as an engineer and living in Darien Connecticut. In the Greenwich Village Historic District Extension II, he designed the large apartment building known as 10 Downing Street.

References

Ancestry.com, *Connecticut City Directories* [database on-line], Provo, UT: Generations Network, 2005; "Business Records," *NYT* (May 17, 1931), 40; "Building Plans Filed," *NYT* (May 13, 1948), 44; Connecticut Department of Health, *Connecticut Death Index, 1949-2001* [database on-line], Provo, UT: Ancestry.com Operations, 2003; United States Census, 1920, 1930; Ward, 2, 22, 34.

Horenburger & Straub

Herman Horenburger (dates undetermined)

Charles M. Straub (dates undetermined)

259 Bleecker Street (aka 259-263 Bleecker Street) (c. 1904)

Herman Horenburger was born in Germany and immigrated to New York City in 1883. According to New York City directories he apparently worked as a draftsman for several years before establishing his own architectural practice. From 1892 to 1906 he partnered with Charles M. Straub in a firm known for its many tenement and loft designs.

Little is known about Charles M. Straub. Following the demise of his partnership with Herman Horenburger, he maintained his own offices through 1929 (see separate entry). Like his partner, Horenburger also returned to individual practice until 1910. In 1912 he and his son Frederick entered into partnership with Philip Bardes. Herman Horenburger died sometime between 1915 and 1920; his son continued the firm with Bardes until around 1922.

References

Francis, 40, 41, 61, 73; New York City directories, 1886-1922; Office for Metropolitan History, "Manhattan NB Database, 1900-1986," (Jun. 1, 2010), <http://www.MetroHistory.com>; United States Census, 1900, 1910, 1920; Ward, 37, 75.

William Hughes* (dates undetermined)

32 Downing Street (aka 20-22 Bedford Street) (1874)

Little is known about the life and career of William Hughes. He appears as a carpenter in New York City directories as early as 1868. In 1870, he offered "stores and offices fitted up at short notice; jewelers' shops, lathes and benches fitted up; all orders punctually attended to." He apparently continued in business until around 1899.

References

New York City directories, 1868/69-1898/99.

Ferdinand E. Innocenti (1912-1989)

309 Sixth Avenue (1963 alteration)
5 Carmine Street (aka 301-303 Sixth Avenue) (1965 alteration)
5A, B, and C Carmine Street (1966 alteration)
12 Cornelia Street (1965 alteration)
32 Downing Street (aka 20-22 Bedford Street) (1946-49 alterations)

Ferdinand Edward Innocenti was born in New York City to Italian immigrant parents in 1912. He received his Bachelor of Architecture from New York University in 1936. An active member of the Staten Island Chapter of the American Institute of Architects, Innocenti had many projects in Manhattan including the six alterations within the Greenwich Village Historic District Extension II. The most significant of these are the complete redesign of 5 Carmine Street and its rear houses (5A, 5B, and 5C Carmine Street) into apartments and homes overlooking a pleasant courtyard. By 1970, he was a partner in the firm of Mazza & Innocenti with offices in Manhattan.

References

American Architects Directory, 3rd ed., 1970, 437 http://communities.aia.org/sites/hdoaa/wiki/American%20Architects%20Directories/1970%20American%20Architects%20Directory/Bowker_1970_1.pdf (May 20, 2010); Ancestry.com. *Social Security Death Index* [database on-line], Provo, UT: Ancestry.com Operations Inc, 2010; United States Census, 1920, 1930.

Gage Inslee (dates undetermined)

17 Downing Street (1877)

Gage Inslee was first established as an architect in New York City in 1844. Between 1847 and 1851 he was listed in “Trow’s New York City Directory” as a carpenter. Residing in Connecticut, he practiced at least through 1881. Examples of his work can be found in the Upper East Side Historic District including a row of Italianate/neo-Grec row houses on Madison Avenue (1871). In 1866 Inslee designed a Utilitarian store and loft building with Italianate details in the Tribeca West Historic District and a Second Empire house in the Greenwich Village Historic District. In the Greenwich Village Historic District Extension II, he is responsible for the neo-Grec style tenement at 17 Downing Street.

References

Francis, 43; LPC, Architects files; LPC, “Architects’ Appendix,” *Tribeca West Historic District Designation Report*; *Rode’s New York City Directory* 1851-1854; *Trow’s New York City Directory* 1844-1890.

Charles H[enry] Israels (1865-1911)

44 Downing Street (1891)

Nephew of the painter Joseph Israels, Charles Henry Israels was born in New York and was educated at the Irving Institute in Tarrytown, the Art Students League, and in Paris. He traveled in Europe in 1889 and returned to New York in the same year to begin architectural practice. In solo practice from 1889 to 1894, he joined with Augustus L. C. Marsh and Julius F. Harder in 1894, Marsh left the firm in 1897 and the firm became known as Israels & Harder. In addition to his architectural commissions, Israels was interested in tenement reform and wrote several articles which expressed his interests, including: “New York Apartment Houses” and “Socialism and the Architect,” both published in the *Architectural Record*.

He served on the Building Code Revision Commission in 1907, was secretary of the Municipal Art Society, and was a member of the executive committee of the Architectural League of New York.

Israels designed two rows of houses at West 80th and West 81st Streets in the Riverside West 80th–West 81st Street Historic District. Examples of his work in collaboration with Julius F. Harder are found in the Upper West Side/Central Park West Historic District, Ladies' Mile Historic District and the Tribeca East Historic District. In the Greenwich Village Historic District Extension II, Israels designed the 1891 Romanesque /Renaissance Revival tenement at 44 Downing Street.

References

Francis, 37, 43; "Charles Henry Israels," *American Art Annual*, ed. F. N. Levy 10 (1913), 78; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside Drive-West 80th-81st Street Historic District Designation Report (LP-1429)* (New York: City of New York, 1985) prepared by Jay Shockley; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; LPC, "Architects' Appendix," *Tribeca East Historic District Designation Report (LP-1711)* (New York: City of New York, 1992), prepared by David M. Breiner and Margaret M. M. Pickart; Ward, 39; Withey and Withey, 316.

Stephen B. Jacobs Group

Stephen B. Jacobs (dates undetermined)

250-258 Bleecker Street (aka 1-5 Leroy Street) (1998 alteration)

The Stephen B. Jacobs Group was founded in 1967 by Stephen B. Jacobs who received his bachelor's and master's degrees in architecture from Pratt Institute in 1963 and 1965. A fellow of the American Institute of Architects, Jacobs has lectured on design and preservation in addition to his practice. The firm is responsible for the enlargement of a one-story commercial property on the corner of Leroy and Bleecker Streets into a five-story condominium with commercial ground floor.

References

"Stephen B. Jacobs Group Architects and Planners." <http://www.sbjgroup.com/flash-index.php> (May 21, 2010)

Frederick Jenth (1840?-1897)

14 Morton Street (1895)

Frederick Jenth practiced as an architect in New York beginning in 1875 having previously worked as a mason. Examples of his work are the neo-Grec style row house (1891-92) at 23 East 93rd Street in the Carnegie Hills Historic District, the neo-Grec influenced store-and-loft building at 177 Franklin Street in the Tribeca West Historic District (1891-92), and the enlargement of a residence into a multiple dwelling and store with Italianate style details at 32 East 4th Street (1873) in the NoHo Historic District Extension. In the Greenwich Village Historic District Extension II, he designed the Renaissance Revival style tenement at 14 Morton Street.

References

Death Records, New York City, 1897; Francis, 44; LPC, "Architect's Appendix," *Tribeca West Historic District Designation Report*; LPC, "Architect's Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architect's Appendix," *NoHo Historic District Extension Designation Report*; LPC, Research files; New York City Directories, 1870-1900.

William Jose (c. 1843-1885)

25 and 27 Jones Street (c. 1872)
29 Jones Street (c. 1872)
52 Carmine Street (aka 52, 52½ and/or 52A Carmine Street) (1873)

William Jose, born in Prussia, was listed as an architect in New York City directories between 1869 and 1884. With an office at 185 Bowery, and later in Bible House on Astor Place, he was active as a designer of tenements primarily in the vicinity of today's Tribeca, SoHo, and Greenwich Village neighborhoods. Thirteen of his buildings are represented in the Greenwich Village Historic District, others in the SoHo-Cast Iron Historic District and Greenwich Village Historic District Extension. Within the Greenwich Village Historic District Extension II, he designed the three Italianate tenements at 25-29 Jones Street and the Second Empire style tenement at 52 Carmine Street.

References

Francis, 45; LPC, Architects files; United States Census, 1880.

George Keister (dates undetermined)

5 Cornelia Street (c. 1890)
162 West 4th Street (aka 160-164 West 4th Street, 1-3 Cornelia Street) (1890-91)
166 West 4th Street (c. 1890)

Little is known of the background of George Keister who was in practice in New York from the mid-1880s until 1930. He began his career in partnership with Frank Wallis in 1887-88 after which he worked independently. Keister worked in a variety of styles, from his earliest known commissions which included neo-Grec and Renaissance Revival style tenements in the Greenwich Village Historic District, designed between 1885 and 1892, to an eclectic group of row houses now known as the "Bertine Block" (1891, 414-432 East 136th Street, the Bronx, a designated New York City Historic District). The eccentric Romanesque Revival style First Baptist Church (1892) at Broadway and West 79th Street, and the eclectic Hotel Gerard (1893-94, a designated New York City Landmark), 123 West 44th Street, were also designed during this period. Keister continued to design residential structures in the 20th century including the George L. McAlpin House, 9 East 90th Street (1902-03, a designated New York City Landmark) and 305 West 71st Street in the West 71st Street Historic District but many of his commissions were for theaters. Among his numerous theaters are the Belasco and Apollo Theaters (both designated New York City Landmarks and Interior Landmarks). In the Greenwich Village Historic District Extension II, Keister designed the Colonial Revival style tenement at 5 Cornelia Street and Renaissance Revival style French flats at 162 and 166 West 4th Street.

References

Francis, 45; *Guide to New York City Landmarks*, 4th ed., ed. by Matthew A. Postal, text by Andrew S. Dolkart and Matthew A. Postal (New York: John Wiley, 2009), 177; LPC, Architects files; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, *West 71st Street Historic District Designation Report (LP-1611)* (New York: City of New York, 1989), prepared by Virginia Kurshan, 12; Ward, 42.

Edward H. Kendall (1842-1901)

12 Cornelia Street (1881-82)

Edward Hale Kendall was born in Boston and educated at the Boston Latin School. He traveled to Paris in 1858 and studied art and architecture there for several years before returning to Boston. In 1860 he joined the Boston firm of Gridley J. F. Bryant and Arthur Gilman until 1865. Kendall moved to New York where he collaborated with Gilman on a design for the New York State capitol in Albany, which was rejected. The two men formed a short-lived partnership during which they designed the Equitable Life Assurance Company Building (1868-70), the first New York office building to have passenger elevators and one of the largest buildings of its time (now demolished), with George B. Post as engineer. From 1871, Kendall had his own practice. His designs included stores, warehouses, residences, and stations for the West Side "El." The neo-Grec style German Savings Bank (designed in collaboration with Henry Fernbach in 1870, now demolished) at Fourth Avenue and 14th Street and the Queen Anne style Washington Building (1882, demolished) at 1 Broadway are two representative commissions. Kendall's work is represented in the Tribeca West and North Historic Districts, the NoHo Historic District, and the Ladies' Mile Historic District. In the Greenwich Village Historic District Extension II, he designed the tenement at 12 Cornelia Street for developers Ogden and Robert Goelet for whom he designed the Gorham Manufacturing Company Building (1883-84, 889-891 Broadway, an individually designated New York City Landmark within the Ladies' Mile Historic District), and two warehouses on Hudson Street within the Tribeca West Historic District as well as their private residences on Fifth Avenue (now demolished). Kendall served as consulting architect for the Washington Bridge (1886-89, a designated New York City Landmark) and for the city's Department of Docks, where he designed and directed the building of five recreation piers on the East River.

Kendall joined the American Institute of Architects in 1868, was elected vice president in 1885, and president in 1892-93. He was also president of the New York Chapter from 1884 to 1888, and a member of the Architectural League. He was vice president of the American Fine Arts Society (1891-92), and in 1893 presided over the World's Convention of Architects in Chicago. Kendall continued in practice until 1900.

References

Francis, 46; "Edward Hale Kendall," *National Cyclopaedia of American Biography*, v. 12, p. 247; "Edward Hale Kendall," *AIA Quarterly Bulletin* 2 (April, 1901), 11-12; Edward Hale Kendall obituary, *American Architect and Building News* 71 (Mar. 16, 1901), 81; Edward Hale Kendall obituary, *American Art Annual* 4 (1903), 141-42; LPC, Architects files; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, *Gorham Building Designation Report (LP-1277)* (New York: City of New York, 1984), 2-3; Ward, 42; Withey and Withey, 338-9.

Jaros Kraus (1883-?)

Carmine Street Public Baths (later Carmine Street Recreation Center, now Tony Dapolito Recreation Center) (1922 alteration)

Little is known about the life and training of Jaros Kraus. Born in New York in 1883 to Austrian immigrant parents, he worked as an architect for the New York City Department of Parks from roughly 1911 to 1917. He established a private architectural practice in the city by 1924 which continued until 1930. Around 1925, he also became a real estate broker in Queens.

References

LPC, Architects files; "Surgent Estate to Be Subdivided," *NYT* (May 14, 1926), 41; Ward, 44.

Kurtzer & Röhl

Frederick William Kurtzer (c.1849-?)
Richard O. L. Röhl (1855-1906)

5 Jones Street (c.1898)
26-28 Carmine Street (1893)

Frederick William Kurtzer and Richard O. L. Röhl were in partnership from about 1888 until 1901, specializing in tenements and flats buildings for a largely German clientele; examples of the firm's work include 95 Bedford Street (1894) and 285 West 4th Street (1900), located within the Greenwich Village Historic District, and 121 East 10th Street (1899), located within the St. Mark's Historic District. The firm was also responsible for the First German Reformed Church (1897, demolished), 351 East 68th Street, and its Sunday School (1901).

Richard O. L. Röhl (1857-1923), an immigrant from Prussia in 1880, maintained an independent practice from 1902 until around 1919. 391 West Street (aka 8 Weehawken Street) (1902), located within the Weehawken Street Historic District, was his first independent commission, and he also designed the double tenement buildings at 35-39 Christopher Street (1907), located within the Greenwich Village Historic District.

Frederick William Kurtzer emigrated from Germany around 1870. He worked independently in 1901-02, then became a partner in Kurtzer & Rentz in 1903-06, with Charles Rentz, Jr. (1855-1906), an New York-born architect of German descent. Rentz was extraordinarily prolific in the design of flats and tenement buildings in the 1880s, but is best known for the design of Webster Hall and Annex (1886-87, 1892). Kurtzer continued to practice in Manhattan and the Bronx until around 1925. In the Greenwich Village Historic District Extension II, the firm was responsible for the design of the Renaissance Revival tenements at 5 Jones Street and 26-28 Carmine Street.

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line], Provo, UT: Ancestry.com Operations, 2007; Francis, 48, 65; Genealogical Research Library, comp., *New York City Marriages, 1600s-1800s* [database on-line], Provo, UT: Generations Network, 2005; LPC, Architects files; LPC, *Aschenbroedel Verein (later Gesangverin Schillerbund/ now La Mama Experimental Theatre Club) Building (LP-2328)* (New York: City of New York, 2009), prepared by Jay Shockley, 5, 18; New York City Directories, 1915, 1925; "Richard O. L. Röhl," www.familysearch.org website; New York City Death Index (1923), www.italiangen.org website; United States Census, 1870, 1900, 1910, 1920; Ward, 45, 65.

G. W. La Baw & Son

19 Downing Street (1877)
21 Downing Street (1877)

Little is known about G. W. La Baw & Son, a New Jersey architectural firm. The firm was established in Elizabeth, New Jersey in 1872 and five years later appears in directories for Jersey City. The firm designed the neo-Grec tenements at 19 and 21 Downing Street in the Greenwich Village Historic District Extension II.

References

Gouldings Business Directory for New York, Brooklyn, Newark, Patterson, Jersey City, Hoboken and Elizabeth, 1873-1877.

Joseph Lau (d. 1974)

19 Bedford Street (1940 alteration)
23 Bedford Street (1939 alteration)
28-28½ Cornelia Street (1935 alteration)
56-60 Leroy Street (aka 20-22 Seventh Avenue South) (1958)

Little is known about architect Joseph Lau. His earliest commissions appear around 1935, the same year that he was responsible for the renovation of the front building at 28 Cornelia Street in the Greenwich Village Historic District Extension II, a 19th-century row house converted to a multiple dwelling. In 1939 he was architect for the alteration of 15 MacDougal Alley in the Greenwich Village Historic District and 11 years later the modernization of the row house at 59 East 78th Street in the Upper East Side Historic District. In 1958 he designed a white brick dwelling with commercial ground floor at 56-60 Leroy Street in the Greenwich Village Historic District Extension II, and was responsible for the alteration of three buildings on Bedford and Cornelia Streets. He continued to practice in New York until 1959 and was a member of the American Institute of Architects.

References

“The AIA Historical Directory of American Architects” <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1025732.aspx> (May 21, 2010); LPC, Architects files; LPC, “Architects’ Appendix,” *Upper East Side Historic District Report Designation Report*; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 13, 2010), <http://www.MetroHistory.com>; Ward, 46.

Robert LaVelle (1881-?)

51-55 Seventh Avenue South (aka 9-11 Morton Street) (1914 alteration)

Little is known about the architect Robert E. Lavelle. In 1900, at age 18, census enumerators recorded his occupation as carpenter. He was established as an architect by 1905 and according to census data still had his own office in 1920 after he and his wife had moved to Rockville Center, Long Island from the Bronx. In the Greenwich Village Historic District Extension II, he designed the new Arts and Crafts style facade for the Seventh Avenue South facade of the building at 9-11 Morton Street following the demolition of part of the building for the extension of Seventh Avenue South.

References

Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 13, 2010), <http://www.MetroHistory.com>; U.S. Census, 1900, 1910, 1920; Ward, 46.

He Gin Lee (dates undetermined)

255 Bleecker Street (2003 alteration)

Little is known about He Gin Lee. He established a practice in Flushing and in 2009 campaigned as an independent candidate for the office of Mayor of New York City.

References

<http://www.superpages.com/bp/Flushing-NY/Lee-He-Gin-Architect-L2169810363.htm?SRC=amertowni>. (May 21, 2010); <http://www.heginleemayor.com/bio.htm> (May 21, 2010)

Woodruff Leeming (1870-1919)

42 Downing Street (1909)

Woodruff Leeming was born in Quincy, Illinois and received his undergraduate education at Adelphi College, Garden City, New York. He studied architecture at the Massachusetts Institute of Technology and after receiving his degree in 1891 he traveled to Paris to study at the Ecole des Beaux Arts. Upon his return to New York he worked for Heins & LaFarge at the time that firm was working on the plans for the proposed Cathedral of St. John the Divine. He remained with the firm as draftsman until establishing his own general practice in 1894. He designed both public and private buildings in the New York metropolitan area, such as the Nassau Country Club in Glen Cove, Long Island, the Grace Presbyterian Church in Brooklyn, residences and many other building types including the former stable at 42 Downing Street in the Greenwich Village Historic District Extension II that has since been altered into a residence. Leeming formed a partnership with Harborough Desmond Upton under the name of Leeming & Upton in 1916 and continued to work until his death in 1919. Leeming was a member of the Brooklyn chapter of the American Institute of Architects in 1909 and served both as Secretary and President.

References

Francis, 49; Ward, 46, 79; Withey and Withey, 368.

Paul R. Lewis (dates undetermined)

50 Carmine Street (1896-97)

Little is known about the career of Paul R. Lewis. He established an architectural firm in partnership with A. Murray Jenks in Brooklyn in 1893. The firm of Lewis & Jenks was dissolved and Lewis moved to Manhattan in 1895 where he continued practice until 1897. He briefly (1896) formed the firm of Paul R. Lewis & Co. with Jane Hill. In the Greenwich Village Historic District Extension II, Lewis designed the Romanesque/Renaissance Revival style tenement at 50 Carmine Street.

References

Francis, 50, 92.

Mazza & Seccia

Theodore A. Mazza (1905-1971)

Eugene M. Seccia (1905-1971)

27 Carmine Street (1965)

Theodore A. Mazza and Eugene M. Seccia appear to have entered into partnership around 1959. In 1930 Mazza lists his occupation as an architect in the census records while his future partner lists himself as a draftsman in an architectural firm. Both men established solo practices mostly designing and altering residential buildings in Manhattan and the Bronx. Mazza appears in newspaper records around 1947 and Seccia in 1953. The firm continued until at least 1968. In 1965 Mazza & Seccia were responsible for the design of the community house constructed for the missionary Society of St. Charles Borromeo adjacent to the Church of Our Lady of Pompeii. Mazza later partnered with Ferdinand Innocenti in the firm of Mazza & Innocenti.

References

American Institute of Architects, American Architects Directory, 3rd ed., 610. (<http://communities.aia.org/sites/dhoaa/wiki%20Pages/1970%20American%20Architects%20Directory.a>)

spx) (May 24, 2010); Ancestry.com, *Social Security Death Index* [database on line], (Provo, UT: Ancestry.com Operations, 2010); Thomas Buckley, "Fall-Out Shelter on East Side Survival Battle of Red Tape," *NYT* (Nov. 1, 1959), R1; "Building Plans Filed," *NYT* (Jun. 10, 1947), 48. "Building Plans Filed," *NYT* (Nov. 17, 1953), 55; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 24, 2010), <http://www.MetroHistory.com>; United States Census, 1930.

Charles B[radford] Meyers (1875?-1958)

23 Cornelia Street (c. 1912)

27 Seventh Avenue South (aka 48-50 Bedford Street, 1914 alteration)

Charles Bradford Meyers graduated from City College and Pratt Institute and began a general architectural practice in 1899 after additional training in the office of Arthur Napier. Throughout his nearly 60-year career he designed a wide range of building types, expanding from the tenements, lofts, and commercial buildings of his early years, to various types of public buildings beginning around 1911. In the Greenwich Village Historic District Extension II, he designed the former stable at 23 Cornelia Street and was responsible for the redesign of the tenement at 27 Seventh Avenue when part of the building was demolished for the extension of Seventh Avenue in 1914.

A large part of his practice became the design of health-related facilities. In addition to his work at the New York City Farm Colony-Seaview Hospital in Staten Island (a designated New York City Historic District), Meyers designed, either the principal structures or additions to existing complexes at Sydenham Hospital, Randall's Island Children's Hospital, Morrisania Hospital, Metropolitan Hospital and the City Home for the Aged on Welfare Island, Greenpoint Hospital, Bellevue Hospital, Cumberland Hospital, the Hospital for Joint Diseases, Beth Israel Hospital and the Daughters of Jacob Hospital in the Bronx. He also designed the New York City Department of Health Building on Worth Street.

Educational institutions designed by Meyers include the main building of Yeshiva University and structures for the Bronx campus of Hunter College, the latter as associate architect. Other commissions ranged from the Family Court Building on Lexington Avenue to the Central Park Boat and Skate House and the 104th Field Artillery Armory in Jamaica. His designs for penal institutions include the Criminal Court and Prison on Foley Square. Meyers' designs for synagogues include Ohab Zedek on West 95th Street and Rodolph Sholem on Central Park West where he also served as a member of the Board of Trustees.

Meyers' extensive participation in related civic and professional endeavors includes membership in the New York City Building Code Revision Commission in 1907-08 and 1913, receipt of a gold medal in 1915 for his design of the New York State Building at the Panama-Pacific International Exposition and the Chairmanship of the Joint Committee on City Departments from 1925 to 1929.

References

Francis, 55; LPC, *New York City Farm Colony-Seaview Hospital Historic District Designation Report (LP-1408)*, (New York: City of New York, 1985), prepared by Shirley Zavin, 28; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 14, 2010), <http://www.MetroHistory.com>; Ward, 54.

Edward A. Meyers (dates undetermined)

10-12 Morton Street (1907)

Little is known about the life and career of Edward A. Meyers. He appears to have been in active general practice in New York between 1904 and 1907. From 1908 to 1921 he appears in city directories as an architect, consulting engineering or manager in the office of Charles Bradford Meyers. In 1907 he designed the Colonial Revival style tenement with commercial ground floor at 10-12 Morton Street in the Greenwich Village Historic District Extension II, the same year he designed a six-story tenement and store at 636 Hudson Street in the Greenwich Village Historic District.

References

LPC, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969), 348; New York City directories, 1899-1925; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 24, 2010), <http://www.MetroHistory.com>.

Francis A. Minuth (dates undetermined)

19 Bedford Street (aka 17-19 Bedford Street) (1888-89)

Little is known about Francis A. Minuth. He was established as an architect in New York by 1887 and was responsible for the design of many row houses in the city, including a group in the Upper West Side/Central Park West Historic District and several in the Riverside-West End Historic District. Minuth also designed flats buildings in the Upper West Side/Central Park West Historic District and typically worked in the Renaissance Revival and Queen Anne styles. He designed a Renaissance Revival style store and loft building in the NoHo Historic District and is responsible for the Renaissance Revival tenement, originally with stores, at 19 Bedford Street in the Greenwich Village Historic District Extension II.

References

Francis, 55; LPC, "Architects' Appendix," *NoHo Historic District Designation Report*.

Robert Mook (c. 1832-?)

287 Bleecker Street (1871)

Born in New York State, Robert Mook was established as an architect in New York City by 1856, and his career lasted until around 1890. His work is represented in a number of Manhattan's historic districts. In the Greenwich Village Historic District, he designed eight row houses in the Italianate and Second Empire styles at 60, 64, and 70-76 Perry Street (1866-68) and 255-257 West 4th Street (1870-71). In the SoHo-Cast Iron Historic District, he was responsible for five commercial buildings (1870-92). He designed a pair of store-and-loft building (1871) on West Broadway, and a tenement building (1870) on Beach Street in the Tribeca West Historic District. Mook was also the architect for two very notable commissions: "Marble Row" (1867-169), the group of seven large French Renaissance style town houses for Mary Mason Jones (Edith Wharton's aunt) at 734-745 Fifth Avenue (now demolished) and tool manufacturer William E. Ward's early reinforced concrete house (1875), locally known as "Ward's Castle," in Port Chester, New York. In the Greenwich Village Historic District Extension II, he designed the Italianate style tenement with stores at 287 Bleecker Street.

References

Francis, 56; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), prepared by Jay Shockley; Frank E. Sanchis, *American Architecture: Westchester County, New York, Colonial to Contemporary* (North River Pr, 1977), 108-110; Robert A. M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: Monacelli Press, 1999), 577-579; United States Census, 1880.

Max Muller (1859-?)

32 Jones Street (aka 277-279 Bleecker Street) (1899-1901)

Max Muller immigrated to the United States from Germany in 1885 and was established as an architect in New York by 1892. He appears to have had a prolific general practice through 1930, which included residential and commercial structures. One of his earlier commissions was the large Romanesque/Renaissance Revival style tenement with commercial ground floor at the southeast corner of Jones and Bleecker Streets in the Greenwich Village Historic District Extension II.

References

Francis, 57; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 24, 2010), <http://www.MetroHistory.com>; United States Census, 1900, 1910, 1920; Ward, 56.

Adam Munch* (1846-?)

11 Jones Street (c. 1889)

13 Jones Street (c. 1889)

15 Jones Street (c. 1889)

Little is known about Adam Munch the original designer and owner of the three tenements at 11-15 Jones Street. He appears in directories of 1887-88 as an architect and is so noted on the New Building application of 1889; however, census records from 1870 to 1920 note his occupation as carpenter, contractor, or builder.

References

Ancestry. com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line], Provo, UT: Ancestry.com Operations, 2007; Francis, 57; United States Census, 1870, 1880, 1900, 1910, 1920.

E. Jerome O'Connor (1891-1977)

255 Bleecker Street (1941)

E. Jerome O'Connor was born in White Plains and received his Bachelor of Architecture degree from Cornell University in 1912. He was a draftsman for W. Welles Bosworth (1912-15) and worked briefly for Starrett & Van Vleck (1925-26). From 1926 to 1931 he was executive architect for James W. O'Connor. He established his own firm E. Jerome O'Connor around 1929 and maintained an office in New York until 1942. In addition to his architectural practice, O'Connor also taught architecture at Manhattan College in New York from 1935 to 1937. From 1941 to 1942 he worked in the Pentagon and remained in the Washington, D. C. area after that. In 1941, he designed a one story commercial structure at 255 Bleecker Street that has since been completely altered by He Gin Lee (see separate entry).

References

“AIA Historic Directory of American Architects-ahd1033057” (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1033057.aspx>); *American Architects Directory*, 1955, 410 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1956%20American%20Architects%20Directory.aspx>) (May 24, 2010); *American Architects Directory*, 2nd ed., 1962, 521 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1962%20American%20Architects%20Directory.aspx>) (May 24, 2010); *American Architects Directory*, 3rd ed., 1970, 675 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1970%20American%20Architects%20Directory.aspx>) (May 24, 2010); New York City Telephone Directories, 1924-1944; Ward, 58.

A. B. Ogden & Son

Alfred B. Ogden (c. 1834-1895)

Samuel B. Ogden (c. 1860-?)

7 Carmine Street (aka 7-9 Carmine Street) (1893-94)

Born in New York State, Alfred B. Ogden established an architectural practice in New York City by 1874. In 1885, he was joined by his son, Samuel B. Ogden, in the firm of A. B. Ogden & Son, which specialized in the design of row houses and multiple-family dwellings in the Queen Anne, Romanesque Revival, and Renaissance Revival styles, as well as industrial structures such as the Estey Piano Co. factory (1885) in the Mott Haven section of the Bronx (an individually designated New York City Landmark). Examples of the firm’s work may be seen in the Carnegie Hill, Mount Morris Park, Upper West Side/Central Park West, and Hamilton Heights/Sugar Hill Historic Districts as well as the Greenwich Village Historic District and its extensions. In the Greenwich Village Historic District Extension II, the firm was responsible for the Renaissance Revival style flats building with stores at 7 Carmine Street. Following his father’s death in 1895, the firm was renamed S. B. Ogden & Co., which continued in business until around 1909.

References

Francis, 58; LPC, Architects files; LPC, “Architects’ Appendix,” *Greenwich Village Historic District Extension Designation Report*; United States Census, 1880.

Salvatore P. Patti (dates undetermined)

57-59 Seventh Avenue South (1927-28)

Little is known about the life and career of Salvatore P. Patti. A resident of Brooklyn, his occupation is given as architect in telephone directories only in the late 1920s. His one new building permit for Manhattan was issued for the Arts and Crafts style multiple dwelling with commercial ground floor at 57-59 Seventh Avenue South.

References

Brooklyn telephone directories, 1927-1935; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 25, 2010), <http://www.MetroHistory.com>.

George F. Pelham (1866-1937)

28 Bedford Street (1903)
272-278 Bleecker Street (aka 1-3 Morton Street) (1903-04)
31 Downing Street (1894)
15 Leroy Street (1893-94)
21 Leroy Street (1899)
13-15 Morton Street (1895-96)
174 West Houston Street (aka 255 Sixth Avenue) (1898)
176 West Houston Street (1898)
178 West Houston Street (1898)

George Frederick Pelham was born in Ottawa, Canada and came to New York as a child. His father, George Brown Pelham (1831-1889) opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, Pelham specialized in apartment houses designed in the Renaissance Revival, neo-Gothic, and Federal Revival styles during the 43 years that he practiced. He also designed a number of row houses. Pelham's work can be found in the Greenwich Village, Upper West Side/Central Park West, Expanded Carnegie Hill, Treadwell Farm, Hamilton Heights/Sugar Hill, West End Collegiate, Mott Haven, Audubon Park, and Upper East Side (and Extension) Historic Districts. Pelham's commercial work can be found in the Ladies' Mile, Tribeca West, and Tribeca North Historic Districts. In the Greenwich Village Historic Extension II, Pelham was responsible for the design of seven Renaissance Revival tenements on Downing, Bedford, Bleecker, Leroy, and West Houston Streets and two Romanesque/Renaissance Revival style tenements on Leroy and Morton Streets. In 1910, Pelham's son George F. Pelham, Jr. joined the firm.

References

Francis, 60; LPC, "Architects' Appendix," *Carnegie Hill Historic District Extension Designation Report*; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Riverside Drive-West End Historic District Designation Report (LP-1626)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Tribeca North Historic District Designation Report (LP-1714)* (New York: City of New York, 1992), prepared by Betsey Bradley; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; LPC, "Architects' Appendix," *West End Collegiate Historic District Designation Report (LP-1418)* (New York: City of New York, 1984), prepared by the Research Department; Obituary, *NYT* (February 9, 1937), 23; Ward, 60; Withey and Withey, 465.

William G. Pigueron (1877-?)

9 Jones Street (c. 1902)

Little is known about William G. Pigueron. He was born in New York and was established as an architect in the city by 1900. Pigueron specialized in the design of store and loft buildings often for himself as investments or for his brother George H. Pigueron, a developer. In the Greenwich Village Historic District Extension II he designed the Industrial neo-Classical style loft building at 9 Jones Street.

References

Francis, 61; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 25, 2010), <http://www.MetroHistory.com>; Ward, 61.

Richard Potofsky (dates undetermined)

42 Downing Street (1985 alteration)

Little is known about the life and career of Richard Potofsky. A member of the American Institute of Architects since 1973, Potofsky redesigned the former stable/garage at 42 Downing Street into a private residence.

References

“The AIA Historic Directory of American Architects – ahd 1035699” <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1035699.aspx> (Jun. 2, 2010).

Stanley Rapaport (d. 1970?)

24 Bedford Street (aka 24-26 Bedford Street, 33 Downing Street) (1949-50 alteration)

Little is known about Stanley Rapaport. He was established as an architect in New York City by 1940 and continued in general practice until around 1970. His work is represented in the Upper West Side/Central Park West Historic District as well as the Greenwich Village Historic District Extension II where he was responsible for the alteration of two tenements at 24 and 26 Bedford Street into a single multiple-family dwelling known as 24 Bedford Street.

References

“Deaths,” *NYT* (Sept. 13, 1970), 85; New York City telephone directories, 1969/70-1971/72; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 17, 2010), <http://www.MetroHistory.com>; Ward, 63.

Charles Rentz (1855-1906)

14 Jones Street (1887)

Little is known about the life and career of Charles Rentz. He was born in New York City, the son of Charles Rentz, Sr., a cigar manufacturer born in Wurtemberg, Germany. Rentz was listed in an 1879 city directory as a beer dealer, then as an architect in the 1880 New York census, and in city directories as an architect beginning in 1882. A notice in the *Real Estate Record & Builders' Guide* in April 1886 mentioned that Rentz had formerly been associated with the architect William Jose (c. 1843-1885). Rentz was a prolific designer of flats and tenements in the 1880s but his best known work of the time was his design for Webster Hall and its annex (1886-87, 1892, an individually designated New York City Landmark). Rentz was the partner of Rudolph L. Lange in the firm of Rentz & Lange in 1888-90 and of Frederick William Kurtzer in Kurtzer & Rentz in 1904-06. Rentz apparently died prior to the dissolution of the firm in August 1906. Of Rentz's known works, the majority were flats and tenements, many of which are represented in the Greenwich Village Historic District. In the Greenwich Village Historic District Extension II, he was responsible for the design of the French flats at 14 Jones Street.

References

LPC, *Webster Hall and Annex, 119-125 East 11th Street Designation Report (LP-2273)* (New York: City of New York, 2008), prepared by Jay Shockley, 5.

Renwick, Aspinwall & Tucker

William Whetton Renwick (1864-1933)

James Lawrence Aspinwall (1854-1936)

Fitz-Henry Faye Tucker (1874-?)

Carmine Street Public Baths (later Carmine Street Recreation Center, now Tony Dapolito Recreation Center) (1906-08, 1910)

This firm was a successor firm to that originally established by James Renwick, designer of Grace Church and St. Patrick's Cathedral (both designated New York City Landmarks), and the original Smithsonian building and the Renwick Gallery in Washington, D. C. among many others. James Renwick began taking partners in 1858, and in 1883, his wife's distant cousin J. Lawrence Aspinwall, became a partner having worked there as a draftsman since 1875. Renwick's nephew, William W. Renwick, became a junior partner in 1890. After the death of the elder Renwick in 1895 until 1904, the firm became Renwick, Aspinwall & (Walter T.) Owen, with Aspinwall as senior partner. With Fitz-Henry Faye Tucker as a new partner, the firm became Renwick, Aspinwall & Tucker from 1905 until Aspinwall's retirement in 1925. In 1928 the firm became Renwick, Aspinwall & Guard when Shirley R. Guard, who had started as a draftsman with the firm in 1915, was made a partner in 1928. Renwick, Aspinwall & Guard continued practicing at least through 1940.

J. Lawrence Aspinwall was born in New York City and studied at several private schools. He eventually studied under L. Colian (or Collan), a French architect and engineer residing in New York, and then entered the firm of James Renwick in 1875. He is given the attribution for the designs of the second Stock Exchange Building, the American Society for the Prevention of Cruelty to Children building, and that for the Society for the Prevention of Cruelty to Animals, as well as several apartment houses and hospitals and the American Express Company Building (1914-17, a designated New York City Landmark). He worked closely with James Renwick on many details of Grace Church and St. Patrick's Cathedral. He was a Fellow of the American Institute of Architects and a member of the New York Architectural League. William Renwick was born in Lenox, Massachusetts and graduated from the Stevens Institute of Technology in 1885, studying mechanical engineering. He also studied sculpture and painting in Paris and Rome. The younger Renwick participated in the design and decoration of several churches and in his later private practice he specialized in ecclesiastical architecture and decoration. Among his major commissions were St. Aloysius Roman Catholic Church (1902-04), All Saints Roman Catholic Church School (1902-04), alterations to the Grace Church Chantry (1879, Edward T. Potter) (part of the Grace Church (Episcopal) Complex (a designated New York City Landmark), and the Cathedral of Saints Peter and Paul, Indianapolis, Indiana. He is credited with developing the process of "fresco relief" which utilizes both sculpture and painting.

Little is known about Fitz-Henry Faye Tucker. He was born in New York City in 1874 and was established as an architect in New York City by 1904.

The firm designed the Neighborhood House (1906-07) (which is included in the designated Grace Church (Episcopal) Complex), a stable for St. Mark's Church in the Tribeca West Historic District, two houses in the Fieldston Historic District, the addition to the sanitarium at New York Farm Colony-Seaview Hospital Historic District and within the Greenwich Village Historic District Extension II, they were responsible for the design of the Carmine Street Public Baths, since renamed the Tony Dapolito Recreation Center, for the Department of Parks.

References

LPC, "Architects' Appendix," *Fieldston Historic District Designation Report (LP-2128)* (New York: City of New York, 2006), prepared by Virginia Kurshan, Donald G. Presa, Michael D. Caratzas and Cynthia

Danza, v. 1, p. 57; LPC, "Architects' Appendix," *Tribeca West Historic District Designation Report*; LPC, *New York City Farm Colony-Seaview Hospital Historic District Designation Report*, 29.

William H[amilton] Russell (1854-1907)

13 Carmine Street (1891)

William Hamilton Russell was born in New York City and received his architectural education at Columbia's School of Mines. He entered the office of his great-uncle, James Renwick, in 1878 and remained as a partner in Renwick, Aspinwall & Russell (1883-91). He practiced independently for two years before forming a new partnership with Charles W. Clinton (1838-1910) in 1894. Clinton & Russell designed the Broad Exchange Building, Beaver Building, and Aphthorp Apartments (all designated New York City Landmarks), as well as buildings included in the SoHo-Cast Iron, Metropolitan Museum, and Central Park West-73rd-74th Streets Historic Districts. In the Greenwich Village Historic District Extension II, he was responsible for the design of the 1891 Renaissance Revival style tenement at 13 Carmine Street. Mr. Russell was a member of the New York chapter of the American Institute of Architects and the Architectural League.

References

Francis, 22, 66; LPC, Architects files; Ward, 67; Withey and Withey, 533-4.

Dominick Salvati (1889-1976)

251 Sixth Avenue (aka 251-253 Sixth Avenue, 172 West Houston Street) (1941-42)

Dominick Salvati was born in Italy and immigrated to the United States in 1902 with his parents and became a naturalized citizen in 1915. From at least 1923 to 1928 he was a partner in the Brooklyn firm of Salvati & Le Quornik with Herman Le Quornik whom he had met when they were both construction plan examiners in the Brooklyn Building Department. Around 1929 he opened his own general practice into which he brought his son Anthony changing the firm name to Dominick Salvati & Son around 1951.

References

"The AIA Historical Directory of American Architects – ahd 1038981" <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1038981.aspx>; Brooklyn telephone directories, 1949/50-1951; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 17, 2010), <http://www.MetroHistory.com>; United States Census, 1930.

Sass & Smallheiser

Samuel Sass (1870-?)

Max J. Smallheiser (dates undetermined)

19 Jones Street (1901)

Little is known about the lives and careers of Samuel Sass and Max J. Smallheiser. Samuel Sass was born in Russia and immigrated to the United States with his parents in 1872. He was established in an independent architectural practice in the city by 1893. In 1899 he began a prolific, six-year partnership with Max J. Smallheiser, predominantly designing tenements and flats although they also received commissions to design other building types including a synagogue on Scholes Street, Brooklyn. Sass returned to solo practice in 1905 and continued until 1916. The firm's work is represented in the Greenwich Village, Ladies' Mile, Park Slope, and Stuyvesant Square Historic Districts. In the Greenwich

Village Historic District Extension II, the firm was responsible for the Renaissance Revival tenement with stores (now residential) at 19 Jones Street.

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database online], Provo, UT: Ancestry.com Operations, 2007; Francis, 67, 70; LPC, "Architect's Appendix," *Ladies' Mile Historic District Designation Report*; United States Census, 1900, 1910, 1920; Ward, 67.

Ferdinand Savignano (1888-1976)

40, 42 Bedford Street (1930 alteration)
28-28½ Cornelia Street (1924 alteration)
30 Downing Street (1930 alteration)
6 Jones Street (1928 alteration)

Little is known about the life and career of Ferdinand Savignano. He appears to have been established as an architect as early as 1911 when he was a partner of Eugene De Rosa in the firm Savignano & De Rosa. He entered into a brief partnership with Angelo Martire in 1917 before opening an independent practice the following year. Savignano moved his office to Brooklyn where he continued to practice until around 1968 when he took as his partners John E. Strange and James M. Vella renaming the firm Savignano, Strange & Vella. Savignano designed a wide range of building types and was particularly known for his alterations of buildings in Greenwich Village. Examples of both his original designs and alterations are found in the Crown Heights North, NoHo East, and Greenwich Village Historic Districts. Within the Greenwich Village Historic District Extension II, he is responsible for the alteration of tenements on Bedford, Cornelia, Downing, and Jones Streets.

References

American Architects Directory, 3rd ed., 1970, 802 (<http://communities.aia.org/sites/hdoaa/wiki/Wiki%20pages/1970%20American%20Architects%20Directory.aspx>) (May 25, 2010); Ancestry.com, *Social Security Death Index* [database on-line], Provo, UT: Ancestry.com Operations, 2010 (May 25, 2010); Brooklyn telephone directories (yellow pages), 1964/65-1968/69; LPC, *Crown Heights North Historic District Designation Report (LP-2204)* (New York: City of New York, 2007), prepared by Michael Caratzas, Cynthia Danza and Donald Presa, 180; LPC, *NoHo East Historic District Designation Report*, 92; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 25, 2010), <http://www.MetroHistory.com>; United States Census, 1920, 1930; Ward, 50, 51, 67.

Peter Schaeffler* (1842-?)

35 Carmine Street (1877)

Peter Schaeffler was born in Bavaria and immigrated to the United States in the 1860s. He established his own building firm in 1874 and in 1891 went into partnership with Joseph Schaeffler in the firm of P. & J. Schaeffler. By 1898, the firm became known as Peter Schaeffler & Son as Frank C. Schaeffler joined his father following the retirement of Joseph Schaeffler. The firm, as was the case with its predecessor firm Joseph Schaeffler & Son (it cannot be determined if there is a familial relationship), was known for high quality construction of churches, schools, factories, and over 125 tenements in the Lower East Side. Early in his career, Peter Schaeffler was responsible for the design and construction of the neo-Grec style tenement with stores at 35 Carmine Street.

References

A History of Real Estate, Building and Architecture. (New York: Real Estate Record Association, 1898; reprinted Arno Press, 1967), 316-17; Ancestry.com, *U. S. Passport Applications, 1795-1925* [database on-line], Provo, UT: Ancestry.com Operations, 2007 (May 25, 2010).

Gilbert A. Schellenger (d. 1921)

40 Downing Street (1888-89)

Gilbert A. Schellenger was established as an architect in New York City by 1882 and continued in practice until around 1904. He had an extremely prolific practice and specialized in residential architecture in the 1880s and 1890s, designing speculative row houses and French flats, tenements, and small apartment building, often in groups. Schellenger skillfully employed a variety of revival styles, including Romanesque Revival, Queen Anne, Renaissance Revival, and Beaux-Arts. Examples of his work are found in the Upper West Side/Central Park West, Carnegie Hill, Ladies' Mile, and Upper East Side Historic Districts. He was particularly active on the Upper West Side, where he designed over 200 extant buildings. Schellenger's William E. Diller House (1899-1901), 309 West 72nd Street, and 354-355 Central Park West (1892-93) are designated New York City Landmarks. In the Greenwich Village Historic District Extension he designed four apartment houses on Bleecker, Waverly Place, and West 11th Street. In the Greenwich Village Historic District Extension II, he designed the [altered] Renaissance Revival style tenement at 40 Downing Street.

References

Francis, 67; LPC, Architects files; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension Designation Report*; New York County, Surrogate's Court, Petition for Letters of Administration for Gilbert A. Schellenger, Dec. 7, 1921; Ward, 68.

Schneider & Herter

Ernst E. W. Schneider (1855-?)

Henry Herter (c. 1847-?)

25 Downing Street (1899)

Architects Ernst E. W. Schneider and Henry Herter, both immigrated to the United States from their native Germany. Schneider designed a row of neo-Grec style houses on Columbus Avenue in the Upper West Side/Central Park West Historic District in 1885 two years before beginning his nearly 20-year architectural partnership with Henry Herter. The firm designed numerous residential buildings throughout Manhattan, many of which are found in the Greenwich Village and Riverside-West End Historic Districts. The firm created Schneider & Company with two other partners, John Fish and Eugene Schultz, and purchased four lots on the corner of 102nd Street and West End Avenue on which they constructed a group of houses, one of which, 854 West End Avenue (1892-93), is a designated New York City Landmark. In addition to their residential designs Schneider & Herter designed synagogues, including the Park East Synagogue on East 67th Street (a designated New York City Landmark). In the Greenwich Village Historic District Extension II, the firm was responsible for the design of the Renaissance Revival style tenement at 25 Downing Street.

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; LPC, Architects files; LPC, *854 West End Avenue House Designation Report (LP-1619)* (NY: City of NY, 1990), prepared by Betsey Bradley, 6-7;

LPC, *Park East Synagogue Designation Report (LP-1056)* (NY: City of New York, 1980), prepared by Barry Bergdoll, 3; LPC, "Architects' Appendix," *Riverside-West End Historic District Designation Report*; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 17, 2010), <http://www.MetroHistory.com>; United States Census, 1900.

George Schwarz

29-39 Seventh Avenue South (1997-98)

George Schwarz established his architectural practice in 1976. He was responsible for the alteration of 126 West 82nd Street in the Upper West Side/Central Park West Historic District and for the new apartment house with commercial ground floor at 29-39 Seventh Avenue South in the Greenwich Village Historic District Extension II. Schwarz is a member of the American Institute of Architects and a member of the board of the New York Society of Architects (2009-2010).

References

American Institute of Architects, New York Chapter, "Firm Directory," (May 18, 2010). http://aiany.aiany.org/index.php?section=firm-directory&usrid=833_LPC, *Upper West Side/Central Park West Historic District Designation Report*; New York Society of Architects, "2009-2010 Board of Directors," (May 18, 2010), http://nysarch.com/index.php?option=com_content&task=view&id=27&Itemid=52; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 17, 2010), <http://www.MetroHistory.com>.

Nicholas Serracino (1877-?)

33 Cornelia Street (1913, stable)

Nicholas Serracino was born in Italy and immigrated to the United States in 1903. He established a general architectural practice in the city by 1906 that specialized in designing churches and their auxiliary buildings, like the 1911 St. John Baptiste Roman Catholic Church, 1067-1071 Lexington Avenue (a designated New York City Landmark). In addition to his ecclesiastical projects he designed garages, tenements, and the former blacksmith shop at 33 Cornelia Street in the Greenwich Village Historic District Extension II. He continued in practice through 1930 although he appears to have also become a developer.

References

Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 25, 2010), <http://www.MetroHistory.com>; "The Real Estate Field," *NYT* (Aug. 10, 1916), 15; "Real Estate Notes," *NYT* (Mar. 3, 1925), 41; "Review of the Day in Realty Market," *NYT* (Nov. 15, 1928), 57; United States Census, 1930; Ward, 70.

Sheridan & Byrne

Thomas J. Sheridan (dates undetermined)

James E. Byrne (dates undetermined)

180-184 West 4th Street (1893-94)

Little is known about Thomas J. Sheridan who acted as designer for several speculative development projects with his partner James E. Byrne. City directories from the 1890s list them as carpenters or builders and only list their partnership between 1891 and 1893 when business troubles ended the firm. In

the Riverside-West End Historic District the partners constructed a row of seven houses (two of which had been demolished in the 1920s) designed by Sheridan. They designed and began construction of the neo-Grec style tenement with commercial ground floor at 180-184 West 4th Street in the Greenwich Village Historic District Extension II which was completed by Thom & Wilson (see separate entry).

References

“Business Troubles,” *NYT* (June 24, 1893), 2; LPC, *Riverside-West End Historic District Designation Report*, 200, 202; *Trow’s New York City Directories*, 1889/90-1895/96.

Andrew Spence (1826?-1907)

30 Downing Street (1885)

Andrew Spence was a prolific New York City architect. First establishing his practice in 1851, Spence’s work was mostly residential in nature. Much of his work in the 1880s and 1890s was concentrated on Manhattan’s Upper West Side where examples can be found in the Upper West Side/Central Park West, and Hamilton Heights Historic Districts. During the same period he designed the 1885 neo-Grec style row house at 30 Downing Street in the Greenwich Village Historic District Extension II.

References

Francis, 71; LPC, Architects files; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West Historic District*.

Charles Stegmayer (c. 1864-?)

23 Leroy Street (1889-90)

Swiss-born architect Charles Stegmayer immigrated to the United States in 1870 with his parents and became a naturalized citizen in 1886. He had an active architectural practice in New York from 1890 to 1918 designing mostly tenements, stables, factories, and warehouses. Two of his buildings, 137 East 73rd Street and the Holland Hotel can be found in the Upper East Side and Weehawken Street Historic Districts, respectively. In the Greenwich Village Historic District Extension II, he designed the Queen Anne Style tenement at 23 Leroy Street. After 1918 he no longer appears in New York City directories, but he continued to list his occupation as architect in census records. By 1934 he and his wife had moved to New Jersey.

References

Francis, 72; LPC, “Architects’ Appendix,” *Weehawken Street Historic District Designation Report (LP-2183)* (New York: City of New York, 2006), prepared by Jay Schockley; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; United States Census, 1910, 1920; “Wills for Probate,” *NYT* (Feb. 20, 1934), 42; Ward, 74.

Charles M. Straub (c. 1860-?)

37A Bedford Street (aka 60-64 Carmine Street) (1906)

Charles M. Straub was born in Bavaria and immigrated to the United States in 1882. He was listed in New York directories as being in partnership with Herman Horenburger between 1891 and 1906. After 1906, Straub maintained an independent practice through 1929. Examples of Straub’s work can be found in the NoHo Historic District Extension and in the Greenwich Village Historic District Extension II, where he designed the Renaissance Revival style tenement with stores at 37A Bedford Street.

References

Francis, 40, 41, 61, 73; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; United States Census, 1920; Ward, 37, 75.

James Stroud (1835?-1913)

37 Carmine Street (aka 37A Carmine Street) (1882-83)

Little is known of the career of James Stroud. His practice, established by 1865 and lasting until about 1900, appears to have been primarily residential in nature. He designed row houses in the Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Northwest Historic Districts. In the Gansevoort Market Historic District he designed the tenement at 641 Hudson Street and three market buildings on Little West 12th Street. In the Greenwich Village Historic District Extension II, he was responsible for the altered neo-Grec style tenement with stores at 37 Carmine Street.

References

Francis, 73; LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report*; "Obituary Notes," *NYT* (Jan. 10, 1913), 11.

Thom & Wilson

Arthur M. Thom (c. 1850-?)

James W. Wilson (dates undetermined)

180-184 West 4th Street (replacement architects) (1893-94)

55, 55½ (aka 55A) Downing Street (1876)

Little is known of the backgrounds of Arthur M. Thom and James W. Wilson, despite the firm's prolific output between 1874 and 1910. Thom was born in Prussia. The partners primarily designed row houses, French flats, and small apartment buildings, which are found in the Upper West Side/Central Park West, Riverside Drive-West End, Upper East Side (and Extension), Greenwich Village, Metropolitan Museum, and Hamilton Heights/Sugar Hill Historic Districts. Their residential work was considered inventive within the range of popular contemporary styles. In addition, Thom & Wilson was responsible for the Romanesque Revival style Harlem Courthouse (1891-93), 170 East 121st Street, a designated New York City Landmark. The short-lived firm of Thom, Wilson & [John E.] Schaarschmidt designed the Criminal Courts Building (1890-94, demolished) on Centre Street. In the Greenwich Village Historic District Extension II, the firm was responsible for the pair of neo-Grec style tenements on Downing Street and oversaw the completion of the building at 180-184 West 4th Street, begun by Sheridan & Byrne.

References

Francis, 74; LPC, "Architects' Appendix," *Gansevoort Market Historic District Designation Report*; Ward, 77.

Anthony Vendrasco (1847-?)

29 Downing Street (1924 alteration)

17 Cornelia Street (1906)

Anthony Vendrasco was born in Italy and immigrated to the United States in 1891. He was established as an architect in New York City by 1899 and continued to practice through 1921, during which time he was briefly affiliated with A. Bartoccini in the firm of Bartoccini & Vendrasco (1913-14). He designed a variety of building types including the original rectory for Our Lady of Pompeii Church at 210 Bleecker

Street (demolished) and the former bakery and dwelling for the Zampieri Bros. at 17 Cornelia Street in the Greenwich Village Historic District Extension II.

References

“The Building Department,” *NYT* (Dec. 24, 1899), 12; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (May 26, 2010), <http://www.MetroHistory.com>; United States Census, 1900, 1910; Ward, 5, 80,

John Philip Voelker (dates undetermined)

22 Jones Street (c. 1895)

Little is known about the life and career of John Philip Voelker. He officially appears as an architect in general practice in New York City directories in 1897 and continued practicing through 1940. In 1927 he was responsible for the facade modification of a house at 64 East 91st Street in the expanded Carnegie Hill Historic District. In 1895 he designed the Romanesque Revival style factory for George Schenk and his partner A. W. Schlichte at 22 Jones Street in the Greenwich Village Historic District Extension II.

References

Francis, 78; Ward, 80; LPC, “Architects’ Appendix,” *Expanded Carnegie Hill Historic District Designation Report*.

William H. Walker* (c. 1849-1916)

19 Cornelia Street (1891)

William H. Walker was born in Ireland and immigrated to the United States in 1867 becoming a naturalized citizen in 1877. A carpenter by trade, Walker entered politics serving as a New York City alderman (1888-92) and state assemblyman (1892-93). Following his public service, he returned full-time to his business as a builder. He was appointed superintendent of Public Buildings by Manhattan Borough President Jacob A. Cantor in 1902 a post from which he was subsequently removed and reinstated. He was the father of James J. Walker (1881-1946) who served as Mayor of New York from 1926 to 1932.

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* [database on-line] Provo, UT: Ancestry.com Operations, 2007 (May 26, 2010); Ancestry.com, “New York City Directory, 1890” (May 26, 2010); United States Census, 1880, 1910; “William H. Walker Dead,” *NYT* (May 16, 1916), 13’ “Walker, James J(ohn),” in *The Encyclopedia of New York City*, ed. by Kenneth T. Jackson (New Haven: Yale University Press, 1995), 1233.

William E. Waring (d. 1882)

18, 20 Cornelia Street (1871)

22 Cornelia Street (1877)

6 Jones Street (1871-72)

8 Jones Street (1871-72)

William E. Waring began his career in his father’s architectural firm, E[dmund] Waring & Son, from about 1859 to 1867. He left the firm in 1868 and entered into what was a lucrative independent practice which lasted until his death in 1882 (he left his widow Frederica \$5000.00). Waring designed the tenements at 122 Greene Street (1866-68) and 46 Laight Street (1874) located within the SoHo-Cast Iron

Historic District and the Tribeca North Historic District, respectively. He was also the architect for the 1871 alteration of 185 Christopher Street and the 1873 design of 304 West 10th Street in the Weehawken Street Historic District. In the NoHo Historic District Extension he designed the Italianate style stable building at 31 Great Jones Street for the New York Board of Fire Underwriters. In the Greenwich Village Historic District Extension II, Waring designed the Italianate/neo-Grec styles tenements with stores at 18-20 Cornelia Street. The first-story facades of his Northern Renaissance Revival style tenement at 22 Cornelia Street and Italianate style tenements at 6 and 8 Jones Street were altered in the 20th century as part of a trend to attract more middle-class tenements to the area.

References

Francis, 80; LPC, Architects files; LPC, "Architects' Appendix," *Weehawken Street Historic District Designation Report*; LPC, "Architects' Appendix," *NoHo Historic District Extension Designation Report*; "The Money Value of a Husband," *NYT* (Aug. 4, 1884), 8.

Benjamin W. Warner (dates undetermined)

31 Cornelia Street (1877)

Benjamin W. Warner was established as an architect in New York by 1859. He entered the office of C. L. Warner and Son (his father, Cyrus Lazelle, and brother, Samuel A.) when his father died and remained there from 1862 to 1868. In 1871 he became partners with his brother Samuel in the firm of S. A. and B. W. Warner. The brothers individually designed many commercial and warehouse buildings in the SoHo-Cast Iron Historic District, where 456 Broome Street and 80-88 and 96-98 Grand Street are attributed to Benjamin. In the Ladies' Mile Historic District Benjamin was responsible for the store at 13-17 East 15th Street. In the Greenwich Village Historic District Extension II, Benjamin designed the 1877 Italianate style tenement at 31 Cornelia Street. Benjamin continued to practice architecture through 1902.

References

Francis, 80; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, *SoHo-Cast Iron Historic District Designation Report (LP-0768)* (New York: City of New York, 1973), prepared by the Research Department, 58; Ward, 82.

Werner and Windolph

Harold H. Werner (1871?-1955)

August P. Windolph (1869-1929)

49-51 Downing Street (1896)

August (Augustus) P. Windolph and Harold H. Werner, likely met at the Columbia University School of Mines, from which they graduated in 1892. By 1895, the two had established their practice and in 1896 had designed the handsome Romanesque Revival style stable and residence at 49-51 Downing Street in the Greenwich Village Historic District Extension II for John F. and Joseph A. Caragher and their sister Sarah L. Gowdy.

In that same year they designed the first of several houses in the exclusive beach community of Far Rockaway. Windolph, a member of the New York *Liederkrantz*, was the son of German immigrants and many of the firm's Far Rockaway clients were fellow German-Americans. In its early years, the firm of Werner and Windolph likely benefitted from the political connections of Windolph's father, John P. Windolph, a prominent Republican, who served as a New York State Assemblyman and Vice President of the city's Board of Aldermen in the late 1890s. August himself was active in the Republican party within a few years of graduating from college, and in 1899, the firm designed a Colonial Revival style, thee-

story clubhouse for the Union Republican Club in the Bronx. Four years later, the selection of the firm to design the engineer's residence and office near the New Croton Dam in Westchester County raised questions of favoritism as John Windolph was then a high-ranking member of the city's Aqueduct Commission. Nevertheless Werner and Windolph would do some of their finest work for the City of New York including the Colonial Revival style bathhouses at 232 West 60th Street (c. 1903) and 348 East 54th Street (c.1906). Deemed experts in the area of bathhouse design, they were also hired to design a bathhouse in Newark, New Jersey that was completed c. 1913. Other early-20th century works included a firehouse for Hook & Ladder Co. 35 and Sunshine Chapel both demolished. The firm continued to design residences through the 1910s including a cottage, later altered, within the Douglaston Historic District. In 1917 construction began on Werner and Windolph's Staten Island Armory. Windolph died in 1929 at the age of 61. Werner continued to practice until his retirement in 1944. From 1909 until 1944 he designed or supervised the construction of many of the Mount Vernon public schools, including Washington Junior High School which he designed with William Van Alen, architect of New York City's Chrysler Building. Werner moved to Florida upon his retirement and died there at age 84 in 1955.

References

"Contracts to Be Let by the City of New York," *NYT* (Sept. 4, 1930), 27; "Engineer's Home in Question," *NYT* (Jul. 4, 1903), 12; Richard W. Erler, "Newark's New Bathhouse," *Municipal Journal* (Jan. 29, 1914), 134; Francis, 81; "Harold H. Werner," *NYT*, (October 1, 1955), 19; "A House on Breakneck Mountain, New York," *American Architect* (May 15, 1912), 226-228; LPC, *Douglaston Historic District Designation Report (LP-1957)* (New York: City of New York, 1997), v. 2, p. 628, prepared by the Research Department; Robert Mackay, et al, eds., *Long Island Country Houses and Their Architects, 1860-1940* (New York, Norton, 1997), 440-1; "Mt. Vernon School to be Civic Centre," *NYT* (Feb. 7, 1932), 4; Robert A. M. Stern, Gregory Gilmartin, and John Montague Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890-1915* (New York: Rizzoli, 1983), 139; "To Have Their Own Home," *New York Tribune* (Mar.12, 1899), 4; Ward, 84.

Frederick C. Zobel (d. 1943)

10 Jones Street (aka 8½ to 12 Jones Street) (1902)

Frederick C. Zobel was established as an architect and builder in New York City in 1893. He was active in the design and construction of commercial architecture in the city until 1936 and was credited with advancing the techniques of skyscraper construction. Zobel designed many store and loft buildings in the city in the early 20th century, including one in the Tribeca East Historic District (1902-03) and several in the Ladies' Mile Historic District. In the Greenwich Village Historic District Extension II, Zobel designed a factory at 10 Jones Street in 1902 that was completely altered in 1976 as part of a renovation into a residential apartment building.

References

Francis, 85; LPC, Architects Files; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Tribeca East Historic District Designation Report*; Ward, 87; "Frederick C. Zobel," *NYT* (Nov. 21, 1943), 56.

Alfred Zucker (1852-?)

27 Downing Street (1893)

Alfred Zucker was born in Freiburg, Prussian Silesia, and received his training in German polytechnic schools. In 1872, he immigrated to the United States and found work as a draftsman in the office of the

Supervising Architect of the U. S. Treasury in Washington, D. C. From 1875 to 1882, Zucker practiced in the southern United States, where he formed a partnership with John Moser and was the official public buildings architect in Mississippi. His New York architectural practice began in 1883. John Edelman, Louis Sullivan's mentor, worked for Zucker between 1891 and 1893. Edelman designed the Union Building, formerly the Decker Building at 33 Union Square West (1892-93, a designated New York City Landmark), and the interiors of the Hotel Majestic (1891-92, demolished) for Zucker's firm. He is generally attributed with the designs of the Zucker firm within the Ladies' Mile Historic District, as well. During this period, Zucker's firm also designed a store and loft building in the Tribeca West Historic District, built in 1893; its abstracted Renaissance Revival style suggests that Edelman designed this building as well. Examples of Zucker's work can also be found in the NoHo, SoHo, Upper East Side and Upper West Side/Central Park West Historic Districts. Zucker was sued by a former partner and was forced to close his New York practice in 1904. He then moved to Argentina where he designed a number of Beaux-Arts style hotels, including the Plaza in Buenos Aires. In the Greenwich Village Historic District Extension II, Alfred Zucker designed the American round-arched style stable with apartment at 27 Downing Street.

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Figure 3: “The Last of Greenwich Village, 1869,” in *Old New York, from the Battery to Bloomingdale*. Image courtesy of: the New York Public Library.



Figure 4: 210 Bleeker Street, the Church of Our Lady of Pompeii's home from 1895 until 1925, photographed just prior to its demolition in 1925.

Photo courtesy of: the New York Public Library



Figure 5: Church of Our Lady of Pompeii, 1932.

Photo courtesy of: the New York Public Library.



Figure 6: Hudson Park Branch Library, 1913.
Photo courtesy of: the New York Public Library



Figure 7: Push-cart produce vendor on Bleecker Street, 1932.
Photo courtesy of: the New York Public Library.



Figure 8: “Bread Store, 259 Bleecker Street, Manhattan”
Photo by Berenice Abbott, 1937.
Photo courtesy of: the New York Public Library.



Figure 9: Looking north along Sixth Avenue, 1932.
Photo courtesy of: the New York Public Library



Figure 10: Caffe Cino, 31 Cornelia Street, c. 1960s.
Photo courtesy of: the New York Public Library



Figure 11: Looking south along Sixth Avenue, 2010.
Photo by: Christopher D. Brazee, 2010.



Figure 12: Looking north along Seventh Avenue South, 2010.

Photo by: Christopher D. Brazee, 2010.



Figure 13: Nos. 44 to 52 Carmine Street, 2010.
Photo by: Christopher D. Brazee, 2010.



Figure 14: The intersection of West Houston Street and Bedford Street, 2010.
Photo by: Christopher D. Brazee, 2010.



Figure 15: Nos. 12 to 20 Leroy Street, 2010.
Photo by: Christopher D. Brazee, 2010.