

Spring House Tour Benefit



SUNDAY, MAY 5TH, 2019



VILLAGE PRESERVATION PRESENTS
ITS 21ST SPRING HOUSE TOUR BENEFIT

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TICKET OF ADMISSION TO

Spring House Tour
Benefit

SUNDAY
MAY 5th, 2019

FROM
1:00 to 5:30 PM

PLEASE NO CELLPHONES, PHOTOGRAPHS, BEVERAGES, PETS, OR HIGH
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WITHIN THE HOMES AND REMOVED FOR GARDEN VIEWING.

WHO WE ARE & WHAT WE DO

Village Preservation works to document, celebrate, and protect the cultural and architectural character of Greenwich Village, NoHo, and the East Village. We provide educational outreach through public lectures, tours, exhibits, and publications; a program that explores the importance of our built environment with students in grades one through eight; preservation leadership for our communities by advocating for expanded landmark and zoning protections and against inappropriate development; and extensive research services. These initiatives are funded in part by the Annual Spring House Tour Benefit.

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THE GREENWICH VILLAGE HISTORIC DISTRICT (1969-)

THIS YEAR MARKS THE 50TH ANNIVERSARY of the designation of the Greenwich Village Historic District, on April 29th, 1969. One of the city's oldest and largest landmark districts, covering approximately 2,200 buildings and one hundred blocks, it contains a treasure trove of history, architecture, and culture, spanning more than two hundred years and much, but not all, of Greenwich Village. When we were established as the Greenwich Village Trust in 1980, our mission was to maintain and be a caretaker for the Greenwich Village Historic District. Nearly forty years later, that remains near and dear to the heart of our mission, though that has grown significantly in terms of geography (now including the East Village, NoHo, the Meatpacking District, and the South Village) and subject area (now including small business preservation, zoning, and protecting local theaters and arts institutions).

We are spearheading the celebration of the half-century of landmark protections for this incredibly important slice of New York, America, and the world, with programs throughout the year, a district-wide Open House in April, and new online resources – find out more about all at gvshp.org/GVHD50. We're also marking the occasion with this year's house tour, which includes seven extraordinary houses, a ticket pick-up site, and a reception, all located within the Greenwich Village Historic District. It's just one more way to celebrate and highlight the unique treasures to be found in this exceptional – and exceptionally well-preserved – piece of our city.

INTRODUCING VILLAGE PRESERVATION

EARLIER THIS YEAR, we introduced a new look and a new moniker by which the organization will henceforth be known – Village Preservation. Forward-looking and all-embracing to reflect our continually evolving role and mission, Village Preservation is still the same organization, but now you can call us by a name which is shorter, and hopefully easy to say and remember. We've been heartened by all the support and positive feedback we've received from old friends and new for the revamped name and look. We hope that, like us, it makes you more energized than ever to appreciate, preserve, and protect the historic qualities of our neighborhoods that we hold dear.



>>> <<<<

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ST. JOHN'S IN THE VILLAGE

EPISCOPAL CHURCH COURTYARD AND GARDEN

218 WEST 11TH STREET

ST. JOHN'S WAS FIRST established in Greenwich Village in 1853, and has been located on the corner of West 11th Street and Waverly Place since 1856. The original church here was built in 1846 in the Greek Revival style for a Presbyterian congregation, which St. John's took over just a few years later. But in 1971, the building was lost to a tragic fire. Plans were soon undertaken to rebuild, and architect Edgar Tafel, an acolyte of Frank Lloyd Wright's, was tapped to design the building we see today. The cornerstone was laid in 1974 and the building dedicated in 1978.

Like the church structure itself, the beautiful garden we see today is not original to the site. At the beginning of the 20th century, in an effort to protect the area adjoining the church, St. John's began to purchase the houses with which it shared the block. This gave rise to what became known as the St. John's Colony. One by one the houses were purchased, renovated, and rented out as apartments. The back yards were combined and made into a communal garden. Although the church no longer owns the surrounding houses, the garden is still shared by all on the block.

Walking through the 11th Street horse-walk into the courtyard of St. John's in the Village is like walking through a magical passageway into a holy place. It's all the more meaningful knowing that this passageway was used by countless anonymous Villagers with HIV/AIDS beginning in the 1990's, all of whom were on their way to the Open Door. A pastoral safe haven during a time of crisis when many Christian communities turned their back on those who were suffering, the Open Door, begun by the Reverend Samuel O. Cross, was just that — an Open Door — operating at this location for almost 20 years.



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THE SCATURRO HOUSE

21 WEST 11TH STREET

THE SCATURRO HOUSE was purchased by The New School in 1984, and since 2011 has been home to its president, David E. Van Zandt, and his wife Lisa Huestis, an associate professor of legal studies at The New School. In 2003 The New School dedicated the home to Philip Scaturro, a member of the school's Board of Trustees since 1989, treasurer of the Board, and chancellor of the school from 1999 until 2002.

21 West 11th Street was originally a two-and-a-half story row house when built in 1834 as part of a speculative row of ten houses designed in a transitional Federal/Greek Revival style. In the 1870s, the façade was 'modernized' with elements from the French Second Empire style, including the slate mansard roof on the new fourth story, and the segmental arched windows with foliate-adorned cornice lintels and ornate feet beneath the sills. The Flemish bond brick on the lower two floors dates to the original construction of the house, and is an identifying feature of the Federal style.

While the exterior retains nearly all of its 19th century features, the interior has been updated to accommodate modern living. The main stair is intact at the front hall as it leads to the increasingly compact upper floors, which house the private spaces of its current residents. At the front parlor the handsome 19th century marble fireplace surround stands out as a focal point to the room. At the rear of this level, the floor has been opened to the basement level, revealing the double height windows on the back wall overlooking the garden. A modern staircase at the back of the parlor floor descends to the garden entrance and the kitchen on the lower level.

Many notable New Yorkers have passed through this home over the course of the second half of the past century. Prior to the home's acquisition by The New School, it was the residence of writers Herman and Nina Schneider, who lived here from the 1940s until 1980. They hosted a notable group friends in these rooms during their time here, including W. H. Auden, Philip Roth, Hortense Calisher, and abstract artists Linda Lindeberg, Giorgio Cavallon, and Mark Rothko.

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THE WILLIAM DE LEFTWICH DODGE HOUSE

52 WEST 9TH STREET

BUILT IN 1848, this townhouse was owned and occupied for most of the second half of the 19th century by Dr. Austin Sherman, a physician. By the late 1920s, the muralist and mosaicist William de Leftwich Dodge owned the property, living here along with his family. It was during this period that the fourth floor was added to the home, the front façade altered, and studio windows added. Dodge was trained at the Ecolé des Beaux Arts and had many notable commissions over the course of his career, including the dome of Richard Morris Hunt's Administration Building at the 1893 World Columbian Exposition in Chicago.

No. 52 West 9th Street boasts another significant affiliation with the art world. Between 1936 and 1938 it served as the home to the Hans Hofmann School of Fine Arts. During that time, Hofmann lived down the street at The Portsmouth apartments.

The owners have transformed the space, working with architect Ate Ate. The renovation was truly a herculean effort, as the house suffered two floods, one of which occurred the day before the sales closing. On the first floor, the owners moved the kitchen from the front room to the rear, replacing it with a cozy sitting room.

In the master bedroom on the second floor, be sure to see the painting by Jules Lefebvre which the owner refers to humorously as "My goddess of I do not know what to wear." The front bedroom has a dual purpose, also serving as the owner's studio. The leaded glass studio window has been carefully restored and the chandelier echoes the pattern of the leaded glass.

The home was originally constructed with a horse walk (a tunnel through the home to the rear of the property) to the carriage house. The architect honored that tradition with a connecting hall between the two buildings, with floor to ceiling windows which look out on the garden. The horse sculptures on the front of the rear house are by Simon Verity.



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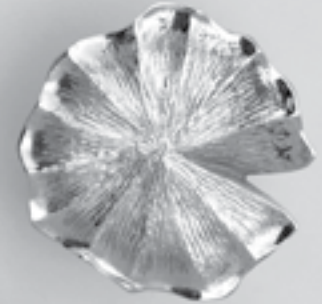
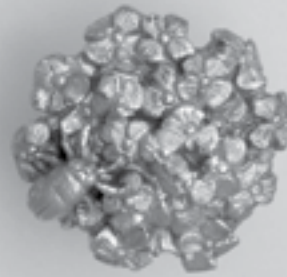


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THE KAUFMAN-NEIDEN HOME

40 PERRY STREET

ALTHOUGH BUILT AS a single family home in 1846, this Italianate row house was operating as a boarding house possibly as early as 1870, and continued to do so through 1940, according to census records. The current owners, Daniel Neiden and Irene Kaufman, tell us that 40 Perry Street was also a speakeasy during prohibition when such establishments were found throughout Greenwich Village.

Daniel, an actor, and Irene, a set designer, have owned the home since 1989, having bought it from the prior owner who had been there since 1957. That prior owner sold it to Daniel and Irene knowing they would respect and honor this historic Greenwich Village home, which they have indeed done for the past 30 years.

At the entry, you will see a plate marked "Ardrahan," which was the name of the former owner's favorite pub in Ireland. Once inside, the original staircase greets you at the hall and to your left the walls open up to both the front and rear parlors. Bric-a-brac and personal ephemera are featured in the two rooms as well as some 'artifacts' from the owners' theatrical careers. At one point they had the cistern at the rear of the property excavated, and they found quite the collection of glass, china, and pottery, proving the old saying that one man's trash is another man's treasure.

The only significant change that Daniel and Irene have made while making their home at 40 Perry Street is the addition of the kitchen at the rear of the parlor level. The kitchen leads to the entry of the garden, with a view of the block's rear yards that is reminiscent of the movie Rear Window.

At the basement level there is a cozy sitting room which looks out on the garden as well. Don't miss the hall at this level. Still intact is the speakeasy door, a true piece of Village history.



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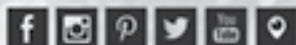
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by Chaz Dean

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THE LINUS SCUDDER ROW HOUSE

132 WEST 11TH STREET

THIS HOME WAS BUILT as part of a speculative row in 1851-52 by Linus Scudder. The house was originally designed in a transitional Greek Revival/Italianate style, and nearly all of its original exterior elements remain intact. The interior, however, underwent substantial changes, including division into multiple units. In the late 1990s the prior owners transformed 36 Grove back into a spectacular single family home to the designs of architect David Hottenroth. The current owners bought the home in 2007.

With the exception of a small penthouse addition in 2017, the current owners did not make any significant changes to the interior architecture of the home. They worked with interior designer Rita Konig to furnish and decorate the house over the course of ten years. The result is a truly elegant but cozy and inviting interior which is not to be missed.

At the parlor level, the charming front sitting room opens to the spectacular living room. Here you will see the floating elliptical staircase, which is truly a structural marvel. The dramatic wave photo above the fireplace by Clifford Ross from his Hurricane series acts as a foil to the serenity of the space. Furniture pieces by French designer Jacques Adnet are featured throughout the home, including two round glass tables in the living room.

The upper floors house the bedrooms and accompanying sitting rooms. A skylight above the children's play area affords ample natural light, which floods down to the level below via structural glass in the floor of the children's room which also serves as the ceiling for the master bedroom bathroom below. The small penthouse addition at the top of the home serves as a film screening room.

The basement level leads out to the garden via two enormous arched openings with metal and glass French doors. The focus of the garden is an arched forced perspective mirror. The neutral palette of the rear room allows the openings to the garden and the garden itself to be the focus of the room. The room also features painted beams and a cast plaster fireplace surround.

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THE IRVING HOUSE

AT CHERRY LANE

11 CHERRY LANE (COMMERCE STREET)

THIS FEDERAL STYLE HOUSE was built in 1826 as one of a row of four such houses. Its first occupants were stonemasons who are thought to be responsible for the construction of these houses, brothers William and John Joyce. The current owners have painstakingly and lovingly restored this charming structure. Their design vision was years in the making, working with a number of designers and artisans including Intelligent Design by Blaine Dunham Birchby, B Space Architecture and Design, SF Construction, Lempira, Shauna Finn, and Isabel Salinas.

Several noteworthy features run throughout the home. The floors are laid with wormy chestnut boards of varying widths from the 1790s. The owners judiciously re-used many of the old parts of the original structure, such as the subfloors and structural beams, which are now used as kitchen shelving, design accents, and built-ins throughout the house. The unusual cast bronze handles and pulls seen on the cabinets and drawers are modeled on actual shelf mushrooms that the owners collected from their property in Big Sur. You will also notice an eclectic array of light fixtures throughout the house, both modern and antique, all of which were hand-selected by the owners. The antique fixtures were originally powered by gas but have been electrified.

The front parlor boasts one of two of Shauna Finn's murals in the house, with the one here painted on a sliding door between the hall and parlor. At the back of the parlor level is an inviting small bedroom with a portrait of the owner's grandmother above the fireplace. The other Finn mural is found on the eastern wall of this room.

The stairwell is the one place in the house where the interior plan includes a modern aesthetic. The design allows light to filter through the height of the house and is inspired by a painting seen between the second and third floors by Kika Karadi. The second level features the children's room and bathroom; note the light fixtures in both rooms which are Pullman train lights.

The breathtaking basement includes original stone walls at the front and rear of the house, and the commanding fireplace at the front room is the brilliant work of Isabel Salinas.

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THE LINDA ELLERBEE HOME

17 ST. LUKE'S PLACE

AWARD WINNING JOURNALIST Linda Ellerbee has lived at 17 St. Luke's Place since 1978. Although born and bred in Texas (which is apparent when you walk through her house), Linda is a true Villager. When asked where she lives, she does not reply, "New York," but rather "Greenwich Village."

Built in 1853, No. 17 is located at the eastern end of a row of Italianate houses at a bend in the road where Leroy Street becomes St. Luke's Place. Due to this odd angle, the lot for the house is pie-shaped and thus the house's footprint is trapezoidal. Such crooked streets and oddly shaped lots and houses are emblematic of Greenwich Village.

The house was originally clad in brownstone and featured Italianate detail, like its two neighbors to the west. However, before World War II, like so many row houses during this time, its ornament was removed, the façade clad in stucco, and the stoop removed and replaced with one that faces sideways. Additionally, the cornice was removed and a Mediterranean tile roof was put in its place, reflecting a popular aesthetic of the time.

Inside the home, the parlor level has been opened up with the removal of partition walls. However the original ceiling moldings are still beautifully intact, and show the outline of the original layout of front and rear parlors and stair hall. At the back of the kitchen is a view of the very cozy rear yard, as well as the rear yards of the houses along Morton Street. The exposed brick on the east wall accommodates shallow shelves which display an assortment of china, glass and other collections, including a stunning row of Murano glass tea cups and saucers.

The upper floors house the bedrooms, including the third floor master bedroom. There is a great view of the Keith Haring murals surrounding the swimming pool across the street. Along an exposed beam is an impressive collection of cowboy boots that recall Linda's roots, as does the longhorn skull above the fireplace and the scenic painting of Texas blue bonnets. An inviting reading nook floats above the bedroom off the stairs that lead to the roof garden.

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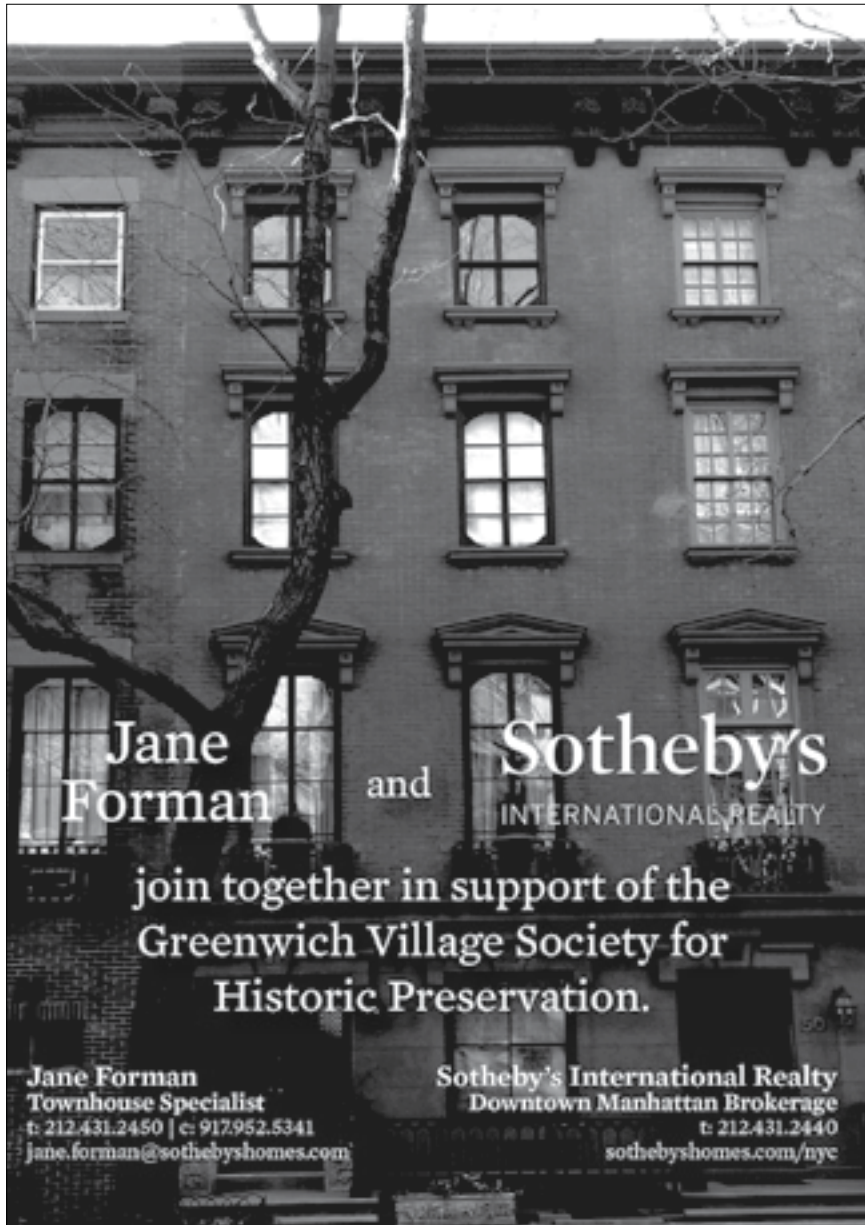
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THE ARISMAN HOME

7 ST. LUKE'S PLACE

ST. LUKE'S PLACE has always been one of the gems of the Greenwich Village Historic District. Here we find a nearly perfectly intact row of homes built between 1851 and 1854 in the Italianate style, with graceful ironwork along their fences and front stoops made for picture postcards.

Much of the original molding, ornament and features are still intact on the interior of this marvelous home. Historic moldings have been restored or exposed where necessary. The original arched marble fireplace surrounds have been meticulously cleaned, and the original hardwood floors refinished. The beautiful 1852 Italianate staircase was brought back to life by replicating details and spindles where missing. The effect today is an Italianate interior which can transport you back more than a century and a half in time.

There are some other special and unusual architectural features in the house which are not to be missed. The grand pocket doors between the parlors, which are original to the house, also retain their original windows, which when closed would allow light to flow from the front to the rear of the house. The second floor was once home to Marlon Brando and the bathroom retains all of its original tile work and fixtures from the time of his residency.

Complementing this wonderfully restored mid-19th century interior are the owners' remarkable collections of photographs, books, and art thoughtfully placed throughout the home. First you'll notice the photographic prints from a variety of artists and periods. Photographers include Avedon, Walker Evans, Robert Frank, Berenice Abbott, Lartigue, and Paul Strand, just to name a few. Their book collections, which are seen on every floor and almost every room, are quite expansive, and feature some very rare volumes and impressive first editions. You'll also notice the variety of African artifacts which appear in unexpected places throughout the house, and include statuary and masks.

Finally, in the front parlor by the front window is the owners' pride and joy: a duck sculpted of clay and iron filings and sporting an Hermes bow tie, affectionately referred to as Algernon.

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According to its mission statement, "the Urban Zen Foundation creates, connects and collaborates to raise awareness and inspire change in the areas of wellbeing, preserving cultures, and empowering children. We design forums, partner with existing organizations and bring together experts to define solutions and implement action." It promotes a philosophy for living comprised of three components: preservation of culture, integrative health care, and integrative education.

In 1996, Weiss had moved into the mid-century utilitarian structure at the corner of Greenwich and Charles Streets, and creating an art studio haven which included a second-story roof garden. It was here that his creative visions would come to life; many of his paintings and sculptures adorn the space today, which is also still very much imbued with his spirit.

Following his passing, Karan saw the space as the perfect spot for her vision of a zen center, a calm place within the chaos of the city, where like-minded people could come together and fulfill the Urban Zen Foundation's mission.

VILLAGE PRESERVATION is extremely grateful to the following patrons and supporters who gave their time, talents, and resources to make this tour possible. Thank you for being a vital part of the 2019 Spring House Tour Benefit.

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THE URBAN ZEN CENTER for hosting the reception in their glorious space on Greenwich Street.

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TOM BYRNES OF T. EDWARD WINES AND SPIRITS for donating the wine for our post tour reception and

RORY CALLAHAN for his kindness to Village Preservation.

OUR AMAZING VOLUNTEERS & DOCENTS for their dedication, enthusiasm, and service.

THE VILLAGE PRESERVATION BOARD OF TRUSTEES, who faithfully lend their talents and time to make this event the success it is.

THE ENTIRE VILLAGE PRESERVATION STAFF (past & present) who worked tirelessly to ensure another successful tour.

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