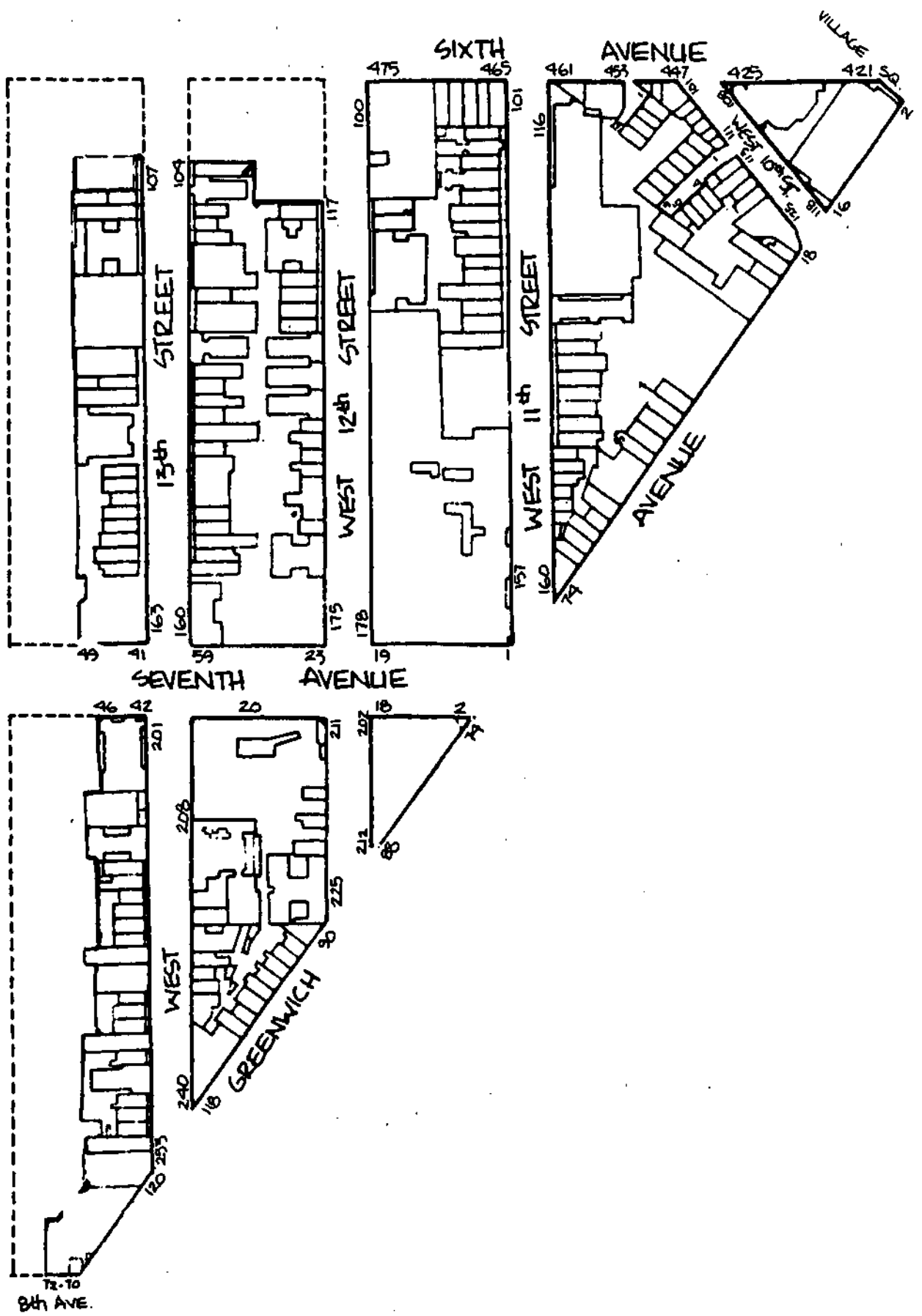

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 5



AREA 5

EIGHTH AVENUE East Side (Betw. Greenwich Ave. & West 14th St.)

#70-72

Located on the edge of an open lot, this diminutive White Tower diner has an air of impermanence. The fact that it is a glaring white tends even further to disassociate it from the brick buildings which surround it. This is a case where architecture has become an advertising symbol, one which detracts from the character of the Historic District. Operators of chain stores and restaurants will be urged to recognize that a special treatment, involving compatible materials and good architectural design, will be most suitable for Historic Districts where architectural controls will be used to maintain the character of the area.

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

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

Directly opposite, the first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. On the block facing the Square they occupy low, one-story taxpayers. By contrast, the second block has, in addition, a residential character due to the apartment houses, one of which towers up sixteen stories high.

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

GREENWICH AVENUE East Side (Betw. Village Sq. & West 10th St.)

#2-16

The Women's House of Detention was built in 1929 with accommodation for 429 prisoners. It is fourteen stories high and is located at No. 10 Greenwich Avenue, adjoining the Jefferson Market Courthouse to the south. It replaces both the prison and the market building which once formed a part of the Courthouse group. It was designed by Benjamin W. Leistan of Sloan & Robertson, Associates, won in competition. Sloan & Robertson were also the architects of the Graybar Building on Lexington Avenue. Built of yellow brick trimmed with stone it represents the new verticality and detail of the Nineteen-thirties, influenced by the French Arts Décoratifs style. As its name implies, it was designed as a house of detention intended to furnish temporary single-cell prison quarters for those awaiting trial. This plan has, over the years, been violated by overcrowding and long detention periods when it was not always found feasible to move prisoners to permanent quarters elsewhere.

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

Greenwich Avenue is one of the more attractive shopping streets in The Village. Here the houses and apartment buildings have stores at street level, with the upper portions of most of the houses remaining intact or altered only by the addition of one story.

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

The west side has more apartment houses with stores, including a large new one at Tenth Street. Many have been remodeled from existing houses with a fair degree of architectural competence. They are generally about one story higher than the low houses across the Avenue.

The east side of this lower block was the scene of a disastrous

GREENWICH AVENUE (Between West 10th Street & Eighth Avenue)

false alarm in 1851. At the site of the present school playground of Public School No. 41 stood Ward School No. 26. A false cry of "fire" caused a stampede of young children into the corridors. They cascaded down the stairs with others pressing close behind, only to pile up against the in-opening doors. The stair rails broke under the pressure, spilling the children onto the floor below; forty-five were reportedly killed and sixty injured. This disaster led to the passage of a law in 1852 requiring that the doors of public buildings open outward.

The present open quality of Greenwich Avenue is enhanced, at both ends, by the commercial hub of Village Square and the parklike Jackson Square.

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

#18-20

This one-story taxpayer of 1954 (No. 125 West Tenth Street) takes the place of Cushman's Bakery, a three-story brick building of 1890. A low-lying structure, it provided an excellent contrast to the old jail building of the Jefferson Market Court which towered above it. William Zorach, the sculptor, once lived at No. 123 West Tenth Street, razed to make way for the present taxpayer. This building has plate glass store windows above a low brick base with a brick parapet above, crowned by a simple horizontal coping.

#22

This building was erected in 1839 for the heirs of Samuel G. Milligan, but was completely remodeled after the turn of the century for business purposes. It is three stories high with a store at street level. Above, it has two triple windows with large central portions of plate glass flanked by high narrow sidelights. The front is smooth-stuccoed and painted and has a parapet with coping with a high, flat central portion flanked by down-swept scrolls with small horizontal shoulders at the ends.

#24 & 26

Like a series of almost identical steps, buildings Nos. 26 through 30 climb from a low at No. 26 (four stories) to a high at No. 30. Both Nos. 24 and 26 were erected in 1835-36 by John C. Tucker, a mason, who lived at No. 26. Both houses were originally only two and one-half stories high. No. 24 retains its brick front, while its neighbor has been stuccoed over. The original windows had muntined sash at both houses, replaced at No. 24 by plate glass. The cornice at No. 24 appears to be an addition of the Eighteen-eighties, added when the building was raised in height to four stories, while the roof parapet at No. 26 dates from the Twentieth Century.

#28 & 30

This five-story structure, a rear building on the same lot, and the neighboring apartment house, No. 30, were all erected as factory buildings for Park & Tilford in 1876, when they were designed by Stephen D. Hatch. Both Nos. 28 and 30 were later remodeled as apartment houses, provided with fire escapes, and the fronts were smooth-stuccoed. No. 28 has a particularly dignified store at first floor level. It consists of an iron beam resting on cast iron columns, providing three bays, one at center and two smaller ones at the sides. The store entrance is at the center of the building, with a door, leading to the upper floors, at the left. Above each column a rosette on the beam signals its location.

No. 30, which is very similar to No. 28 above the first floor, is now six stories high with a simple parapet at the top. Square-headed windows have double-hung sash. A simple entrance doorway, with lanterns at each side and a recessed ornamental panel above it, provides access to the upper floors. A small store is located to the left of the doorway.

#32-42

This site, formerly occupied by old P.S. No. 41, is now the playground for new Public School No. 41, which backs against it, facing on West Eleventh Street.

#44 & 46

These two identical brick buildings were erected in 1854 by Thomas Davey, a builder of No. 30 Greenwich Avenue. They retain a somber dignity, although the first two floors have been remodeled for commercial purposes. The bracketed cornice is the original.

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

- #48-52 Of the three apartment houses built in 1872 for Jacob Schmitt by William José, No. 52 is the only one to retain its original aspect, Nos. 48 and 50 having been modernized with new brick facades. No. 52 now has square-headed windows crowned by lintels with segmental-arched cornices. Its bracketed roof cornice is the original, while Nos. 48 and 50 have replaced it by brick parapets raised at the center and crowned with a simple stone coping. Fire escapes appear at the fronts of all these five-story multiple dwellings.
- #54-58 These three buildings, altered to accommodate a restaurant at street level, share a new common cornice, with a striking undulating profile. They were all built in 1861 for George P. Rogers. No. 58 displays the segmental-arched window lintels with heavy cornices of this period. The other two houses apparently have different floor levels and square-headed sash with single vertical muntins. As they are all four stories high, it is interesting to note that No. 58 is much lower than Nos. 54 and 56.
- #60 The present appearance of this three-story brick house dates basically from the third quarter of the Nineteenth Century. At that time a smaller house was extended over a former passageway at the right side of the lot. This resulted in a new facade in order to maintain a symmetrical three-window arrangement. The building is crowned by a bracketed Italianate roof cornice, while the store was later embellished with a Neo-Grec cornice. The original house was erected for Jonathan J. Coddington, Postmaster of New York City in 1839.
- #62-68 This row of small three-story brick houses was erected in 1840-41 for the well known firm of merchants, consisting of James Boorman and John Johnston, whose residences were on Washington Square North. These simple buildings still display some Greek Revival features, with later Italianate modifications. They are characterized by a pleasing uniformity in window alignment and roofline, broken only at No. 62, where a higher roof cornice breaks the silhouette. All the houses now have stores at street level.
- Of the four, No. 66 is the most attractive. It retains its muntined, double-hung window sash, shutters, and simple roof cornice. The little corbeled "feet" under the windowsills are additions of a slightly later date which also appear at the other houses.
- At Nos. 62 and 64 the window sash has been replaced, and the roof cornice of No. 62 is characteristic of the later Nineteenth Century, as are the protective sheetmetal cornices crowning the windows at all four houses.
- No. 68 has the same original roof cornice as Nos. 64 and 66, but plate glass in the lower part of the windows has replaced the muntined style above.
- #70-74 This four-story brick building, located on a corner site with another entrance at No. 160 West Eleventh Street, originally consisted of three separate houses which were combined at a later date. They were built in 1853-54 for William Monteith on land he had purchased from the Boorman family. The building has stores at street level and a modillioned roof cornice. With a truncated corner at the intersection of the two streets, it was designed to fit its prow-like site.

GREENWICH AVENUE East Side (Betw. Seventh Ave. & West 12th St.)

- #74-88 This large triangular theatre (described under No. 2 Seventh Avenue) was built in 1920-21. (Note that No. 74 repeats the numbering of the corner building, Nos. 70-74 Greenwich Avenue.)

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

The row of low houses on this street extends from West Twelfth Street to the apartment house on the corner of West Thirteenth Street. With the exception of No. 108, the houses were all erected within a short period, between 1829 and 1837, on land which became available for development only after the division in 1825 of John Rogers'

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

property among his heirs. Among those who purchased sizable parcels were John Harris, Commissioner of Deeds, who acquired the ends of the block, and Jacob B. Taylor of 677 Broadway, who bought the middle lots. These houses were almost all erected in a simplified version of the late Federal style, and were originally two and one-half stories in height. A few still retain traces of Flemish bond brickwork in their facades.

#90-92

With its modern brick front, featuring headers at every sixth row and brick soldier courses for the window lintels and sills, it seems unlikely that this three-story house still retains vestiges of two houses built before 1833 on the triangular shaped lot. The records indicate that Harris purchased the land in 1826 from George P. Rogers and sold the property to Richard M. Bolles, a physician, in 1833 with a house on each lot. No. 92 was originally a narrow frame house, while the corner dwelling was constructed of brick. They were combined into one house in the Twentieth Century.

#94

This house, with elegant paneled window lintels at the second floor and Flemish bond brickwork in the lower stories, shows evidence of late Federal style, even though it has been considerably altered. It was erected in 1829-30 by Frederick Naugle, carpenter, as his own home, on property purchased from Taylor. The wide front door, now double, was once undoubtedly a single door flanked by columns and sidelights in the Federal tradition. A modillioned cornice of the mid-Nineteenth Century and the change in brickwork indicates that the house was raised to three stories at that time.

#96-100

These three houses were erected in 1836-37 as a row by Aaron Marsh, a builder at Fourth Street near Eighth Avenue, and Henry M. Perine, a mason at 30 Carmine Street, with the aid of purchase money mortgages from Taylor. Marsh and Perine had just completed a very fine row of houses at Nos. 301-317 West Fourth Street. In addition to Marsh and Perine, who were taxed respectively for Nos. 96 and 98, a third man associated with the building trades, Daniel H. Weed, a carpenter who lived nearby at Sixth Avenue near Thirteenth Street, paid the taxes in 1837 on No. 100.

The three houses are unified by a continuous cornice, added when they were raised in height to three full stories. No. 96 has a store at street level, with a door at the right providing access to the living quarters above. No. 98 was recently remodeled with new window sash, exterior blinds, and a metal front door of glass. Most charming of the row, and closest to its original appearance, is No. 100, with muntined window sash and a doorway with brick reveals and plain stone lintel. It is set on a very low basement and retains its stoop, which is only three steps in height.

#102 & 104

Now four stories in height, these two houses were erected in 1829 by Linus Little, mason, and Hiram Little on land purchased in 1828 from Taylor. Like the other houses on the block, they were originally two and one-half stories in height, clearly seen in the change from Flemish bond brickwork to running bond at the third story. They had low stoops, retained at No. 104, and were late Federal in style. By the end of the Nineteenth Century, both houses had been raised to three stories. At No. 102 a large window was set into the sloping roof, taking the form of a wide dormer surmounted by two low pediments. The fourth floor at No. 104 has an early Twentieth Century window extending the width of the house. The roof parapet features a brick pediment flanked by squat stone obelisks.

#106

This three-story frame house with a brick front was erected in 1830-31 for James Cameron, physician and surgeon, who lived at 76 Hudson Street. This was the first house he erected on lots between here and the Thirteenth Street corner, which he had purchased from Harris in 1828. Built in the simple vernacular of the day, the brick facade has been completely stuccoed over, but the windows retain the old type muntined sash. The house has a store at street level.

#108

Built in 1842 for Dr. Cameron, this house forms the end of this

GREENWICH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#108 row of early houses which still survives. Here a fourth floor attic
cont. with large window has been added.

#110-118 This prow-like apartment house (also Nos. 234-240 West Thirteenth Street), situated at the angle of two streets, was built in 1882 for Mrs. J. L. Sherman, and designed by George F. Pelham. With slit-like windows at the apex and a corbeled roof cornice, this five-story brick house presents a crenelated appearance. A Twentieth Century remodeling of the ground floor introduced round-arched windows and colored tiles. This apartment house was called the "Jackson Studio Apartments" because of its proximity to Jackson Square.

GREENWICH AVENUE East Side (Betw. West 13th St. & Eighth Ave.)

#120 This small building (described under No. 253 West Thirteenth Street) serves as a substation for the Municipal Subway System.

The rest of the block consists of an empty lot until it reaches the diner at the intersection of Eighth Avenue (described under Nos. 70-72 Eighth Avenue).

MILLIGAN PLACE West Side of Sixth Ave. (Betw. West 11th & 10th Sts.)

#1-4 Milligan Place, at one time known as Milligan's Lane, is notable for the houses on its south side. This attractive little courtyard was named after the Milligan family, which owned the southeastern corner of this block during the first half of the Nineteenth Century. It opens off Sixth Avenue, practically opposite West Tenth Street. It was originally a northwesterly continuation of Amos Street (now West Tenth Street) to West Twelfth Street, where it joined the Union Road.

These four houses, which still face the south side of Milligan Place, were built in 1852 for Aaron D. Patchin, who had purchased considerable land from the Milligan heirs from 1835 on. These four three-story brick houses, with muntined double-hung sash windows, belong to the vernacular of the day. With their simple cornices, they make an attractive row along one side of the courtyard. This little courtyard is particularly fortunate because its narrow entranceway from the Avenue cuts it off effectively from the noise of that busy thoroughfare. Since Milligan owned land inside this block, it probably served his property, thus receiving its name.

The north side of Milligan Place faces the side wall of No. 453 Sixth Avenue. George Cram Cook, founder, director, and guiding spirit of the Provincetown Players, and his wife Susan Glaspell, playwright and novelist, lived in Milligan Place from 1913 to 1917.

PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)

#1-10 The ten houses which face Patchin Place, opposite the Jefferson Market Courthouse, have the protection of an iron gate and a short dead-end street. The houses, all built in 1848 for Aaron D. Patchin who gives the Place its name, are all three-story brick residences in the vernacular of the period, with simple windows, lintels and cornices. Six houses are located on the east side and four on the west. Latter-day fire escapes do not detract from the overall appearance of the street. The street's small scale and simplicity give it a quality apart, and entering Patchin Place one is immediately struck by its seclusion. Looking backward toward Tenth Street, the picturesque towers and gables of the Jefferson Market Courthouse gives the neighborhood a charm rarely found in our cities. The individual yard fences and handrails of the low stoops are of wrought iron and in their simplicity represent a fine expression of the ironwork of the day. An old-fashioned lamp post at the dead-end and an attractive house lamp on the north side illuminate the street at night.

The poet e. e. cummings lived at No. 4 Patchin Place for four

PATCHIN PLACE North Side of West 10th St. (Betw. Greenwich & Sixth Aves.)#1-10
cont.

decades, until his death in 1962. John Reed, the radical journalist and author of Ten Days That Shook the World, also lived at Patchin Place in the years just before he died in 1920.

SEVENTH AVENUE (Between Greenwich Avenue & West 14th Street)

The only original part of Seventh Avenue in The Village extends above Greenwich Avenue. (The northern end of the block between West 13th and West 14th Streets on both sides of Seventh Avenue is outside the bounds of the Historic District.)

Looking north along this stretch from West Eleventh Street we are aware, on the east, of several large hospital buildings filling the block between Eleventh and Twelfth Streets. Despite their size, these buildings, in their use of materials, window patterns and details, generally conform with the houses in the adjoining streets. They have very much the same quality as some of the best of the Fifth Avenue apartment houses.

North of this point two large apartment houses are chiefly in evidence. Had architectural controls been in effect when they were built, a much better end result might have been achieved architecturally.

On the west side, variety within a low height is much in evidence, beginning with a Gothic church at the northerly end. A large contemporary building fills the block just south of it, and a moving picture theatre of the Nineteen-twenties fills a triangular-shaped lot south of Twelfth Street.

The Gothic buttresses and tower of the church contrast interestingly with the unusual scalloped profiles of the large contemporary building on the other side of Thirteenth Street.

The very width of the Avenue seems to invite contrasts such as this, which on a narrow street would be too abrupt. It is also here that scale plays such an important part, and these buildings have good scale relative to the width of the Avenue. It is only where unreasonably low or small isolated structures appear on such avenues that one senses an incongruity.

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

#1-5

Fourteen stories high, this hospital building (described under No. 157 West Eleventh Street) occupies the corner site.

#7-15

The Outpatient Pavilion of St. Vincent's Hospital fills the site once occupied by three houses and a stable (No. 7-9). It is a dignified brick building six stories high with stone base at the first floor and window frames of stone carried up around the second floor windows above it, as was done in the J. J. Raskob building adjoining it to the north. The windows are single and evenly spaced. The front wall is crowned by an absolutely simple parapet. The only decorative feature of this hospital building is the central entrance door enframed in stone, carried up to include the window above and projected slightly forward. It was designed by James O'Connor in 1930-31 for St. Vincent's Hospital.

#19
(#19-21)

This large six-story hospital building, belonging to St. Vincent's Hospital (described under No. 178 West Twelfth Street) is located conspicuously on the corner site.

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35

This twenty-story brick apartment house, built in 1962-63, occupies the former site of five town houses and a large wooden stable. Unlike the hospital buildings just south of it, it has been designed with triple windows of varying widths all having fixed picture windows as their central features. The effect is one of strident horizontality, emphasized at the top floors by terraced setbacks. The Avenue side is occupied by stores and the entrance to the apartments (No. 175 West Twelfth Street) is set to one side. Here, where the very size of the building is overpowering, some attempt should have been made to relate the building, through its window arrangements (fenestration) and details, to the cross-town street houses which adjoin it. Such buildings, although permitted by zoning, should have been designed to respect the

SEVENTH AVENUE East Side (Betw. West 12th & West 13th Sts.)

#23-35 cont. neighborhood in which they were built as did so many of the large apartment houses on Fifth Avenue. Unbridled construction, free of architectural controls such as those which would be exercised in an Historic District, annihilates whole sections of an otherwise charming neighborhood.

#37-39 This six-story apartment house, built in 1924 for the Benpat Realty Corp., was designed by Charles Kreyborg & Son. Built of brick, with a rusticated brick first floor, it displays a richly treated sixth floor executed in terra cotta. A diapered background pattern sets off arched windows framed in terra cotta in the Italian Renaissance style of the Eclectic period. A shallow cornice, carried on closely spaced brackets, crowns this floor effectively. The arched front door (No. 162 West Thirteenth Street) is enframed with a rectangular stone frame rusticated and bearing an escutcheon centered above the doorway.

SEVENTH AVENUE East Side (Betw. West 13th & West 14th Sts.)

#41-49 Rising to a height of twenty stories, this corner apartment house of brick with metal sash dominates and defies its surroundings in much the same way that Nos. 23-35 Seventh Avenue does to the south of it. It also has stores along the Avenue and is entered off the side street (No. 163 West Thirteenth Street). It was built in 1962-63 and is called "The Cambridge." A miscellaneous assortment of window sizes and types, varying from singles to triples and corner windows, provides the principal interest to this otherwise severe design. Wall breaks and setbacks at the upper floors help to emphasize some verticality to offset the horizontality of the windows but, again, this building defies both the scale and architectural quality of its neighbors on the side street. Careful design, using materials and details intended to harmonize with the neighboring buildings in the side street, might have produced an entirely different result and one which would have brought harmony rather than discord into the area. The painter Stuart Davis lived in a house on this site (No. 43) during the Nineteen-forties.

(The north end of this block is outside the bounds of the Historic District.)

SEVENTH AVENUE West Side (Betw. West 14th & West 13th Sts.)

(The north end of this block is outside the bounds of the Historic District.)

#42-46 The Metropolitan-Duane Methodist Church, erected in 1931, occupies this corner site where three houses once stood. The church is a Gothic structure, designed by Louis E. Jallade. Like St. Thomas on Fifth Avenue, it has a corner tower with the nave adjoining it and extending back along West Thirteen Street (Nos. 201-203). The front end of the nave has a gable expressing the roof, and features a high Gothic arch, divided into three windows, echoed in the triple portal below. The south side of the nave exposed to view, displays a row of stepped buttresses and a shallow clerestory. The tower rises sheer with the wide corner buttresses and culminates in an open belfry, consisting of Gothic arches with mullioned subdivisions carried down below the openings into the body of the tower.

The original Duane Street Methodist Church was founded in 1797 on Duane Street, moving in 1863 to No. 294 Hudson Street. In 1896 the Metropolitan Temple, housed in a very elaborate building, stood at Nos. 48-58 Seventh Avenue.

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)

#36 (#20-40) The large five-story building of the National Maritime Union of America is a striking contemporary structure. Erected in 1962-63 from plans by Arthur A. Schiller and Albert Ledner, it serves both as National Headquarters and as its Port of New York office. The main portion of this building fronting on the Avenue is a glistening white, built above two curving glass-block walls. It has two overhangs at

SEVENTH AVENUE West Side (Betw. West 13th & West 12th Sts.)#36
(#20-40)
cont.

the top floors which are dramatized by their scalloped edge profiles. These overhangs produce an interesting play of light and shade. The rectangularized pattern of the jointing of the stone veneer lends a new dimension to the building, making us double aware of the various wall planes. Bubble shaped covers of plexiglas serve to display ship models around the base, outside the glass block walls. Behind this main mass a six-story section rises up, extending through from street to street. On West Twelfth Street it runs from Nos. 211 to 219.

Facing Seventh Avenue between West Twelfth and West Thirteenth Streets, on the site of the National Maritime Building, once stood "Cottage Row," an interesting group of eleven small houses unified by wood porches, dating from the mid-Nineteenth Century. This was much the same design concept as "Rhineland Gardens" which stood on the site of P.S. 41 on West Eleventh Street. The most interesting thing about this row was that although they were not expensive houses, they achieved a certain degree of elegance by their communal treatment. The design of the row was enhanced by the fact that the three central units and the end units were pulled slightly forward, lending additional interest. The houses had deep front yards and the porches, which extended full height, had railings which were ornamented with an unusual figure "8" pattern constructed of wood. This group of buildings, so promising and attractive when new, represents one of the saddest cases of gradual and needless deterioration. A series of photographs, taken over the years, bears witness to their gradual abandonment, resulting in their final demolition.

SEVENTH AVENUE West Side (Betw. West 12th St. & Greenwich Ave.)#2
(#2-18)

Loew's Sheridan Theatre occupies the triangular site bounded by Greenwich Avenue (Nos. 74-88), West Twelfth Street (Nos. 200-212) and Seventh Avenue. The truncated prow of this building, between Greenwich and Seventh Avenues, is the main entrance; the rest of the building consists of high, blank, brick walls. At this corner a classical treatment, with rusticated pilasters and full entablature, has been largely hidden by an enormous theatre marquee. The only other adornment of the Seventh Avenue front consists of a high, narrow bay flanked by brick pilasters and crowned with a pediment at the northern end of the wall. This theatre was built for the Sheridan Realty Corporation by Paul C. Reilly and Douglas P. Hall, architects, in 1920-21.

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

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

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

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

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

The elevated railroad, which invaded Sixth Avenue in 1878, had cars

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

pulled by steam engines that terrified pedestrians and horses alike. By 1938 it was considered obsolete and was removed, restoring sunlight and air to the once gloomy Avenue. It was replaced soon after by the Sixth Avenue Independent Subway.

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

#475 This six-story brick apartment building of 1956 (described under (#475-481) No. 100 West Twelfth Street) is located on the corner lot.

#465-473 This row of five brick buildings, originally Greek Revival in style, was erected in 1842 by William Hurry of Abingdon Square, an architect who had purchased the land for development from the widow of John Rogers. When built they were three stories high, but Nos. 465 and 467 were later raised to four stories and crowned by bracketed roof cornices. The corner house, No. 465 (also No. 101 West Eleventh Street), is a wider building than the others. The simple lintels of Nos. 471 and 473 appear to be the originals, but most of the double-hung windows have had their muntined sash replaced by plate glass. These houses were part of a long row which extended around the corner on West Eleventh Street to No. 121.

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

(#463) There is no No. 463 in the present numbering system.

#453-461 This row of five brick buildings, with uniform cornice, was built in 1852 by Aaron D. Patchin, after whom Patchin Place was named. Still three stories in height, all were built with stores at ground floor level and with living quarters in the upper stories. Some of these houses retain their double-hung sash and simple lintels with small cornices typical of the late Greek Revival tradition. Nos. 453 and 455 have had large triple windows added at second floor level. No. 455 now has a fire escape, added for multiple tenancy. Because of similar roof cornices and a uniform coat of paint, these buildings present a homogeneous appearance in spite of these changes. No. 453 adjoins Milligan Place.

#445-451 Adjoining Milligan Place to the south, is another row of houses of uniform height, part of a row of six joined by a continuous cornice with fascia and dentils of brick. It extends around the corner into West Tenth Street as far as No. 107. These frame houses, with brick fronts in Flemish bond, were built in 1835 for Andrew Smith and are three stories high with stores beneath them. Except for No. 451, all have their muntined window sash at the upper floors and present a uniformly harmonious aspect to the street and avenue.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

This small triangular block became the center of Greenwich Village, with city-owned buildings, in 1833, when a large market for The Village was built here.

Named the Jefferson Market in honor of the President of the United States, it formed a nucleus for a small Police Court for the Second District and a small prison, all at the Greenwich Avenue end of the block. An octagonal watchtower with bell rose from the center of the block, above the small Sixth Avenue houses with stores.

A dramatic renewal of this Village center, as well as enlargement to cover the entire block, occurred in the Eighteen-seventies and eighties, with the masterful design of Frederick Clarke Withers, tailor-made for its site and for the triangular shape of the block.

A handsome jail with curved end arose at the Greenwich Avenue and Tenth Street corner. It was designed by Withers in the same High Victorian architecture as the new courthouse covering the Tenth Street and Sixth Avenue corner, which still stands.

SIXTH AVENUE West Side (Betw. West 10th & Village Sq.)

A few years later arose, at the corner of Sixth and Greenwich Avenues, a new Jefferson Market in a style conforming with the other buildings.

#425

Now used as a library, the famous Jefferson Market Courthouse had been designed by Frederick Clarke Withers and Calvert Vaux and was built in 1874-77. It was a remarkable essay in High Victorian design for this country. These English architects drew on the finest Ruskinian Gothic and Italian Renaissance sources. At the peak of this block, the mammoth tower of the courthouse rises dramatically like the prow of a fantastic ship. The top of the tower was designed as an enclosed fire lookout with an enormous alarm bell, and it has a four-faced clock above the bell to serve the community. The courthouse also features a great gable, triple window, stained glass, and City seal on the Sixth Avenue facade. With its rich polychromy and horizontal band courses, the building positively glows with color. With its many gables, tower and high roofs it makes a picturesque profile against the sky.

In a poll of architects, taken in the Eighteen-eighties, the Jefferson Market Courthouse was placed fifth among the ten most beautiful buildings in the United States, following Trinity Church, Boston, the United States Capitol, the W. K. Vanderbilt Mansion and Trinity Church, New York, where Withers had added the Astor Memorial Reredos and the Choir Room behind the chancel.

After its career as a courthouse was over, it was given various uses by the City including that of Police Academy. Considerable pressure by Village groups to preserve it resulted in a happy decision, whereby it was extensively remodeled and opened in 1967 as a branch of The New York Public Library. The remodeling of this notable building was skillfully executed by Giorgio Cavaglieri, architect.

#421

In a dramatic Twentieth Century style, the fourteen-story Women's House of Detention rises on the south corner of the block. It was built in 1929 (described under Nos. 2-16 Greenwich Avenue).

WEST TENTH STREET (Between Greenwich & Sixth Avenues)

In this short street are to be found some of the most dramatic contrasts in The Village, where the towering and ornate Jefferson Market Courthouse is juxtaposed directly opposite two of the most uniformly designed rows of small houses in the area.

On the north side the rows of small vernacular houses with stores beneath are enlivened by the introduction, at mid-block, of picturesque Patchin Place, with more of these small three-story houses. Standing well back in Patchin Place, one has a dramatic view of the red brick Jefferson Market Courthouse which rises high above the roof tops of the surrounding houses.

The south side of the street has the Jefferson Market Courthouse occupying the prowlike site between West Tenth Street and Sixth Avenue. This fine building, designed to house a multiplicity of City functions, has now been converted for use as a library and thus saved from destruction. With its high circular tower at the peak of the triangular site, and designed with a polychromatic array of materials, it best exemplifies High Victorian architecture of the Eighteen-seventies.

Forming a backdrop is the Women's House of Detention, a towering orange brick structure, stressing the vertical and French influence in its costly design.

Here is a case where contrast lends unusual drama, for the best of the picturesque is pitted against the simplest of our good vernacular architecture. The result is spectacular, as the very simplicity of the low buildings sets off the ornate elaboration of the higher structures to best advantage.

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

This side of the street is occupied by the Jefferson Market Courthouse (described under No. 425 Sixth Avenue) and by the Women's House

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

of Detention (described under Nos. 2-16 Greenwich Avenue).

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

#125 This one-story taxpayer (described under No. 20 Greenwich Avenue) is located on the corner site.
(#121-125)

#113-119 To the west of Patchin Place are four houses, three stories high, built in 1849-50 for Aaron D. Patchin, who once lived behind them inside the block. Originally, all this land was owned by the Milligan family from whom Patchin bought it in 1835. Nos. 113 and 115 retain their original simple cornices while Nos. 117 and 119 have had them replaced by brick parapets. The simple vernacular quality of this row of buildings presents an interesting foil to the High Victorian elaboration of the Jefferson Market Courthouse across the street.

#101-111 These six buildings, of frame construction with brick facades in Flemish bond, were constructed in 1836 for Samuel Smith. They extend westward as far as Patchin Place and Nos. 101-107 share a uniform cornice line and general appearance with Andrew Smith's adjoining houses on Sixth Avenue. They are three stories high with stores on the ground floor. Located above the stores, there were originally residential quarters, now converted in some cases to business offices. This row is somewhat similar to Patchin's block to the west but, although they are also three stories high, they are slightly lower, as might be expected from the earlier date.

WEST ELEVENTH STREET (Between Sixth & Seventh Avenues)

This attractive street, with a school at its eastern end and a large hospital at its western end, otherwise maintains its residential character. This is a block of multiple uses with its handsome residential rows serving as the unifying factor.

On the south side, the row of houses is best exemplified by a very fine house at mid-block. Among its features is a wealth of original cast iron railings with gates, a rarity nowadays. The new school building, at the southeast corner of Sixth Avenue, occupies the site of the once famous "Rhinelanders Gardens," a row of houses which had beautiful cast iron porches extending the entire three-story height of the buildings. The school is of contemporary design and of curtain wall construction. It performs a useful function in this neighborhood. Between the school and the row houses, a handsome apartment house of the late Nineteenth Century displays a wealth of classical detail.

On the north side near its east end, an attractive row of houses complements the row on the other side. Three large hospital buildings dominate the western end of the street and represent a chronological development. They begin with a very handsome large building of the end of the century at the Seventh Avenue corner, adjoined to the east by one which was built of brick in the mid-Twentieth Century, and by the easternmost which is contemporary in design with a glass curtain-wall front.

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

#116 The Greenwich Village School (P.S. No. 41) now occupies the site of "Rhinelanders Gardens," a former row of town houses. Erected in 1955, it was designed by Michael L. Radoslovich. It is located in a four-story building with glass curtain-wall facing the street and a blank brick wall at the east end with an entrance door facing a small, triangular yard. The western portion of this building is of terra cotta veneer above a brick first floor. The walls of this first floor follow an interesting zig-zag line along the street with high windows. The upper portion has one long, rectangular window subdivided by a regular system of mullions and transom bars of equal widths.
(#102-124)

"Rhinelanders Gardens," which was razed in 1955 to make way for P.S. 41, consisted of a row of eight beautiful houses. Three

WEST ELEVENTH STREET South Side (Betw. Sixth & Seventh Aves.)#116
(#102-124)

stories high with basement, they were set well back from the street and were unified by the lovely porches, with cast iron columns and ornamental railings, which extended the entire length of this group of buildings. At the top, the porches were united by a continuous cornice, carried on deep brackets with cast iron quatrefoils between them. The individual houses approached by broad stoops of iron, had double doors and French doors, in lieu of windows, at each floor opening onto the balconies or porches. The attractive plan of "Rhineland Gardens," which contributed so much to the appearance of the neighborhood, is attributed to the architect James Renwick, Jr. They were built some time after 1854. Located on property owned by the Rhineland family, they occupied the site of a former florist's garden, hence the name "Rhineland Gardens." This garden had greenhouses and, at its eastern end, an alley called "Garden Row" entered the lot diagonally with five small houses on its eastern side.

#128
(#126-128)

"The Unadilla" apartment house is seven stories high, built of brick with elaborate stone trim. It was erected in 1899 for the Paul B. Pugh Company and was designed by G. A. Schellenger. It exhibits the most elaborate design characteristics of that time. The first floor is of smooth stone (ashlar) construction, with an entrance porch supported by paired columns with composite (Ionic and Corinthian combined) capitals. Above this floor the walls are brick and the windows trimmed with stone. Those of the four floors above the first floor are square-headed with eared frames surmounted by cornices and carved motifs above them featuring lions' heads. The windows of the sixth floor are round-arched of terra cotta, with Renaissance pilasters on each side, and above the spring line of the arches, solid spandrel panels of ornate design feature wreaths and palm fronds. The arches have keystones and egg and dart moldings which carry across between windows at spring line level. Above this, a modillioned cornice serves as a base for the severely simple attic story.

#130-144

This row of eight fine brick houses was constructed in 1855 by a number of men in the building trades, of whom the most important was Linus Scudder, a well known Village builder. All originally had stoops. Their uniform cornice line has been slightly modified. They were built in the Italianate style with high stoops over rusticated basements and very ornate ironwork. The roof cornices had brackets extending horizontally, which was typical of the period.

Of all these houses, No. 136, with its original stoop and cast ironwork, gives us the best idea of how they all may have looked originally. An interesting feature of this house is the gateway in the low, yard railing giving access to the stoop. The newels and corner post are all surmounted by acorn-shaped finials. In addition to the handsome fence and stair handrailings, a similar railing has been provided for the balcony serving the full length drawing room windows at the first floor. The dignified double doors at the head of the stoop are framed with rich wood moldings and paneled reveals at the sides. The outer stone frames of the doorway are also segmentally arched and consist of moldings carried up the sides and over the head with cornice following the arch above the doorway but leveled at each end. The drawing room windows have similar cornices.

Three of these houses retain their original double-hung window sash with the heavy central muntin, made to simulate casements. The square-headed window lintels all have tiny cornices. Basement entrances replace the stoops on Nos. 130, 134 and 140; and the original roof cornices have been removed from Nos. 138 and 140 and replaced by a brick parapet with stone coping.

#146-152

These four very attractive small brick houses belong to the Greek Revival period, as may be seen from the anthemion bedecked iron railings of Nos. 146, 148 and 152, and as witnessed by the date of their construction, 1836. They were developed by Aaron Marsh, builder, who had purchased the land from Alexander Robertson Rodgers the year before, in association with John Simmons, a carpenter, who was taxed for No. 152. No. 152, though modified, is the only one of the row which recalls its original two and one-half story height, with low attic windows cut into

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

#146-152 cont. the fascia below the roof cornice. The other three houses were later raised to provide a full third floor, which may be seen in the change in the brickwork from Flemish to running bond and in the bracketed roof cornices, typical of the Eighteen-sixties. These houses have muntined window sash and full length windows at the first floor at Nos. 146-150. The basements are rusticated, and the low stoops are still in use. The front doorways are severely simple with brick at the jambs and plain stone lintels above. Double doors, Italianate in style, replace the original Greek Revival single doors with sidelights. No. 150 was modernized in the Nineteen-twenties to provide new casement windows and new ironwork, replacing the Greek Revival originals, and at No. 152 a tile roof was added above the cornice in the Twentieth Century.

#154 & 156 These two attractive, three-story brick houses were erected for James Boorman in 1845, a few years after he had built Nos. 66 and 68 Greenwich Avenue on the adjoining lots, back to back. No. 154 retains its Greek Revival doorway with sidelights and transom. The two windows to the left have been lengthened, and the rather heavy cornices above the window lintels were added at a later date. The cornice has bracket-like modillions.

No. 156, a small house with a sixteen-foot front, is nearly identical with No. 154 in its details. The property was sold in 1845 by James Boorman to Angus McDearmid, cartman, who was taxed for it the following year. The doorway is too narrow for sidelights, but it does have a transom. The ironwork at the areaway appears to be the original.

#158 This three-story building of the second half of the Nineteenth Century was used as a stable at the turn of the century and has been remodeled as a residence. It is built of brick in the vernacular of the day. The lintels are simple and of stone, while the cornice is an even simpler box type without the usual wood fascia.

#158½ This one-story building has a front composed almost entirely of windows. It was built in 1905 as an extension to No. 68 Greenwich Avenue. It now serves as a restaurant, and a small hood extends the width of the building, making it seem even lower than it is.

#160 This four-story building is described under Nos. 70-74 Greenwich Avenue.

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

#157 (#149-157) This imposing seven-story hospital building is located conspicuously on the corner. It was built in 1897-99 for St. Vincent's Hospital by the architectural firm of Schickel & Ditmars. It displays a wealth of detail and was built of the finest materials. The first floor, of stone, is heavily rusticated with both round and segmental-arched windows. The front door faces the street and is flanked by unfluted Doric columns, supporting urns above the entablature. A window with arched pediment surmounts this doorway. The whole central portion in which this door is located is projected slightly forward and is crowned by a pediment with modillions and broken lower chord, permitting a two-story arched recess to rise up into it. The second floor has alternating bands of stone and brick, and all the other floors are of brick with stone trimmed windows. The Seventh Avenue end is similar.

#143-147 Standing on land once owned by the Catholic Half-Orphan Asylum, the Spellman Building rises to a height of nine stories. It was built in 1940-41 by Crow, Lewis & Wick, architects, for St. Vincent's Hospital. More restrained in design, it has a rusticated stone first floor and is brick above, with individual window openings. The windows at the second floor have simple stone frames with pedimental lintels decorated with single rosettes at their centers. The handsome, framed entrance doorway is located on center and is surmounted by an ornate broken pediment with a cross dominating the central break in the pediment.

#133-141 The Harold R. Cronin Research Building, belonging to St. Vincent's

WEST ELEVENTH STREET North Side (Betw. Seventh & Sixth Aves.)#133-141
cont.

Hospital, is ten stories high with a glass curtain-wall front. The ground floor is trimmed with stone veneer beneath the windows and at the entrances. This modern building was designed by Eggers & Higgins in 1961, and represents an extension of the existing Spellman building adjoining it to the west.

#123-131

These five houses, erected in 1849 by Christie & Bogert (Peter R. Christie, mason, and Albert G. Bogert, carpenter), were promptly sold upon completion to different owners. The doorway with long "ears" at No. 125, surmounted by a cornice, and the modillioned roof cornice indicate that these houses were erected in a late version of the Greek Revival mode, but they already show some Italianate features. The parlor floor French doors opening on to a balcony may well be the originals, since they are similar to those at No. 123. The original modillioned roof cornices may be seen at Nos. 131 and 129. Nos. 125 and 127 retain their original stoops, but the handrailings are of a later date; the elaborate ones at No. 127 appear to belong to the Eighteen-eighties. Severely simple basement entrances take the place of stoops at Nos. 123, 129 and 131.

An elaborate cast iron balcony, serving two full length first floor windows at No. 123, is Italianate in design, as is its areaway railing. No. 127 has been raised one floor to a height of four stories and has a bracketed roof cornice. No. 123 had a penthouse added during the Nineteen-twenties, set well back from the front, with a simple wrought iron railing at the edge of the roof deck. This penthouse has an attractive triple window with French doors in the central position. The sculptor Daniel Chester French lived at No. 125 during the Eighteen-eighties and early nineties. Carl Van Doren, writer, critic, and teacher, lived at No. 123 in the mid-Nineteen-twenties.

#113-121

The five houses were part of a long row erected in 1841-42 by William Hurry, architect, and George Youngs, builder. The row originally included all the houses between No. 121 and the corner of Sixth Avenue, as well as Nos. 465-473 Sixth Avenue. Hurry had purchased the land in 1841 from Mary Ann C. Rogers, the widow of John Rogers (Jr.). All originally three stories high, these houses are very simple versions of Greek Revival architecture. The doorway of No. 117 seems to be the simple pilastered original for the row although that at No. 121 is more elaborate and Greek Revival in design with ears at the top surmounted by a handsome low-angled pediment with dentils along the horizontal. No. 113 retains its original muntined sash, replaced at the other houses by the more fashionable plate glass of later date. The extremely simple cornices without fascia boards may be seen at Nos. 117 and 119. Only Nos. 117 and 121 retain their stoops. The solid handrailings at No. 117 and the Eighteen-nineties ironwork at No. 121 replace the originals. Nos. 119 and 121 have a stone panel below each window of the parlor floor.

No. 115 appears to have been remodeled in the Nineteen-twenties with a smooth-stuccoed basement displaying a round-arched window balanced by a round-arched door, on either side of a square-headed window. At the fourth floor, a penthouse has been added, set back from the street. It has a simple wrought iron railing at the front of the roof deck. At the center of the penthouse a large window with three-centered arch and fanlight is flanked, on either side, by tiny rectangular windows. The general effect is quite attractive. The painter Paul Burlin lived at No. 115 in the Nineteen-thirties.

#111

An interesting apartment house, now six stories high, was built in 1873 for Goeller & Friedman, by William José, as a five-story building. It has a rusticated stone first floor with porch carried on columns. Above, five vertical shafts of stone extend upwards with windows between them. There are four windows at each floor. Above the fifth floor the three central shafts continue up for another floor with two windows between them while the lower sides, which end at the fifth floor, have cornices with broken scroll copings on top of them. The central portion is terminated, as an anticlimax, by a perfectly level cornice.

#109

This town house was one of the long row built in 1841-42 by William Henry and George Youngs (see Nos. 113-121). It is a very attractive

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

- #109 cont. Greek Revival house with all of its original muntined sash. When remodeled to provide a basement entrance in 1941, an all glass bay window was set in the space left from the doorway. It is carried on a single column and forms, by its projection, a shelter for the basement entrance doorway.
- #107 This apartment house displays features of the Neo-Grec style in the crisp profiles of its stonework. In its cornice, sunburst motifs in panels are examples of the Queen Anne style. A three-sided bay window extends vertically the entire height of the building. The rusticated basement now serves as an entrance and the original front door has become a window. The plate glass windows are the originals. How much of the original house survives is a moot question. Together with No. 105, it was erected in 1842 for Peter McLaughlin, a marble dealer, as part of the Hurry-Youngs row (discussed under Nos. 113-121). In 1884 No. 107 was raised to four stories and extended with a new front for Charles J. Fagan. Its present appearance dates from this period.
- #105 This little three-story house with basement retains its original stoop. It was built in 1842 for Peter McLaughlin as part of the Hurry-Youngs row (discussed under Nos. 113-121). The cornice was probably added in the Eighteen-seventies as it has typical Neo-Grec end brackets with parallel grooving. The handsome Greek Revival doorway, though somewhat modified, remains. All of the original muntined window sash has been replaced by plate glass.
- #101-103 This building of 1842, likewise a part of the Hurry row (described under No. 265 Sixth Avenue) is located on this corner site.

WEST TWELFTH STREET (Between Sixth & Seventh Avenues)

Diversity is the outstanding quality of this street. The south side is occupied by two apartment houses and a row of large hospital buildings. On the north side the residential character is completely retained, with town houses and apartment houses. This northern side of the street is most unusual, due to its symmetrical arrangement. With a very high apartment house at each end, followed by a lower one in each case, the middle of the block consists of houses, except for a group of very handsome and identical apartment houses located in the very center of the block. This kind of symmetry cannot be viewed in its entirety, due to the narrowness of the street, but it is sensed as one walks from end to end and it lends dignity to the block.

The high apartment houses at the ends of the block have a strident horizontality, an effect caused by their multiple arrangement of windows. They might have been designed more in harmony with the block, had architectural controls been exercised when they were built, or had their architects derived a lesson in compatibility from the large apartment houses on Fifth Avenue.

Quite different is the effect produced by the three centrally located apartment houses of the early Twentieth Century, also on the north side. Here, the scheme is classical and handsomely developed through the use of fine materials. The ironwork at the front doors and areaway railings is also outstanding. The overall appearance of these apartments is one of dignity and coherence.

The low town houses of the mid-Nineteenth Century, on either side of these central apartment houses, have a quality of uniformity in height, materials and detail, which renders them attractive reminders of the original appearance of this street.

There is a sameness in the design of the large hospital buildings and yet, in their use of brick and individual window openings, they harmonize, as a group, remarkably well with their neighbors. It should be noted that one of these buildings near mid-block is set back above the second story, and, had it been located in a row of town houses, would have blended remarkably well with them, as it does with those across the street. These hospital buildings perform a useful function for the entire community.

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

- #100 (#100-116) This severely simple six-story corner brick apartment house with regularly spaced double windows attracts but little attention by its very simplicity and, in this respect, it harmonizes well enough with the neighborhood. It was built in 1956 for the 475 Sixth Avenue Realty Company, and was designed by Horace Ginsbern & Associates.
- #118 & 120 These two town houses display exceptionally fine, original ironwork with modified Greek fret castings at the base. This ironwork is at the high stoops and the areaways. The houses are three stories high, of brick above stone basements, still rusticated at No. 120. The pilastered stone doorway with handsome entablature at No. 120 is basically the original, whereas the segmental-arched doorway with double doors at No. 118 represents a later modification. The bracketed roof cornices represent different phases of late Nineteenth Century work. These houses were built, as late as 1850, by Abraham Frazee, a mason, long active in the development of The Village.
- #130 (#130-132) This twelve-story brick apartment house was built in 1940-41 for the Village Construction Corporation, and was designed by H. I. Feldman. It displays many of the typical features of that period. These include metal casement windows, corner windows and a stone base at first floor with convex or reeded band course of stone above the first floor windows. Although built as an apartment house it gradually assimilated the overflow of nurses, and later became the Martin Payne Building, a doctors' residence for St. Vincent's Hospital.
- #134-146 This utilitarian six-story brick building, the Jacob L. Reiss Memorial, is totally devoid of ornament. The first floor is of smooth stone (ashlar) construction with simple band course at the top. The windows are striking, of glass awning-type appearance. The building belongs to St. Vincent's Hospital. It was built in 1953-54 by Eggers & Higgins.
- #148-158 The Student Nurses' Residence is a severely simple brick building which also belongs to St. Vincent's Hospital. It was built in 1924, as may be deduced from the ornamental metal marquee over the front door, the terra cotta ornament of the side door at the left, and the arched windows with decorated tympani within the arches. Above, the window arrangement (fenestration) is simple, consisting of evenly spaced single windows, except for those at the center which are vertically aligned in groups of three. This building was designed by I. E. Ditmars.
- #168 (#160-168) The Alfred E. Smith Memorial Building, also a part of the St. Vincent's complex, was designed by Eggers & Higgins in 1946. It is of brick with uniformly spaced single windows relieved only by a stone base which extends through the first floor and part of the second floor, surrounding the lower third of the windows. The stone frames on the upper parts of these windows are carried up out of this base. A very wide stone band course between the windows of the ninth and tenth floors is the only other notable decorative feature.
- #178 (#170-178) Also designed by Eggers & Higgins for St. Vincent's Hospital, and in the same style as No. 168, this fourteen-story corner building also faces Seventh Avenue. It is known as the John J. Rascob Memorial Building and was erected in 1950, four years later than its twin building.

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

- #175 (#173-177) The large apartment house which occupies a good portion at the western end of the block (described under Nos. 23-35 Seventh Avenue) was built in 1962-63.
- #171 (#169-171) Built in 1922, this simple brick apartment house was designed by Emilio Levy for the 171 West Twelfth Street Corporation. It is six stories high, crowned by a corbeled cornice. The windows have sash with muntins and the use of materials and overall design may be considered to harmonize well with the town houses adjoining it to the east. The painter Mary Turlay Robinson lives at No. 171.

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

- #165-167 These two three-story brick houses, survivors of a row of five (Nos. 165-173), all originally three stories high, were built for the Estate of Peter Remsen in 1844. Both were later remodeled to provide basement entrances. At No. 167 the architect combined basement, entry, and windows of the floor above with a system of pilasters and horizontals, crowned by a small cornice. This scheme provides for French windows at the second floor level with a matching casement above the high entry, an interesting solution to a constantly recurring problem where basement entries are introduced. Tiny attic windows appear in the brick parapet of No. 167 and No. 165 has been raised a full story in height.
- #153-165 These six Greek Revival houses were built in 1841 for the Estate of Peter Remsen. They were all originally three stories high of brick with stone basements, but No. 163 was later raised to four stories. Except for No. 163, all retain their original stoops with handsome wrought iron railings. The simple doorways with brick reveals at the sides have corniced lintels carried on end brackets at Nos. 153-157. Varying sizes of sheetmetal window cornices were later applied to the stone lintels. Nos. 161-163 were remodeled for the City and Country School in the early part of the Twentieth Century. No. 161 has a brick parapet, while all of the others have bracketed roof cornices of different periods.
- #137-151 Six stories high, and crowned with a handsome modillined cornice which unifies them, these three apartment houses were built in 1910 for Charles Rubenger and designed by Henry S. Lion. They replaced six town houses built on Peter Remsen land. The floor is of rusticated stonework with square-headed windows. The entrance doors have stone frames with egg and dart moldings and are crowned by stone cornices. The second floor windows are all round-arched, repeating the egg and dart moldings in the arches. The walls are of Roman brick. Handsome panels with foliate urns of terra cotta fill the spaces above the entrance doors and, above, the paired windows are enframed in terra cotta with foliate panels between them. The theme is classical and handsomely developed through the use of fine materials. The iron work of the front doors and areaway railings is also outstanding. Although many fire escapes are used on the front, the overall appearance of these apartments is one of dignity and coherence.
- #129, 133,
& #135 Transitional in style from late Greek Revival to Italianate, this row of three brick town houses was built in 1851 for the Estate of Elizabeth Walsh, the maternal grandmother of the writer Henry James. She owned considerable property in The Village and had purchased this, and other lots in this block, in 1828 from the heirs of John Rogers. No. 133 is basically the prototype of the row, with its modillioned cornice, its three stories of height and its handsome "eared" Greek Revival doorway. It is easily recognized as a building of the Eighteen-fifties by the French windows of the drawing room floor and the cast iron Italianate type railings at the stoop. Nos. 129 and 135 have each raised one story. No. 129 has been remodeled to provide a basement entrance in the handsome rusticated stone basement.
- #131 (No. 131 is not part of the present numbering system.)
- #127 Built in 1855 for Eliza McClellan, but taxed to Dr. Benjamin Brandreth of Ossining, N.Y., this house with stone front rises four stories above a rusticated stone basement. The ironwork, the double front doors with segmental arch at the top, and the bracketed roof cornice, all exemplify the Italianate style. A remodeling in 1934 resulted in raising the sills of the drawing room windows and in simplifying the lintel over the doorway. Otherwise, this dignified house remains but little changes.
- #123
(#119-125) A six-story apartment house here occupies the site of the First Reformed Presbyterian Church. It employs Flemish bond brick work with stone trim and has fire escapes at each end. Low pediments with terra cotta ornament surmount the parapet and arched windows are to be seen

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

#123 in the stone basement and again at the top. It was built in 1916 for
 (#119-125) the Lustgarten Co. and was designed by Joseph C. Schaeffer, architect.
 cont.

#117 Transitional in style from late Greek Revival to Italianate, this
 three-story brick house with stone basement is virtually unaltered.
 It was built in 1848 for Elizabeth Walsh and is the only survivor of a
 row of five houses (Nos. 109-117) which stood on the site of the twenty-
 one story apartment building on the corner of Sixth Avenue. The notable
 features are the paneled double doors, the dentiled roof cornice with
 paired brackets and the full-length drawing room French windows with
 iron railings. The ironwork at the stoop is exceptionally fine.

(The corner building, which is a block-long apartment house on Sixth
 Avenue, is outside the Historic District.)

WEST TWELFTH STREET (Between Seventh & Greenwich Avenues)

This very short street expresses a diversity in architectural
 periods. Two of the buildings, a theatre occupying the south side and
 an apartment house on the north side near Greenwich Avenue, are both
 of the Nineteen-twenties. These dark brick buildings, with their
 stone and terra cotta trim, are in dramatic contrast with the glisten-
 ing white of the contemporary National Maritime Union headquarters.

This building at the Seventh Avenue end has an interesting con-
 temporary design and is built above two curving glass block walls.
 The dramatic overhanging effect of the top floors, with their
 scalloped edges, produces an interesting play of light and shade on
 the white walls below them.

These are all large buildings, and the great contrast between
 them gives special interest to this block.

WEST TWELFTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-212 This large theater, occupying a triangular shaped lot (described
 under No. 2 Seventh Avenue), was erected in 1920-21.

WEST TWELFTH STREET North Side (Betw. Greenwich & Seventh Aves.)

#225 Built in 1925-26 with its corner on Greenwich Avenue, this six-
 (#221-229) story brick apartment house in the Neo-Tudor mode displays considerable
 detail of stone and terra cotta. The brick work consists of alternate
 headers and runners with decorative brick panels beneath certain win-
 dows. The doors and windows of the first floor are crowned with drip
 (label) moldings and the parapet at the roof is crenelated. The
 architects were Gronenberg & Leuchtag.

#211-219 This is the south side of the National Maritime Union of America
 Building (described under No. 20 Seventh Avenue), built in 1962-63.
 The painter, Stow Wengeroth, lived in a house on this site, No. 213,
 during the Nineteen-thirties.

WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

Interesting contrasts present themselves in this primarily resi-
 dential street where town houses and apartment houses predominate.
 An extremely handsome hexastyle Greek Revival church easily dominates
 the street, although no higher than the handsome rows of brick houses
 which adjoin it. It is located near mid-block on the north side and,
 in its architectural excellence, sets a high standard for its
 neighbors. Large apartment houses on the Avenues close the ends of
 the north side of the block (the one on Sixth Avenue is outside the
 Historic District).

With regard to the apartment house at the Seventh Avenue end of
 the block it should be noted that, had a regulatory body been in

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WEST THIRTEENTH STREET (Between Sixth & Seventh Avenues)

existence when it was built, it might, through careful design, have been made to harmonize better with the neighboring buildings in use of materials, details and overall treatment.

Along the eastern end of the north side are several unrelated large buildings of brick. A seventeen-story residential building of the Nineteen-twenties, achieves a fair degree of harmony with its neighbors through use of individual windows and use of setbacks, one of which aligns with the town houses. A commercial building there is also worth noting for the attempt of its designer to make it harmonize with the buildings in the street. In between these larger buildings are two remarkably fine Greek Revival town houses, reminders of the original appearance of this part of the City.

On the south side, long rows of brick houses present a fairly uniform picture of domestic tranquility although interspersed with apartment houses and a school consisting of remodeled town houses. All are of brick and designed with great care and attention to the initial character of this street.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Ave's.)

#104

This three-story brick house is one of a row of five identical houses (Nos. 104-112), of which only Nos. 104, 110 and 112 now remain. It has a basement and high stoop and remains but little changed on the exterior since it was built in 1844-45. The houses were evidently built as a joint enterprise by John S. Lawrence, attorney at 67 Wall Street, and John D. Burtnett, a butcher, who purchased the lots from Lawrence in 1844 and paid the taxes in that year. They both maintained an interest in the properties until 1846, when Burtnett lost his share in a foreclosure.

The most notable feature is to be found in the window cornices cut out in a low ogival arch pattern, which was a feature of this row. A dentiled roof cornice of Greek Revival type crowns the front wall. The basement of No. 104 has been converted to commercial uses, and the front doorway has been somewhat altered although it retains its handsome handrailings at the stoop.

#106-108

"The Majestic" apartment house, which occupies the site of two of the Burtnett-Lawrence houses, was erected in 1911 for Harbater & Silk, and was designed by Charles B. Meyers, architect. It has a stone first floor and the end windows are brought forward in bay-like projections carried on stone corbels at the top of the first floor. These bays have quoins at the corners up to the fifth floor and are unadorned at the sixth floor except for the low pediments which crown them.

#110-112

These two attractive brick Greek Revival houses, part of the Burtnett-Lawrence row of five (Nos. 104-112) built in 1844-45, have retained their original dentiled cornices and unusual stone window lintels with a low ogival arch motif carved in each. No. 110 has retained its original stoop and handsome ironwork. The outer doorway here is the original, although the double doors probably replace a Greek Revival original with sidelights and transom. Full length French windows at the first floor replace the original double-hung sash which may be seen at No. 112 minus its original muntins. No. 112 has had the stoop removed to provide a basement entrance but the rusticated stonework remains, in contrast to No. 110, which has been smooth-plastered. The ironwork of No. 112 is attractive but not the original. The fire escape was added when the building was converted in the Nineteen-thirties to a multiple dwelling.

#114, 122
& #124

Of a fine row of six houses built in 1848 (at Nos. 114-124) for the heirs of Elizabeth Walsh, only Nos. 114, 122 and 124 remain. Inasmuch as the Walsh heirs sold the lots in May 1848 to John Hanrahan, the builder who had erected a similar row (Nos. 147-161) across the street in 1847-48, it is probable that he erected this row as well.

They are transitional in style and retain their original stoops, Greek Revival railings, and dentiled cornices. No. 114 has retained its muntined sash at the upper floors while casements, with transoms, take their place at the first floor. The double doors may be the originals in view of the late construction date. The outer doorways with pilasters supporting the entablature should be noted on this row.

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

- #114, 122
& #124
cont. Their handsome architraves, at Nos. 114 and 126, have the classical refinement of three horizontal divisions which is rarely encountered. The windows of the upper two floors of No. 124 were altered in the Nineteen-thirties, replacing two windows by large steel studio-windows.
- #116-120 Katharine House is one of five residences for young business women belonging to the Ladies' Christian Union. Erected according to the designs of Benjamin W. Morris, it is eight stories high and was built in 1930-31. It is a simple brick building with headers at every sixth course. Above the first floor a horizontal stone band course extends the width of the building. At the second floor, large rectangular windows are surrounded by shallow arches with stone impost blocks and keystones. Conventional small-sized double-hung windows are used for the upper floors and the building is crowned by a simple stone cornice with brick parapet. It harmonizes well with its neighbors through use of similar materials and simple straightforward detail.
- #122 & 124 This pair is described under No. 114.
- #126 This house was erected for the Remsen Estate as part of a long row of twelve houses which originally extended from Nos. 126-148. No. 126 is discussed below, under Nos. 132-140.
- #128-130 The six-story apartment house, occupying the site of two houses of the Remsen row, was erected in 1910 of handsome Flemish bond brick-work for Harbater & Silk and designed by Bernstein & Bernstein. It has a rusticated stone first floor and some elaborate stone trim at the top floor. All of the intermediate floors have windows with splayed stone lintels displaying vertical, console-type keystones; otherwise, the surrounding brick wall is unadorned.
- #132-140
& #126 In 1842 the Estate of John Remsen, wealthy descendant of an old Dutch family, built twelve fine Greek Revival houses of brick, of which six still retain some of their old appearance (Nos. 126 and Nos. 132-140). No. 126 and No. 134 are the best preserved. Both have their fine dentiled roof cornices, muntined windows with lintels capped by delicate moldings, ironwork at the stoops and areaways, and doorways. They both also retain the low attic-story windows which give the houses such an attractive appearance. No. 134 is particularly charming with its exterior white blinds, added at a later date (although many Greek Revival houses did have shutters), and with its fine original doorway with pilasters, side lights and transom. From 1847 to 1860 it was the home of Henry Jarvis Raymond, first editor of The New York Times.
Nos. 132, 136 and 138 have been remodeled to provide basement entrances and Nos. 132 and 136 have had their attics raised, so as to introduce higher windows. No. 140 has kept its original well proportioned cornice and attic windows but has been remodeled to include a basement restaurant. The original stoop is in place but has been narrowed to provide for a single door with adjoining window inside the original door opening. A large studio window takes the place of the two original windows of the first floor.
- #142 No. 142, originally also a part of the Remsen row, was remodeled in 1938 replacing the double-hung window sash with steel casements. When the house was raised, the attic windows were bricked up. A large north-light studio window of steel now extends the width of the house with its sill at the roof cornice level of the adjoining houses. The window is capped by a metal fascia. The most notable feature of this house is the small iron stairway, set to one side, which leads up to the narrow front door.
- #144-148 Remodeled in 1940 and raised in height to provide more space for the City and Country School, Nos. 144-148 were originally the westernmost three houses of the Remsen row, built in 1842. The brick facades now present an appearance of austere simplicity to the street. They are unified at the top by a continuous level stone coping across the front walls of all three houses. Most of the original window and door

WEST THIRTEENTH STREET South Side (Betw. Sixth & Seventh Aves.)

#144-148
cont. openings have been used and a basement entrance at No. 144 now serves as an entrance to the school. No. 148 has two large studio windows of steel at the third floor and a small extension projects forward at street level, running the width of this building and filling the former areaway. These houses were remodeled according to the designs of John C. B. Moore, architect, for Lucy Sprague Mitchell, noted author of children's books, and wife of Wesley C. Mitchell, a founder of the New School for Social Research.

#150-156. These four houses were built in 1846 as part of a row of five residences which once included No. 158. They were erected for the Estate of Peter Remsen, a member of the same old Knickerbocker family who had built the adjoining houses to the east.

The houses still retain traces of their original Greek Revival style, as is evidenced by the low attic windows and dentiled roof cornice at No. 150, the window lintels capped by miniature cornices at Nos. 150 and 156, and the stoop and areaway railings of Nos. 152-156. These retain much of the original ironwork, with the characteristic classic fret design. Although No. 150 has been remodeled to provide a basement entrance, it still displays the characteristic rustications, as does No. 156.

The doorways at Nos. 152-156 have all been interestingly remodeled at various times. No. 152 displays an Italianate style doorway, typical of the Eighteen-fifties, with double paneled doors surrounded by the characteristic rope molding. The paneled roof cornice is also a later addition. The graceful entrance doorway at No. 154 is related to French design traditions of the third quarter of the Nineteenth Century.

#158 No. 158, which looks so different today, was also originally part of the Peter Remsen row. In 1884, the roof was raised and in 1901 the old front wall was removed and replaced by the present front, three windows wide. The house is set well in front of those houses to the east of it and it aligns with the adjoining corner apartment house. An attractive entrance door, with bracketed hood, is located at street level. The upper floors are severely simple, except for horizontal band courses and corner stones (quoins). The high parapet is totally devoid of ornament.

#160-162 This corner six-story apartment house (described under Nos. 37-39 Seventh Avenue) was built in 1924.

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#163 This twenty-story apartment house on the corner (described under Nos. 41-49 Seventh Avenue) was built in 1962-63.

#147-161 This row of eight brick houses was built in 1847-48 by John Hanrahan, builder. They were built in the Greek Revival style, although only Nos. 153 and 161 retain their original doorways unaltered. No. 161 is the best preserved except for the replacement of all its upper windows by eight over eight panes of glass in lieu of the original six over six. The handsome doorway has a double door with rectangular center panels rounded, top and bottom. These belong to a later date. The rusticated stone basement has been preserved here, as at Nos. 147, 153, and 155. Nos. 151, 153, 155 and 161 have retained their stoops with the original iron handrailings and only Nos. 147, 153, 155 and 161 have their original dentiled roof cornices. Basement entrances have replaced stoops at Nos. 147, 149, 157, and No. 159. As remodeled, No. 159 has a new brick facade with parapet, while No. 157 had its wood windows replaced with metal ones and had a brick parapet to the same height as No. 159. No. 151 was remodeled after 1850 and displays a fine bracketed cornice with dentils and panels between brackets. No. 149 was remodeled much later to include fine balustrade sections in the brick parapet, one above each window. No. 147 provides the best idea of the original appearance of the windows, including diminutive cornices still at the upper stories.

#143
(#141-145) The Village Community Church is one of the most handsome and best proportioned of the remaining churches of the Greek Revival. Hexastyle

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

- #143
(#141-145)
cont. this church is attributed to architect Samuel Thomson and has been faithfully reproduced after having suffered two fires since it was built in 1846. It is the offspring of the old Third Free Presbyterian Church, which once stood at the corner of Houston and Thompson Streets. When built, it was known as the Thirteenth Street Presbyterian Church. In 1846, the three lots, Nos. 141-145 West Thirteenth Street were acquired, and work was begun on the new church. It was formally consecrated on September 3, 1847, but burned in January 1855. By October of the same year, however, it was reopened. According to the record it burned again in April of 1902 but was once again reopened in January of 1903. In 1910 it became the Greenwich Presbyterian Church when it united with the Fourteenth Street Presbyterian Church. It was Dr. Samuel D. Burchard, long a rector of the church, who made his famous speech on "Rum, Romanism and Rebellion" at the Fifth Avenue Hotel, which helped win the presidency for Grover Cleveland in 1884. Later, the Church became known as the Village Presbyterian Church and when, more recently, it combined use of the building with a Jewish Congregation, it became the Village Community Church.
- #139 This handsome brick Greek Revival house was built in 1846 as the rectory ("manse") for Dr. Samuel C. Burchard, Minister of the Thirteenth Street Presbyterian Church, adjoining. It retains its original stoop with handsome iron handrailings. The door frame has "ears," and a bold pediment superimposed above it echoes the adjoining church. It has the original simple stone window lintels and the windows of the top two floors have retained their muntins. The cornice has short brackets extending horizontally over a simple fascia board.
- #133-137 These three brick houses of the Greek Revival period are all that remain of a row of ten similar houses, Nos. 119-137, built by Stephen B. Peet in 1845. Peet, a real estate developer, was very active in the Village at this time; for example, at Nos. 16-34 Bank Street and Nos. 217-235 West Eleventh Street. Nos. 133-137 West Thirteenth Street retain their stone basements (brick at No. 137), stoops, and dentiled roof cornices. Nos. 135 and 137 have their original Greek Revival handrailings at their stoops. Doorways and window sash have been replaced. The continuous roof cornice of this row was later embellished by the addition of vertically placed console brackets, one at each end of each house.
- #123-131 The Salvation Army's Evangeline Residence for girls, a seventeen-story brick building with setbacks and stone trim, occupies the site of five of the ten Greek Revival houses built by Stephen B. Peet in 1845. It was built in 1928-29 and was designed by Voorhees, Gmelin & Walker reflecting the style of buildings of that period.
- #115-121 This six-story brick apartment house of 1923-24 adopted the Federal detail so popular in the Eclectic period during which it was built. It was designed by Gronenberg and Leuchtag for Joseph Harbata. This Neo-Federal style may be seen in the doorway and in the handsome lintels of the first floor windows. A modillioned cornice, with urns above and small marble panels below, continues the Federal theme, but the sixth floor windows, with their blind arches set above pseudo-balconies, with two escutcheon motifs above them, introduce an Italian Renaissance design at this level. This building stands on the site of two of Peet's Greek Revival houses of 1845 to the west and two of 1844 built by John L. Lawrence to the east.
- #111 & 113 These two particularly fine Greek Revival town houses retain most of their original features and are the sole survivors of a row of eight houses which once extended to Sixth Avenue. They were built in 1844-45 for John L. Lawrence, a noted lawyer, and important property owner in The Village. Both have their original stoops, iron handrailings, and dentiled roof cornices. The delicate cornices over the window lintels at No. 113 have been retained. No. 111 is particularly well preserved, since it remained until 1938 in the ownership of the same family which purchased it from Lawrence. Here we find the muntined window sash on the upper floors and the original wood door

WEST THIRTEENTH STREET North Side (Betw. Seventh & Sixth Aves.)

#111 & 113
cont. enframement with its pilastered sidelights and transom above. Also notable is a cast iron balcony at first floor level of most unusual Greek design. Henry Jarvis Raymond, editor of Harper's Magazine and founder and first editor of the New York Times, lived at No. 113 in 1845-47, and the sculptor Peter Grippe lived there one hundred years later.

#107-109

This six-story loft building of brick, designed by George Van Ausen for Sheppard, Knapp & Co. in 1900, is a good example of a commercial building, constructed in the heart of a residential neighborhood, where an attempt was made to create a design in harmony with its surroundings. The first floor is largely open with paneled, cast iron columns supporting a broad entablature. Above this point the facade is divided into three portions with a series of large triple windows at the center, flanked by single windows at the ends. These end windows are handsomely framed with terra cotta and although all the windows are of steel they have muntins and window lights of a size which accords with those of the surrounding houses. The sixth floor end windows have terra cotta balconies supported on console brackets.

(The modern apartment building occupying the corner site on Sixth Avenue is outside the limits of the Historic District.)

WEST THIRTEENTH STREET (Between Seventh & Greenwich Avenues)

A great variety of architectural styles and periods lends interest to this street. It is primarily residential and, as such, is an attractive part of the neighborhood. The buildings range in date from a small Federal style town house to the large National Maritime Union building, a contemporary structure.

This variety may best be seen on the south side, beginning with the glistening white National Maritime Union building, past a handsome Italianate school of the mid-Nineteenth Century, followed by a low apartment building and several houses. Next comes a handsome industrial building, of the same height as the houses, which makes an interesting contrast with them in its classicism and rusticated brickwork, a product of the early years of the Twentieth Century. The prowlike building at the end of the row, built in the Eighteen-eighties, also displays some handsome brickwork in its corbeling at the top.

A particularly attractive feature of this school is the manner in which the wall of its playground has been related to the school building, by simply extending the rusticated ground floor treatment out along this wall. Details such as this may be considered architectural refinements of the first order.

The north side, while featuring a commercial intruder at mid-block, is graced at one end by a church and at the other by a handsome diminutive library building. Here is the familiar pattern of three-story brick town houses, interspersed with apartment houses, most of which are clustered near the Seventh Avenue end, adjoining the Gothic church and its distinguished parish house.

The library at the western end of the block, now being converted to residential use, is outstanding as a charming reproduction of a Dutch guildhall of an early period. This building, as small as a house, lends great distinction to the street, and it may readily be recognized as the work of a noted architect. Adjoining it to the west is a costly electrical substation influenced by French designs of the Nineteen-thirties, but designed with a complete disregard for the scale of the adjoining buildings.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#200-206

This is the north side of the National Maritime Union's headquarters building (described under No. 36 Seventh Avenue), built in 1962-63.

#208
(#208-218)

The Food and Maritime Trades Vocational High School is located in one of those handsome brick Italianate style buildings erected by the

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#208
 (#208-218)
 cont.

City in the third quarter of the Nineteenth Century.

The most conspicuous features of the school are the rusticated stone first floor with round-arched windows and the two symmetrically placed end bays projecting slightly forward and crowned with low-angle pediments. They are connected by a handsome modillioned cornice which runs the length of the building. The end bays have round-arched windows at all floors, with stone keystones and impost blocks. The upper floors of the central portion have square-headed windows surmounted by triangular or segmental pediments, while the double windows at the center, like the main entrance doorway beneath them, are similarly square-headed with horizontal cornices at the lintels. A particularly attractive feature of the school is the manner in which the playground enclosure has been created to the west of the building. Its rusticated wall is in effect an extension of the rusticated ground floor wall of the school and it extends, with only a projecting break, across the one-story building at the west end of the property.

Long known as Public School No. 16, this building expanded in stages to meet the growing needs of the community. The oldest part is the center, five windows wide. It was erected in about 1869, and had twenty teachers including those for its primary department, according to Valentine's Manual for 1870. Before 1879 this school had been flanked by the handsome end bays at the street front, and before 1887 by larger side wings at the rear, thus almost filling the playgrounds. By 1899 the school had undergone a major expansion on another plot adjoining to the west. This included a long narrow one-story building facing a new playground, and without an opening at its street end, but signaled there by a projecting break in the school wall as already mentioned.

On this site had stood an earlier school, Public School No. 17, erected in 1843 by the Public School Society. It was not until a decade later that the City took over administration of these schools. The school building of 1843 had the form of a handsome Greek temple. It was three windows wide, with a rusticated entrance floor supporting four columns two stories high, the whole crowned by a high-angle triangular pediment.

#220-222

A six-story brick apartment house, built in 1904, adjoins the school complex to the west. Built as a "cold water flat," it nonetheless has handsome stone window lintels with multiple type keystones and horizontal stone band courses. The ground floor stores were remodeled at a later date and a brick parapet now takes the place of the inevitable cornice of that period. It was designed by George F. Pelham for Abraham L. Beckhardt.

#224

This five-story brick apartment house, only three windows wide, may incorporate part of the house built in 1834 for Richard Taylor. The windows of the second and third floors, with their simple stone lintels, suggest that this may be part of the early building; an additional story, with mansard roof above, was a somewhat later addition. Alongside the ground-level entrance, a former store has been replaced by two windows with high sills.

#226

This two and one-half story house with basement entrance was built in 1833 for Samuel Phillips, lamplighter, and might best be described as late Federal. It is extremely simple, retaining its Flemish bond brickwork and muntined sash at the first floor. The bracketed cornice was added after the mid-Nineteenth Century and a large double dormer was added, on center, sometime later. It is interesting to note that there is also a house at the back of the lot.

#228

This attractive studio building is the result of two alterations to a Nineteenth Century house. In 1926 a fourth story studio apartment was created. Here, a full width steel window with French doors and wrought iron balcony is surmounted by a metal skylight set in the steep incline of the roof. Still later, new steel casement windows with horizontal muntins were introduced to replace the old windows. An attractive front door was also a part of this new work. All the lintels were done in soldier-course brickwork. A low, neat wrought iron fence with areaway gate was also added.

WEST THIRTEENTH STREET South Side (Betw. Seventh & Greenwich Aves.)

#230-232 Industry, in the form of this dignified low building, introduced itself into this area in 1901. It was described as a combination office, factory, shop, and stable when it was designed by Robert Maynicke, architect, for James S. Herman. In style it reflects the new Eclecticism which followed the World's Columbian Exposition of 1893 in Chicago. Here, rusticated brickwork and radial brick keystones lend a note of refinement and elegance to the new industrial scene. It later became a studio building.

#234-240 A five-story studio apartment building of 1882 (described under Nos. 110-118 Greenwich Avenue) is located on this corner site.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

#253 This substation building for the Municipal Subway System (also No. 120 Greenwich Avenue) is, due to the nature of its architecture, virtually without scale. Were it not for the small library building adjoining it to the east with conventional-sized windows, this substation would seem to tower up to a considerable height. Built in 1930, it exemplifies the new French style which might aptly be termed "moderne." It shows the influence of the Exposition des Arts Décoratifs held in Paris in 1925 and is decorative architecture, relying for effect largely on the details of its stone trim and on the patterning of its brickwork to express different planes of masonry.

#251 This notable library building, the Jackson Square Branch of the New York Public Library, was designed by the famous architect, Richard Morris Hunt. It is best documented by an excerpt from the Richard Morris Hunt family papers under the heading "1887" as follows: "1887 opened with the W. K. Vanderbilt stable. . . Public Library Building, West 13th Street, for G. W. Vanderbilt and his stable at Clifton, Staten Island . . ." This makes it clear that at this period branch libraries were often the benefactions of private donors.

Here we see a charming reproduction of a Dutch guildhall of an early period, retaining traces of the Gothic, as may be seen in the trefoils of the blind arches above the windows. Special leaded glass, still to be seen until recently in the upper sash of the third floor, once filled the upper sash of the two lower floors as well, giving the building a truly continental appearance. The iron strapwork which is typical of this style of architecture flanks the third floor windows and the Renaissance gable. It is currently being remodeled as a private residence.

#245-249 In 1854 Mary Ann C. Rogers built six handsome Italianate town houses (Nos. 239-249), two of which were razed to accommodate an apartment house (Nos. 241 and 243). The prototype of them all is to be found today in No. 245 which has many of its original features, notably its stoop with original Italianate handrailings, the windows, and the handsome bracketed roof cornice which appears at all three buildings. The doorway has a segmental-arched top with curved molding surmounted by a horizontal cornice with stone blocks above. Actually, the door-frame at No. 247 has its original moldings, altered at No. 245, and its original doors with octagonal lower panels. The first floor windows of Nos. 247 and 249 have been made full length with new muntined sash added. No. 249 was further altered in the Nineteen-thirties to provide a basement entrance, in lieu of the stoop, while a shop was added alongside of it.

#241-243 This elaborate six-story brick apartment house, built in 1905-06 by Neville and Bagge for Louise H. Harris, is heavily ornamented with brick quoins at the sides, brick rustications, band courses, and radial brick lintels with keystones. It occupies the site of two of the Rogers town houses and stands in front of the remaining ones availing itself of the full depth of the lot at the front.

#239 The easternmost of the Rogers row of six Italianate town houses, built in 1854 (discussed under Nos. 245-249), retains its original stoop and doorway with all of its windows and roof cornice unchanged.

WEST THIRTEENTH STREET North Side (Betw. Greenwich & Seventh Aves.)

- #237 This five-story brick apartment house, designed in 1884 by F. W. Klent, has horizontal stone band courses at sill level which extend the width of the building. The stone window sills have brick corbels beneath them and the stone lintels, carried on corbel blocks, have cornices. The ground floor entrance appears always to have had shops on either side. The elaborate cornice with curved brackets and intermediate dentils, set above a series of beveled panels, is typical of the Eighteen-eighties.
- #231-235 This group of small houses was originally built in 1854 as a row of five, of which two were replaced by the present building at Nos. 227-229. Of the remaining three houses, only No. 233 still retains its roof cornice; at Nos. 231 and 235 the original roof cornices have been replaced by plain brick parapets. The houses, built in the vernacular, are in good scale and, although they now have basement entrances, accord well with the neighboring houses.
The row was erected for George C. Byrne, a lime dealer, on land he had purchased from William C. Rhineland. Byrne lived in one of the houses now replaced by the apartment building at Nos. 227-229.
- #227-229 This stuccoed, six-story building occupies the site of two of Byrnes' original small houses. It is another commercial intruder built for James S. Herman as were Nos. 230-232 across the street. It was erected in 1895 and is an interesting attempt to achieve an almost continental modernity. It was acquired by W. & J. Sloane and continues in commercial use today. Its bizarre stepped parapet gives the building a plastic quality belied by the rigid cubism of a later vertical extension above it.
- #225 This three-storied shop was built in 1909 by Ditmars & Brite for the New York Consolidated Card Company and, although very simple, it is a straightforward and fine expression of brickwork. It uses true brick arches for its large windows instead of the more usual and less expressive horizontal steel lintels and at its parapet, with a subtle expression of corbels, suggests the carrying of a shallow balcony.
- #221-223 These two houses were begun in 1851 for William C. Rhineland and sold, unfinished, to Martin C. Flynn the following year. They were once part of a row of six (Nos. 213-223). No. 221 retains many of its original features including its stoop and cast iron handrailings. At this date they are beginning to evidence the influence of the new Italianate style. This may be seen in the ironwork of the stoop and in the double-hung sash of the second floor windows, where the central muntin is thickened to simulate continental casements. The roof cornice with its row of small paired brackets may be the original, although they do not bear the visual relation to the windows below them which was usual in this period. The doorway has been smooth-stuccoed and has lost the original profiles of its moldings. No. 223 now has a basement entrance and a roof cornice of a later date, but it retains its original sash at the upper floors.
- #217-219 These two houses were also begun in 1851 for William C. Rhineland's row and sold, unfinished, to W. B. Field in 1852. They have been combined to form a small apartment house for which a central fire escape has been added. A handsome basement entrance with columnar porch is located on center. At second floor level, to the right of the entry, the two parlor floor windows have pediments reflecting the period when the house was built. They can be compared with those to the left of the entry at the second and third floors which are fussy and overly delicate. The roof cornices belong to the period just before the end of the century.
- #213-215 This apartment house, which is so compatible with its surroundings, was built in 1851 as two houses. They were erected for George P. Rogers and William C. Rhineland, as part of the same row as the neighboring houses to the west. In 1886 it was raised from three stories to four stories. In 1925 another story was added above the cornice; entrance

WEST THIRTEENTH STREET North Side. (Betw. Greenwich & Seventh Aves.)

- #213-215 was changed to a ground floor entry, flanked by columns and by round-arched windows of the floor above. These two stories are treated as a unit, forming one stone base course. Above this level, the walls are of brick and the windows have splayed lintels with keystones, doubtless added in the Eighteen-eighties. The cornice above the fifth floor, added at the same time, is exceptionally handsome with modillions set above a row of dentils. When the top story was added an ornamental wrought iron railing was set on top of the cornice.
- #209-211 This large six-story apartment house, "Greenwich Court," has accommodations for thirty-five families. It was designed in 1909 by Charles B. Meyers for Samuel Lippman and is constructed of brick with stone trim. The ground floor is rusticated in brick with splayed window lintels displaying vertically placed consoles used as keystones. The impost blocks of the lintels are extended into a horizontal stone band course which visually connects them. The second floor windows repeat the console keystones in the lintels, while those above are multiple keystones. The building is crowned by a very large roof cornice, carried on brackets with panels in the fascia below.
- #205-207 This seven-story brick apartment house was built in 1961 for Abraham Chintz by Wechsler & Schimenti. With the new, lower ceiling heights it is no higher than its six-story neighbor No. 209-211. It is four windows wide with each opening a triple windowframe. Here an opportunity was lost to carry the fire escape balconies full width, instead of which they end indeterminately in the centers of the end windows.
- #201-203 The Metropolitan-Duane Methodist Church, at this corner site (described under No. 44 Seventh Avenue), was built in 1931. An attractive two-story parish house, built of the same materials and in the same Gothic style, occupies the rear of the church property, facing West Thirteenth Street.