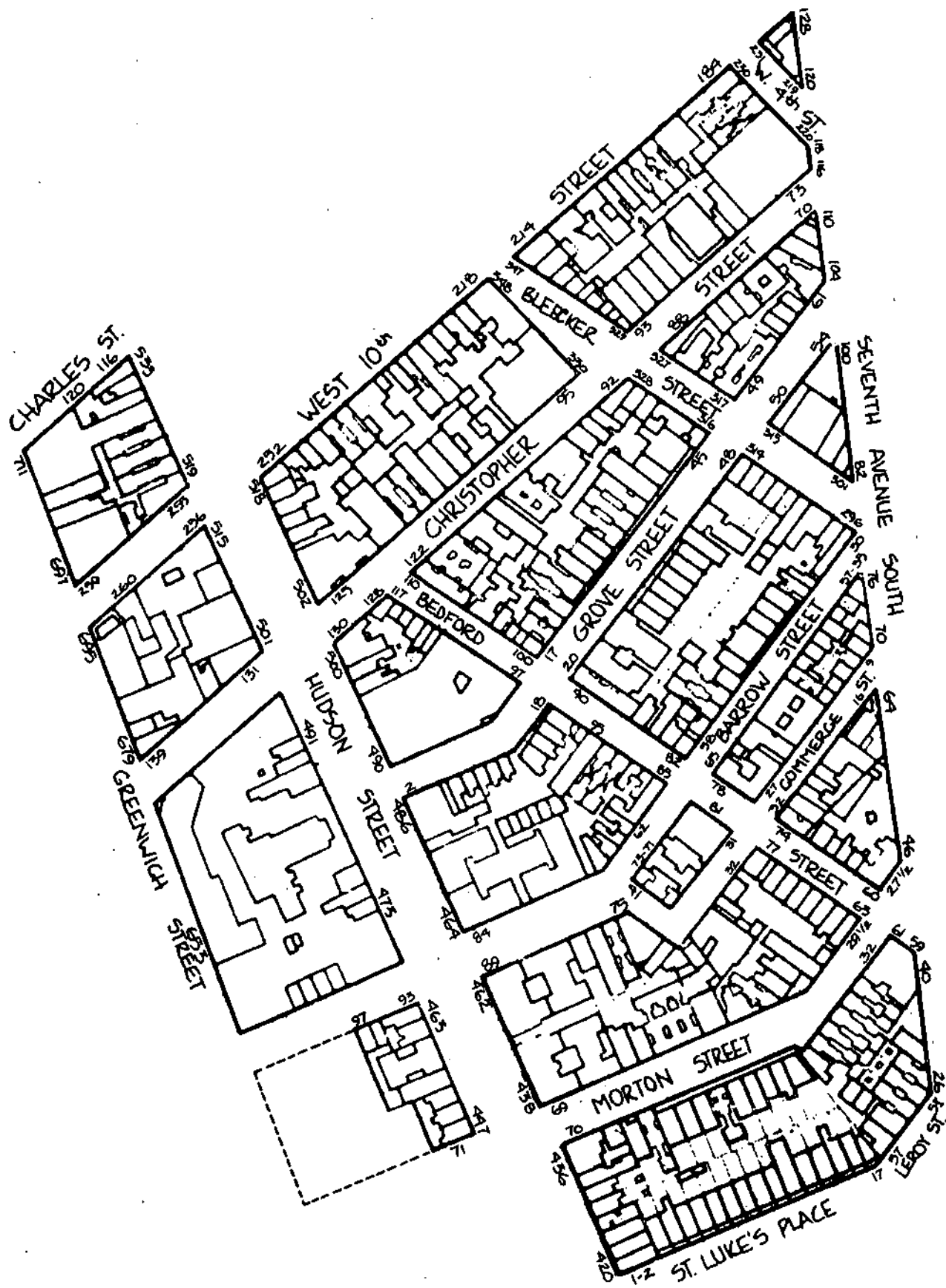

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 6



AREA 6

BARROW STREET (Between Seventh Avenue South & Bedford Street)

The warm quality of brick creates an atmosphere for this street. A progression in heights and in ornamentation may be noted. Severely simple one-story buildings, at the Seventh Avenue South corners, precede a diverse array of two and one-half and three-story town houses followed, at the Bedford Street end, by buildings of four to six stories, some with turn of the century ornamentation.

Interest centers on the rows of low houses because of their livable character and the sober quality of their design. Those in the Federal style feature two with pedimented dormers on the south side, while the early Italianate houses on the north side include some pedimented doorways. A polygonal bay window inserted into a pedimented doorway at the time of conversion to a basement entrance is an interesting solution to the problem of retaining the main stylistic feature of a house. Normally a doorway is too large in scale to enframe the standard size window of a house.

The corner buildings on this street lack any kind of ornamentation or relief to lend grace to their severe parapets which are so out of harmony with the quality of the neighboring houses. Their design could have been improved by noting two attractive treatments to be seen on the north side of the street, either the dentiled brick cornice on a two-story building or the projecting band course above fourth floor windows of a double house. Likewise, on the north side of the street, one of a pair of Neo-Grec apartment houses has had its ornamental cornice most unsuitably replaced by a pseudo-Spanish tile overhang. Such unsympathetic designs would have been improved by the architectural controls of a regulatory body.

This section of Barrow Street is one of the attractive streets in Greenwich Village. It is lined on both sides by houses ranging in style from the late Federal through the Italianate to Eclectic. Formerly called Reason Street, it received its present name in 1828, following the construction of the early houses on the street. The eastern half of the block, bounded by Barrow, Bleecker, and Commerce Streets, had been purchased in 1825 by Charles Oakley, a well-to-do attorney and real estate developer who owned a great deal of property in the area.

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

#35-37

This one-story café, built on a triangular lot fronting on Seventh Avenue South (Nos. 74-76), was erected in 1921 by Stephen G. Veolin for Albert M. Gilday and Emelia Ludwig. It replaced a six-story building on the site, demolished when Seventh Avenue South was cut through in 1919, following the construction of the Seventh Avenue subway line in 1914.

#39-51

These seven attractive, though modest, houses of the late Federal period were all built within two years of one another: the three dwellings on the right, Nos. 47, 49, and 51 in 1826; the four to the left, Nos. 39, 41, 43, and 45 in 1828. With the exception of No. 51, they were built as speculative houses for Charles Oakley, who was taxed for Nos. 45, 47, and 49; they found tenants immediately. Among the first tenants were Jacob Bogert, carpenter at No. 39; Jacob Naugle, mason, at No. 47; and Jacob A. Roome, carpenter, at No. 51, all of whom may have played a part in the construction of these houses, together with Abraham Bogert (also Bogart), stonecutter, who developed adjoining properties.

The original appearance of all these houses must have been similar to Nos. 41 and 51. Both are two and one-half storied wood buildings with brick fronts in Flemish bond, steeply pitched roofs and dormer windows. No. 51 retains its original single dormer, replaced at No. 41 by a double casement window surmounted by a low pediment. Stone lintels provide a contrast to the brick facades, as do the cornices, of wood at No. 51, and sheetmetal at No. 41. The stoops and areaways have attractive iron railings: those at No. 41 are cast iron, dating from a later period, while the very simple ones at No. 51 are the wrought iron originals.

Third floors with bracketed cornices were added in the Eighteen-

BARROW STREET South Side (Betw. Seventh Ave. So. & Bedford St.)#39-51
cont.

seventies to Nos. 39, 43, 45, 47 and 49, as may be seen in the change in the brickwork, from Flemish to running bond. All these buildings, with the exception of No. 39, which had its entrance at No. 12 Seventh Avenue South through a small courtyard access, have retained their stoops and, in some cases, their original doorways. The doorways at Nos. 45 and 47 are particularly attractive, having as frames a pair of Doric columns. The stone lintels, flush with the brickwork, and the slightly projecting windowsills, supply a welcome contrast to the brick facades. Small sheetmetal cornices, a later addition, appear above the windows of Nos. 45 and 47. The modillioned roof cornice of No. 39, and the console brackets for Nos. 43, 47 and 49, as well as the cornice with paired brackets at No. 45, date from a later period, when the third story was added. They are interesting to compare with the original simply molded cornice with fascia board still to be seen at No. 51.

The iron railings at the areaways and stoops of these houses also deserve special mention. The intricate Italianate design of the railing at No. 43 is particularly handsome and dates from the mid-Nineteenth Century. It should be noted, however, that the simple wrought iron railings, as at Nos. 49 and 51, are most likely the originals. Those at Nos. 45 and 47 have been modified at stoop level by the addition of Greek Revival castings similar to those around the corner, at Nos. 13 and 15 Commerce Street, also owned by Charles Oakley.

Mark Van Doren, the poet and writer, lived at No. 43 Barrow Street in the mid-Nineteen-twenties.

#53-57

This six-story yellow brick apartment house with stone trim (also Nos. 19-23 Commerce Street) was built in 1908-09 for the Hoase Lippman Construction Co. It was designed by Somerfield & Steckler, architects. It has a rusticated stone base with central entranceway protected by a bracketed cornice stone. To provide interest, the design features a vertical tier of pedimented windows at each end of the building. The top floor is of rusticated brickwork crowned by a classical cornice.

#59-61

This strictly utilitarian five-story loft building of brick displays, as its only detail, stone window lintels and sills. Designed by Julius J. Dieman for Macdougald Haman, it was erected in 1908-09, and extends through to Commerce Street (No. 25). The top floor is surmounted by a brick parapet with coping. Between the first and second floor windows a brick panel fills the space and extends the entire width of the building.

#63

This small brick residence of 1845, originally Greek Revival in style, was one of two houses and was built for Catherine Cruger, on the rear of the corner property. It is three stories high over a basement. The parlor floor windows are floor-length, of the same height as the entrance door. The windows of the upper stories have double-hung muntined sash and all the windows, as well as the doorway, have plain lintels. A sheetmetal roof cornice surmounts the building and replaces the original cornice. The wrought ironwork at the stoop and areaway is very simple.

#65

This five-story brick apartment house of 1921 (described under No. 78 Barrow Street) faces also on Commerce Street (No. 27).

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)#58
("Pamela
Court")

There is a low, arched entry with an iron gate between the four-story building at the corner (described under No. 82 Bedford Street) and No. 56 Barrow Street. It opens into a small but picturesque courtyard, known as "Pamela Court" ever since the Nineteen-twenties. This court provides access to the charming little brick building known today as No. 58 Barrow Street, but as No. 82½ Bedford Street when it was originally built for Albert R. Romaine, carter, in 1827. Pamela Court also provides access to several buildings which front on Bedford Street, Nos. 82 through 86 (No. 86 is Chumley's Restaurant, resort of the literati).

#56

This low two-story brick building of 1889 for John F. Asmussen was designed by the architectural firm of Jordan & Giller, and built as a

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

- #56
cont. livery stable and carriage house, with living quarters above. The only decoration is a fine dentiled brick cornice and the stone window trim. The central carriage entrance is now a door flanked by windows.
- #52 & 54 This pair of five-story brick apartment buildings, replacing frame dwellings, was designed by Bruno W. Berger, architect, for Alphonse Hogemaner. They were erected in 1891. In style they are Neo-Grec, and display a wealth of ornamental detail. With the exception of the basement and first story and the cornice, altered in 1928 at No. 54, the buildings are identical. At No. 52, which retains its stoop, the first story is notable for its brownstone decorative detail: the rusticated band courses and the flat-arched windows, whose keystones are signalized by small sculptured heads. At No. 54, the segmental-arched windows and entrance doorway are flanked by spiral columns with Romanesque type capitals. The three upper stories of both buildings are divided vertically by brick pilasters seated on corbels and terminated above by elaborate cornice brackets, and below by an ornamental belt course at third story level. No. 52 has an elaborate bracketed roof cornice, while No. 54 is crowned by a horizontal brick band course under a tile overhang. The ironwork of the stoop and areaway of No. 52 is the original. Both buildings have external fire escapes ending above the entrance doors.
- #50 Built originally as a private house for Martin Winant in 1847, this vernacular brick building, three stories high, was converted early in this century to a multiple dwelling. The asymmetrical fenestration of the first floor is the result of the elimination of the stoop. The present main doorway is at ground level, while a second and smaller entrance, leading to another house (No. 50½) at the rear of the lot, is located at the extreme left.
- #38-48 This dignified row of six brick houses, originally Italianate in style, was erected in 1851 by Smith Woodruff, mason, a member of a well-known family of builders.
- The original appearance of this row of three-story Italianate town houses, now greatly altered, is perhaps best seen at No. 48, the house occupied for a short time by the builder, Smith Woodruff. Although it now houses a restaurant, the house retains much of its charm and many features of the original building. A high stoop leads to a very handsome doorway with molded frame, surmounted by a wide low pediment, a survival from the Greek Revival period. This type of entrance doorway, over a rusticated basement, was, in all likelihood, a feature of the other houses. The inner wood doorframe is paneled and has a rope molding framing the doors and the transom; the double doors have arched panels. The parlor floor windows, with transoms in the upper section and casement windows above the spandrel panels, may once have been floor-length. The stone lintels of the windows have diminutive cornices. The top floor has muntined double-hung sash. The house has a prominent roof cornice with a series of horizontal brackets, similar to those of Nos. 38, 40 and 42.
- Nos. 44 and 46, housing the Greenwich Music School, have been altered very extensively. A single principal basement entrance for the two buildings, at No. 46, has replaced the two original stoops, and the cornice has been eliminated. Wrought iron railings, with a clef musical symbol, appear at their second floor level. The remaining three houses of the row, Nos. 38, 40 and 42, all have roof cornices identical to No. 48.
- No. 40 retains far more of its original appearance than do its neighbors: it displays the kind of floor-length parlor windows so typical of the Italianate style. No. 40 and No. 38 still have bits of original cast ironwork, to be seen in the attractive window railings at parlor floor level. A small polygonal bay window has been added, at a later date, to the facade of No. 38, within the frame of the original pedimented doorway.
- This row of houses serves as a reminder of the sober design and good workmanship of many of the forgotten builders of the mid-Nineteenth Century. These new dwellings of 1851 replaced a row of shops, factories, and stables formerly owned by Timothy Whittemore, President of the

BARROW STREET North Side (Betw. Bedford St. & Seventh Ave. So.)#38-48
cont.

Greenwich Insurance Company, whose family owned a great deal of property in the Village. Associated with the mason Smith Woodruff in the construction of this row was the carpenter Benjamin Demarest, whose family also had been long active in the development of The Village. The erection of these houses was made possible by mortgages from Whittmore to the builders. The row thus provides an interesting capsule history of building operations of over a hundred years ago, when an enterprising builder was able to develop property without capital investment. George Merkle, of Merkle & Nichols, iron founders, lived at No. 46 from 1852 on, and also was taxed in 1852 for five houses (Nos. 36-46). However, it is quite clear that all these houses had already been built, and in some cases sold, before he entered the picture.

#34 & 36

These two frame dwellings with brick fronts of Flemish bond were built in 1828 by two carpenters, James H. Stephens (No. 34) and David P. Pye (No. 36), on land they had purchased the year before from Charles Oakley. Late Federal in design, they are the earliest buildings on the block.

The houses are identical in design. Originally two and one-half stories high, with dormers, the roofs were raised in the Eighteen-seventies to accommodate a third floor. The top stories were then finished off with boldly projecting, bracketed cornices terminated at the ends with vertical brackets. The fascia boards are decorated with panels, alternating with circular motifs. Interest is given to these simple houses by the contrast in texture of stone and brick. Plain stone sills and lintels, the latter surmounted by cornices, project slightly from the brick wall and supply horizontal accents. The entrance to No. 34 has its original eight-paneled door with rectangular transom, surrounded by a handsome egg and dart molding. The ironwork, strikingly silhouetted against these light-colored houses, is particularly fine and is Greek Revival in design. The handrailings at the stoops have gracefully curved wrought iron scrollwork in their upper section and anthemion designs below, in cast iron. Cast iron newels, set on stone bases, were an interesting feature until they were recently removed. Simple railings frame the areaways; they have finials, which may represent additions of a later period.

#30-32

This is the side entrance to the small one-story restaurant which fronts on Bleeker Street (No. 296) and Seventh Avenue South.

BARROW STREET (Between Bedford & Hudson Streets)

This street has two blocks on its south side and only one with a bend on its north side.

The emphasis of the street is on apartment living, in buildings five and six stories in height. The use of brick is a unifying factor for buildings of varying styles and sharply contrasting widths and window arrangements.

An unusual apartment house, at mid-block on the north side, reflects its origin as a firehouse in its handsome arrangement of arches. In marked contrast, across the street, is a dignified three-story town house with mansard roof, one of a pair on Bedford Street with garden between.

This street is primarily interesting for its varied development of plot assemblages. On the north side rounding the Bedford Street corner, a late Nineteenth Century example combines unity of design for seven buildings with the desired privacy of individual entrances. By contrast, for Twentieth Century living, a pair of apartment houses at the Hudson Street end surrounds a large garden court.

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)

#67-69)

The large six-story corner building, erected in 1952 (described under No. 81 Bedford Street), also faces Commerce Street.

#71-73

This six-story apartment house of 1897, which extends through the block to No. 37 Commerce Street, provides a great contrast in scale and

BARROW STREET South Side (Betw. Bedford & Commerce Sts.)#71-73
cont.

in style to the small house at the corner, No. 41 Commerce Street. Designed by the architect George F. Pelham for Louisa C. Friedline, this building first served as a combination hotel and boarding house before its conversion into apartments. The richly carved Renaissance ornament of the entrance floor is spaced with elegant dignity, and is echoed in the ornate ironwork of the balcony over the entrance which serves as the end of the fire escape.

BARROW STREET (Between Commerce & Hudson Streets)

The south side of the street presents an interesting contrast of styles facing the large apartment building of the Nineteen-twenties on the north side of the street. A small Italianate house of the Eighteen-fifties appears at No. 81; No. 77 is a fine example of the Eclectic manner of the late Nineteenth Century, while the early Twentieth Century is represented by Nos. 75 and 79. The apartment building on the corner of Hudson Street (Nos. 83-89) is a typical example of the work of the Nineteen-twenties.

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)

#75

This apartment building, presenting its narrow front to the Barrow Street side, was designed in 1912 by the architect William H. Paine for the St. John's Realty Company. The ground floor boasts a series of fine segmental brick arches with stone keystones, wide enough to accommodate shops if desired. Triple windows on the upper floors are set between plain brick piers. The tops of the piers project forward slightly on stone brackets and are paneled, while the top floor spandrel panels have simple designs executed in brick.

#77

Designed by the architect Henry Davidson for William Gillies and Francis Smith, this five-story brick apartment house of 1894-95 is a good example of the Eclectic style of the latter part of the Nineteenth Century. It borrows elements from the Romanesque style in the squat columns supporting the canopy over the entrance doorway and in its decorative brickwork. The roof cornice, on the other hand, turns to the classical tradition, with its pedimented central gable and frieze with triglyphs, swags, and rosettes.

#79

The architect, George F. Pelham, has made maximum use of this narrow frontage by devoting most of the wall to windows in this six-story brick building erected for W. W. Conley in 1906. The recessed ground floor, with planter boxes set on a low brick wall, suggests a Twentieth Century remodeling. The second floor windows are paired at each side, with three on center between the columns. This window pattern, with single windows at the sides, carries on up with the windows separated by wide, horizontal band courses. A simple brick parapet at the top terminates the front wall.

#81

This small three-story brick Italianate house, over a rusticated basement, was erected in 1852-53 by James Vandenberg, a well-established builder who had been active in The Village for several decades and had been the master mason in charge of construction at Trinity Church. This house is the lone survivor of a row of three built on Trinity Church land. Vandenberg's own residence was on the site of the apartment building, No. 79. Although the long parlor floor windows of No. 81 have been raised to sill height, the house still retains its typical bracketed and paneled roof cornice and Italianate ironwork at the stoop. The cornices above the parlor floor windows lend a note of elegance to this otherwise quite modest house, which is the only reminder of an earlier age on the block.

#83-89

This six-story apartment house, fronting on Hudson Street (Nos. 454-462), was erected in 1925 for the 65 Morton Street Corporation. It was designed by the architect Charles S. Meyers as a twin to Nos. 438-450 Hudson Street. Both these structures replaced row houses of the Eighteen-thirties, built on property originally owned by Trinity

BARROW STREET South Side (Betw. Commerce & Hudson Sts.)#83-89
cont.

and then leased to various members of the Oakley family, large property owners in The Village.

BARROW STREET North Side (Betw. Hudson & Bedford Sts.)

#72-84

"Green Gardens," the large apartment house on the corner of Hudson Street, was designed by Renwick, Aspinwall & Tucker for the Corporation of Trinity Church. Erected in 1925-26, it is six stories high and has an interestingly textured brick wall and steel casement windows. The masonry parapet at the roof displays ornamental forms in panels of alternating sizes.

#70

Built in 1852 as a firehouse for the City, this handsome four-story brick building, now an apartment house, has undergone extensive alteration. It was originally a three-story building, and served for a time, after its abandonment by the Fire Department, as a shoe factory. In 1880 it was raised to four stories and altered to apartments above a ground floor carriage house. The original central doorway is bricked up to a high sill height and has a triple casement window. Two round-arched doorways on either side lead directly to hallways. The ground floor is separated from the upper stories by a continuous cornice, punctuated by the elongated paneled keystones of the arches below. The entire central section of the building, from the ground floor through the third story, consists of a recessed panel. The lintels over the lateral windows of the second story, and of all the fourth story windows, have handsome cornices. In the case of the central window at the second floor, the cornice molding covers the entire lintel. The muntined windows of the third floor are round-arched and enhanced by prominent trapezoidal keystones; the central double window is framed by a fine design, achieved through the varying planes of the brickwork. The fourth story is crowned by a projecting bracketed cornice with panels.

#62-68

These four brick apartment buildings, five stories in height, adjoin similar buildings fronting on Bedford Street (Nos. 85-89). They were designed in 1889 as a single monumental unit by the architect Samuel A. Warner for the estate of Letitia A. Poillon. A continuous roof cornice with console brackets, string courses separating the floors, and four identical doorways with low stoops make one unit of the four facades. The brownstone porches, with fluted pilasters and carved corbels, supply a note of contrast to these austere and dignified buildings. The iron railings at stoop and areaway are good examples of the work of the period.

BARROW STREET (Between Hudson & Greenwich Streets)

This short street still preserves its charming early Nineteenth Century character in the fine houses of the Federal and Greek Revival periods on both sides of the block. Their intimate, human scale is in startling contrast to the tall commercial building at mid-block on the south side, which is outside the Historic District.

The dignified Greek Revival houses on the south side of the street retain their simple but lovely ironwork at the stoops and areaways. In general proportions, they echo the delightful Federal row across the street at mid-block, flanked by open spaces. These four residences, built as part of the development of the St. Luke's block, are charming reminders of a by-gone era. The house nearest the Greenwich Street corner, which retains its low, two and one-half story height, remains closest to its original appearance. The graceful Federal ironwork is retained at the stoops and areaways.

All in all, this is a very pleasant street in which to live, since it not only retains its old houses, but has an open feeling on the north side, where only the middle of the street has been built upon.

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)

#93

This small two-story brick house was erected in 1828-29 for Gilbert Chichester, a dry goods merchant, as a rear extension to No. 463 Hudson

BARROW STREET South Side (Betw. Hudson & Greenwich Sts.)#93
cont.

Street, built at the same time. The present facade was probably added in 1851, when the property was owned by Jeremiah Lambert, who had erected the neighboring houses, Nos. 95 and 97 Barrow Street, a few years earlier. The facade of No. 93 conforms with them and even the handsome Greek Revival stoop and areaway railings are identical.

#95 & 97

Rising to a height of three stories over a basement these two brick houses were erected in 1847 for Jeremiah Lambert. No. 95 retains its original Greek Revival doorway with simplified pilasters at the sides, surmounted by a transom. The simple cornice above the doorway is echoed at the window lintels and the roof cornice is undecorated.

No. 97 has been considerably modified by the addition of a cornice over the doorway and by window lintels in Neo-Grec style. The molded sills have corbel feet, and the house is crowned by a projecting bracketed roof cornice with incised panels in the same Neo-Grec style. The most noteworthy features of these two houses are the fine Greek Revival ironwork railings of the stoops and areaways.

BARROW STREET North Side (Betw. Greenwich & Hudson Sts.)

Only the middle portion of the north side of this street has been built upon.

#90-96

These four delightful houses, in the middle of the block, were erected by James N. Wells, carpenter, in 1827 under lease from the Trinity Church Corporation as part of the development of the entire St. Luke's block.

The original appearance of the row may be surmised from No. 96, which retains its two and one-half story height, with pedimented dormers. The other houses were raised later in the century to three stories, as is clearly indicated by the change from Flemish bond brickwork to running bond. They are now crowned by bracketed roof cornices. The doorways, deeply recessed, retain some features of the late Federal period. A paneled lintel appears over the doorway at No. 96 which also displays heavy sheetmetal cornices over the window lintels, added at a later period. The extremely simple ironwork of the stoops and areaways displays graceful scrollwork in the handrailings at the landings, typical of the best houses of the late Federal period.

BEDFORD STREET West Side (Betw. Morton St. & Seventh Ave. So.)

#59-61

The "Upjohn Building," an eight-story loft structure, was designed in 1919 by Hobart B. Upjohn and was erected in 1920. Altered in 1957, it also has an entrance at No. 32 Morton Street and is described under Nos. 38-40 Seventh Avenue South.

BEDFORD STREET (Between Morton & Commerce Streets)

This block contains several of the oldest houses in The Village. On the east side, we note three small houses in the middle of the block, of which two still retain their Federal dormers, while on the west side there is a fine row of six houses with Greek Revival details which must have originally been quite similar in proportion, although they have now been raised to three and, in one case, to four stories. At the southwest corner of Bedford and Commerce Street stands the Isaacs-Hendricks House of 1799-1801, the oldest known house in Greenwich Village, and one of the earliest surviving structures in the City. Historically this block is interesting because much of this property once belonged to Aaron Burr. The street was laid out prior to 1799 and was named after a street in London.

BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#60-62

The large six-story apartment house at the corner of Bedford and Morton Streets (described under No. 46 Seventh Avenue) was built in 1905.

BEDFORD STREET East Side (Betw. Morton & Commerce Sts.)

#64-68

These three small frame houses, with brick fronts constructed in Flemish bond, were built in 1821 and are charming examples of the Federal style. Nos. 64 and 66 retain their original proportions; they are two and one-half stories high, above a basement, and have pedimented dormers above the roof cornice. No. 68 was raised to three stories after a fire in the Eighteen-eighties, and has a bracketed Neo-Grec roof cornice and heavy sheetmetal window lintels with cornices, which also appear at Nos. 64 and 66. Nos. 64 and 68 retain their low stoops, while No. 66 has had its entrance doorway modified and lowered to street level. The double-hung, muntined window sash is typical of the architecture of the early part of the Nineteenth Century, but the bracketed cornice at No. 64 is a mid-Nineteenth Century replacement.

These three Federal houses were built in 1821 on a portion of the property purchased in 1819 for development by Isaac Jaques, a merchant, who then sold several lots (including the site of the present Nos. 60-62) to James Vandenberg and Isaac Freeman, masons, who evidently were partners since both were listed in the City Directory of 1820-21 at No. 14 North Moore Street, corner of Varick Street. They built this row with the aid of mortgages from Dr. Valentine Mott, a famous physician of the period. Nos. 64 and 66 were taxed to Jaques and Freeman respectively and were built for rental purposes, but James Vandenberg, who later became an important builder in The Village, made his home at No. 68.

#70

This little frame house, with a brick front in Flemish bond, was originally two and one-half stories high also and was built in the Federal style. It was raised to three stories before 1858. It has been altered several times in this century and had been built in 1806-07 for John P. Roome, sailmaker. A chair factory, built in 1869 and altered two years later, occupied the rear of the lot.

#72-74

The tall six-story corner apartment house, on the corner of Bedford and Commerce Streets, is a great contrast to these small scale buildings next to it. It was built in 1899-1901 and designed by the architect W. C. Dickerson for Emanuel Glauber. With its stores at the ground floor and heavy cornice above arched windows, it is a sober example of the architecture of the turn of the century.

BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)

#77

This delightful little house, on the corner of Bedford and Commerce (No. 32) Streets, has the distinction of being the oldest extant house in Greenwich Village. It was built in 1799-1800 on land formerly owned by Elbert Roosevelt, for Joshua Isaacs, merchant. After Isaacs had lost the property to his creditors, it was purchased by his son-in-law Harmon Hendricks in 1801. It is for this reason that it is usually referred to as the "Isaacs-Hendricks House." This property, together with its neighbors, Nos. 73-75 Bedford Street and 34-42 Commerce Street, was left in trust by Hendricks to his daughter Hettie, who subsequently married Horatio Gomez. The property remained in the possession of the Hendricks-Gomez heirs until the Nineteen-twenties, when it was purchased by a group of Villagers to preserve the character of the block and to prevent the erection of an apartment house on the site.

Old records clearly indicate that the house was a free-standing building with its own yard. A map of 1835 indicates no other buildings standing on the Hendricks-Gomez land. Originally the building was a simple frame structure with a gambrel roof. A brick front was probably added in 1836, when Charles Oakley built Nos. 73 and 75 next door. The building was not greatly modified, however, until 1928, when the gambrel roof was raised to accommodate a third floor studio. Windows were taken out and others added on both the Bedford and Commerce Street sides, and a main basement entry was introduced in a rear court. In 1930, after Bedford Street was widened, front steps with wrought iron railings were removed from the house, the simple Federal doorway was retained but sealed, and the areaway graded flush with the street. The architect for these alterations was Ferdinand Savignano, a Brooklyn architect who was very active in the remodeling of old houses in The Village at this time.

This Bedford Street building and property was used by Harmon Hendricks in connection with his copper rolling mill in New Jersey.

BEDFORD STREET West Side (Betw. Commerce & Morton Sts.)

#77
cont. Hendricks and his brother-in-law Solomon Isaacs were New York agents of Paul Revere, who laid the foundations for the copper rolling industry in America. There being a shortage of metal during the War of 1812, Hendricks, a strong patriot, joined with Isaacs in setting up their own copper rolling factory at Belleville, New Jersey. Hendricks supplied copper boilers for various ships of Robert Fulton, and some of Hendricks' copper was bought for the "Savannah," the first steam-powered ship to cross the Atlantic, in 1819. The pioneer plant in New Jersey continued until the Hendricks family sold it over a century later.

#75½ This extremely narrow house, less than ten feet wide, popularly known as the narrowest house in the city, was built in 1873 for Moratio Gomez, trustee of the Hettie Hendricks-Gomez Estate, on the court between Nos. 75 and 77. It is a three-story building terminating in an unusual stepped gable, reminiscent of the Dutch tradition. It features a large wood casement window at each story, the result of an alteration of the Nineteen-twenties. An arched doorway leads to the court behind it. The poet, Edna St. Vincent Millay, lived here in 1923-24.

#65-75 This row of six houses, constructed of Flemish bond brickwork in the Greek Revival style, was built as income-producing rental property in the late Eighteen-thirties. Inasmuch as John C. Hadden, a builder, and Sylvanus Gedney, a carpenter, of the firm of Hadden & Gedney, builders (at 147 Prince Street), owned two of the lots (Nos. 69 and 67), it is probable that they were associated with the building of the row. All the houses were originally two and one-half stories high, with dormers, like the houses across the street (Nos. 64 and 66 Bedford), and were raised to three stories later, except No. 67, which now rises to a height of four stories.

Nos. 73 and 75 were built in 1836 for Charles Oakley, a lessee of Hendricks-Gomez land, who had been active in the development of Greenwich Village since the mid-Eighteen twenties. Both houses are now entered through a side entrance on Commerce Street. No. 73 retains its Greek Revival doorway, now altered to a floor-length window. Above the second stories, the facades have been smooth-stuccoed and the third story consists of small attic-sized windows and a skylight at No. 75, while high casement windows extending the width of the house appear at No. 73. The unusually tall double-hung windows with muntins at the first and second stories, and lintels with incised Greek fret designs, may represent an alteration of a later date.

No. 71, also built in 1836, was owned by William Denike, a stone-cutter, who may have also been involved in the construction of the row. A basement entrance replaces the original Greek Revival doorway, of which the upper portion remains, now converted into a casement window.

Nos. 67 and 69 were both built in 1836-37. No. 69, which has been smooth-stuccoed, has had its lintels completely shaved off, and displays a Neo-Grec cornice above the third floor. Taxes on the house were paid by the builder, John C. Hadden. Samuel J. Van Saun, a carpenter, built on a lot owned by Gedney. It is the only house of the row which has been raised to four stories, with casement windows in the upper two floors. Like its two neighbors, it now has a basement entry.

No. 65, with casement windows at the top floor, was altered at the same time as No. 67 to provide a basement entry. Although it did not appear in assessment records until 1839, the property had already been purchased by Justus Earle, a grocer, in 1835. Stylistically it is similar to Nos. 67 to 75, and should be considered as part of the row.

#63 This five-story brick apartment house on the corner site, with a store at ground level, was built in 1885-86 for John Totten and was designed by the architect George Keister. Its bold bracketed cornice, with rosettes displayed under arched motifs in the fascia, has a sunburst design in the central arched pediment which is typical of the Queen Anne period. It has a side entrance at No. 27½ Morton Street.

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)

#78 This severely simple, five-story brick apartment house occupies the west end of the block between Commerce and Barrow Streets. It

BEDFORD STREET East Side (Betw. Commerce & Barrow Sts.)#78
cont.

was built in 1920-21 by Philip L. Goodwin, owner and architect. The windows have stone sills and soldier-course lintels. At the first floor the windows have segmental-arched heads and iron gratings. The arched front door on Bedford Street has brick reveals and a stone keystone which relates to the horizontal stone band course above. The stone coping of the brick parapet at the top of the building is stepped-up slightly over the central portion of each facade.

BEDFORD STREET West Side (Betw. Barrow & Commerce Sts.)

#81

This simple six-story brick apartment house, fronting on Bedford Street, which is also known as No. 67-69 Barrow Street and No. 31-33 Commerce Street, was designed by Schuman & Lichtenstein for the 31-33 Commerce Street Corporation and erected in 1952-53. The only decorative accent is to be found in the brickwork, which uses a row of headers at every sixth row.

BEDFORD STREET (Between Barrow & Grove Streets)

In this block, there is a fleeting glimpse of an earlier era in the two low houses in the center of the block, on the east side. The rest of the buildings are, for the most part, six stories in height, and date chiefly from the end of the Nineteenth Century.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#82 & 84

These two four-story brick buildings are vernacular versions of the late Greek Revival style. Though they appear so similar, they were actually built almost thirty years apart for two members of the Demarest family. No. 82, the corner house, was built in 1846 for Benjamin B. Demarest, a carman, as a two or three-story house, and raised to its present four-story height before 1879.

No. 84, originally built for Peter N. Demarest, also a carman, represents an alteration, in the Eighteen-seventies, of a much earlier, narrower frame building with a brick front, which may predate 1826. This is corroborated by a change from Flemish to running bond above the first story. In 1872, this two and one-half story house was raised to three stories, and the open passageway, indicated by the arched doorway at the right side of the building, was bridged over. This passageway led to a rear building in "Pamela Court," known as No. 58 Barrow Street, built in 1827 for Albert Romaine. By the end of the century, No. 84 had acquired a fourth story. Both these buildings are very simple, with brick facades, partly in Flemish bond, and have contrasting stone lintels, flush with the brickwork, and stone windowsills. Brick parapets with stone copings were added at a later date to both buildings. In the mid-Nineteenth Century, No. 82 had a ground floor store; today it is a multifamily dwelling.

The Demarests were originally a French Huguenot family. Together with the Romaines (Romines) and the Blauvelts, to whom they were related by marriage, they not only were active in the development of The Village, but as far north as Mount Vernon and White Plains, in Westchester County, as well.

#86

Built in 1831 for Cornelius Hopper, this small two and one-half story structure, extensively altered over the years, has had an interesting history. Early in this century, the front building and a rear stable were joined. Then, when the building was purchased in 1926 by Lee Chumley, the front of the house was remodeled to make it look like a garage. Behind this false front, and entered through a rear doorway leading into "Pamela Court," was one of the best known "speakeasies" of the era, a popular rendezvous for such well known literary figures as John Dos Passos, Edna St. Vincent Millay, and Theodore Dreiser. Nowadays, the ground floor is occupied by a restaurant which still bears the name of the owner of the Nineteen-twenties, with a normal front entrance. The narrow facade, which has been stuccoed-over, is distinguished by a door flanked by windows and a single doorway at the left side. At roof level, it has its original dormers with casement windows set above a simple wood cornice with sheetmetal rain gutter.

BEDFORD STREET East Side (Betw. Barrow & Grove Sts.)

#88 This three-story brick house, over a rusticated basement, was erected as a private residence in 1850-51 for the estate of James Phalen. Originally there was an alley next to the house, to the right, leading to "Pamela Court," as well as a basement passageway. This passageway, indicated by the right-hand doorway with an oval window above it, like No. 84, was bridged over in the Twentieth Century, perhaps at the same time that a street level entrance replaced the former stoop. The building is unadorned except for contrasting stone window sills, lintels capped with small cornices, and a modillioned roof cornice.

#90 This six-story brick apartment house, with another entrance at No. 20 Grove Street, was built in 1898-99 for Leister & Dohrenmund by Schneider & Herter, architects. At third story level it retains the round-arched windows of the Romanesque Revival period, and a handsome unifying foliate band course. Most striking is the use of contrasting white masonry lintels and sills against the darker brick background. The fourth and fifth story windows are capped by prominent lintels carried on brackets. The top story terminates in arched windows and moldings repeating the arch motif of the third story windows. The building is crowned by a heavy cornice carried on brackets. The design is further enhanced by the canopied doorway with its foliate motifs. The structure is typical of the late Nineteenth Century period of Eclecticism. A store with cast iron columns occupies the corner.

BEDFORD STREET West Side (Betw. Grove & Barrow Sts.)

The corner building, with a back yard fronts on Grove Street (described under No. 18).

#95 This narrow four-story brick building, with stone trim at the first story, was designed for Herman Schade by Kurzer & Kohl, architects, and erected in 1894. The triple-arched, first story windows are a reminder that the building was originally a stable; it was converted into apartments and offices in 1927. The brick panels under the windows of the third and fourth floors lend considerable interest. The paneled fascia board with bracketed cornice has a distinctive fan-shaped pediment, reminiscent of the Queen Anne style.

#91 & 93 These two five-story brownstone apartment buildings of 1883 were designed for J. H. Havens and R. C. Winters by the architect, Ralph S. Townsend. No. 91 retains its original doorway, doors and inner vestibule. No. 93 has been altered and has a classical doorway. Interest is given these two buildings by the use of contrasting smooth-surfaced and rock-faced stonework and by sculptural decorative motifs. The heavy cornice above the first story and the projecting lintels above the windows are cases in point. Sculptured human heads serve as keystones of the arched windows and doors of the first floor. The window sash is of the double-hung type with plate glass. The houses are crowned by boldly stepped roof cornices in which brackets and fan-shaped motifs alternate. Two fire escapes run down the center of the facades of each building, terminating above the entranceways.

#85-89 These three brick apartment dwellings, five stories high, adjoining similar buildings on Barrow Street, were built in 1889 and are good examples of intelligent planning. They were all designed for the estate of Letetia A. Poillon by Samuel A. Warner. The three buildings, each with its own entrance, are treated as a unit. The continuous horizontal stone string courses separating each floor from the next and the continuous roof cornice are instrumental in creating an effect of visual unity. Additional interest is given these buildings by the contrast of the brick walls to the rough-faced brownstone of the basement. The treatment of the splayed lintels over the windows lends further interest. The stone lintels above the entrance doorways with simple geometric forms represent additions of a later date.

BEDFORD STREET (Between Grove & Christopher Streets)

This is one of the most attractive blocks in Greenwich Village. The east side of the street contains three extremely picturesque houses in the southern half of the block, with later Nineteenth Century apartment houses to the north. On the west side, there is a handsome classical school building adjoining an outstanding row of Greek Revival town houses.

BEDFORD STREET East Side (Betw. Grove & Christopher Sts.)

#100

Built in 1833 for William F. Hyde, sashmaker, as a shop to the rear of his house on the corner, No. 17 Grove Street, this tiny and quite charming structure has been considerably altered over the years. Originally a one-story building, a second story had already been added by the late Eighteen-fifties. The casement windows with leaded panes and exterior blinds are a modern alteration.

#102

The original two and one-half story frame house with dormers, built about 1830, was completely altered beyond recognition in 1925 by Clifford Reed Daily, with the financial backing of Otto Kahn, banker and art patron. It was remodeled into a five-story stucco studio building, and is distinguished by the decorative use of pseudo-medieval half-timbering with smooth stucco walls. Steep roofs with twin gables slope down to a deep overhang at the front. Large casement bay windows project from the facade of the building and are framed by half-timbering. The half-timbered panels, below the windows, relate them to each other in a continuous vertical bay. The same treatment appears in two rows of bay windows on the south side of the building, centered under the two gables which gave the building its name--"Twin Peaks."

#104-106

This six-story brick apartment house with brownstone trim is a handsome building of 1891, designed by H. Hornburger for George C. McLaughlin. It has a masonry first floor with square-headed windows and a simple entranceway located at the center. The next two floors are of rusticated brickwork, and the top floor has round-arched windows with the two end windows combined under relieving arches.

#110

C. F. Ridder, Jr., architect, designed this five-story corner building of 1883 for John Totten. Built of brick, its main entrance is at No. 122 Christopher Street, next to its twin, No. 120. The ground floor has been remodeled recently with corner entrance and clapboards, but the basic dignity of the building remains unimpaired. The windows have stone lintels whose impost blocks become horizontal band courses. A striking cornice, with brackets carried below the fascia line, crowns the building; above, circular escutcheons create an interesting profile against the sky.

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117

This exceptionally fine row of dignified Greek Revival town houses was built for George Harrison. The first three houses of the row, Nos. 113-117, were built in 1843; the others followed the next year. These residences remained in the Harrison family until 1877 and, as they have been altered very little, they still retain their mid-Nineteenth Century appearance today.

With the exception of No. 107-109, which is a double house, four windows wide with two separate entrances, all the others are single residences, three windows wide. In each of these three-story residences, with basement, a high stoop leads to a handsome paneled and recessed door framed by classical pilasters. The outer doorway is framed by full stone entablatures resting on pilasters with simply molded capitals. All the window sash, except at the first and second floors of No. 111, is of the double-hung, muntined type. Nos. 111 through 115 are capped by lintels with diminutive cornices, while Nos. 107 and 109 have more strongly projecting sheetmetal cornices of a later date. The windows of No. 109 have shutters. All the houses are crowned by individual, delicate, dentiled roof cornices.

Most of the ironwork is original. The gracefully curved wrought iron handrailings at the stoops of Nos. 109 through 115 have attractive castings set above each riser. No. 111 retains its original cast iron

BEDFORD STREET West Side (Betw. Christopher & Grove Sts.)

#107-117
cont. newel posts within the curve of the handrailing. The urn-shaped newel posts at No. 109 represent a later addition, as does the left handrail of the stoop at No. 107. The painter Lincoln Rothschild lived at No. 107 in the Nineteen-forties and fifties.

George Harrison, and his brother John, began to acquire the properties in 1839 from the heirs of Samuel Harrison and Peter Sharpe, who, between them, had owned the entire block. George Harrison, who began his career as a saloon keeper at James Harrison's Northern Hotel, 79 Cortlandt Street, gradually became more and more involved in the real estate business and was later associated with the holdings of the Amos Estate.

#97-105 The Manhattan School, one of the City's special "600" schools, is an exceptionally handsome building designed in classical style for the City of New York by C. B. J. Snyder, architect. It was erected in 1905-06 as Public School No. 3 and stands on the site of one of the oldest schools offering free non-sectarian education in New York City. The original schoolhouse here had been built in 1821 as School No. 3 by the Free School Society, on lots given by Trinity Church Corporation.

The main portion of the school fronts on Bedford, Grove, and Hudson Streets and rises to a height of five stories above a rusticated stone base at first floor level. Above the fourth floor, a classical roof cornice surmounts a frieze with triglyphs and carved metopes. The cornice above has a low brick parapet between windows with arched pediments flanking a large triangular pediment which surmounts a triple window.

The low building to the north, housing the school auditorium and gymnasium on the roof, was added in 1915-16 by the same architect. It is built of rusticated stonework and is one story high and runs through the block to Hudson Street. Its most conspicuous feature is its row of arched windows, joined to produce the effect of an arcade. Unfluted Doric columns support the arches; a larger doorway to the north is set in a small rusticated pavilion. This building is surmounted by a simple classical cornice with stone balustrade. The handsome gymnasium facade is repeated on Hudson Street.

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)

#301 This two-story building, erected on a triangular lot bounded by Bleecker Street and Seventh Avenue South, which intersect here, was designed in 1926 by the architects Sypher & Golden for John Bleecker. Brick headers, in a darker shade than the rest of the building, and used as band courses and window frames, provide the only decorative note.

#303 This low one-story structure was erected in 1939 by Sidney Schuman for Anna Mescia. In 1965 a new store front was added. The brickwork has been used decoratively in the parapet below the coping to provide a contrast to this otherwise plain facade.

#305 A tall stepped parapet crowns this three-story commercial building of 1931, designed by Max Siegel for the Allenad Realty Corporation. The facade is divided into three sections of unequal width with designs in varied shades of brickwork: the central section has wide metal casement windows, flanked at the sides by smaller ones. Scrolled finials appear at the top of the vertical piers above the roof parapet.

#309-311 This taxpayer is the result of an alteration of 1958, when two buildings, erected in 1933 during the Depression, were combined. The original owner was Anna R. Crossin, and the architects were Scacchetti & Siegel. A utilitarian structure, with simple brick parapet above the store windows, it serves a useful purpose as a food market.

The house which once stood on this site (No. 309) merits description, in part because it is the house in which Poe lived during his last illness (1849), and also it was the archetype of so many of those attractive little dwellings of shopkeepers which

BLEECKER STREET East Side (Betw. Seventh Ave. So. & Grove St.)#309-311
cont.

were once such a conspicuous feature of The Village.

Built of frame construction with entrance door and store occupying the first floor, it was two stories high with attic and dormer windows. The second floor was clapboarded and had muntined windows with exterior blinds. The two dormers in the roof had arched windows, flanked by pilasters, beneath gable-ended roofs. The muntins in the arched portion of the window radiated out from a central semicircular segment of muntin to meet the curve of the arched top. This was a truly handsome feature of this small dwelling. The store had a central double door, flanked on either side by show windows, divided into four panes of glass each, which were carried on bracketed shelves. Handsome wood pilasters and a cornice enframe the entire store front.

It was not unusual for shopkeepers to live above their stores, and this little house of the first part of the Nineteenth Century was a fine example of this type of dwelling, expressive in its design and showing pride of workmanship in its simple details.

#315

Built for George Harrison in 1848, this three-story vernacular building has been considerably altered. George Harrison, who was associated with the Amos estate, had developed a fine row of houses at No. 107-117 Bedford Street a few years before. This building has a store at street level and steel casement windows at the upper floors.

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#308-314

A handsome continuous roof cornice with simple fascia unifies these late Greek Revival houses, four stories high and built in the vernacular of the day. The four perfectly plain brick buildings are treated as a unified facade. They have simple stone window lintels and a plain unifying cornice above the store fronts. The store fronts are largely veneered with new sheetmetal, but traces of the original cast iron columns are still visible. These houses were built in 1847 as an investment for Andrew B. Haxton, a well-to-do stock broker who came from Catskill, New York. From 1839 on he lived in the mansion at 45 Grove Street around the corner, which he had purchased from the estate of Samuel Whittemore.

#306

This four-story residence, built in 1847 for William Agate, is similar in character to its neighbors to the north. Like them, it is a brick building whose only adornment is the window trim. In this case, however, projecting sheetmetal cornices have been added above the window lintels. Of special interest are the paired cast iron columns flanking the door of the store, a reminder of the original cast iron store front, now covered with stucco.

#296-304

This row of four dwellings was erected in 1829 for Charles Oakley. Originally constructed in Flemish bond, the brick fronts of all these buildings are very simple. It appears likely that they were planned with ground floor stores from the beginning; in any case, all had become commercial properties by the mid-Eighteen-fifties. Oakley was an attorney who owned a great deal of property in the immediate vicinity, on Commerce, Barrow, and Bedford Streets, and elsewhere in The Village.

No. 296, a small, three and one-half story building with dormer, is the only one of the row which retains its original late Federal appearance, in spite of an alteration of the early Eighteen-seventies. The front is very plain, with the sole contrast to be found in the stone windowsills and lintels. Sheetmetal cornices and casings were added to the window lintels at a later date. The rather unusual double dormer represents a modification of the central single dormer. The sheetmetal roof cornice with plain fascia covers the original.

The other buildings of the row have been more extensively altered. At No. 300-302, a fourth story was added in the Eighteen-seventies, and the two houses were later unified by a high brick parapet linking the two facades. Both buildings have a common fire escape and windows with double-hung muntined sash. Early in this

BLEECKER STREET West Side (Betw. Grove St. & Seventh Ave. So.)

#296-304 cont. century, a fourth story was added to No. 304, together with a stepped roof parapet. The fourth story windows make a continuous row of five which now have a unifying lintel. A fire escape runs up the front above the store.

#296 This one-story restaurant, serving the neighborhood, occupies the corner, and extends along Barrow Street (Nos. 30 and 32). It was originally four stories in height and was reduced to one, due to defective walls. Severely simple in design, with a single door to the left of a single window, it has a parapet bearing the name of the lessee. As a restaurant, it serves its purpose in the community, although completely out of scale with its neighbors.

BLEECKER STREET East Side (Betw. Grove & Christopher Sts.)

#317-321 The corner six-story apartment house (described under Nos. 49-53 Grove Street) is a good example of the work of the later Nineteenth Century. It was erected in 1889.

#323-325 George F. Pelham designed this six-story apartment building erected in 1902 for Jacob Cohen. It is transitional in design, combining elements of the Romansque Revival in the arched windows of its upper floors, with a modern approach to classical formulae.

#327 This corner building, one of a row of three which originally included Nos. 323 and 325, was erected in 1832-33 for Samuel Whittemore, manufacturer of carding equipment for the textile industry, State Assemblyman in 1816 and the owner of much property in the area. The building has been considerably altered, but the original Flemish bond brickwork may still be seen as high as the top of the second story window lintels, where it changes to running bond, a result of the addition of a third story in the late Eighteen-eighties. Further alterations, notably the erection of a roof parapet, took place in the mid-Nineteen-twenties.

BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

#316-328 This entire block front was built in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray Street and 113 Warren Street. They had purchased the property in 1851 from the estate of Andrew Haxtun. Until that time, the land had been part of the mansion and gardens of 45 Grove Street. This row of seven four-story brick buildings continued around the corner and included two additional houses, Nos. 92 and 94 Christopher Street.

The original appearance of this handsome Italianate row can best be visualized today by the appearance of Nos. 326 and 328 at the corner of Christopher Street. These four-story houses were erected as one-family dwellings, with stores on the ground floor. Although the store fronts have been much altered, the upper stories retain even today much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills, with attractive cast iron window railings in the Italianate style at second story level. The tall French windows of the parlor floor have transoms. The muntined double-hung window sash of some of the upper floor windows at No. 328, and of all at No. 326, give us some idea of the appearance of the windows when this row was built. A simple cornice still crowns these two buildings and their neighbor, No. 324.

The other buildings of the row have been more extensively altered. The facade of No. 324 has been smooth-stuccoed, and the double-hung windows replaced by steel casements. The long windows of the second floor have been shortened by raising the sills and bricking up the wall, as is also the case at Nos. 318-22.

Originally separate, Nos. 318-322 have been joined together to create a uniform facade by means of a continuous brick roof parapet and by a new brick facing with soldier courses at ground floor level enframing the stores. The long windows at the second story have been shortened. New metal casements have been introduced throughout. No. 320 has a fire escape.

No. 316 retains the tall French windows with iron railings on the

BLEECKER STREET West Side (Betw. Christopher & Grove Sts.)

- #316-328 cont. second floor of its Bleecker Street front. The brickwork of the facade has recently been cleaned and repointed.

BLEECKER STREET East Side (Betw. Christopher & West 10th Sts.)

- #329 This corner house (also No. 93 Christopher Street), of frame construction with a brick face of Flemish bond, was erected some time between 1802 and 1810, with a store at street level. The neighboring houses, Nos. 331-337, all were once part of the same property and were owned by William Patterson, a grocer, who lived at No. 329 over his store, as was the custom in those days. When Bleecker Street was widened in 1828, No. 329 had a slice of its west wall removed and the present facade, with a central, arched window flanked by quadrant windows, dates from this period.
- #331-333 Built in 1830 as an extension to William Patterson's corner house, by mid-century two narrow frame houses had been built on the lot. Today we see a wide three-story brick-faced building with store at street level, with two entrances to the upper floors, one at each end. The facade is completely symmetrical and belongs stylistically to the local vernacular. William Patterson lived in No. 331 until his death.
- #335-337 Three stories high, this brick building was built as his residence for William G. Patterson's son William, who was in the liquor business. The house was constructed in 1861 and has a bold cornice with paired brackets and stores at the ground floor. The arrangement of the stores and their relationship to the doorway leading to the upper floors is a hit or miss type of design which, had there been architectural controls, might have been made a meaningful bit of design for this old house.
- #339 This small frame house, with a brick front, added later to conform with the widening of Bleecker Street, was originally constructed in 1820 for Alexander Gunn, minister of the Bloomingdale (Dutch Reformed) Church, who had purchased the land to the north, extending up to West Tenth Street, from Samuel Whittemore three years earlier. The house is now three stories high with store at ground floor and entrance door at the left. It is a simple structure built in the local vernacular and has a low roof cornice just above the third floor windows.
- #343 & 345 These two buildings of frame construction are identical and were built in 1830-31 on land leased from the Gunn estate by Alexander Lounsberry. Shortly thereafter, Lounsberry opened a shoe store on the first floor of his residence, No. 343. Both have brick fronts of Flemish bond. They are three stories high with simple cornices, and have stores at ground floor level. Like No. 339 to the south, they are simple vernacular structures, attractive in their simplicity.

- #347 Built in 1883, this handsome four-story corner building has its long side on West Tenth Street and a ground floor store facing Bleecker Street. Its architectural quality may be seen in the relationship between the light-colored stone window lintels and the stone band courses beneath them which come in at impost block level. Between the windows of the third and fourth floors, grooves in the brickwork lend an accent of verticality as a counterpoise to the horizontality of the stone band courses.

BLEECKER STREET West Side (Betw. West 10th & Christopher Sts.)

- #340-348 This six-story apartment house of 1928, with stores at the ground floor level (described under No. 218 West Tenth Street), occupies the corner site. No. 340 is a one-story brick attachment.
- #330-338 On its corner site, this sixteen-story apartment house of 1930 (described under Nos. 95-103 West Tenth Street) is separated by a narrow alleyway from the neighboring apartment building (Nos. 340-348) which fills the northern half of the block.

CHARLES STREET (Between Hudson & Greenwich Streets)

As we look down this short street, which combines residential and commercial buildings, the eye is immediately drawn to the unusual little wooden house at the far end of the north side. According to tradition, it dates from the early Nineteenth Century, or even perhaps late in the Eighteenth. It was recently moved from York Avenue and Seventy-first Street to this more congenial spot in The Village and now occupies part of a vacant lot. Its low height and tiny scale are in startling contrast to the four and five-story apartment houses which occupy the rest of this side of the street, of which the tallest, a late Nineteenth Century Romanesque Revival building, is a good example of that style.

The most interesting building on the south side of the street is located at the intersection of Hudson and Charles Streets. Erected in 1827, this building, with a chamfered corner, still displays paneled Federal lintels and Flemish bond brickwork. The side entry, under a hooded roof, is hardly more appropriate than is the Hudson Street front. The building steps down gradually from its three-story height to a small, one-story, stuccoed extension at the rear. Except for two houses at mid-block, the rest of the street is commercial, with a warehouse at the Greenwich Street intersection which is completely utilitarian in character.

CHARLES STREET South Side (Betw. Hudson & Greenwich Sts.)

#116

This three-story corner house, together with a two-story extension, was built in 1827 and is described under No. 533 Hudson Street. Notable are the paneled Federal lintels and the Flemish bond brickwork.

#118 & 120

Though these two houses are now connected, they were built on separate lots for Isaac Blauvelt, cartman, for rental income. No. 118, an extremely narrow three-story house, over a basement, with Federal style lintels, was erected in 1827 on a lot which sells to No. 531 Hudson Street, erected for Blauvelt. No. 120 was built in 1841, and is an example of a vernacular house of the period.

The low brick building of 1945 (described under Nos. 707-711 Greenwich Street) serves as a loading platform for a waste-paper company.

CHRISTOPHER STREET (Between Seventh Avenue South & Bleecker Street)

This is a street of multiple uses and varying appearance, with structures ranging in style from late Federal to modern. Its most striking building is an early Nineteenth Century church at mid-block on the north side. With its stone-veneered front and round cupola, this sober late Federal structure creates an interesting contrast to the brick which predominates on the street and to the ornate design of the neighboring apartment house just to the west. This early example of apartment house living, with its interesting cast iron store fronts at street level, towers over the church and its school and overpowers the tiny three-story building at the intersection of Christopher and Bleecker Streets, a structure which dates back to the early years of the Nineteenth Century.

The south side of the street, with buildings ranging in height from one to five stories, is notable for two houses toward the western end of the block which preserve features of the late Federal and Greek Revival styles--charming reminders of an earlier day. At mid-block is a five-story apartment house, a fine example of late Romanesque style. With its arched windows, striking contrast of brick and stone, and a pedimented central gable, it lends a colorful note to the street.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#70-74

These three low buildings, replacing five-story apartment houses (described under Nos. 106-110 Seventh Avenue South), occupy the triangular corner site at this intersection.

CHRISTOPHER STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#76 This five-story brick apartment house is only half as wide on Christopher Street as it is at the other end facing Grove Street (No. 61). It has arched windows at the top floor surmounted by an elaborate, bracketed cornice.

#78-80 Built in 1889, this late Romanesque Revival apartment house was designed by E. L. Angell for John Ryan. It is a very attractive five-story building with brick above a stone first floor. Broad, horizontal band courses of stone, and round-arched windows at the third floor, enliven the brick walls. A central portion, two windows wide, is projected forward above the third floor and is crowned by a steep gable. The handsome entrance doorway is of stone and has a decorated frieze and cornice supported on deep curvilinear brackets which extend to a point just above the threshold.

#82 A narrow, five-story apartment house, four windows wide, occupies this site. It was built in 1892 for Frank and Jacob Weinheimer. Above the second floor is a recessed central bay containing two windows. The fifth story windows are round-arched, with decorative terracotta frames above the central windows and elaborate spandrel panels above the windows at the sides. The cornice has been replaced by a paneled, stuccoed parapet. The first floor was remodeled in the Twentieth Century in brick to provide a store and side entrance to the upper floors.

#84 & 86 These two houses were built for Samuel Whittemore in 1836 with fronts executed in Flemish bond brickwork. As is so often the case in The Village, each retains some of the original features, but neither retains all. No. 84 has its muntined window sash but now has a new brick parapet and basement entrance. No. 86 has its handsome original doorway and exterior ironwork. This doorway, although late Federal in its general arrangement, displays Greek Revival ornament, such as may be found above the central window of No. 45 Grove Street, the house where Whittemore lived. The top floor has been remodeled to provide a large studio window and the muntined window sash has all been replaced by plate glass sash. The painter Vincent Canadé lived at No. 86 in the Nineteen-thirties.

#88 This one-story structure is an extension to the four-story building erected by Samuel Whittemore in 1832-33 (described under No. 327 Bleecker Street).

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#93 This little corner house is one of the oldest houses in The Village, having been built some time between the years 1802 and 1808 for William Patterson, a grocer. Interestingly enough, it still has a first floor grocery store. Although it is now three stories high and stuccoed, presenting a rather bland facade on the Christopher Street side, it was once only two and one-half stories high, with dormers. The Bleecker Street front is far more interesting (described under No. 329 Bleecker), since it bears mute witness to alterations carried out after the widening of Bleecker Street in the late Eighteen-twenties and still displays characteristic features of the Federal style.

#85-91 This early apartment house of 1872 consists of four six-story units with uniform facades and a unifying cornice (removed at No. 85). It was designed for Gessner & Reichart by W. J. Gessner. There are stores at ground floor, most of which are the originals, with their delicate turned wood uprights at the corners and shelflike projections below. The handsome, paneled, square columns of cast iron supporting the front are a conspicuous feature at street level, as are the simple double entrance doors with transoms above at Nos. 85 and 87. The boldly projecting cornice, carried on brackets, is carried up to form an arched pediment at No. 89 with the words "Gessner - 1872" in the tympanum.

#83 St. John's School is in the Parish House. In 1886, a new brick

CHRISTOPHER STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#83
cont. front was added; it was designed by Berg & Clark for the church in the Romanesque Revival style, with round-arched windows at first and second floors. These windows have radial brick trimmed at their outer edges by a delicate terra cotta molding which, at first floor level, is carried out to form a horizontal band course at the level of the spring line of the arch. The third floor windows are square-headed and are surmounted by a broad band course with pulled brick headers, used to give it texture and sparkle. Above this, an expressive band of brick corbels serves as cornice.

#81 This very handsome stone-veneered Federal style church was built in 1821-22, as the Eighth Presbyterian Church, and is known today as St. John's Evangelical Church.

The church is set back slightly from the building line of the adjacent structures on the street, and is completely symmetrical in elevation. Three round-arched doorways with deep paneled reveals give access to the church through double doors which have semi-circular glass transoms above. Three windows above these doors are also arched and set between fluted pilasters which begin at sill level and extend up to the cornice where they meet the ends of the large triangular pediment. The lunette in the pediment is surrounded by an array of scrolls supporting a tablet directly above it. The fascia of the cornice is handsomely embellished with vertical flutings and round and oval rosettes. Surmounting the pediment is a striking octagonal tower, designed as a small belvedere with dome, enclosed by arched louvres. The dome, in turn, is surmounted by a miniature octagonal spire with ball and cross atop. All the exterior woodwork of tower and front facade was metal-clad at a later date to protect it. Berg & Clark were the architects who supervised the alterations of 1886.

The Church was organized in 1819, and S. N. Rowan, D.D., was installed as pastor in the same year, serving until 1830. In 1842 the church changed denominations and became St. Matthews (P.E.) Church, an acquisition made possible through gifts by the estates of Charles Morgan and Thomas Otis. It was consecrated in March, 1842, and Rev. Jesse Pound was the new Rector. In 1858 it became St. John's Lutheran Church.

#79 The simple, three-story brick building adjoining the Church to the east is the Parsonage. It was built in 1868 for the Church, and was designed by John M. Foster, architect. It is three stories high with a simple, bold cornice, and has corbel blocks under the window sills. The original stoop with wrought iron handrailings remains.

#77 Five stories high, this house presents a severely simple face to the street. Built originally in 1837 by Edward Black, mason, as a three-story building, the house was altered by Babb & Cook in 1879, when it was raised to four stories and converted into "French Flats." Further modifications included the addition of a fifth floor, crowned by a roof cornice with an interesting arcaded fascia board and a fire escape with well designed wrought iron balconies at the right side of the facade.

#73-75 This corner brick taxpayer was built in 1932 for Crisenfor, Incorporated, by Phelps Barnum, and also faces on to No. 220 West Fourth Street. It makes use in its design of a contrast of the horizontals and verticals and corner pavilions. The top of the parapet is trimmed with ornament, and the ground floor is occupied by shops. The corner, Nos. 116-118 Seventh Avenue South, was remodeled to accommodate a branch of the West Side Savings Bank.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

This long street, interrupted on the south by the intersection of Bedford Street, is largely residential in character. Although it contains a loft building, as well as a garage and a theater, the emphasis is on apartment house living. Spanning well over one hundred years, it provides a cross section of architectural development in The Village.

CHRISTOPHER STREET (Between Bleecker & Hudson Streets)

The block contains interesting examples of the late Federal and Greek Revival styles, as well as houses of Italianate design, all in marked contrast to later Nineteenth Century five and six-story apartment houses. The huge, modern, sixteen-story apartment house at the north-east corner of Bleecker Street completely overwhelms these earlier structures and is out of character with the neighborhood. Had a regulatory body existed at the time when this building was planned, it should have been possible to make it more compatible with its surroundings.

The most notable buildings on the street are located on the south side. First to catch our eye are the handsomely proportioned Italianate buildings of the mid-Nineteenth Century on the corner of Christopher and Bleecker Streets. Farther down the block is a six-story building, thought to be the earliest apartment house in The Village. At the extreme western end of the block, between Bedford and Hudson Streets, are two interesting examples of the architecture of the second quarter of the last century. Although marred by an inept alteration, the house on the west side at the Bedford Street intersection, which is one of a row of exceptionally fine Greek Revival residences on Bedford Street, still preserves interesting indications of its former state. It is separated by a small court from its neighbor on the corner of Hudson Street. In spite of a recent alteration, this building still retains vestiges of the Federal period when it was built.

While dominated by the sixteen-story building already mentioned, the lower height of the five or six-story apartment houses lends a human scale to the north side of the street.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

92 & 94

Both of these exceptionally well proportioned brick houses were erected in 1854 for Martin Bunn and Nicholas D. Herder, wholesale grocers at 99 Murray and 113 Warren Streets, as part of a block front at Nos. 316-328 Bleecker Street.

Intended as one-family dwellings, the four-story houses were planned with stores on the ground floor. Although the ground floor fronts have been altered, the upper stories retain much of their mid-century appearance. The plain brick walls are adorned only by simple stone window lintels and sills and the handsome original cast iron window railing at second story level. The tall second story French windows have transoms above. A simple wood cornice crowns each building.

#96

This narrow four-story brick apartment house with a store at street level was erected in 1874 for Charles Beck by William E. Bishop, replacing an empty lot which ran through to Grove Street. The building is unadorned, except for the stone window trim and the strongly projecting bracketed cornice. End columns of the original store front remain, as does the muntined window sash above. A fire escape, extending over to the adjoining row of windows at No. 94, covers the left side of the facade.

#98

This six-story brick building, erected in 1856 for Samuel Taylor, a merchant tailor active in real estate, is believed to be the earliest apartment house in Greenwich Village. In contrast to Nos. 92 and 94, the height of each story is reduced, thus insuring a greater return on rents to the owner. It is a very plain brick building with stone trim, capped by a projecting cornice with brackets. Stores flank the central entrance to the building; the one at the right, unchanged, is the original. Cast iron columns support the first floor.

#100-104

This six-story brick apartment house was designed in 1912 for the Ridge Holding Company by Charles B. Meyers, architect. It is quite similar to No. 114 in the same block, having stores at street level and keystone window lintels. The top floor windows are separated by handsome brick panels, and the cornice has three sets of long paired brackets which extend down into the masonry fascia to the tops of these windows. Between them are evenly spaced modillions.

CHRISTOPHER STREET South Side (Betw. Bleecker & Bedford Sts.)

- #110 (#106-110) This handsome five-story apartment house, "The Buxton," was designed for C. F. Buxton by Robert Maynicke, architect. It was built in 1898 with rusticated stone basement and actually consisted of two buildings, although the single entrance is located in the left-hand house. The brick walls are separated by horizontal band courses at each floor and the corners of the buildings are defined by stone quoins. The windows at the top floor are round-arched with keystones; a handsome classical cornice with console brackets crowns the building.
- #112 This small garage was built in 1921 for Pasquolo Meola by Rudolph V. P. Bohler, architect. It stands on the site of a three-story frame structure and, as rebuilt, has a handsome brick front with soldier-course lintels and brick panels between windows and in a low parapet.
- #114-116 Quite similar in style to the buildings at Nos. 100-104, this six-story brick apartment house was built a few years earlier, in 1908, by the same architect, Charles B. Meyers, for J. Lipman and S. Root. It has stores at ground floor; above this, a plain brick wall rises sheer to the cornice. The window lintels are adorned with keystones, and here there is the same treatment of the top floor as at No. 100. The cornice has a row of uniformly spaced brackets.
- #118-122 The last three buildings on this block, at the corner of Bedford Street, are five stories high and were designed by C. P. Ridder, Jr., architect, for John Totten. Nos. 120-122 (also No. 110 Bedford Street) were built first in 1883, and No. 118 was completed in 1885 in the same style. Handsome balconies extend across the fronts of Nos. 120 and 122. They are all virtually the same, although the cornice of No. 118 is less elaborate than those of its neighbors, and it has a conventional fire escape. (They are further described under No. 110 Bedford Street.)

CHRISTOPHER STREET South Side (Betw. Bedford & Hudson Sts.)

- #126-128 This corner house was built in 1843 for George Harrison as part of an exceptionally fine row of Greek Revival houses around the corner on Bedford Street (Nos. 107-117). The three-story brick dwelling has been considerably altered over the years and now includes a basement entrance with pediment and engaged columns on Christopher Street. The original entrance, above a high stoop, was similar to those of the Bedford Street houses. This original doorway at parlor floor level has been transformed into a mullioned window, the lower part of which has been bricked-up and stuccoed. It is interesting to note that the right-hand window of the original first floor and the central window above the original doorway are both blind windows. Typical of the houses of its period, it relied for contrast on the play of stone against brick and on good proportions for effect. A small mullioned window was added later between two windows at third floor level, thus altering the symmetry of the facade. All the windows have muntined sash. The fine original dentiled cornice crowns the top story.
- #130 Separated from No. 126 by an iron gate leading to Christopher Court, this brick building in Flemish bond, fronting on Hudson Street (No. 500), retains a central, arched attic window indicating what a truly handsome Federal town house it was when it was built in 1827 for Peter Sharpe, whipmaker and Representative in Congress (1821-25). If one eliminates the last tier of windows next to Christopher Court, an extension dating from between 1854 and 1859, as well as the fourth story addition, one can then reconstruct the symmetrical Federal facade. A pair of chimneys connected by a horizontal parapet with sloping shoulders, following the pitched roof lines, was probably the original profile. Until the recent (late 1967) remodeling of the building, traces of this sloping shoulder could still be detected to the left of the arched window, sloping downwards, but interrupted by the present fourth story window, doubtless replacing a quadrant window. As the entire first floor has been remodeled in recent years, nothing remains of the original doorway. The house was built as a fine residence, but by the mid-Eighteen-fifties it was already a semi-commercial property, with stores on the ground floor.

CHRISTOPHER STREET North Side (Betw. Hudson & Bleecker Sts.)#125
(#125-129)

This six-story corner apartment house was designed in 1944 by H. I. Feldman for the Christopher Hudson Company. One of the interesting features of this otherwise simple brick building was the attempt by the architect to solve the problem of the unsightly fire escape. Here this was done by recessing the two fire escapes in a bay which extends the full height of the building. The corner at the intersection of Christopher and Hudson Streets has been cut off on the diagonal to receive one window. The only ornament consists of horizontal brick bands between the windows.

#121
(#121-123)

This theater occupies a building which is the result of several drastic remodelings of two three-story brick houses with a rear stable, originally erected in 1868. It served as an early neighborhood moving picture house from 1913 until its conversion to a theater. It now presents a symmetrical three-story facade to the street, with central entrance and marquee.

#117-119

These two apartment houses, six stories in height, are identical and present a uniform facade to the street even though they have separate entrances. They were built in 1899 with stores at street level. The third, fourth and fifth floor windows are set between brick piers and have Romanesque Revival arches above the fifth story. However, the second floor segmental-arched windows, with console type keystones, show the new classical influence of that period. They were built for Jackson & Stein by Michael Bernstein.

#115

This seven-story loft building was built in 1901-03 for L. L. Chamberlin, designed by E. G. Gollner. The ground floor has doors providing access to the upper floors and to a ground floor shop. Above this level, brick pilasters signalize the ends of the side-walls and enclose quintuple windows. The top floor has arched windows, beneath a handsome, bracketed cornice.

#111 & 113

These two early five-story apartment houses were built in 1873 for John Rubenstein and were designed by William José. They have stores at ground floor level. The heavy bracketed cornice with imposing arched pediment at No. 113 shows the original appearance of the pair. A recent alteration involved the removal of this cornice at No. 111 and the smooth-stuccoing of the wall behind it to provide a low parapet.

#107-109

Designed for Jacob Weinstein by Bernstein & Bernstein, this six-story apartment house of 1904, with its insistent horizontals of contrasting brickwork and its arched terra cotta window heads, had the new look for that year. Although its cornice has been removed, it still retains stores at street level and an inconspicuous entranceway at ground floor level.

#105

This four-story building was erected in 1879-1880 for Ernst Schroeder, and designed by J. Hoffman, with a small two-story structure in the rear. It was, for its time, a very conventional apartment house above a store at the ground floor. The brick facade is relieved only by the heavy stone window lintels with incised ornament, set on impost blocks. The bracketed cornice is simple but interesting with its high end-closure brackets which extend below the fascia.

#95
(#95-103)

This sixteen-story brick apartment house at the corner of Bleecker Street (Nos. 330-38) was built in 1930-1931 for Village Developers and designed by H. I. Feldman, architect. It displays the characteristics of this period with its wide horizontal band courses between windows, contrasted with the shallow verticals which extend the height of the building above the stone base course of the first floor. The stepped parapet above the front door shows the influence of the French Exposition des Arts Décoratifs.

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

This street has an open, airy quality, with buildings which serve

CHRISTOPHER STREET (Between Hudson & Greenwich Streets)

a variety of functions. On the south side, on the corner of Greenwich Street, is a low school building, a part of the St. Luke's Chapel property. The rest of the block is occupied by a school playground, enclosed by a fence.

The north side has buildings ranging in height from two to five stories. The tallest structure serves as an entrance to the Port of Authority Trans-Hudson tubes (PATH). Architecturally, the two most interesting buildings on the block are the three-story, turn of the century structure with rounded corner, at the intersection of Greenwich Street, and the three-story house near the Hudson Street corner. Originally a Federal house, remodeled in the mid-Nineteenth Century, this is the only building on the block which still completely preserves its residential character.

CHRISTOPHER STREET South Side (Betw. Hudson & Greenwich Sts.)

This block is the property of St. Luke's Chapel. At the western end of the block, on the corner of Greenwich Street, is the narrow end of the school building (described under Nos. 653-677 Greenwich Street) administered by the church. The rest of the block is occupied by the school playground, enclosed by a fence.

CHRISTOPHER STREET North Side (Betw. Greenwich & Hudson Sts.)

- #139 Erected in 1901, this three-story building with rounded corner (described under No. 679 Greenwich St.) occupies a corner site.
- #137 This building, the tallest structure on the block (described under No. 683 Greenwich Street), was erected in 1906 for the New York and New Jersey Railroad Company. It now serves as the Hudson Terminal Powerhouse and as an entrance to the Port Authority Trans-Hudson tubes (PATH).
- #135 This four-story brick loft building, designed by Jardine, Kent & Hill for the 135 Christopher Street Corporation, was erected in 1911. Distinguished by a judicious use of brickwork and interesting, symmetrical fenestration, this building has a monumentality which belies its relatively small scale.
- #133 This wide, three-story house represents the alteration of a Federal house erected in 1819 for William Austen, cartman. Originally only two and one-half stories high with dormers, and three windows wide, the house was raised to three stories and widened at the left, where there had once been an alley. This alteration of the mid-Eighteen-fifties is corroborated by the change in brickwork from Flemish to running bond. The window railings and the roof cornice date from the period of alteration.
- #131 This building (described under No. 501 Hudson Street) was the site of a Volunteer Fire Company station, Engine No. 34, in the second quarter of the Nineteenth Century.

COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

The great charm of this short street is its warm and livable quality, created primarily by its attractive two and one-half story houses. On the south side, these Federal houses with pedimented dormers are further enhanced by their contrast with the larger austere building in their midst. They include an unusual double house. On the north side at mid-block, an especially interesting example of this style is harmoniously flanked by a row of similar houses in a three-story version extending as far as the Seventh Avenue corner. At the Bedford Street end, the five and six-story buildings continue the use of brick on the street and tend to emphasize the low height of their neighbors.

With proper design controls, an unattractive gasoline station, at Seventh Avenue end of the street, could through proper use of

COMMERCE STREET (Between Seventh Avenue South & Bedford Street)

materials and design have been made to harmonize with the exceptionally attractive houses that it adjoins.

COMMERCE STREET South Side (Betw. Seventh Ave. So. & Bedford St.)

This block affords a considerable contrast between the low Federal houses with dormers on both sides of the street and the much taller apartment buildings of the later Nineteenth and Twentieth Centuries. Nos. 24-28, the earliest houses on the block (1821), were followed very shortly by Nos. 9-15 on the other side of the street, built in 1826 for Charles Oakley. Oakley was an attorney and important property owner in the old Ninth Ward, for which he was an inspector in the election of 1828. He developed the eastern half of the bloc bounded by Commerce & Barrow Streets and Seventh Avenue which was later cut through the property he owned. It was as a result of his petition to the Common Council in April 1826 that Commerce Street was paved in front of these houses. The paving was officially extended to Barrow Street the following year.

- #14 The triangular lot on the corner of Commerce Street and Seventh Avenue South is the site of an unattractive gasoline filling station serving the neighborhood. In view of the exceptionally attractive nature of this street and the small scale of its houses, there is no reason why, with proper design controls, a small brick filling station office with wing walls and planter boxes could not have been designed here to harmonize with the neighborhood it serves.
- #16-18 This double house of 1830, two and one-half stories high with pedimented dormers, is a fine example of the late Federal style. It is of frame construction, with a facade executed in Flemish bond brickwork. Originally, a passageway in the center of the house led to a building, possibly used as a shop, at the rear of the lot. This passageway has been closed with iron doors and there is now a casement window above it. The most notable features of the houses are the two fine doorways. Each doorway is flanked by Doric columns set in front of rustications. The transom bar is blocked forward above columns and surmounted by a glazed transom, whose original leadwork may still be seen at No. 18. The simple roof cornice and fascia at No. 18 is similar to that at No. 16. Shutters have been added at No. 18. The graceful wrought ironwork of the stoops and arcways is the original at both houses and is particularly well preserved at No. 18, except for its later addition of a panel that serves as a newel. This interesting double house was built for William Depew, a grain measurer who sold it before completion to David S. Brown, tallow chandler.
- #20-22 This austere four-story structure, built in the local vernacular, was erected in 1852-54, for William J. Brown and Isaac Parker, and was originally used as a wood workshop. It has been considerably altered over the years and was converted to a hotel in the Nineteen-twenties. An arched doorway, recalling the Italianate style of the Eighteen-fifties, is its most distinguishing feature.
- #24-28 These three late Federal town houses of 1821 were built for Asher Martin and John Bennet, shoemakers, who had a shop on Greenwich Street. Two and one-half stories in height, with dormers, these frame houses are unpretentious versions of the Federal style, with facade in Flemish bond brickwork, pedimented dormers and double-hung muntined window sash. Nos. 26 and 28 retain their simple Federal doorways, with transom bar and glazed transom above the door. No. 28 retains a decorative molding on the transom bar. A simple wood cornice and an iron balcony of later date unify the buildings at roof level. The second story has a balcony extending across the facade of No. 26 and a part of those of Nos. 24 and 28. No. 26 has exterior blinds at the first floor only.
- #30-32 A tall six-story apartment house of the turn of the century (described under Nos. 72-74 Bedford Street) occupies the corner site.

COMMERCE STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

- #27 Located on a corner site at the western end of the block, this five-story brick apartment house of 1920-21 (described under No. 78 Bedford Street) has a central courtyard opening through to Barrow Street.
- #25 This five-story loft building (described under Nos. 59-61 Barrow Street) was erected in 1906-07. It extends through to Commerce Street, where a similar narrow front appears.
- #19-23 Erected in 1908-09, this six-story brick apartment house (described under Nos. 53-57 Barrow Street) basically fills the space between the streets. It has two light-shaft courtyards at the center.
- #17 No. 17 serves as a welcome reminder of the original proportions and general appearance of the row adjoining to the east. This small two and one-half story late Federal house, with basement, has a low pitched roof and central dormer window. It was built in 1830 as an investment by Abraham R. Bogert, a stone-cutter, and rented immediately. With a brick front of Flemish bond, its handsome paneled stone lintels, dark exterior blinds, and small light fixtures flanking the doorway, it is easily the most attractive building on the block. Pilasters flank the deeply recessed door with leaded transom. The second story windows have muntined sash, and the dormer has a casement window. The ironwork of the stoop is the original and notable for its fine openwork newels of wrought iron.
- #9-15 This attractive and unassuming row of four houses with brick fronts in Flemish bond was erected in 1826 for Charles Oakley for speculative purposes. The houses were all rented immediately to tenants, three of whom were connected with the building trades: Archibald C. Brady, carpenter, at No. 9, and William and John Joyce, stonecutters, at No. 11, who may have been associated with the construction of the row. These houses are unpretentious versions of the late Federal style of the Eighteen-twenties, affected by the incoming Greek Revival design. They must once have looked much like No. 17 to the west in general appearance. They were originally two and one-half stories high, with the third stories added later, and surmounted by bracketed and paneled cornices. No. 15 has been rough-stuccoed. Access to the houses is provided in each case by a stoop leading to the entrance doorway. The doorways and decorative details vary from house to house. The doorway at No. 15, flanked by narrow sidelights, is a simple version of the late Federal style, while No. 11 has Doric columns and is more Greek Revival in appearance. No. 13 has only a left-hand sidelight, a latter-day arrangement. No. 9 has a narrow door and is completely undecorated, except for the projecting cornice, a later addition. Nos. 9, 11, and 13 have double-hung, muntined windows, except for the lower sash at No. 9. Stone lintels, flush with the brickwork, accent the windows at Nos. 9, 11, and 13. Metal cornices appear over the lintels at No. 13 and probably date from the time of the third story addition. The wrought iron stair handrailings of Nos. 11, 13, and 15 are the handsome Federal originals. It is interesting to note that, while No. 11 remains unchanged, castings of the Greek Revival period have been added on the landings of Nos. 13 and 15. The areaway railings are Greek Revival in style. The stair railings of No. 9, though lacking the elegance of those at the other houses, were made for a narrow, simple doorway; the areaway railing is Victorian Gothic in style.

COMMERCE STREET (Between Bedford & Barrow Streets)

Diversity is the outstanding characteristic of both sections of this street. Though short, it runs around a corner and cannot all be seen at a single glance. The houses suggest giant stepping stones, as almost every other house is a different height, within the range of two to six stories. Rooflines also vary, with a wide gable roof and a large pedimented dormer adding spice to the more usual parapets and simple cornices, and leading up to the unexpected formality of mansard roofs.

COMMERCE STREET (Between Bedford & Barrow Streets)

The crowning glory of this street is at its western end, near Barrow Street. Calling to mind a minuscule block in Paris, it has a formal setting of twin red brick houses with mansard roofs, separated by a walled garden court. The houses have the simplicity of the Federal style in their first two stories, capped almost half a century later by a third story within a formal mansard roof, set off handsomely with hip-roofed dormers. These twin houses have great dignity and unusual charm. Their attractive small scale is emphasized by the six-story buildings behind them and facing them across the street.

Historically speaking, the interesting frame house at the south corner of Bedford Street is the oldest extant building in The Village. Erected in 1799-1800, the exposed high brick sections of its two chimneys on this side offer contrast with wood siding of this end of the house. The silhouette of the roof offers the diversity of a low angled gable-end nowadays surmounted by tall chimneys.

The process of attrition in the charm of this block centers on needlessly ugly alterations, usually capped by characterless parapets. One old building has been remodeled with an overwhelming variety in the sizes and shapes of its windows. Such designs would have been improved by the architectural controls of a regulatory body.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)

The corner building, which fronts on Bedford Street (also described under No. 77) is the famous Isaacs-Hendricks house, the oldest building extant in The Village. On the Commerce Street side, it still displays the original wood siding, with the brick chimney sections revealed. It is separated from its neighbor, No. 34, by an iron gate leading to a rear courtyard, affording access not only to this house, but to Nos. 73 and 75 Bedford Street as well.

#34
(#32-34)

Nos. 34-42 were all built on land which had originally been part of the Hendricks-Gomez property. No. 34, a small two-story structure built in the vernacular of the day, was erected by John Crawford, builder, for R. H. McDonald as a wagonshed. After several decades of use as a factory, it was altered to apartments in the Nineteen-twenties.

#36

This three-story brick house, with a rusticated stone basement, was built for Alexander McLachlan, a brewer, in 1841. The entrance is now through the basement, but traces of the original doorway are still visible over the left-hand window of the first floor. The windows have the characteristic double-hung muntined sash, though the cornices of the lintels have been shaved off. The house retains its handsome wood roof cornice, typical of the houses of the Greek Revival period.

#38

This building, occupied since 1924 by the Cherry Lane Theatre, a center for avant-garde theatre in New York, was originally erected in 1836 as a brewery for Alexander McLachlan. The doorway at the left leads to apartments on the upper floors.

#42

In 1858, McLachlan had this four-story brick house erected on the site of his former brewery yard. It has characteristic features of the period in its proportions, windows, and the little end corbels supporting the window sills. The molded sheetmetal cornices and the window sills are quite elaborate, and the cornice is a later addition.

#44

Now smooth-stuccoed and converted to basement entry, this small three-story house still retains details, such as the roof cornice and the windows, with double-hung muntined sash, reminiscent of the Greek Revival period. It was erected for John Allen in 1838.

#46 & 48

Echoing the curve in the street are two houses erected in 1844 for Alexander T. Stewart on land he had leased from Trinity Church. Following the erection of his magnificent dry-goods "palace" at the corner of Broadway and Reade Street two years later, Stewart's name became a household word all over America. This famous structure, later extended to encompass the entire block front on Broadway between Reade and Chambers Streets, became known later as the "Sun Building," by which name it is still known today.

COMMERCE STREET South & West Sides (Betw. Bedford & Barrow Sts.)#46 & 48
cont.

The two Stewart residences on Commerce Street, which once had stoops, are now entered through their basements, and have both been raised to four stories in height. A pedimented penthouse appears at No. 46, while No. 48 has a tall parapet with modern casement windows. Both houses have double-hung muntined sash, and the window lintels are crowned by heavy sheetmetal cornices, added later in the century.

#50

Designed in 1912, this six-story brick apartment building (described under No. 75 Barrow Street) is a handsome example of the architecture of the early Twentieth Century.

COMMERCE STREET North & East Sides (Betw. Bedford & Barrow Sts.)

#31-33

The modern six-story corner apartment house, built in 1952-53 (described under No. 81 Bedford Street) also faces on Barrow and Bedford Streets.

#37

This tall six-story apartment house of 1897 (described under No. 71 Barrow Street) also faces Bedford Street.

#39 & 41

Following Commerce Street as it turns north, one notes these two charming little houses, separated by a shared garden. They were built originally in 1831-32 for Peter Huyler, a milkman. Stone base courses separate the brick basement from the two-story facades crowned by mansard roofs, which were added in the early Eighteen-seventies for George Huyler by D. T. Atwood, architect. The "twins," as they are commonly called, are an interesting combination of late Federal style, to be seen in the Flemish bond brickwork and the fine paneled window lintels, uncovered only recently, and the French Second Empire style, typified by the steep slate mansard roofs. The mansard roofs incorporate reminiscences of the original Federal dormers. Behind these two low structures is the rear wall of the tall six-story apartment house which faces on Barrow Street, already referred to.

GREENWICH STREET (Between Barrow & Charles Streets)

Greenwich Street in downtown Manhattan was extended along the Hudson River as the Road to Greenwich (Village) at least as early as the Ritzer Map of 1766-67. In The Village around 1794, it was known as the main road leading to Greenwich (to distinguish it from Greenwich Avenue, then known as Old Greenwich Lane). Part of this road ran along the present Washington Street, and at Charles Street it avoided a cove in the Hudson River by making a sharp turn to the right, and then northward again on the present Greenwich Street. This jog at Charles Street led around the boundary of the property of Richard Amos. More important, it brought the thoroughfare closer to the famous "Greenwich House" on the farm of Admiral Sir Peter Warren, which continued to have important owners and residents for well over a century until, as the Van Ness mansion, it was torn down in 1865.

GREENWICH STREET East Side (Betw. Barrow & Christopher Sts.)

The south corner of the east side of this street is vacant, while the west side is out of the historic district.

#6S3-677

St. Luke's School, founded in 1894, now occupies the site of thirteen town houses which once faced Greenwich Street. It is a long, low brick building, two stories high, which contains the classrooms and a gymnasium. The most conspicuous feature of the school is a low tower at the southeast corner of Christopher and Greenwich Streets with flanking bays which display brick quoins. The metal windows are widely spaced, one above the other, leaving considerable expanses of brickwork between them. The gymnasium was designed in 1926 by Renwick, Aspinwall & Guard. The school was designed by Thomas M. Bell for the Corporation of Trinity Church, and effectively turns its back to the street with an austere facade; it was built in the early Nineteen-fifties.

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

#679 This formal three-story building, with rounded corner, bar at ground floor, and residential quarters above, represents the new Eclecticism. It was built in 1900 for James Holmes and was designed by F. A. Burdett in the classical mode made popular by the World's Columbian Exposition of 1893, which was held at Chicago. The handsome cornice displays both modillions and dentils, while the window trim has splayed lintels with keystones and rustication blocks at the sides simulating the stone originals in brick. The corner is rounded to express its corner location, and the roof cornice reflects this curve above.

#681 Built in 1845 as an investment for Lewis Radford, grocer, this house is the sole survivor of what was once a row of seven three-story brick houses with basements, extending up as far as No. 693. It is extremely simple with corniced window lintels and roof cornice with plain fascia board below.

#683
(#683-685) This brick substation was built for the New York and New Jersey Railroad Company (Hudson Tubes) by the firm of Robins & Oakman in 1906. It has two large doors at the ground floor with segmental arches and keystones above. Single rectangular-shaped windows and louvers are arranged in groups of three above the two doors, and a broad band course of stone above provides a base for the low brick roof parapet. This building replaced two town houses of the late Federal period, of which No. 685 was Richard Amos' home in his last years. Mr. Amos, a veteran of the Revolutionary War, was a large property owner in The Village (see under Hudson Street, between Christopher and West Tenth Streets).

#687-695 Two low-lying storage buildings for a trucker's freight terminal have taken the place of five houses which also were owned by Richard Amos. The buildings extend around the corner to No. 260 West Tenth Street and are set well back from the street. Erected in 1945, they are strictly utilitarian in nature and serve a useful purpose in providing supplies for the community.

GREENWICH STREET East Side (Betw. West 10th & Charles Sts.)

#697-701 This handsome seven-story brick warehouse was built in 1892 for William H. Ramsey. It was designed with an arched first floor by Martin V. B. Ferdon in the Romanesque Revival tradition. The brick arches serve, with one exception, as doorways at ground floor level. A plain brick base rises to the spring of the arches. There, a horizontal rock-faced band course serves as impost block for the arches which have concentric bands of brick dentils. The front wall rises sheer and plain with single window openings at even intervals. It is crowned by a shallow corbeled brick cornice.

#703 & 705 These two Federal houses were built in 1828 with fronts executed in Flemish bond brickwork. The top floor undoubtedly replaces a roof with dormers. The only trace remaining of this period is to be seen in the exceptionally handsome arched doorway at the left side of No. 705. This house was built for W. and J. B. Harriot, wholesale grocers across the street at No. 718 Greenwich. No. 703 was erected for Benjamin Quackenbush, a druggist, as a combination store and residence.

The doorway of No. 705 has two fluted Doric columns set against rustication blocks and a transom bar above, which is blocked forward above these columns to signalize them. The arched fanlight covered over with sheet metal, is a full semi-circle and once had a paneled stone frame above it resting on paneled stone impost blocks, where the paneling remains intact. The identical cornices of these houses rest on vertically placed console brackets and belong to the mid-Nineteenth Century when the upper floors were added.

#711
(#707-711) This two-story brick warehouse, with one story wing to the north, is occupied by a waste-paper firm. It was built in 1945 for Peter Serra and, in its severely simple design, expresses the utilitarian nature of its use. The first floor has large, paneled garage doors and the upper floor, a row of simple double-hung windows.

GROVE COURT South Side Grove Street (Betw. Bedford and Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court, first laid out in 1848.

In that year, the merchant Samuel Stryker sold to Samuel Cocks the back yards of Nos. 6, 8, and all of No. 10 Grove Street, which he leased from Trinity Church. Cocks, a grocer, was a partner in the firm of Cocks & Bowron, located at No. 18 Grove Street, at the corner of Grove and Bedford Streets. Cocks was already in possession of a small strip of land to the east of No. 10 which provided street access to his newly formed gore lot. The present six connected houses on the rear of this lot were built for Cocks and finished in 1854; however, they were taxed as a single building on a single lot, referred to as No. 10½ Grove Street, until well into the present century. It was not until 1921, when the lot was subdivided by Alentaur Realty and the six houses sold and altered individually, that Grove Court took on its present delightful appearance and name. The three-story houses were originally planned for workingmen, and the court was known in the Nineteenth Century as "Mixed Ale Alley," evidently a reference to the drinking habits of its residents.

Today, Grove Court provides a quiet and pleasant retreat from the bustle of the city. Its residents take pride in the maintenance of the grounds and houses. Although the fronts are for the most part very simple, these three-story brick houses, belonging to the vernacular of the day, some with shutters at the windows, all with double-hung muntined sash, present an interesting and most attractive appearance.

GROVE STREET (Between Seventh Avenue South & Bleecker Streets)

The commercial character of this short street is emphasized, on its south side, by the larger one of its two low buildings which is devoted to shops and offices. The spire-like finials that break its parapet line are picturesquely echoed across the street by the large vertical brackets projected skyward above a roofline. These are on an apartment house, six stories high, which in turn is balanced in bulk by an apartment house on the other corner of the north side. This balancing is emphasized by the contrast with three low, old houses nestled between them at mid-block.

For quality on this street of shops, the eye is instinctively carried to the double apartment house at the Bleecker Street corner on the north side. It is an uncommonly handsome example of late Nineteenth Century architecture, and its shops line up uniformly and neatly below a horizontal stone band course.

A similar type of design restraint would improve the appearance of shops throughout The Village under the controls of a design review board.

GROVE STREET South Side (Betw. Seventh Ave. So. & Bleecker St.)

#52-54

Erected in 1933, this three-story brick building, with stores at street level and apartments above (described under Nos. 92-100 Seventh Avenue South) occupies the corner site at Seventh Avenue South.

#50

Originally erected in 1848 for George Harrison, this three-story brick building (described under No. 315 Bleecker Street) has been extensively altered.

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)

#49-53

These two large six-story buildings of 1889, which also face on Bleecker Street (Nos. 317-21), were designed by Herter Brothers for Joel & Hyams. They are uncommonly handsome examples of the architecture of the period. The facade on Grove Street is far more attractive than the one on Bleecker Street, which is hidden behind fire escapes. A strong emphasis on the horizontal is achieved by band courses and prominent window lintels, balanced to some extent by a vertical emphasis in the upper three stories. An interesting contrast to the plain brick facade is provided by decorative features: the brick or stone

GROVE STREET North Side (Betw. Bleecker St. & Seventh Ave. So.)#49-53
cont.

band courses, the sculptured motifs, terra cotta panels in the spandrels between the fourth and fifth story windows and by the blind arches above the top story windows, with alternating conch shell and decorative design motifs.

#55-59

Contrasting in height to the two tall flanking apartment buildings are three small brick houses, all that is left of a row of five built in 1839 for William A. Thompson, an attorney. Though they are very much altered, they are still only three stories high: No. 59 remains closest to its original general appearance, since it retains a roof cornice added somewhat later, while Nos. 55 and 57 have been raised a few feet by the addition of roof parapets. Nos. 57 and 59 have window cornices, which have disappeared at No. 55. Thomas Paine, the author of Common Sense, died on June 8, 1809 in a frame house on the site of No. 59. This house was set in the middle of farm property, through which Grove Street was later cut.

#61

This five-story corner apartment building of 1890 abuts Seventh Avenue South (No. 104) and extends through the block to No. 76 Christopher Street. It is distinguished by a picturesque profile at the skyline. The building was specifically designed for an oddly shaped corner lot, with bay windows at the intersection of streets. The architect was Franklin Baylies, and the clients were Philip and John Goerlitz. The most notable feature of the building is the top story, with blind arches linking the windows, and keystones with sculptured human heads. A boldly projecting bracketed roof cornice, stepped up at the center, crowns this building.

GROVE STREET (Between Bleecker and Bedford Streets)

This street is one of the most interesting and stimulating in The Village, illustrating as it does over one hundred years of architectural development. The picturesque frame house at the northeast corner of Bedford and Grove Streets, built in 1822, is the earliest building here and one of the oldest in The Village.

An architectural gem is the large and magnificent Federal mansion, one of the finest of this style in the City, standing on the north side next to the Bleecker Street corner. Added to it almost half a century later, is a pair of shops with handsome unusual fronts in the Neo-Grec style.

Groups of five and six-story apartment houses on both sides of the street offer picturesqueness of silhouette. The human scale of their relatively low height is emphasized by interesting details such as medieval-type windows and sculptured human heads.

A sober sturdiness lightened by a graceful human touch is the dominant mood of the simple three-story town houses on this street. Dainty jigsaw scrollwork enlivens the old wooden house. In mid-block, the unusually fine ironwork of a Greek Revival house is enhanced by the severity of its neighbors. Across the street at mid-block, the refined angle of low pediments over doorways offers delightful relief from the long unbroken roofline of a row. These six fine row houses, transitional in style from Greek Revival to Italianate, are the most notable feature of the south side of the street.

An outstanding example of lack of understanding of the quality of The Village is the erstwhile seventh house of this row. No longer recognizable as such, its projecting new facade, blank parapet, anemic entrance, and triple fenestration have nothing in common with the character of this street except the use of brick. Across the way on the north side, a pebble-like facade topped by a roofline curved into three waves is very distressing, especially as it adjoins the handsome Federal mansion. Such alterations would have been avoided by the architectural and design controls of a regulatory body.

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)

#48

This is the side entrance to the four-story brick building of 1847 which faces on Bleecker Street (described under No. 314 Bleecker).

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#42
(#42-44)

This six-story brick apartment house of 1914, designed by the architect Charles B. Meyers for the Charles I. Weinstein Realty Company, is distinguished by the use of stone band courses at ground floor level and stone lintels above the end windows of the third, fourth and fifth floors. A strong bracketed cornice crowns the building, which has a wide fire escape running across its facade.

#40

No. 40 was originally a part of the adjoining row (Nos. 28-38), but today this five-story apartment house retains nothing to recall the appearance of the original structure of 1851-52. The entire brick front, with its basement entrance, altered fenestration, and high parapet, is modern.

#28-38

Linus-Scudder, mason-builder, erected this row of six town houses in 1851-52. The row originally consisted of seven houses and included No. 40, now completely altered. The houses are vernacular versions of the almost outmoded Greek Revival style and of the incoming Italianate and are transitional in style.

They are all three stories high over a basement. Built of brick, with stone used as trim and for the basement story, the houses still retain rustication at the basement stories of Nos. 28, 30 and 36. The original appearance of the row can best be appreciated by looking at Nos. 32, 34 and 36, which have been altered very little. In each case, a stoop leads up to an entrance doorway, of which the most notable feature is a low pedimented lintel above the door and transom set off by deep reveals and framed by rope moldings. The windows have simple stone lintels and sills, except for Nos. 32 and 34 which retain their small cornices above the lintels. The heavy cast iron stair and area-way railings of those two houses, with a central circular motif, are typical of the Italianate period. The long parlor floor windows, another Italianate feature, retain their ornate cast iron railings at No. 30. Nos. 28-38 have their original bracketed roof cornices, with drops at the outer end of each bracket, likewise characteristic of the Eighteen-fifties. An unusual feature of the brackets is that they are carefully profiled where the cornice returns to the wall at the ends.

Nos. 28, 30 and 38 have all been altered in this century. The stoops were removed at Nos. 28 and 30 which have been converted to provide basement entrances. No. 30 has introduced a graceful curved staircase, with attractive cast iron detail, leading up to the right side of the house. At No. 38 the lower sections of the parlor story windows have been bricked up, in contrast to the other houses of the row which all retain their long, elegant French windows.

The houses were all built on land which formerly belonged to Timothy Whittemore, President of the Greenwich Insurance Company, and a nephew of Samuel Whittemore, who had built the mansion at No. 45 Grove Street diagonally across the street. Linus Scudder, one of the important builders associated with the development of The Village, first set up in business as a mason in 1836. He was one of several builders who took advantage of the sale of Whittemore properties in the early Eighteen-fifties. In January 1851 he purchased four of the lots here with the aid of mortgages from the Greenwich Insurance Company. John Hays and Park H. Lane, assessed for Nos. 34 and 40 respectively, purchased the land on the same day as Scudder did, and together with Isaac Hendricks, who paid the taxes on No. 36, undoubtedly arranged with Scudder to build houses on their lots, as well as his own. Scudder sold his own four lots at a handsome profit later in 1851 to individual owners for whom he built the dwellings, thus affording us another example of how the builders of the day managed to develop property without putting up any money of their own.

#26

This six-story apartment building of 1927, whose outstanding feature is the rough-textured look of the clinker brickwork on the facade, is quite different from its neighbor to the west. An interesting contrast to the brick background is achieved by the use of the smooth stones framing the doorway. A projecting stuccoed section, decorated with half-timbered framing, containing the central windows of the sixth story, is crowned by a steeply pitched gable. Chimneys carry up the roof line at both ends of the building. The windows are arranged in

GROVE STREET South Side (Betw. Bleecker & Bedford Sts.)#26
cont.

an interesting rhythm of three, two, and three across the facade, expressing the interior layout. Two fire escapes, one at each side, run down the facade. This building was erected for the 26 Grove Street Corporation and was designed by Louis A. Abramson and Samuel Katz, architects.

#22
(#22-24)

Built in 1930, this six-story apartment house with a variegated brick facade is a reminder of the French Arts Décoratifs style of the period. Most typical are the design motifs used around the entrance doorway and its canopy and on the face of the coping above the parapet. The fenestration is unusual: a large window at the left, divided by mullions into three sections, and set off by band courses of dark brick above and below, is balanced, on the right side of the facade, by a single window surmounted by a decorative motif. The second window from the left side at the top floor is signaled by the terra cotta ornament surmounting it. A fire escape runs down the front of the building, which was erected for the 22-24 Grove Street Corporation and was designed by H. I. Feldman, architect.

#20

This handsome six-story apartment house, built in 1899 in the Eclectic period, has its main entrance on Bedford Street, around the corner (described under No. 90 Bedford Street).

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

#17

This delightful little frame house, at the corner of Bedford and Grove Streets, was built in 1822 for William F. Hyde, sashmaker, who later served as Assistant Alderman of the Fifteenth Ward. It is one of the oldest houses in The Village, and one of the most picturesque. Originally it was two stories high; a third story was added in character in 1870, and numerous other changes have been made in this century. The little shop around the corner, on Bedford Street, at the back of the lot, was always part of the same property and was erected in 1833.

The house has been well maintained and represents the taste of successive generations of owners. A Greek Revival doorway, imposing for such a modest house, is raised a few steps above street level. The windows all have muntined double-hung sash, some of which were probably originally made by Mr. Hyde himself. The two windows above the doorway, divided into three parts and shaded by wooden hoods resting on brackets, are unusual. All the windows, except these, have exterior shutters; the windows of the third story have little cornices. Crowning the house is a charming wood cornice resting on brackets. The paneled wood fascia board is attractively decorated with jig-saw scroll work. A simple wrought iron railing surrounds this corner house on two sides.

#19
(#19-21)

This pair of five-story brick apartment houses was built in 1891 for Alphonse Hogemaner and designed by the architect Bruno W. Berger, who also had designed Nos. 53 and 54 Barrow Street for him. The two buildings now have a common entrance, but retain separate fire escapes. Above the first floor the two facades are similar in design and a single bracketed cornice crowns and unifies the buildings. The architect has used stone in the lintels and band courses to contrast with the brick walls of the structure. The lower section of the facade of No. 19 has been remodeled in mottled brick at street level.

#23

This narrow six-story brick apartment house, Eclectic in style, was built in 1901 for Elias Kempner. A low stoop leads to the entrance doorway, with a stone canopy upon which the fire escape rests. The building is crowned by a projecting stepped cornice with a central sunburst motif and modillions resting on brackets. A diversity of classical motifs may be seen in the decorative elements: Corinthian capitals appear under the round-arched windows and in the upper stories, where classical heads adorn the keystones of the fifth story windows. The building is a good example of that early phase of Eclecticism, after the World's Fair in Chicago, before a scholarly correctness had become the pride of the architect who, in this case, was George F. Pelham.

#25

Erected in 1886, this five-story brick apartment building was designed for George Rothman and Ferdinand A. Sieghardt by Berger & Bayliss,

GROVE STREET North Side (Bctw. Bedford & Bleecker Sts.)#25
cont.

architects, and still retains its high stoop and rusticated stone basement. The doorway is flanked by granite pilasters with curved capitals, under a deep stone lintel supporting the bottom platform of the fire escape which runs down the center of the facade. The building is four windows wide, and the two central windows are recessed and framed by projecting brick sections on either side. Stone band courses serve to unite the windowsills at the second, third and fifth stories and separate the building into four sections horizontally. Crowning the facade is a projecting roof cornice resting on five elaborate, vertically placed brackets with a row of small arches below the cornice. There is a considerable amount of sculptured relief on the building, appearing not only in the capitals of the columns and the keystones of the windows at ground floor level, but also in the spandrel panels between the third and fourth story windows, which are flanked by escutcheons. The sculptural ornament culminates in the single central keystone with classical head which appears under the cornice. The use of classical relief sculpture, the Neo-Grec treatment of the window lintels beneath the relieving arches of the first floor, and other details of trim result in an interesting combination of elements.

#27

Altered in 1955, this four-story house bears little relationship to the original house of 1847-48, taxed to John Bowen. A tall brick parapet extends above the cornices of its neighbors to the east. The building is undecorated except for the brick window lintels which consist of soldier courses carried on brick corbels, and the shallow corbelling under the stone coping which finishes off the building.

#29 & 31

These two brick houses of the Greek Revival period were built in 1841 by Samuel Winant and John Degraw for rental purposes. The firm of Winant & Degraw, builders, had successfully developed a similar and unusually fine row at nearby Nos. 12-18 Grove Street the previous year.

No. 29 retains most of its original character: like its neighbor, it is a three-story brick building with rusticated basement, crowned by its handsome original wood roof cornice, with bead and reel and dentiled moldings beneath, and a plain fascia board. A stoop with a fine wrought iron railing leads up to an attractive Greek Revival doorway. The simple square pilasters are surmounted by a full entablature, consisting of architrave, frieze, and cornice, such as exists in the Winant & Degraw houses at 14 and 16 Grove Street.

The long parlor floor windows, with attractive iron window railings, have double-hung sash with broad central muntins, simulating French windows. The upper floors have windows with muntined double-hung sash. The delicate stone cornices at the tops of the window lintels have been removed, and the lintels now appear to have "ears" as a result. The stoop handrailing is an exceptionally good example of Greek Revival wrought ironwork combined with small decorative castings added for effect. The openwork newels, set upon low stone bases, are also typical. The ironwork of the areaway has a Greek fret design at the base, missing at No. 31.

No. 31 has been extensively altered at first story level, where a basement entrance has replaced the original stoop, with the consequent elimination of the Greek Revival doorway. The sills of the first story windows have been raised. Sheetmetal window cornices are a later addition. The areaway ironwork is the original.

#33-37

Built for James Kyle in 1888, these three five-story brick apartment houses, "The Lyceum," were planned by architect F. T. Camp, with a continuous facade, but with three separate entrances. A lingering influence of Victorian Gothic is echoed in the design of the facade, particularly in the relieving arches of the double windows of the first story, with sculptured human heads in the keystones. Panels with swags have been introduced under these windows. Rough stone blocks decorate the lintels of the second story windows, and tiles of terra cotta are inset below the band course which serves as a sill for the third floor windows. Victorian polychromy may be seen in the striking contrast between the brick and light colored stone, used for window trim, band courses and for the spandrels between windows. Paneled and bracketed roof cornices crown the buildings, while the central unit is given additional importance by being stepped-up to a higher level. Each building

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)

- #33-37
cont. has its own fire escape, resting on the cornice of the entrance porch. These porches are supported by handsome giant columns with medieval type capitals.
- #39 This four-story house with basement entrance was extensively remodeled in 1926 by Robert Gottlieb, with a stucco front inset with colored tiles. Round arches were created above the square-headed windows, with tiles in the tympani. As this was a house built in 1829-31 for Albert Whittemore, it is immediately apparent that the cornice, Neo-Grec in style, belongs to a remodeling of the Eighteen-seventies.
- #41 Completely altered in 1929, this five-story, rough-cast stucco building retains nothing to recall the appearance of the original structure of 1854-55. The alteration substituted a ground floor entrance for the original stoop, steel sash and stucco veneer for the entire building, and added a fifth story. The windows at the top floor are arched and trimmed with brick. The house is crowned by a multi-curving roof parapet with stone coping and has a fire escape running down the center of the front.
It was originally built for W. W. Cornell, of the J. B. & W. W. Cornell Iron Works on Centre Street. This was one of the first New York firms to manufacture complete iron fronts for buildings and one of the most successful. In a photograph of No. 43-45 Grove Street taken early in the present century, the Cornell house appears in its original state, except for the mansard roof which was added at a slightly later date. Faced with smooth-faced stone veneer, this residence was one of the handsomest examples of the Italianate style in New York City.
- #45 This magnificent house was once a free-standing mansion, surrounded by spacious grounds, when it was built in 1830. It was undoubtedly one of the finest and largest Federal residences in Greenwich Village. Although it was originally only two stories in height, the scale of the house, over forty-seven feet in width, reflects the importance of the man for whom it was built, Samuel Whittemore. Together with other members of his family, he was one of the largest property owners in The Village. The mansion was protected for several blocks around by family owned realty: the closest building to the west was No. 39, owned by Albert Whittemore, while three quarters of the square block across the street to the south and the entire block to the east were owned either by Samuel Whittemore or his nephew Timothy.
Samuel Whittemore was the senior member of the firm of S. Whittemore & Company, manufacturer of steam-propelled carding equipment used in the textile industry, for which his older brother, Amos, had taken out a patent in 1797. Samuel Whittemore was born in Cambridge, Massachusetts, and came to New York early in the Nineteenth Century. A long-time resident of The Village, in 1811 he was an Election Inspector for the Eighth (later the Ninth) Ward, and served as State Assemblyman in 1816. In the Eighteen-twenties, he was among those landowners who were most active in the laying out and paving of streets in this area of Greenwich Village.
Originally the mansion was set back slightly from the street, and had a porch at the back facing onto grounds which extended through to Christopher Street on the north and to Bleecker Street on the east. The house had its own cistern, well, hot house, and stables. Though it was subsequently altered, it still displays characteristic features of the late Federal style, notably Flemish bond brickwork, a handsome doorway, and fine windows with Federal lintels. The generous proportions of the doorway and stoop are in keeping with the scale of the house. The entrance doorway, at the head of a wide gracious stoop, retains its original arched molded frame with a double, paneled, and decorated key-stone. The double entrance doors, however, with their rounded moldings, represent later additions. The fine inner door is the original, as is much of the interior trim and the hall staircase, beautiful examples of late Federal style. The delicately paneled window lintels at the second floor, so carefully copied at the two upper floors, display ornamental rosettes in the end panels. The pedimented lintel with acroteria over the central triple window of the second story is another typically late Federal feature which, interestingly enough, reappears in the doorways of other houses built for Samuel Whittemore in the mid-Eighteen-thirties,

GROVE STREET North Side (Betw. Bedford & Bleecker Sts.)#45
cont.

at 128 Washington Place and 86 Christopher Street, where the same motif is copied in the wood entablature over the doors. At the stoop of No. 45 Grove Street, the handsome iron handrailings with elaborate decoration, which terminate in polygonal stone newels, doubtless altered from the originals, are surmounted by very tall imposing cast iron torchères.

The building now rises to a height of four stories, crowned by a handsome cornice supported on console brackets, the result of alterations undertaken by later owners. In 1839 the house was purchased by Andrew B. Haxtun, a successful stockbroker, who lived in this "splendid mansion," to quote a contemporary source, until his death in 1848. Haxtun, it should be recalled, developed half of a block front on Bleecker Street nearby in 1847 (see Nos. 308-314 Bleecker). Then, in 1851, Haxtun's widow sold the mansion and all the land surrounding it for development (see especially Nos. 316-328 Bleecker Street and Nos. 92 and 94 Christopher Street), thereby contributing to the commercialization of the area. However, most of the important alterations to the house were undertaken in 1870 by the architect B. G. Wells for Elisha Bloomer, who had purchased the mansion in 1857 and owned property elsewhere in The Village. Bloomer was a former "Villager" who had recently established himself in Yonkers as a stone merchant. The basement and the first (formerly the parlor) floor of No. 45 were converted into stores by Bloomer, resulting in the reclassification of the building from "first" to "second class." The parlor floor windows at each side of the entrance doorway were removed and replaced by distinctive paired windows, separated by a central panel, the whole crowned by a low triangular pediment, characteristically Neo-Grec in style. The Italianate entrance doors also undoubtedly date from the period of the Bloomer ownership.

To summarize: this dignified and imposing mansion, now converted into apartments, retains many fine features of the late Federal period, when it was built, together with characteristic additions of later periods.

#47

The main entrance of this house, a part of the block front developed in 1854 on the site of the Whittemore-Haxtun property, is around the corner (described under No. 316 Bleecker Street).

GROVE STREET (Between Bedford & Hudson Streets)

This section of Grove Street offers a delightful vista. In the distance, there is a glimpse of St. Luke's Chapel, a simple parish church on the west side of Hudson Street, which serves historically and visually as a focal point at the end of the street. On the left are two fine rows of late Federal and Greek Revival houses, separated by Grove Court, a quiet oasis behind the busy streets which surround it.

This is one of the outstanding streets in The Village. Its delightfully simple residential character is complemented by the peaceful court and completed by the sturdy chapel at the head of the street. Here is an early Nineteenth Century example of good community planning, in that it began with needed facilities -- a schoolhouse and a chapel.

This street now offers a startling contrast in bulk between the block-long, handsome school building in the Classical style of the early Twentieth Century, on the north side, and the diminutive, charming, two and one-half and three-story houses occupying all but the Hudson Street corner of the south side.

Nevertheless, a surprising harmony has been achieved in part by the unifying use of brick along both sides of the street. More especially, the school's entrance doorways and dormer windows are, in essence, Renaissance versions of the tiny dormers on the simple Federal houses and of the classical doorways of the Greek Revival houses.

Within their unpretentious limits, these houses display some of the rich detail inherent in their respective architectural styles. Glimpsed at mid-block and behind an arched gateway, is a row of houses on a small garden court. Charming in their absolute simplicity, they were built for workingmen. Local builders and tradesmen inhabited the houses along the street, including a grocer at the proverbial corner. Here indeed is a village within The Village.

GROVE STREET (Between Bedford & Hudson Streets)

The only unsympathetic note on this outstanding street is the brash character of the corner windows of a six-story apartment house of the late Nineteen-thirties, at the Hudson Street corner. This building, however, offers the unifying characteristics of brick, of a stone classical doorway, and of a height similar to that of the school.

The attrition of time has been minor on this block whose residents have such pride in their dwellings. One can only comment that of the two Greek Revival houses which have changed their main entrances to the basement, the alteration in facade of the corner house obliterated its original style, and the entrance is a barren, inconspicuous opening. By contrast, the other house has transferred the major part of its classical doorway to the basement level, thus retaining sympathetic contact with the block. Such nuances in adapting designs will be promoted by the participation of a design review board.

Grove Street was first called Cozine Street when it was ceded to the City by Trinity Church in 1809. It was then opened as Columbia Street in 1811, renamed Burrows Street two years later, and finally received its present name in 1829, largely because it was felt that Burrows could too easily be confused with the neighboring Barrow Street. The popular tradition is that it was called Grove Street because it was cut through the garden of a house standing back from Herring (now Bleecker Street), in which Tom Paine lived shortly before his death.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

#12-18

This fine but unpretentious row of Greek Revival houses was erected in 1840 by Samuel Winant and John Degraw, builders. Of these four brick houses, three stories high over basements, Nos. 14 and 16 remain closest to their original appearance. Both retain stoops leading up to fine Greek Revival doorways. These are framed by simple pilasters, supporting an entablature consisting of architrave, frieze and cornice. Until 1966, No. 14 was perhaps the last completely unaltered Greek Revival building in the City. The door itself, with its rectangular transome, is paneled and flanked by pilasters, all typical of the simple Greek Revival house. The windows, with their double-hung sash, have stone sills and lintels, which at No. 16 were later capped with projecting sheetmetal cornices. The overhanging wood roof cornice and fascia board are the originals. The wrought iron railings of both buildings are noteworthy, not only because they are original, but for the grace of their design. The handrailing of the stoop combines a pleasing wrought iron curvilinear design in the top section with the heavier cast iron decorative rosettes at the base. The railings curve down over the tops of the sturdy cast iron newels set on paneled blocks. The wrought iron areaway railings, with fret castings at the base, are also very handsome.

The two end houses of the row, Nos. 12 and 18, have been considerably altered. No. 12 retains its roof cornice and original fenestration with simple stone lintels, but the stoop has been removed, and the house is now entered at basement level. The doorway is in character with those of its neighbors to the east. The windows of the second story (formerly the parlor floor) have had their sills raised. No. 18 has been extensively remodeled with new windows, a stuccoed front, and parapet with bracketed overhang in front.

The story of Winant & Degraw is an interesting one, illustrating the transformation of ordinary carpenters into professional builders. Both men had had independent carpentry shops, Winant since 1820, at No. 17 Jacob Street, and Degraw, since 1827, at 11 Watts Street. Winant and Degraw were from Long Island, and both served as volunteer firemen for Hook and Ladder Company No. 3. Winant not only took Degraw into his shop in 1828, but into his home, at No. 50 Vandam Street. By 1829 the firm of Winant & Degraw, builders, appears at No. 100 Cliff Street, although separate listings for each as carpenters continue to appear at No. 17 Jacob. The firm did the carpentry work for the Mercer Street Fire House in 1829. By 1839, they had evidently done so well that they were able to purchase the eastern third of the block between Hudson, Grove, Bedford and Barrow Streets. They built Nos. 12-18 the following year, and moved to adjacent dwellings, Winant at No. 14, Degraw at No. 16, leasing out the two end houses of the row. They also erected similar houses across the street a year later, at Nos. 29 and 31 Grove Street.

GROVE STREET South Side (Betw. Bedford & Hudson Sts.)

A passageway between Nos. 10 and 12 Grove Street, closed by an iron gate, leads to Grove Court (described under that name).

#2½-10

This fine row of Federal two and one-half story houses is one of the most delightful in The Village. They are frame structures with brick fronts in Flemish bond and were built between 1825 and 1834 on land leased from Trinity Church and St. Luke's Chapel. The builder associated with the row is James N. Wells, who, like Samuel Winant and John Degraw, had started out as a carpenter, but soon achieved recognition as a builder. He did a great deal of work for Trinity Church and built St. Luke's Chapel (see under Hudson Street, between Barrow and Christopher Streets).

With the exception of No. 2½, subsequently altered by the addition of a third story with bracketed cornice and steel casement windows, this row of houses has been modified very little. They faithfully reflect the type of modest dwelling which a conscientious builder erected in the late Eighteen-twenties and early Eighteen-thirties. No. 6, built in 1827 by and for D. G. Van Winkle, a house carpenter, and No. 8, erected in 1829 for Abraham Storms, Jr., merchant, were extensively remodeled by James N. Wells in 1833-34, as was No. 2½, the earliest house of the row, which Wells had originally built in 1825. No. 4, erected by Wells in 1833-34, replaced a shop owned by William J. Roome, a house painter. Consequently, Wells should certainly be credited with the fine proportions and good taste so evident here.

All of these Federal houses, with the exception of No. 2½, are three windows wide, two and one-half stories high, and surmounted by two dormer windows at roof level. A low stoop leads to a doorway framed by paneled reveals. Although No. 4 was the last house in the row to be built, it is interesting to note that it has a prototype Federal doorway flanked by columns, standing in front of rusticated wood blocks simulating stone. The three other doors are similar, but have pilasters instead of columns. The transom of No. 10 retains its handsome lead-work applied over the glass. The eight-paneled entrance doors of these houses, surmounted by a rectangular transom, are also typical of the era. The stone lintels, flush with the brickwork, above the doorways and windows have lost their cornices, but the plain wood cornices with undecorated fascia board may be the originals. The dormer windows at Nos. 4, 8, and 10, have double-hung muntined sash; they have frames with small square paneled blocks at the meeting of vertical and horizontal trim members and are crowned with little pediments. At No. 6, the two dormers have been combined under a low gambrel-shaped gable with a small diamond-shaped window inserted between the two original ones. No. 8 is the only house which has exterior window blinds. Most of the wrought iron railings at the steps and landings are the handsome originals.

#2

This six-story brick apartment house was built in 1938 for the Hudson and Grove Street Corporation and was designed by Irving Margon, architect. It has many typical features of that day such as corner windows, streamlined brickwork and metal casements throughout. It relies for the effectiveness of its design on contrasts, large windows adjoining small ones, and smooth walls contrasted with banded ones. This was the architecture of the New Deal period and represented a simplified version of those buildings of the Nineteen-twenties which derived their inspiration from the formalized stylizations of the French Exposition des Arts Décoratifs. This building also faces on Hudson Street (Nos. 482-486).

GROVE STREET North Side (Betw. Hudson & Bedford Sts.)#1
(#1-15)

The long front of the Manhattan School (formerly Public School No. 3) is architecturally similar to the two shorter fronts on Bedford and Hudson Streets (described under Nos. 97-105 Bedford Street).

HUDSON STREET (Between St. Luke's Place & West 10th Street)

This portion of Hudson Street, the southernmost section encompassed within the Historic District, retains much of its early Nine-

HUDSON STREET (Between St. Luke's Place & West 10th Street)

teenth Century appearance and flavor. This is particularly true of the St. Luke's block, on the west side between Barrow and Christopher Streets, which constitutes the most significant architectural ensemble in the West Village, and the earliest in date. This early example of community planning began with the erection of a school house and of St. Luke's Chapel.

St. Luke's Chapel is set back from the street behind an iron fence and is flanked by uniform rows of town houses, with trees introducing a bit of green into the cityscape. It is a charming little church which recalls the atmosphere of an earlier day in its small scale and simple design. This church and the houses nearby were built in the Eighteen-twenties in the late Federal style of the period.

Immediately to the south, also on the west side between Morton and Barrow Streets, is another row of late Federal houses, interrupted by a much taller, six-story apartment building of the early Twentieth Century. Several of these little houses retain much of their original appearance, while others have been altered and raised in height; in at least one house, however, the original fenestration remains, thus preserving some of the original feeling of the row.

The east side provides an interesting contrast between the low Federal and Greek Revival buildings and the taller structures of a later date and style. The block front between St. Luke's Place and Morton Street, erected in the late Eighteen-forties and early fifties, is an example of vernacular building within the tradition of late Greek Revival design and of the incoming Italianate style. The houses were semi-commercial properties from the outset, with stores or workrooms at street level and apartments above. The buildings are well proportioned and, with a few exceptions, still retain their original height and many details which are typical of their period.

This block front, together with the low Federal houses on the west side between Morton and Christopher Streets, provides a warm human scale and a decided contrast to the large, impersonal, six-story apartment buildings of the Nineteen-twenties which dominate the east side of the street northward, beginning at the corner of Morton Street. Beyond the apartment buildings, at the northeast corner of Grove and Hudson Streets, we catch a glimpse of a large school building which, early in the Twentieth Century, set the height for later apartment houses.

This section of Hudson Street, particularly on the west side, preserves to a remarkable degree much of the residential character and charm of the early Nineteenth Century. This is entirely in keeping with the history of the street. Named after Henry Hudson, the street first appears far downtown on a city map of 1797, when it extended only from Duane Street to Hudson Square, later renamed St. John's Park. The street was cut through open farm land in the course of the next two decades until it reached Bank Street; north of this point it became Eighth Avenue. Thus, St. Luke's Chapel and the residences of the Eighteen-twenties nearby, including those on the south side of Grove Street near the Hudson Street corner, inaugurated the development of the area.

While some effort has been made to preserve the architectural character of this section of Hudson Street, an example of complete lack of concern may be seen on the west side, between Christopher and West Tenth Streets. Here, two fine late Federal houses, two and one-half stories high, the last survivors of a block front of similar residences, are now flanked by a six-story loft building and a filling station. The complete lack of rapport between these structures and the older houses glaringly illustrates the process of attrition which is taking place and the need for architectural controls for one of the most interesting and historical areas of The Village. The recent remodeling of these same two houses, with new store fronts and pseudo-Georgian doorways, is an example of inept handling of the problem of remodeling in an Historic District, a situation which could be avoided with the help of an architectural advisory board.

HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

The east side of this block retains much of its mid-Nineteenth Century appearance. The buildings were all semi-commercial properties from the outset, with stores or workrooms at street level, and apartments

HUDSON STREET East Side (Betw. St. Luke's Pl. & Morton St.)

above. These structures are vernacular versions of late Greek Revival design and examples of the incoming Italianate style. They are well proportioned and, with two exceptions, retain their original four-story height and many details typical of the Eighteen-forties and fifties. All these properties were built on land held by the Trinity Church Corporation. They were developed, for the most part, by men associated with the provision business and various other trades.

#420-424

The three houses on the south end of the block were owned by John H. Lewis, a provision merchant, who also developed the adjoining properties at Nos. 3 and 4 St. Luke's Place.

The corner house, No. 420, was built first, in 1852, and is wider and taller than its two companions to the north. The simple facade is enlivened by Italianate casement windows and a bold Neo-Grec roof cornice of a later date, with widely spaced vertical brackets of the same design as the cornices at Nos. 3-7 St. Luke's Place. The original window lintels are flush with the brickwork, as is the case also at Nos. 422 and 424, both built in 1853.

No. 422 has an interesting brick fascia with dentils above. A second doorway was added, probably when the building was converted to multiple tenancy. No. 424, together with its neighbor, No. 426, an earlier house, has undergone extensive alterations, including the vertical extension of the buildings by means of a tall brick parapet with recessed panels above a dentiled fascia similar to that at No. 422, and the addition of Neo-Georgian entrance doorways with steep broken pediments with central urn motif. These two buildings share a common fire escape.

#426-436

This row of six brick houses, each four stories in height and somewhat smaller in scale than the preceding three, was built in 1847 on land which the owner had purchased from Trinity in 1845. They were erected by George Sutton, a builder, who owned No. 432 himself. Two decades earlier, he had constructed residences on land leased from Trinity Church on the next block (see description under Nos. 447-453 Hudson Street). Silas and Charles Olmstead, city grocers, owned Nos. 432 and 436 respectively. Charles Olmstead's property included Nos. 68½ and 68 Morton Street, around the corner; he lived at 5 St. Luke's Place from 1851-52 on.

The houses are built in a vernacular version of late Greek Revival style. Originally, they all must have had long second story windows, which still may be seen at Nos. 428, 430, and 432. The window lintels all have sheetmetal cornices added except at Nos. 430 and 432. An interesting feature of the roof cornices is the row of brick dentils at the top, above which a bracketed cornice has been added at No. 432, making it somewhat higher than its neighbors. The original simple wood store fronts carried on bracketed shelves remain in place at Nos. 430 and 434.

HUDSON STREET East Side (Betw. Morton & Barrow Sts.)

#438-450

This six-story apartment building of 1925, designed in the Neo-Federal style, is described under Nos. 63-69 Morton Street.

#456-462

Separated from its twin (Nos. 438-450) by a narrow courtyard, this six-story apartment house, erected in 1924, is described under Nos. 83-89 Barrow Street.

HUDSON STREET East Side (Betw. Barrow & Grove Sts.)

#464-480

This pair of six-story apartments (described under Nos. 72-84 Barrow Street) consists of two "U"-shaped units facing each other in such manner as to provide a large inner courtyard. The two units are separated, permitting an access passage between them from Barrow Street.

#482-486

This six-story brick apartment house of 1938 (described under No. 2 Grove Street) fills the corner of this block and extends behind the houses at Nos. 2½ and 4 Grove Street.

HUDSON STREET East Side (Betw. Grove & Christopher Sts.)

#490

This west end of the Manhattan School with the low auditorium alongside, is architecturally similar to the Bedford Street facade (described under Nos. 97-105 Bedford Street).

#494-500

These four brick houses are all that remain of a row of six late Federal houses built in 1827 for Peter Sharpe, who had acquired the property, part of Trinity Church holdings, in 1825-26. Sharpe, a partner in the firm of Sharpe & Sutphen, whipmakers, played an important role in the affairs of the City during the first three decades of the Nineteenth Century. He was incorporator of the Mechanics Society and, at one time, its President, and also was a Trustee of the Brick Presbyterian Church. A candidate for Mayor in 1826, he served earlier as State Assemblyman and Representative in Congress.

Although these buildings have been raised to four stories and are much altered, No. 494 retains an exceptionally fine arched Federal doorway. The door is flanked by semi-engaged Ionic columns and sidelights above panels, and the inner wood door frame has quarter Ionic columns at the corners. The fanlight transom, a later replacement, is surrounded by a handsome egg and dart molding. The Flemish bond brickwork used for all these buildings is still faintly visible on the facade of No. 500. The sheetmetal cornices above the window lintels, as well as the heavy bracketed cornices crowning Nos. 498 and 500, represent typical mid-Nineteenth Century alterations. Nos. 494 and 496 have been smooth-stuccoed, and the roof cornices replaced by tall parapets.

The corner house, which fronts on Christopher Street, was at one time a very handsome Federal style house (No. 130 Christopher Street). The Hudson Street facade has been completely remodeled over the years, including a new store front (1967) with lunettes over the windows.

HUDSON STREET (Between Christopher & West 10th Streets)

This block offers an interesting contrast between the low Federal style buildings on the northern ends of both sides of the street, and two large Twentieth Century structures, an apartment house on the east side, and a loft building on the west side.

All the land had once been a small part of the holdings of Richard Amos, a veteran of the Revolutionary War. In 1788 he purchased land, later known as the Amos Farm, from the Earl of Abingdon; the property extended from Washington Street on the west almost to Bleecker Street on the east, and from Charles to Christopher Streets. In 1809 he deeded land to the City for a new street, named Amos Street and later re-named Tenth Street, on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Amos died in his seventy-seventh year in 1837. His daughters married men who also became involved with the development of the area. Among them were Joseph J. Vanbeuren (later Van Buren) and George B. Thorp, the latter Keeper of the State Prison from 1824-29. This building, designed by Joseph Mangin, one of the architects of City Hall, faced the Amos properties on Greenwich Street and the Hudson River to the west (now West Street). Also associated in later years with the Amos Estate was George Harrison, the developer of a fine row of houses at Nos. 107-117 Bedford Street.

HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#502-508

This corner six-story apartment house (described under No. 125 Christopher Street) was erected in 1944 and has stores on the Hudson Street facade. It replaced four small houses which were once part of the row to the north.

#510-518

The original appearance of this row of five town houses, built by Isaac A. Hatfield, carpenter and builder, is suggested by No. 510 which, except for a remodeled first floor, looks much as it did when built in 1827. Here we see the typical mintined double-hung windows and the dormers in the roof. It is constructed of Flemish bond brickwork, and the simple wood cornice remains. No. 512 has had its window sash replaced, and Nos. 514 and 516 are now four stories high with the paneled

HUDSON STREET East Side (Betw. Christopher & West 10th Sts.)

#510-518
cont. lintels of the windows faithfully reproduced at the fourth floor. Nos. 514-516 have graceful balconies at the middle windows of the upper floors.

Similar to its neighbors to the south, No. 518 is also a fine Federal house with its long side and secondary entry (No. 252) on West Tenth Street. Built of Flemish bond, three stories high, it has the handsome paneled Federal window lintels, so typical of the period. It has a simple wood fascia board with rain gutter above, surmounted by a fine hipped roof with dormers. It was built in 1826, at the same time as four houses on West Tenth Street, Nos. 246-52, all on property which Isaac, together with Jonathan and Charles C. Hatfield, had purchased from Richard Amos in 1825.

HUDSON STREET West Side (Betw. Charles & West 10th Sts.)

#533 This brick house with cut-off corner, located on the corner site, is now three and one-half stories high. It was built in 1827 for Henry Bayard, a carpenter. While it still displays Federal characteristics in its Flemish bond brickwork and handsome paneled lintels, its original charm has been lost in subsequent alterations. The street floor has been stuccoed-over and remodeled for commercial use with metal sash and a centrally located double door. A wide dormer, ugly and boxy in shape, was installed above the roof cornice.

#529 & 531 These two late Federal houses were built in 1827 on land purchased the year before from Richard Amos by Isaac C. Blauvelt (No. 531) and Tunis Banta (No. 529). Both were cartmen, anxious to invest in real estate, and the houses were rented immediately.

Both houses were originally the same height as No. 533 and were raised from two and one-half to three stories at a later date, clearly indicated by the change from Flemish to running bond brickwork. No. 529 has window lintels which are Federal in top profile although the cornices seem a bit heavy for that period, possibly due to re-stuccoing over the years. No. 531 retains its original stoop and Federal ironwork with attractive openwork newel posts. The first floors of both houses have had their original windows replaced by show windows.

#527 This building was constructed in 1858 for Charles L. Church who had his liquor store on the ground floor. It is constructed in the vernacular of the day with simple roof cornice and stone window lintels. It is four stories high, of brick, and now has a large steel roller door occupying most of the ground floor.

#519-525 This row of five-story apartment buildings, with stores below, extends around into West Tenth Street. It is treated as a uniform brick facade displaying horizontal stone band courses and is crowned by a most elaborate sheet metal cornice having arched pediments and a corner turret as distinguishing features. Built in 1889 for Frank Schaefer, it was designed by Rentz & Lange. The shop fronts are continuous along the Avenue, with simple, uniform cornice. The second floor windows have segmental arches; those at the third floor have arched pediments with Queen Anne sunbursts at certain windows, and the fourth floor windows are arched and have keystones.

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#513-515 This corner lot is occupied by a gasoline filling station built in 1947. A most necessary adjunct to any residential area, this filling station performs a necessary function. Having been built in The Village with low-lying brick houses adjoining it to the south, it could well have been designed to harmonize better with the neighborhood and might, through its use of materials and attractive design, have been made a feature which contributed to, rather than detracted from, the character of the neighborhood.

#509 & 511 These two attractive little brick houses are the last survivors of a blockfront built in 1828 for Richard Amos, an important early property owner in The Village. (For further information on Amos, see page 246.)

HUDSON STREET West Side (Betw. West 10th & Christopher Sts.)

#509 & 511
cont. Like most Federal style houses they are two and one-half stories high and have dormers; No. 509 retains two dormers, while No. 511 has a new one with five windows in it and a gable above, extending the width of the house. The ground floors have been recently remodeled with new store fronts consisting of large glass areas juxtaposed against pseudo-Georgian doorways with broken pediments.

#503-507 Towering up to a height of six stories, these loft buildings, Nos. 503-505 and 507, have uniformly designed facades. Built in 1911 for the Greenwich Investing Company, they were designed in the concrete loft building tradition by Lorenz F. Weiher, contrasting the horizontality of the triple windows against the verticality of the supporting piers. They are a functional expression of their purpose, although no concession to neighborhood appearance was made either in use of detail or of materials.

#501 This corner building, once four stories high, was remodeled in 1953 for the Maldor Property Corporation to make it a two-story taxpayer with new stores beneath. The second floor offices have wide metal sash windows with brick soldier-course lintels and brick exterior walls crowned by a slender stone coping. The stores, trimmed in metal, occupy most of the first floor. There is also an entrance to the building at No. 131 Christopher Street.

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

(#493-499) The north corner of this block front is not built upon, at present.

(#487-491) These three houses were built in 1825-26 (discussed below, under Nos. 473-477).

(#479-485) St. Luke's, erected in 1821-22 as an uptown chapel of Trinity Parish, is a charming little country church which recalls in its scale and simplicity the atmosphere of an earlier day. It is the third oldest church building still in use in Manhattan, preceded only by St. Paul's Chapel and St. Marks-in-the-Bowery. Popularly known as "St. Luke's-in-the-Fields," the church was surrounded by relatively open farmland at the time of its erection. Some of the buildings in the immediate vicinity included the Amos farmhouse on Christopher Street and the old State Prison, between Christopher and Charles Streets, with its entrance on Greenwich Street.

A meeting called by Miss Catherine Ritter in 1820 resulted in the formation of the new church in this sparsely settled neighborhood. The cornerstone for the chapel was laid in 1821, with the support of Trinity Parish, which gave its bond to assure the loan for the building. In 1822 it was consecrated by Bishop Hobart, and the Reverend George Upfield was its first minister.

The church was built of brick in the Federal style of the day, with round-arched windows at the sides and flanking the front tower. The main body of the church is simple in the extreme, with a low pitched roof, the front end gable of which abuts the tower. The handsome double door was originally surmounted by a stone tablet and a lunette window, above which were bull's-eye windows on three sides of the tower with arched, louvered windows above these for the belfry. The top of the brick tower was once crowned by a low wood parapet with raised paneled sections at the center of each side. At a later date exterior blinds were added for the windows at the sides and low porches on either side of the tower. As we see the church today, the wood parapet has been removed from the tower, as have been the porches and windows on either side of the tower in the front wall. A handsomely "eared" wooden frame, of the Greek Revival period, may now be seen at the front door.

Perhaps the most interesting aspect of the St. Luke's block is the fact that it provides a superb early example of coherent community planning. The entire block was developed under leasehold from the Trinity Church Corporation. Within a very few years after the erection of the church, town houses were built on all sides of the block bounded by Barrow, Greenwich, and Christopher Streets, thus enclosing and shielding from public view the burial ground and garden of the church. The man-

HUDSON STREET West Side (Betw. Christopher & Barrow Sts.)

responsible for the design and construction of this entire complex, including the church, was James N. Wells, builder. Wells "rose from the humble vocation of carpenter to be a rich man and an Alderman," to quote a contemporary source. He had been active in city affairs since the early Eighteen-twenties, first as a City Assessor, then as Alderman of the Ninth Ward, and served on a great many city committees, of which the most important, from an architectural point of view, was the Committee of Repairs for Public Buildings. Wells not only played an important part in the architectural development of The Village (see Nos. 12-18 Grove Street) but also of Chelsea, where he lived after 1833.

#473-477
&
#487-491

Of the seven houses which once stood at each side of the church, only three remain, Nos. 487, 489 and 491 to the north and Nos. 473, 475 and 477 to the south. The earliest houses, dating from 1825, are Nos. 473-477 and 487; Nos. 489 and 491 were built the following year.

These houses provide us with some of the finest examples of Federal architecture remaining in the city, and are among the few of the period for which a builder is definitely known. Originally, they were two and one-half stories high, with dormers, as indicated by the change from Flemish to running bond above the second story windows. The basement and stoops at Nos. 477-491 are of stone, with a continuous stone band course above the windows where the brick begins. At Nos. 473-475, the basements and stoops are of brick. The stoops have graceful wrought iron handrailings leading up to sturdy eight-paneled doors.

No. 487, Wells's own house, where he lived until 1833, has an extremely handsome doorway flanked by paired Ionic columns. It is now the Parish Office. This is the widest house on the block, thirty-six feet across, and together with No. 477, the Vicarage, is one bay wider than the other houses, thus effecting a transition in scale from the church to the other houses, which are only twenty feet across.

This is certainly one of the most interesting blocks in The Village from an architectural and historical point of view.

#465-471

The south corner of this block front is not built upon, at present.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.)

With the exception of the apartment house at Nos. 455-457, all the houses on this block were erected between 1827 and 1828 on land leased from Trinity Church. The original appearance of the row may best be seen today at Nos. 449½ and 451, which still retain much of their late Federal appearance. The houses were built by George and David Sutton, neighborhood builders, who held Trinity leases on the southern half of the block and who lived at Nos. 447 and 453 respectively. Two decades later, George Sutton built a row of houses nearby at Nos. 426-436 Hudson Street.

#463

Built in 1828-29 for Gilbert Chichester, a dry goods merchant, this corner house may originally have been two and one-half stories high, with dormers, and with a rear extension on Barrow Street. By mid-century, it was a saloon and in 1874 it became a drug store and one-family dwelling. Extensive alterations took place again in 1902. As seen today, the center window has been removed at each floor on the Hudson Street front and a restaurant has been added at the ground floor.

#459
(#459-461)

Originally two buildings, now altered to one, this property was also owned by Gilbert Chichester. The houses were built at the same time as No. 463. They have a new uniform brick front three stories high, shuttered windows, and pedimented doorway.

#455-457

Designed in the stolid rectilinear manner of 1915 by Charles B. Meyers for the Ridge Holding Company, this six-story brick apartment house displays the usual panels, brick parapet, and fire escapes of its period. It has stores at ground level, on either side of the centrally placed entrance doorway. The windows were planned to align with the low buildings flanking it.

HUDSON STREET West Side (Betw. Barrow & Morton Sts.)

#453

This building was originally the home of David Sutton and must once have resembled No. 451. Today we see a recently erected brick front four stories high. The first floor is of rusticated brickwork and has a simply framed entrance door. The upper floors have the conventional three windows and the building is crowned by a brick parapet.

#449½ & 451

These two houses, owned by George Sutton, built in 1827 (No. 449½) and 1828 (No. 451), give us some idea of the original appearance of this entire block front. They were probably two and one-half stories high with dormers, and this is corroborated by the fact that No. 449½ retains its handsome paneled Federal lintels at the second story, while the third floor, crowned by an Italianate modillioned roof cornice, has perfectly plain stone window lintels. No. 451, with its little windows cut in the deep fascia board below the roof cornice, appears to have been raised in height and altered very early, in the Greek Revival period. The handsome store front with modillioned cornice at No. 451 was probably added in the mid-Nineteenth Century; the store at No. 449½ has recently been closed in.

#447

Though built in 1826 by George Sutton as his own residence, this house was recently completely remodeled. The ground floor real estate office has Roman brick surrounding the display window, with metal trim above. The two upper floors have new metal sash, and the walls have been smooth-stuccoed and lined to simulate ashlar masonry.

LEROY STREET North Side (Betw. St. Luke's Pl. & Seventh Ave. So.)

#55 & 57

Erected in 1887, this five-story brick apartment house with brownstone trim is a good example of the work of the period, which was much influenced by the Romanesque Revival. The facade incorporates two buildings, each with its own entrance under a small canopied porch, and is enlivened at the fifth story by a bold series of blind arches above the windows. Above this are several courses of brickwork, corbeled out to form an interesting base to the cornice. These two buildings were erected for H. M. Tostevin, George Orr, and I. J. Roberts, for whom the neighboring buildings, Nos. 51 and 53, also were built.

#51 & 53

These two five-story brick buildings of 1887 are identical, except for the rusticated stone work of the first floor at No. 53, which does not appear at No. 51. They rely for their effect on an interesting treatment of the brickwork, alternately projected forward and recessed, and on the bold bracketed cornice silhouetted against the sky. The corbeling of the brickwork, seen at Nos. 55 and 57, is repeated here in the central section of each building, just below the cornice.

MORTON STREET (Between Bedford and Hudson Streets)

Notable on this street as an architectural gem of the City is the distinguished Federal town house on the north side, near Hudson Street. Its every feature is handsome and well preserved, and its chief glory is its magnificent arched doorway. This attractive street displays a minor range of heights, three to five stories for the Nineteenth Century houses and apartment houses and six to eight stories for the early Twentieth Century buildings. The tallest building, a loft at the corner of Seventh Avenue South, and a remodeled apartment house, at the middle of the north side, are out of character with the block in their choice of window sizes and shapes. These are situations which participation by a design review board would have avoided. By contrast, the architect of the low apartment house at the Hudson Street corner, on the north side, endeavored with his arched doorway and other Neo-Federal details to show appreciation of the outstanding neighboring Federal town house mentioned above.

This street offers an interesting variety of architectural styles and is one of the most attractive in The Village. The south side has several fine Italianate houses, notably a row of four residences, and

MORTON STREET (Between Bedford and Hudson Streets)

other houses farther down the block ranging in style from late Greek Revival to Italianate. On the north side of the street, enhancing the distinguished Federal house of 1828 is its neighbor, a Greek Revival house. Farther to the east, at the bend in the street stand a fine Greek Revival house and several old houses on the north side.

MORTON STREET South Side. (Betw. Bedford & Hudson Sts.)

- #32 The Upjohn Building of 1920 (described under Nos. 38-40 Seventh Avenue South) occupies the corner.
- #34 & 36 These two very elaborate brick apartment houses, five stories high, were built in 1890 and had their entrance floors remodeled in the first half of this century. All ornament was removed and they were smooth-plastered up to rusticated doorways. The cornices were removed and paneled parapets substituted. The intermediate floors retain most of their original ornament with vertical piers between windows and blind arches with sunbursts at the fourth floor. Albert Nuttira was the architect for Carinato Brothers.
- #38-42 These three similar five-story buildings of the late Eighteen-eighties are a good example of the incoherence which results when one of a group is remodeled. Even though they differ in detail, Nos. 40 and 42 are basically similar in their rich architectural treatment, with heavy cornices and paired windows in recessed bays under arches at the top floor. No. 38 has been shorn of its ornament and has had some very trite detail substituted at the first floor. Where such alterations are made, without reference to any feeling for the materials and nature of the building and where no architectural controls exist to insure proper treatment, results of similar anonymity will invariably occur.
- Nos. 38-40 were erected by and for H. M. Tostevin in 1887, while No. 42 was built two years later, for Mary E. McLaughlin and designed by M. C. Merritt.
- #44 This exceptionally fine brick house, Greek Revival in style, served as a set for the film, "Naked City." It is three stories high over a high basement, and was built in 1844-45 for John McLean, a lumber merchant. This is the earliest house on this side of the block and the sole surviving house of this period between this location and Seventh Avenue South, now occupied entirely by apartment houses. It retains its dignified Greek Revival pedimented doorway, and has a finely detailed door flanked by sidelights and surrounded by a delicate bead and reel molding. The roof cornice, with the same molding above a row of dentils, is an excellent example of the period. Alterations have been held to a minimum on the street facade, though a number of changes have been made at the rear of the house.
- #46-52 Thaddeus Hyatt, patent vault manufacturer, developed this row of four handsome Anglo-Italianate houses, in 1854. They are four stories high, with English basements. Hyatt lived at No. 46, and sold the remaining three houses immediately upon their completion for a substantial profit, once the builder's costs were deducted from the difference between the price of the lots, which were purchased in 1853 from Trinity, and the sale price.
- No. 46 has a modern brick entry, while the others have had the originally rusticated basements smooth-stuccoed. A handsome unifying roof cornice rests on paired brackets with paneled fascia. Among the attractive features are the long French windows of the second (or parlor) floors, with imposing pediments (except at No. 46), projecting window cornices carried on end brackets, and paired stone corbels under the sills of the upper floor windows. The unusual curved balconies at Nos. 48 and 52 retain their original intricate cast iron designs.
- #54 Built in 1852-53 as a three-story brick house with basement, this building has been greatly altered by lowering the entrance to basement level, and by the addition of a top story now the fifth floor. An interesting keyed enframingent in brick has been provided for the windows of the top floor. The building blends well with its neighbor,

MORTON STREET South Side (Betw. Bedford & Hudson Sts.)

#54 cont. No. 56, to the west. The painter Paul Cadmus lived here in the Nineteen-thirties.

#56 Josiah Lindsay, owner-architect of this five-story brick apartment house, erected in 1891, made full use of the twenty-five foot lot by reducing the space between the windows, thus allowing for two good-sized windows for each apartment facing the front. Effective use was made of contrasting materials, brick and stone trim, as may be seen at the porch, the window lintels and sills, and band courses. The brick is interestingly treated where it is corbeled out over the windows of the fourth and fifth floors. A boldly projecting roof cornice crowns the building.

#58-62 These three houses were built within a year of each other, No. 58 for James H. Noe, brush maker, in 1848-49; and Nos. 60 and 62 as a pair, in 1847-48, respectively for John D. Scott, clothier, and for Helmus H. Wells, lumber merchant.

Transitional in style, with some late Greek Revival and some Italianate features, the houses were originally three stories high over a rusticated basement. The rustication may still be seen at No. 60, which has been considerably modified, including the elimination of the stoop to provide a basement entrance. At No. 58 the present owner has restored the doorway and replaced the stoop and Greek Revival ironwork. Originally, all three houses had high stoops, as also at No. 62, the best preserved house of the group. It retains its fine pedimented doorway with delicate moldings and carved capitals, and a very beautiful Italianate paneled door. Imposingly pedimented French windows appear at parlor floor level; it retains some of its original window lintels and fine Greek Revival iron work at both the stoop and areaway. These three houses have delicately detailed roof cornices, with dentils and moldings above. The painter Ben-Zion lived at No. 58 in the Nineteen-forties.

#64 Built in 1891, at the same time as No. 56, for William B. Pope under the supervision of M. W. B. Perdon, architect, this picturesque stone-faced apartment house, five stories high, is distinguished by its contrasts between rough and smooth stonework. The plain walls are relieved by the carved stonework of the trim. The elaborate roof cornice is supported by bold brackets, separated by square ornamental panels.

#66 This unusual four-story house was erected for the Trustees of Trinity Church in 1852. The design, with a polygonal bay, is unusual in The Village at this period. The windows are segmental-arched, but their cornices and sills were shaved smooth at a later date. The entry has been lowered to basement level. The roof cornice, with widely spaced modillions, has had an ornamental band course with rosettes added to the bottom of the fascia at a later date.

#68 & 68½ This simple three-story house, above a basement, was built in 1846 for Charles Olmstead, city grocer, together with the small three-story house next to it. The latter may once have served also as a connection to the store at the corner of Hudson Street (No. 436), built at about the same time.

Nos. 68 and 68½, which appear to be one house, are excellent examples of the simple type of house erected in the late Greek Revival period. The lintels over the windows of No. 68 are flush with the wall and the house retains its simple roof cornice and undecorated fascia board over the low third story windows. The narrow doorway with sidelights and the ironwork are typical of the best of this modest type of Greek Revival house.

#70 No. 70 is a four-story building fronting on Hudson Street (No. 436). It dates from 1847 and Charles Olmstead had his grocery store on the ground floor, and rented the apartments above. The end windows on the Morton Street side are blind.

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)

#63-69 This large six-story brick apartment house was designed in the

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#63-69
cont.

Neo-Federal style by the architect Charles B. Meyer for the 65 Morton Street Corporation, and was built in 1924. It is the only building on the block erected after 1900. Its chief interest lies in the handling of the brickwork: at ground story level, the architect has deliberately reverted to the older Federal tradition of Flemish bond, in deference to its two fine neighbors to the east, Nos. 59 and 61. Above this, the architect has achieved an interesting pattern by using alternating courses of headers and stretchers, and the third, fourth, and fifth stories are set off by a soldier course of brick below and a stone band course above. The top story, using the same type of brickwork, is given additional interest by the introduction of blind arches and terra cotta above the windows, surmounted by swags and balustrades. The building, which also fronts on Hudson Street (Nos. 438-450), is a twin to the adjoining building, Nos. 83-89 Barrow Street, just north of it, built a year later, which likewise faces Hudson Street, at Nos. 452-462.

#61

Built in 1835-36 for Edward Roome, this three-story brick house, over a stone basement, still retains traces of the Greek Revival period. The deeply recessed entrance door is flanked by simple pilasters and glazed sidelights. The boxy windows above the roof cornice recall the dormers which once graced the roof, still to be seen at No. 59. The stone lintels over the windows, pedimental in shape and capped with diminutive moldings, have a distinct charm. The roof cornice and fascia are simple and unadorned. The fine ironwork around the areaway displays the typical Greek Revival fret castings at the base, with acanthus finials at the top.

This house was built on land which had been first leased from Trinity Church by Charles Oakley who transferred his lease to Roome, his son-in-law and business partner, who then sold it in 1837 at a handsome profit.

#59

This remarkably well preserved house, unique in The Village, was selected in the Nineteen-thirties by the Federal Arts Project of the Index of American Design as the outstanding example of late Federal style in the City. It was built in 1828 on land leased from the Trinity Church Corporation, by Cornelius Oakley, a merchant, of the firm R. & C. Oakley at 108 Front Street. Trinity retain ownership of the property until 1920, when it was sold to the Alentaur Realty Company. By the time the I.A.D. study was undertaken, No. 59 Morton Street had already been converted to apartments. The interior has been considerably altered, though the house retains its fine staircase and original interior details on the parlor floor.

This three and one-half story brick house, with dormers, is an outstanding example of Federal architecture. Its chief glory is its magnificent doorway. The eight-paneled door is flanked by paired Ionic columns (the corner ones being engaged to the walls), behind which we catch a glimpse of rusticated woodwork and glazed sidelights. The transom bar is blocked forward and surmounted by a handsome fanlight which retains its original leadwork. The doorway has brick reveals and a stone arch at the top with paneled impost blocks and curved moldings leading up to a wide paneled keystone which follows the curve of the doorway. The windows all have finely detailed lintels with a stepped-up central section and paneled ends. The muntined window sash is double-hung and the attractive segmental-arched dormers are given importance by their pediments and paneled corner pilasters. The original roof cornice and fascia board are missing. The house still retains its fine Federal wrought and cast iron railings around the stoop and areaway, as well as unusually handsome newel posts.

#53-57

This seven-story apartment house, consisting of three buildings, was designed by Schneider & Herter, architects, for Leopold Kaufman and erected in 1900-01. It has been completely stuccoed over. The top story displays a row of segmental-arched windows surmounted by a high parapet, stepped up at the ends.

#51-51½

Originally two buildings, erected by the owner-architect, James Webb in 1874, the two were joined together in 1928 with one entrance

MORTON STREET North Side (Betw. Hudson & Bedford Sts.)#51-51½
cont.

through the basement. The modillioned roof cornice serves as a reminder of its original Italianate character. The strongly contrasting arches around the central first story windows and the entry belong to the alteration of 1928.

#47-49

Designed and erected in 1890 by Fred Ehling for Mary E. McLaughlin, this seven-story apartment house has been completely altered in recent years. It presents a simple facade to the street with windows which, in their horizontality and size, do not accord well with those of its neighbors. A study of window sizes and shapes might perhaps have better retained the quality of this charming street.

#45

William Schickel & Company erected this five-story apartment house in 1887. However, it has been greatly modified at street level and steel sash has been installed throughout. The building is interesting for its decorative use of brick and for its Romanesque Revival arcade framing the fourth story windows. Terra cotta is used as an additional decorative element in the spandrels below the third story windows and for the window trim.

#41-43

These two attractive houses, altered to provide a unified facade, were built in 1839 for Benjamin D. and Joshua Brush, lumber merchants. Originally Greek Revival in style, they must have been modified soon after the middle of the century, when they acquired heavy sheetmetal cornices over the windows corbel blocks under the windowsills, and elaborate bracketed roof cornices with paneled fascia board.

(The numbering system has a gap between Nos. 41-43 and No. 33.)

#33

The Vernon Studio Building was originally erected as a stable in 1907-08 for Minnie L. Mader by James L. Mader. It is three stories high and has a handsome roof cornice with paneled fascia board.

#31

This three-story brick house, over a basement, was built in 1858 for Caleb Brush, Jr., a younger member of the Brush family who owned property at Nos. 41 and 43. It displays the long parlor-floor windows and bracketed roof cornice so typical of the Italianate style of the Eighteen-fifties.

#29½

Erected by George Keister, architect, for John Totten in 1885-86, this five-story corner apartment house (described under No. 63 Bedford Street) occupies the corner site.

MORTON STREET North Side (Betw. Bedford St. & Seventh Ave. So.)

#27½

This six-story apartment house (described under No. 46 Seventh Avenue) was erected in 1905.

MORTON STREET North Side (Betw. Greenwich & Hudson Sts.)

This corner house (described under No. 447 Hudson Street) was originally erected in 1827, but has been completely altered. It is the only house in this block which is within the Greenwich Village Historic District.

ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Looking into this tree-lined street, our senses revel in the peace and beauty of this block-long row of low Italianate town houses. Their handsome ironwork, with wreath motif, blends with the vines and trees. Their round-arched doorways of brownstone crowned by low triangular pediments add graceful variety of line to the unavoidable rectangularity of a town house. These homes have the warmth of brick, for they were built in the mid-Nineteenth Century before the Victorian fondness for houses of brownstone had become the fashion. This row of three-story houses with high stoops offers a special delight, for the changes of time are few, and they still bask in sunlight and a spacious outlook.

This pleasant street is one of the most delightful in Greenwich Village. Located opposite what formerly was known as St. John's

ST. LUKE'S PLACE (Between Hudson & Leroy Streets)

Cemetery of Trinity Parish, these houses saw the transformation of the cemetery into Hudson Park in 1898, when Carrère & Hastings designed a charming Italian Renaissance garden. The Park contained a reflecting pool, rusticated summer house, and retaining walls with stone balustrades and urns. This handsomely landscaped park later gave way to the present playground, now known as James J. Walker Park in honor of the former Mayor of New York, who lived at No. 6 St. Luke's Place.

ST. LUKE'S PLACE South Side (Betw. Leroy & Hudson Sts.)

This is the site of Mayor James J. Walker Park, described above which is outside the bounds of the Historic District.

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)

#2
(#1-2)

Beginning at the corner of Hudson Street, No. 2 is the side entrance to this building (described under No. 420 Hudson Street), erected in 1852-53 for John H. Lewis on land leased from Trinity Church.

#3-17

It is obvious that a master design was used for this distinguished row of fifteen houses. Minor differences in original detail, as well as a difference in brickwork, indicate that Nos. 4-7 were built as one group, followed by Nos. 8-17. This is corroborated by the dates of construction, which began at the west end of the row, Nos. 4-7 from 1851-52, followed by Nos. 8-12 in 1852, and Nos. 13-17 from 1852-53. No. 3, part of the property on Hudson Street, was built in 1853-54. With the exception of Nos. 3 and 4, these houses are three stories high over a basement. They are approached by high stoops, and originally had pedimented round-arched doorways, long French windows capped with pediments, and bracketed roof cornices--all typical of the Italianate style of the Eighteen-fifties.

No. 5 may be considered the prototype for the earliest houses of this row. The handsome doorway retains its original paneled lintel with a central rosette, framed above by a low, triangular pediment supported on vertical console brackets which rest on paneled pilasters decorated with a foliate motif at the top. The round-arched door, with a semi-circular lunette, has a rope molding on the transom bar, a motif which continues down the sides. The roof cornice is supported by evenly spaced vertical brackets which, judging from their Neo-Grec design, date from the Eighteen-seventies. The bold cast iron handrailing at the stoop, with central wreath motif, is continued around the areaway. The basement of this house has been smooth-stuccoed, but the heavy cornices above the windows of the upper floors still remain in place. No. 7 also remains close to its original appearance and retains its beautiful paneled entrance doors. At No. 6, the iron work and door have been replaced at a later date. Nos. 3 and 4 have been stuccoed and altered to provide basement entrances.

The next five houses (Nos. 8-12) are essentially similar, but have pedimented doorways with modillions and vertical console brackets on the inner side of the arch. The roof cornices rest on paired brackets and have a paneled fascia. Except for No. 10, these houses have retained their ironwork, which is identical with the other houses of the row.

Of the last five houses in the row (Nos. 13-17), only No. 13 retains its handsome pedimented doorway and long vertical console brackets. The roof cornices, supported by long brackets, are later replacements. No. 14 has replaced its stoop with a basement entrance, while No. 17, built on an oddly shaped lot which belonged to the United German Lutheran Church, has had its stoop turned sideways to allow easy access to the basement entry.

This distinguished row of fifteen houses was built on land originally owned by the Trinity Church Corporation. Their owners were all well-to-do merchants. Among them were John W. Lewis, provision merchant, at No. 4, mentioned above in connection with No. 2, one of the three buildings he owned on Hudson Street around the corner (Nos. 420-424); Matthew Olwell, a commission merchant at 181 West Street, who developed Nos. 11 and 12, lived himself at No. 11, and sold No. 12 upon its completion to John Romer, flour merchant. William H. DeGroot, clothier,

ST. LUKE'S PLACE North Side (Betw. Hudson & Leroy Sts.)#3-17
cont.

who lived at No. 43 Morton Street, developed Nos. 15, 16 and 17. No. 6, originally the home of William S. Vanderbilt, a tailor of 416 Broadway, was purchased in 1891 by William Walker, father of James J. Walker, Mayor of the City of New York (1926-1933), and the Walkers retained the house until 1934. The two "lamps of honor" on the newel posts, traditional symbols of a mayor's residence, may still be seen here today. Other interesting occupants of these fine houses, who lived there later, included the painters Paul Cadmus and Jared French at No. 5, and the sculptor Theodore Roszak at No. 1. Theodore Dreiser, the famous novelist, once lived at No. 16.

SEVENTH AVENUE SOUTH (Between Leroy & Barrow Streets)

The character of this Avenue is largely commercial and, as such, it serves the community.

In 1919 when Seventh Avenue was extended southward from Greenwich Avenue to Carmine Street where it meets Varick Street, the City blocks were ruthlessly cut through, leaving many buildings either sliced off at the corner or cut in two and an array of small, triangular-shaped lots.

This section of Seventh Avenue South, like the blocks to the north of it, has been drastically affected by the cutting through of the Avenue. Now existing are chiefly what remains of the apartment houses, generally rear views, and a series of one or two-story commercial taxpayers filling those sites where the apartment houses were razed and, finally, a series of gasoline filling stations which occupy the leftover triangular sites.

A park and subway station at midpoint on the east side of the Avenue give a feeling of openness and greenery. (The east side south of Bleecker Street is outside the bounds of this Historic District.)

Seventh Avenue South is a case where the normal process of attrition was greatly accelerated due to the unusual circumstances and where the most makeshift possible solutions were adopted either to salvage what was left or to utilize awkward sites. One result is too sharp a disparity in heights and in design.

Clearly, had an architectural review board been in existence to give its expert guidance, this process of utilization and rebuilding would have found a better solution than that which was arrived at here.

Filling stations need not necessarily be ugly and, when located in an Historic District, should be given special treatment involving a suitable use of materials and architectural details. They should be built of appropriate materials and should be designed to harmonize with the character of the neighborhood.

SEVENTH AVENUE SOUTH West Side (Betw. West 10th & West 4th Sts.)

#126 & 128

These two four-story houses (described under Nos. 229 & 231 West Fourth Street) were built in 1873, and extend through to West Fourth Street.

#120-124

This utilitarian brick building of the Nineteen-twenties (described under Nos. 219-227 West Fourth Street) fills the triangular site at the intersection of Seventh Avenue South and West Fourth Street.

SEVENTH AVENUE SOUTH West Side (Betw. West 4th & Christopher Sts.)

#116-118

This corner two-story brick taxpayer structure of 1932 (described under Nos. 73-75 Christopher Street) was designed to follow the line of Seventh Avenue South. It also faces on West Fourth Street (Nos. 220-224).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#110

This small triangular cigar store is located on the site of a five-story apartment house which was razed for the widening of Seventh Avenue. It was built in 1921 for the Goldman Holding Corporation and also faces Christopher Street (No. 70).

SEVENTH AVENUE SOUTH West Side (Betw. Christopher & Grove Sts.)

#108 This three-story taxpayer building, with a low mezzanine floor, has a restaurant at the first floor. It is also located on the former site of a five-story apartment house, cut in half by the widening of the Avenue. Ungainly in appearance, it in no way relates to the new low buildings on either side of it and could never have been built in an area or district with powers to regulate its design. It was erected in 1925 and designed by William H. Kaiser for John H. Friend. It also has an entrance on Christopher Street (No. 72).

#106 Also located on the site of a five-story apartment house, which has been razed, as was the case at Nos. 108 and 110, this building is a one-story store with high parapet bearing the name of the lessee. It was built in 1921 for Domino Troiani and, although it bears no relation in scale to No. 104, a five-story apartment house to the south (see 61 Grove Street), it is simple and, as a commercial building serving the neighborhood, inoffensive.

SEVENTH AVENUE SOUTH West Side (Betw. Grove & Bleecker Sts.)

#92-100 This three-story brick taxpayer was built in 1933 for Raffaele Ruggiero and was designed by Matthew W. DelGaudio. It also faces on Grove Street (Nos. 52-54) and has shops at the ground floor. It has two floors of offices above and is representative of buildings of that period for which large glass areas were desired. This is clearly expressed by the slender brick uprights, between large windows, breaking above the parapet line to signalize their function, and which are crowned by terra cotta ornament. The building occupies the site of a six-story factory which was razed when Seventh Avenue South bisected it.

#88
(#88-90) This three-story brick building (also No. 305 Bleecker Street) was built in 1931 for the Allenad Realty Corporation. It has a store at ground floor level and two floors above, with conventional windows set off by purely decorative vertical brick ribs stepped and ornamented at the parapet. The unexpressive character of this front may be recognized by comparing it to the building of almost the same height to the north of it (No. 92-100).

#84-86 This one-story store (also No. 303 Bleecker Street) with paneled brick parapet replaces a three-story building. It was built in 1934 and, although it in no way relates to its higher neighbors to the north, it provides a store for this residential community.

#82 A diminutive triangular building at the meeting of two streets, this two-story brick structure (also No. 301 Bleecker Street) was built in 1926 for the Rayburn Holding Company. On the Seventh Avenue side, the front is symmetrical with a triple window on center flanked by single windows at each side. There is a store at ground floor and the stepped parapet has a checkerboard panel of brickwork above the triple window. Here, on its prominent corner site, a less pretentious scheme would have lent dignity to this little building had some form of architectural control been exercised. Plain brick walls and a less complex window arrangement would have actually made it look larger than it does and would have made it more in keeping with its surroundings.

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#74-76 Although architecturally undistinguished in itself, this one-story building harmonizes remarkably well with the one-story structures to the south of it, and this whole block front, between Barrow and Commerce Streets, has character and homogeneity. Built in 1921 for Albert M. Gilday and Emelia Ludwig, it occupies the triangular corner site with an entrance at Nos. 35-37 Barrow Street. It houses a sidewalk café today.

#72 One of the most interesting re-orientations in The Village occurs here where, through an arched gate in a wall, a courtyard leads to the new fronts of Nos. 39 and 41 Barrow Street. The rear of these houses, formerly their principal entrances on Barrow Street, is subordinated

SEVENTH AVENUE SOUTH West Side (Betw. Barrow & Commerce Sts.)

#72 cont. to the attractive new fronts designed for them within the courtyard. No. 39, redesigned in a Mediterranean style with stucco walls, ornate parapet, and casement windows, is of particular interest. This transformation, including studio, was effected in 1926 for Marie L. Goebels.

#70 Almost completely anonymous, this little store seems to be literally cut into the Goebels wall as a southerly extension of it. A pleasing result has been achieved here with no pretense and little cost--a lesson to all observers that a thoughtful design, however simple, can achieve good results. Where these stores, or this wall, meet its higher neighbors on Barrow Street, the wall has been swept upward to ease the transition. This short block is one of the few where the problem of what to do about the toothless, ragged edges left by the cutting through of Seventh Avenue South was successfully solved.

SEVENTH AVENUE SOUTH West Side (Betw. Commerce & Morton Sts.)

#62-64 One of the small triangular lots left over by the cutting through of the Avenue has been utilized here by a gasoline filling station. What might have been done to make such a lot attractive, while yet performing its valuable service, is a problem which could have been solved through good design utilizing compatible materials, good scale, and refined architectural detail.

#54-60 These are vacant rear lots of houses facing on Commerce Street, Nos. 16, 18 and 20-22, also the rear of a building at the back of the lot facing Bedford Street (No. 70).

#48-52 Here, on a triangular lot with the long side facing Seventh Avenue South, stands an antique in its own category, a gasoline filling station built in 1922 for the PureOil Company, just after the Avenue was widened. It was intended to simulate a tiny Italian Renaissance chapel with tile roof and was a stereotype in its day, a symbol of the company for which it was produced and, as designed, classical.

#46 This six-story brick apartment house was built in 1905 for Abraham Goodman and Samuel Gielich. It has stores at ground floor level with rusticated brickwork at the second floor. The end facing the Avenue has been sliced off on the diagonal and features two windows at each floor, crowned by lintels with keystones, and framed at the sides by a continuous line of brickwork, simulating rustication blocks, which extends through three floors. The other end faces Bedford Street (Nos. 60-62) and the long side, facing south, is 27½ Morton Street.

SEVENTH AVENUE SOUTH West Side (Betw. Bedford & Leroy Sts.)

#38-40 The Upjohn Company Building fronts on Seventh Avenue South with a handsome pedimented doorway on this side. Otherwise severely simple, this brick building with metal windows rises to a height of eight stories. It has a simple brick parapet at the top and, except for the entrance door, is completely utilitarian and virtually devoid of ornament. It was built in 1920 for the Upjohn Company and was designed by Hobart B. Upjohn, the grandson of the architect of Trinity Church.

#28 This one-story brick store was built in 1921 for the Arcatase family and is a simple brick structure with stepped parapet and stone coping. It has a large plate glass show window to the left of the entrance door with a sign bearing the lessee's name directly above. In scale it relates to nothing nearby and architecturally it is a most prosaic design. With thought, imagination, and good design it could have utilized its brick facade to better effect at no extra cost.

#26 On the corner of Leroy Street, this five-story brick apartment house displays a simple brick wall with evenly spaced windows. The ground floor is enlivened by alternating bands of brick with narrow bands of stone. A bracketed cornice crowns the structure at the roof. It was built in 1887 for H. M. Tostevin, George Orr and John J. Roberts.

WEST FOURTH STREET East Side (Betw. Christopher & West 10th Sts.)

#219-227 A utilitarian brick structure, with garage door facing West Fourth Street, fills the bottom of the triangle between the street and Seventh Avenue South. Perfectly simple, with brick walls unrelieved by windows or ornament of any kind, this building of the Nineteen-twenties has much the appearance of a high yard wall.

#229 & 231 These two four-story houses are all that remain of a row of six similar residences which disappeared when Seventh Avenue South was cut through. Little changed, with their handsome basements and stoops, they have the bracketed roof cornice and front door and window lintels with cornices so typical of the period in which they were built. The houses were erected in 1873 by James Neafie for Dr. Samuel Hall, on property formerly owned by his father-in-law, Mark Spencer.

This row of six houses replaced an unusual and outstanding Greek Revival mansion, the home of Senator Mark Spencer, after whom Fourth Street between Christopher and Tenth Streets was once named "Spencer Place." Seventh Avenue South now cuts through part of the site of his house and the extensive rear gardens of his attractive property. The Spencer House, in a formal setting with grounds on all four sides, was set back some distance from both streets, along which ran an iron railing of Greek design. Across the front of this elegant one-story house was a splendid portico with eight Ionic columns, facing West Fourth Street. On this porch, the centrally located front doorway, with Ionic columns and full entablature, was flanked on either side by floor-length windows with double-hung sash. On the Tenth Street side, a long wing extended back along the property line to the stable, thus effectively enclosing his rear gardens for privacy. Copman's nursery at the Christopher Street corner added to the verdant quality of the block. A house such as this, set in ample grounds, helps us to realize today what charming sites have been lost to The Village in the name of progress.

The well-known painter, Raphael Soyer, lived at No. 229 in the mid-Nineteen-thirties.

WEST FOURTH STREET West Side (Betw. West 10th & Christopher Sts.)

#230 This corner apartment house of 1881 (described under No. 188 West Tenth Street) has its long side on West Tenth Street.

#228 This handsome six-story Romanesque Revival apartment house of brick, with terra cotta trim, was built in 1899 for P. J. Herter and was designed by P. Herter & Son. It has arched windows and, at the upper floors, arched windows combined with small flanking windows, in a manner reminiscent of the Palladian window motif. The simple roof cornice is carried on corbeled brick brackets.

#226 Stone-faced, this apartment house rises to a height of five stories above a basement. It was designed in 1890 for William H. Crawford by Ferdinand Miller. In its paneled cornice, with sunbursts at the center, it is reminiscent of the Queen Anne style. The front wall contrasts smooth stonework above and below the windows with bold faced stonework at their sides. A handsome doorway with portico carried on columns gives access to the building.

#220-224 This corner taxpayer of 1932 (described under Nos. 73-75 Christopher Street) had its corner cut back to accommodate Seventh Avenue South.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

The emphasis in this street is on modest apartment living. A warm feeling of human scale and a fairly uniform picture result from the use of brick and from the prevailing six-story building height.

WEST TENTH STREET (Between West 4th & Bleecker Streets)

Most of the buildings on this street have individual features of interest. On the south side, the double apartment house at the Fourth Street corner has an unusual tier of extra-large windows creating a vertical accent at mid-point. Exceptional among fire escape balconies is the handsome example, of Federal design, on the adjoining building. Of special note, at the opposite end of the street, are apartment house doorways with ornamental stone and marble porticoes.

To be regretted, however, is the alteration of a small Federal house in the middle of the south side of the street. Here the overbold treatment, employing several materials, at the added third floor, with stepped parapet, is out of harmony with the Federal doorway below and with the block as a whole. Architectural controls of a regulatory body would have prevented this unnecessary diminution of the quality of the street.

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

Only one building remains on this short block, after the cutting through of the Avenue. It is the north side of a four-story brick building of 1872 which fronts on West Fourth Street (described under No. 231 West Fourth Street).

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#184-188

This five-story brick apartment house was built in 1881 for Herman Raegener by F. W. Klemt, architect. It is located on a corner site (No. 230 West 4th St.) and has attractive wrought iron balconies with iron castings for uprights on the Fourth Street side. A heavy cornice with paired brackets crowns the building effectively and the Tenth Street front has a tier of large windows creating a vertical accent at mid-point.

#190
(#190-192)

Remodeled in 1930, this five-story brick apartment house has terra cotta rosettes and handsome diagonals on the fire escape balconies which are expressions of the Federal Revival of the Eclectic period. The ground floor is stone with iron window grilles and the top of the front wall consists of a high brick parapet.

#194 & 196

This pair of dumbbell-plan apartments was built in 1885 by the architect, William Graul, for J. P. Schweikert (No. 194) and for Anthony Reichart (No. 196). They are both of brick, with stone first floors and stone window lintels and band courses. The original cornices have been removed; the one at No. 194 has been stuccoed over, while the cornice at No. 196 has been rebuilt in brick with a brick panel extending the width of the building. They both have central doors flanked by stone pilasters with differing treatments above.

#198 & 200

These two Greek Revival houses of 1839, modified later in the century by the addition of a third story, were built as residences for Charles Hall, a clothier (No. 198), and John Hallett, an accountant (No. 200). The windows at No. 198, which now have plate glass, have Greek Revival stone lintels with little cornices, except at the top floor, where the lintels are flush with the wall. No. 200 is a fine house which retains a number of Greek Revival features. The original doorway, with stone pilasters and dentiled entablature, and the attractive ironwork at the areaway, which features anthemion finials, are noteworthy. The graceful curvilinear handrailings at the stoop and the heavy sheetmetal roof cornice with console brackets are later additions. Both these houses were originally part of the property of Freeborn Garretson who also owned the neighboring house, No. 202.

#202

Now largely altered, this little Federal town house was originally built in 1829 for Freeborn Garretson of Rhinebeck, New York. Originally two and one-half stories high, a third story was added later, clearly seen in the change from Flemish to running bond brickwork. The steel windows of the third floor date from the Nineteen-twenties. Sheetmetal lintels have been added, but the Federal doorway remains.

WEST TENTH STREET South Side (Betw. West 4th & Bleecker Sts.)

#204-206 Six stories high, this brick apartment house of 1910 was designed by Charles B. Meyers for Charles Weinstein. The ground floor shop front was remodeled in 1931, but the upper floors remained unchanged. The top floor has dignified panels between the windows and is surmounted by a heavy cornice with parapet above.

#210 With cornice aligned with No. 204-206, this six-story apartment house of brick was built one year later, in 1911, also for Charles Weinstein, and was designed by the same architect. It has simple rectangular windows with console bracket keystones and there is a parapet above the cornice. The central entrance door has an entablature carried on shallow brackets.

#214 Erected in 1883 for Henry H. Feste and designed by the architect Julius Kastner, this building (described under No. 347 Bleecker Street) occupies the corner site.

WEST TENTH STREET (Between Bleecker & Hudson Streets)

The delightful and interesting features of this street are confined to the south side. Viewed as a whole, both sides of this residential street have in common only the use of brick, several Nineteenth Century apartment houses, and a maximum height of six or seven stories. The changing heights on the south side, often in groups, give the effect of giant steps, with uneven platforms, an effect increased by the picturesque stepped corners rising against the skyline above the apartment house at the Bleecker Street corner.

Our eye lingers over the unexpected groups of three-story town houses along the south side. Delightfully simple versions of the Federal or Greek Revival, they were built for the use of local tradespeople. The most interesting and unusual is a pair near Hudson Street, part of a row of ten Federal houses continuing around the corner. Of this pair, one is only two and one-half stories high, and both have handsome Federal doorways. This pair is notable because its front stoops are turned sideways and rise from the sides, converging until they reach their own doorway.

The appearance of the north side is primarily that of mid-Twentieth Century apartment houses, relatively uninspired and functional. Its concession to the quality of The Village is moderate height.

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

#218 On the corner site at Bleecker Street (Nos. 342-348), this six-story brick apartment house was built in 1928 for the A. M. Schwartz Building & Construction Company, designed by J. M. Felson. It has stores on Bleecker Street and an entrance on Tenth Street. The walls are of brick, with special treatment at the corners. At the roof, a parapet is stepped up above these corners in an intricate design to receive decorative masonry blocks. Above the Tenth Street entrance is a lintel ornamented with central escutcheon surrounded by decorative foliage.

#220 & 222 Although a single cornice unites these two buildings and both were erected for Joseph Wright, Jr., in 1860 on property formerly owned by Joseph J. Van Beuren, Richard Amos' son-in-law, they are quite different in appearance. No. 220 is a four-story building and No. 222 a five-story structure above a rusticated basement. Both were raised in height in 1879 and it is likely that two stories were added to No. 222, which, from a stylistic point of view, appears older than its neighbor. The corbeled roof cornice and the attractive wrought iron-work at the areaway at No. 220 and at the stoop of No. 222, all belong to an alteration of 1929, when a new entry was cut through the basement at No. 220, eliminating the stoop. Both houses have muntined windows with corniced lintels.

#224 & 226 These two brick houses, three stories high with basements, were

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)#224 & 226
cont.

originally part of a row of three which also included No. 228. They were built in 1847-48 by three carpenters, Stephen C. Stephens, Abraham Demarest, and Levi Onderdonk, who had purchased the land from William Paulding, Jr., former Mayor of New York.

No. 226, despite its plate glass windows, remains much as it was when built, with a handsome Greek Revival doorway, and fine ironwork at the stoop and areaway. The cornices of both houses, with their floral decoration, are unusual, and the sheetmetal cornices above the windows are later additions. An alteration of 1926 resulted in the introduction of a basement entrance at No. 224, with arched steel casement window above it.

#228

This four-story apartment house was built in 1877 for Steele & Costigan. It has, for its size, a very deep bracketed cornice and a fine entrance doorway with paneled pilasters and cornice slab carried on brackets. The windows, as may be expected by this date, are plate glass, and a fire escape descends on the right side above the entrance-way.

#230 & 232

These three-story houses, so different in appearance, were built with a former two-story stable filling both rear lots, accessible from the street today through the paneled garage door of No. 230.

The upper floors of No. 230 have been veneered with composition material simulating brickwork. A simple paneled cornice crowns this narrow structure, which represents the transformation of a stable which had been built on this site in the second half of the Nineteenth Century.

No. 232, a wider house, retains some of its original appearance, although a third story has been added, clearly seen in the change from Flemish to running bond brickwork above the second story windows, and in the bracketed Italianate roof cornice. The ironwork at the stoop belongs to the same mid-Nineteenth Century period, but the doorway retains a simple transom and lintel, typical of the transition from late Federal to Greek Revival. This modest house was built in 1833 for John C. Blauvelt, a cartman, and sold the next year, together with the lot on which No. 230 was built later, to John Kohler.

#234

An alleyway, closed to the public by wooden doors, separates Nos. 232 and 234. It leads back to what was once a large one-story stable of frame construction, filling the rear portion of the lot. The house has all the characteristics of the Greek Revival, such as running bond, low attic windows, simple wood cornice, pilastered doorway, and ironwork which, except for the cast-iron newel posts, are all typical of the period. It was built in 1848 for Richard Dongan, who had purchased the property a decade earlier.

#236-238

With stores at the street level, this six-story apartment house is quite simple, except for the splayed window lintels with console-type keystones. It is crowned by a dentiled roof cornice and has two fire escapes, one at each side of the front. It was built in 1907 for Jacob Lipman and Samuel Root, and was designed by Edward A. Mayew.

#240 & 242

These two handsome, six-story dumbbell apartment houses, with stores at the first floor, were built in 1860 with uniform facade and roof cornice. Like Nos. 220-222, they were built for Joseph Wright, Jr., replacing stables owned by Joseph J. Van Beuren. Wrought iron balconies with handsome diagonal braced panels extend almost the full width of the houses at the upper floors. The roof cornices have widely spaced console brackets, one between each window, and the stores have a wide simple cornice above them. All of the windows, except those next to the end, are segmental-arched with delicate cornices, typical of the late Italianate style.

#244

Similar in style to Nos. 240-242, this five-story brick apartment house was built in 1857-58 by James Wood, a contractor, on property previously owned by Joseph J. Van Beuren. The segmental-arched windows have double-hung sash, with a wide central vertical muntin used to simulate casement windows, so typical of mid-

WEST TENTH STREET South Side (Betw. Bleecker & Hudson Sts.)

- #244 cont. Nineteenth Century architectural practice. It has a four-story rear building on the back of the lot which also has segmental-arched windows.
- #246-252 No. 246, a charming little two and one-half story house, was the first of several houses erected in 1826 by Isaac A. Matfield, carpenter-builder. Together with Jonathan and Charles R. Matfield, who also were builders, he had purchased twelve lots from Richard Amos in 1825 on a portion of which he built seven houses extending from this house to No. 510 Hudson Street around the corner.
- Construction of the row began in 1826 with No. 246 and terminated with No. 510 Hudson Street the following year. This late Federal house stands virtually unchanged, except for the new dormer window and skylights on the roof. The front is constructed of Flemish bond brickwork and has its original doorway with Doric columns set against wood rustication blocks. The stoop is notable for two reasons: it is entered from the side and it retains its original wrought iron hand-railing. The window sash, once like that of its neighbor, No. 250, has been replaced.
- No. 248 is the number assigned to the lot behind Nos. 246 and 250, and is reached by an accessway which passes under the left side of house No. 250. This is the low square-headed doorway which appears between the stoops of the two adjoining houses.
- Three stories high above a basement, No. 250 is executed in Flemish bond brickwork for its entire height. It may well have been built this high originally, as evidenced by the paneled Federal style lintels at the third floor. It has a fine Federal doorway like that of its neighbor, No. 246, and the same interesting stoop turned sideways. It is wider than No. 246, extending out over the accessway leading to the rear lot, designated as No. 248. The window above this accessway has been raised to permit clearance for entry.
- No. 252, the corner house (described under No. 518 Hudson Street), also has a side entry on West Tenth Street.

WEST TENTH STREET (Between Hudson & Greenwich Sts.)

This short block has multiple uses with brick as the unifying factor. A series of arches on the north side serves to harmonize two apartment houses with the warehouse adjoining.

The rugged strength of this seven-story warehouse, on the corner of Greenwich Street, is a mute reminder of the Revolutionary War veteran whose home once stood here and delayed the opening of the street. He was Richard Amos, who in 1809 gave land to the city through his farm on condition that his house at the northeast corner of Greenwich Street be left undisturbed for five years. Despite his subsequent remonstrance, it was laid out in 1815 and named Amos Street. It received its present name in 1857.

WEST TENTH STREET South Side (Betw. Hudson & Greenwich Sts.)

- #256 This corner lot, covering half of the block fronts, is occupied by a parking lot and a gasoline filling station erected in 1947 (described under No. 515 Hudson Street).
- #260 This five-story vernacular warehouse was erected in 1897 and altered in the early Nineteen-thirties. It has rough stone lintels and sills and a tall roof parapet with stone coping.

The adjoining corner lot is a truck loading station.

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

- #259 The corner seven-story brick warehouse (described under Nos. 697-701 Greenwich Street) dominates the street. It was erected in 1892.
- #257 & 255 The six-story apartment house at No. 257 is almost a duplicate of

WEST TENTH STREET North Side (Betw. Greenwich & Hudson Sts.)

#257 & 255
cont.

its neighbor, No. 255, a large apartment building of 1889 (described under Nos. 519-525 Hudson Street). No. 257 is distinguished by strong contrasts of texture in the brick work, the bonded stone trim, the rough stone lintels and sills, and the bold sheetmetal roof cornice.