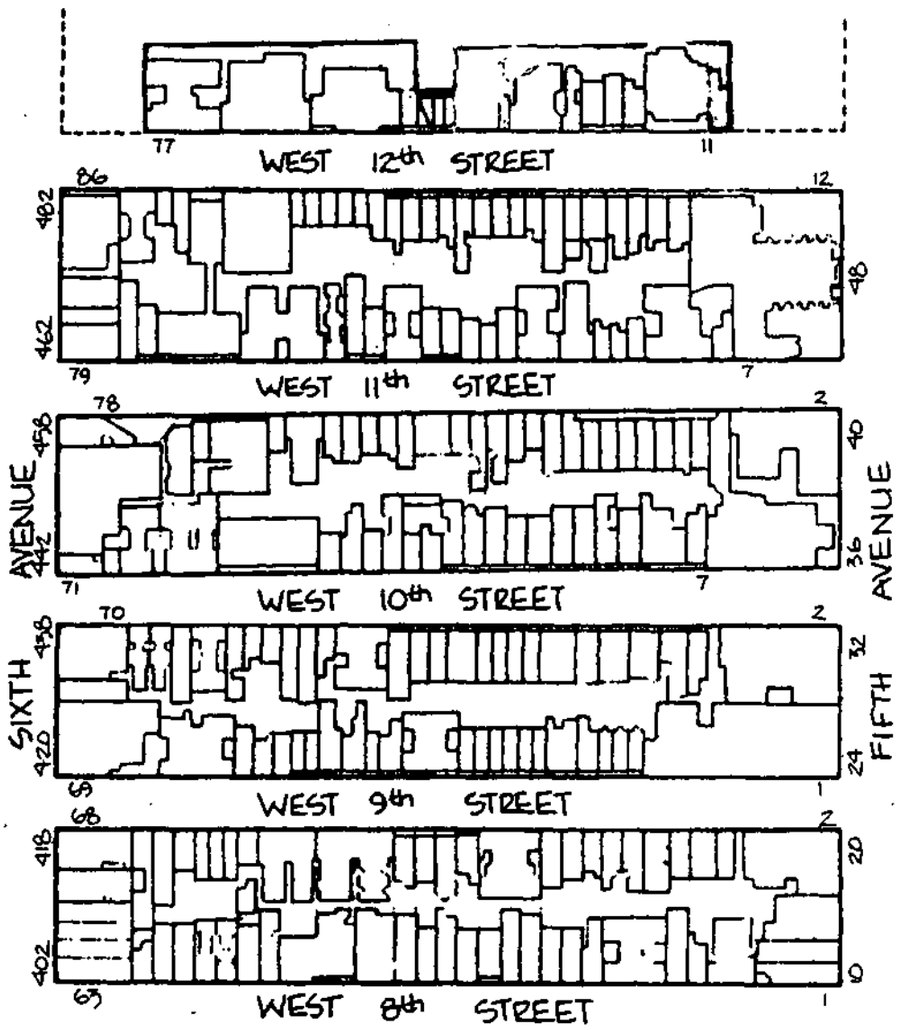
GREENWICH VILLAGE HISTORIC DISTRICT

Area 2


77
WEST 12th STREET
11
86
12
462
48
79
WEST 11th STREET
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78
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456
40
AVENUE
442
36
AVENUE
71
WEST 10th STREET
7
70
2
436
32
SIXTH
420
24
FIFTH
69
WEST 9th STREET
1
68
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418
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WEST 8th STREET
1

AREA 2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#36-38 The Church of the Ascension, an extremely handsome, brownstone Gothic Revival edifice, built 1840-41, is one of the earliest churches designed by Richard Upjohn. It has the traditional Gothic Revival plan, with entry through a central tower at one end, high nave with clerestory and side aisles. Pointed windows between buttresses capped by stone gablets extend along both side aisles and clerestory. The fine square tower displays a singularly attractive triple-arched window above the pointed-arched doorway. The triple window is of particular interest

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

#36-38 cont. as the pointed arches of its two smaller flanking sections are kept lower than the central one. Directly above is a small lancet window, and above this the louvered belfry with an unusual multi-arched top. Four stone piers reinforce the corners of the tower and are topped by gablets and four-sided pinnacles crowned with attractive stone finials. Between these piers, at the top of the tower walls, are miniature arched corbels crowned by machicolated parapets.

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

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

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

#30 (#28-32) No. 30 Fifth Avenue, at the southwest corner of Tenth Street and the Avenue, a dark red brick apartment house fifteen stories high was designed in the Neo-Federal style by Schwartz & Gross in 1923. Slender pilasters rise from just above the sidewalk through three stories, where they are capped by a continuous cornice with paired arched windows above it. These windows have blind arches of terra cotta representing urns flanked by swags. Above this, the brick wall rises sheer, interrupted only by a balustered balcony centered at ninth floor level. The top two floors repeat the terra cotta arched window motifs with balustered balcony below them.

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

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

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

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

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

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

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

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

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

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

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

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

#10-16 cont. veneer of smooth stucco covers the front. In 1851 G. R. Green lived at No. 16, and A. LeBabier at No. 14.

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

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

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

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

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

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

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

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

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

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

#404-410 These four buildings, although so dissimilar today, are all that remain of a row of eight houses, built in 1839 for William Beach

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

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

#412-414 This handsome office building, erected for Clarence O. Bigelow in 1902, is occupied by C. O. Bigelow, Chemists, Inc. It was designed by John E. Nitchie. Eight stories high, it is an interesting building showing the transition from the Romanesque Revival to the new classicism, albeit a very late example for this date. The stone trim of the Romanesque arches, which take in five stories, and the classical sheetmetal cornice with swags, are the outstanding features of this striking pharmacy.

#418 (#416-418) This seven-story apartment house (also Nos. 66-68 West Ninth Street) with restaurant below, is the same height as Bigelow's (No. 414). It is built of brick with stone trimmed windows and is surmounted by a sheetmetal cornice carried on uniformly spaced brackets. It was built in 1900 for Johanna Baumann by architects Schneider & Herber, and occupies a corner site on West Ninth Street from whence the apartments are entered. The restaurant displays much classical detail, having round arches and a corner entrance with columns. The painter, Emil Ganso, lived here during the Nineteen-thirties.

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

#420 (#420-430) This thirteen-story contemporary brick apartment house (also No. 69 West Ninth Street) occupies what were formerly six city lots. It has metal sash and, in the recessed central portion, a horizontal accent is achieved through differentiation of the color of the brickwork. The Sixth Avenue entrance is at the northern end, and the balance of this front is occupied by shops. The angled treatment of the top floor corners creates an interesting profile against the sky.

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

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

#434 (#434-438) This six-story building (also No. 70 West Tenth Street) was designed in the Italian Renaissance manner of the Eclectic period by Ralph Townsend in 1894. The first two floors are executed in smooth (ashlar) stonework, and the front door has an arched Renaissance hood with oval window above, framed by cornucopiae. The windows of the upper floors are arranged in groups of three, and set off by terra cotta frames and pilasters. The sixth floor window groups are separated by richly decorated terra cotta panels. The cornice was removed in 1961 when the metal storefronts were installed at street level.

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

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

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

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

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

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

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

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

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

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

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

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

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

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

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

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

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

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

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

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

#63 This is the side entrance for the modern four-story brick apartment house erected in 1951, which faces Sixth Avenue (No. 402).

#61 This brownstone house, now five stories high with shops at the front two floors, was built in 1839 for William Beach Lawrence. Lawrence, an important property owner in The Village, had served as secretary of legation and chargé d'affaires in London in the late Eighteen-twenties, and later achieved recognition as a writer on international law. Later in the Nineteenth Century a floor was added to No. 61 and the building was veneered with brownstone, and crowned by a new bracketed cornice. It has muntined sash at the upper floors.

#57 & 59 This handsome pair of five-story houses was erected in 1875 with brownstone veneer, ornate Queen Anne cornices, and classical details. They both have stores at street level and, while No. 59 has the old style muntined window sash, No. 57 displays a more modern type, with single vertical muntins. No. 57 retains paneled window lintels, little corbels under the windowsills, and cornices carried on brackets above the fifth story windows, decorative touches which have disappeared at No. 59. The houses were built for Joseph Ohmeis.

#55 This six-story apartment house, with store at street level, was built in the mid-Eighteen-nineties. It displays round-arched windows

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

#55 cont. at alternate floors, beginning at the second floor. The windows are triple, separated by mullions, and the style is transitional, from Romanesque Revival into classical of the Eclectic period. Ornamental brickwork and horizontal band courses adorn the front. The windows at the right side have doors opening onto small wrought iron balconies. This building was erected on the site of an 1851 house. The sculptors Gaston Lachaise and Oranzio Maldarelli resided at No. 55 during the Nineteen-thirties.

#53 Built on the site of an 1848 stable belonging to William Wetmore, a wealthy merchant active in the China trade, this brick apartment house was erected in 1890. It is five stories high and Queen Anne in style, displaying an extremely elaborate, sheetmetal roof cornice with broken pediment. This cornice is carried on bold end brackets and has ornate panels and lunettes in the fascia. The window lintels are simple rectangular stone variants of this style, while the second floor windows are arched. Shops occupy the arched openings on either side of the central entrance door and the basement areas below them.

#51 Erected in 1877 on the site of an 1848 stable, this brownstone apartment house rises to a height of five stories with store at street level. The austere simplicity of this front, and of the windows with simple vertical muntin in the sash, are an interesting contrast to the elaborate Queen Anne roof cornice. This cornice is carried on festooned console brackets and crowns the building with broken pediment at the center and floral swags between consoles. The building was erected for Joseph Ohmeis, also the owner of Nos. 57 and 59 West Eighth Street, and No. 51 must originally have been very similar in appearance to No. 57.

#41-49 This row of five late Greek Revival town houses was built for William P. Furniss in 1845. Furniss was a Southerner who made his money in Wall Street and in real estate. These houses were originally three stories high with basements, but all were altered in the Twentieth Century to provide stores at street level, with second floor shops above them. No. 49 displays its original simple wood cornice and No. 43 its original doorway with pilasters and entablature as lintel. Nos. 41, 43 and 47 all were raised one story, and No. 41 and 43 display elaborate Neo-Grec cornices of the Eighteen-seventies. The window lintels of No. 41 were embellished with sheetmetal cornices carried on brackets in the same style. Constantino Nivola, the sculptor, lives at No. 47.

#37 & 39 These two loft buildings stand on the site of two more of William P. Furniss' private houses of 1845. No. 37, four stories high with skylighted top floor, was completely remodeled in 1908, while No. 39, nine stories high, is a newer building, erected in 1910. They are simple utilitarian buildings with plate glass windows, separated by wood mullions extending from wall to wall. They both have brick panel walls below sill level at each floor. The top floor of No. 39, with small windows, was a later addition. Ann Charlotte Lynch, New York's literary hostess during the second half of the Nineteenth Century, lived at No. 37 from 1848 to 1849.

#33 & 35 These two five-story houses, although practically identical, were built three years apart, No. 33 in 1842 and No. 35 in 1845, for J. B. Herrick and Zebediah Cook, Jr., respectively. No. 35 became Cook's residence. Later, No. 33 was the home of Thomas Bailey Aldrich, the author, when it was known as No. 105 Clinton Place. Both have stores at first and second floors and retain their muntined window sash above, except at the fourth floor of No. 33. The attic floors have the low casement windows typical of the Greek Revival. These windows are cut into the wood fascia boards of the roof cornices.

#31 This house was originally built in 1844-45 for Henry Youngs, merchant, as his residence. A completely new front, influenced by the German Jugendstil, was installed in the early part of the Twentieth Century. A self-conscious pattern of brickwork sets off and enframes stucco panels, while the severely simple windows with

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

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

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

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

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

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

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

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

WEST NINTH STREET (Between Fifth & Sixth Avenues)

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

WEST NINTH STREET (Between Fifth & Sixth Avenues)

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

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

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

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

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

#2-4 This seventeen-story structure (described under No. 20 Fifth Avenue) was built in 1939-40 and occupies the corner site, where the Berkeley Hotel once stood.

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

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

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

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

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

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

#14-18 This attractive row of Italianate houses was developed in 1859 by Isaac Greene Pearson, an architect at 8 Wall Street, who lived at the neighboring No. 12 while these four-story houses were being built. No. 14, which is smooth-stuccoed, has a rusticated entrance floor and strong horizontal band course above. The basement entrance is the result of a remodeling of the Nineteen-twenties. The muntined double-hung windows of the second story extend almost to the floor, with handsome cross-braced iron railings set within frames. The fourth floor windows, accented by exterior blinds, are round-arched and have a continuous horizontal sill. The arched interlocking muntins of the top sash lend an air of distinction to these windows. A quadruple studio window crowned by a low, arched pediment is set above the cornice in a steeply inclined roof.

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

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

#20 & 22 This four-story house and its neighbor No. 22 were both built for Dr. Austin Sherman in 1845. The smooth-plastered front was remodeled to provide a basement entrance. A handsome "eared" frame, possibly the original, encloses both the second floor window and the new doorway below it. Otherwise the facade is quite simple, and the windows have retained their muntined sash. At the fifth floor, a large steel-sash studio window has been asymmetrically introduced to the right and a small square window aligned above the entrance door for stability of effect. The whole is surmounted by a high parapet set in the same plane as the front wall.

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

#26 (#24-28) Though nine stories high, this Federal style brick apartment house of the Eclectic period harmonizes well with its neighbors in its use of materials, horizontal stone band courses, and other details. Federal style lintels and brick-arched tops for the four central windows set off the third floor windows to advantage. This theme is repeated at the top floor with a bracketed stone balcony unifying the four center windows again. It was built for and by Simon Schwartz in 1923.

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

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

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

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

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

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

#38-44 "The Portsmouth," a fashionable brick elevator apartment house of 1882, although six stories high, harmonizes remarkably well with its near-twin to the west, "The Hampshire," and with its town house neighbors. Both these large apartment houses were designed by Ralph Townsend. Designed in the Queen Anne style, it displays, in the spandrel panels between windows, the usual profusion of terra cotta and toothed brickwork. The smooth vertical brick piers between the windows are extremely simple. The cast iron entrance porches, with door and window creating a note of asymmetry, are typical of this style. A richly bracketed cornice, with triangular pediment placed directly above the left-hand doorway, provides an effective crowning feature for the front wall. A wrought iron railing separates the areaway from the sidewalk. It is attractively designed with a vertical wave line above the horizontal base. Between the base bars, inverted adjoining loops provide a running design. The building was erected for Sophia R. C. Furniss. Ida Tarbell, muckraking journalist, magazine editor, biographer, and historian, lived at No. 40 from 1901 to 1908, and the painter Hans Hofmann resided here from 1936 to 1938.

#46-50 Adjoining "The Portsmouth" to the west is a handsome brick apartment house, "The Hampshire," of the same height with stone hooded entrance and triple windows throughout. These windows are separated by stone mullions and have plate glass double-hung windows. Spandrel panels of terra cotta enrich the front, while stone horizontal band courses run through the front at sill and window head levels on all floors. An elaborate bracketed cornice with dentils crowns this apartment. This building was also erected for the Furniss Estate by Townsend in 1883.

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

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

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

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

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

#66-68 This seven-story structure (described under No. 418 Sixth Avenue) was erected in 1900 and occupies the corner site.

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

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

#61-67 The "Windsor Arms," a ten-story apartment house, was built in 1925 for Merowit Construction Corporation. It was designed by Sugarman & Berger in a simple version of Tudor Gothic, with large windows at the first floor flanking an impressive doorway, surmounted by a framed window at second floor level. A central bay window under a pointed gable runs up through the top two stories forming a central crowning feature. Pulled brick headers give texture to the brick walls and some of the windows have drip (label) moldings above them.

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#61-67 cont. William Cullen Bryant, poet and editor of the Evening Post, lived in a house which stood on this site in the Eighteen-forties.

#55-59 These three Greek Revival town houses were built in 1839-40 by James Harriot, mason and builder at 4 Eighth Avenue, who was very active in the development of this section of Greenwich Village at this time. Of these three houses, No. 59 has been altered the most. It was remodeled in the Twentieth Century to provide a basement entrance in lieu of the original stoop. Above the very simple entrance doorway is an elaborate foliate iron bracket with lamp above. The brick front has been smooth-stuccoed below the third floor windowsills, which are connected by a continuous band course. The roof cornice, with paired brackets between panels, appears to have been added in the Eighteen-seventies or even later.

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

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

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

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

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

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#45 & 47 cont.. is narrower than the other houses, and the windowsills and lintels have been removed to provide a more contemporary appearance. The sturdy, original, cast iron areaway railings, Italianate in style, are again in evidence. Both these houses were built in 1854 for Thomas W. Strong, a publisher, and assessed to him the following year.

#43 Four stories high, with English basement, this house was built in 1856-57 for Joseph Britton. Constructed of brick with smooth brownstone trim, it has an arched doorway with two arched windows at ground floor and is crowned by a bracketed cornice with unusually high brackets. The windows are all handsomely framed, and the areaway and low stoop have wrought iron railings.

#35 (#35-41) Among the more architecturally distinguished of the large apartment houses, built before the financial crash of 1929, were those which essayed the Federal style in the Age of Eclecticism. This nine-story building with penthouses is typical of the best of this period with its simple ground floor above which has been superimposed a monumental order of pilasters extending through four stories. The rest of the brick front has been kept simple and is relieved only by a continuous stone sill-course at the top floor windows and by a plain cornice above them. Although this building is approximately twice as high as its neighbors, it blends with them in its use of materials and details. This apartment house was built for George A. Kuhner and designed by Townsend, Steinle & Haskell.

#33 Although a Twentieth Century remodeling has changed its appearance completely, this house once belonged to the Anglo-Italianate row at Nos. 29-33, built in 1854-55. At No. 33 a modern rusticated stone first floor, with square-headed window and door openings, forms a base for a Flemish bond brick wall, with steel sash for the windows of the upper floors.

#29 & 31 No. 31, built in 1854 and a fine example of the Anglo-Italianate style, best displays the original appearance of the row at Nos. 29-33. The builder associated with the row was Dennis McDermott, who lived at No. 119 East 22nd Street. Together with its distinguished neighbors to the east along the north side of the block, this row may have been designed by James Renwick, Jr., one of the most important architects of the period. He was taxed for the empty lots now covered by houses at Nos. 17-41.

No. 31, with handsomely rusticated English basement, has a round-arched doorway and window. The wall above this rusticated stone base is of brick. The second floor has French windows opening onto a balcony with its original cast iron railing, which extends the full width of the house. The window heads for all the upper floors are segmental-arched, with simple label moldings that have been shorn of their profiles. The roof cornice, undoubtedly original, has four carved console brackets, one at each end and two paired in the center. The overall effect of this small town house is exceptionally charming.

No. 29, similar to No. 31 at street level, was altered in the Twentieth Century with a smooth-stucco front and steel sash casement windows. The balcony was eliminated. The front wall is carried up straight to a low parapet with horizontal panel inset just below the top. The original owner of this house was William E. Parsons, a dentist.

#25 & 27 These houses, built in 1855 for Samuel T. Hubbard, a physician, were once similar in appearance to No. 31. They now have smooth-stuccoed fronts and complete window enframements. The very interesting bracketed roof cornice which links them has a guilloche pattern in the fascia.

#19-23 Perhaps one of the finest groups of houses in this area is to be found in this row of three Anglo-Italianate residences, complete with their original unifying roof cornice, original windows, and handsome window frames with keystones. The design of this group has often been attributed to James Renwick, Jr. Like Nos. 25-27, they were assessed to Samuel T. Hubbard. The two top floors have segmental-arched windows, while the handsome windows opening onto the balcony are round-arched, set

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#19-23 cont. in square-headed frames with cornices, and supported on slender pilasters. The original cast iron railing has been replaced by one of steel. The English basement, approached by low flights of steps, is rusticated. Both doors and windows were originally round-arched. Today, these four-story houses with a unified facade, give the impression of a single great mansion and provide a most interesting feature of the street. Ida Tarbell, the muckraking journalist, lived in No. 19 from 1909 to 1919.

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

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

#1-9 This twenty-story hotel (described under No. 24 Fifth Avenue) was built in 1925 and occupies the corner site.

WEST TENTH STREET (Between Fifth & Sixth Avenues)

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

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

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

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

WEST TENTH STREET (Between Fifth & Sixth Avenues)

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

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

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

#2-8 This fifteen-story structure (described under Nos. 28-32 Fifth Avenue) was built in 1923 and occupies the corner site.

#10 This brick house was built for John Thompson in 1844-45. Now four stories high, it originally had a stoop, remodeled to provide a basement entrance. The second floor windows, which extend to the floor, have attractive small balconies which were added at the time of the alteration. The windows have flush stone lintels, and the bracketed cornice is of a slightly later date than the house, which was originally late Greek Revival in style.

#12 This exceptionally large town house, four windows wide, now extends to the back of the lot. It was built in 1845-46 for Augustus W. Clason, Jr., attorney, and it immediately became the home of Clinton Gilbert, importer. It is one of the most impressive houses of the Greek Revival period, although alterations of 1895 by the noted architect Bruce Price, who lived here from the early Eighteen-eighties on, have modified its original appearance. His daughter, Emily Post, the famous writer on etiquette, lived here as a child. Among these alterations were the addition of a simple dentiled cornice with panels in the fascia, the insertion of a large semicircular bay window with dentiled frieze at the first floor and a handsome neo-classical doorway. The ironwork and solid sidewalls of the stoop are also later additions, replacing the originals. Double doors provide a grand and ample entranceway. To the right of this entrance a very elaborate cast iron balcony remains at the full length, first floor window. Exceptional in design, it employs plant forms as ornament.

To the right of the stoop may be seen a portion of the original areaway railing with modified Greek Revival fret design at the bottom, typical of the original style of architecture of this impressive house.

#14 & 16 This pair of splendid brick town houses, erected in 1854-55, has exceptional architectural distinction, as well as being unusually wide and spacious. No. 14 was built for Clinton Gilbert, an importer on John Street, whose home was at No. 12 next door. No. 16 was built for Henry L. Pierson, iron merchant, and immediately became the home of James F. D. Lanier. He belonged to the well known firm of Winslow, Lanier & Co., bankers at 52 Wall Street, the senior partner being his father-in-law James Winslow, who lived next door at No. 18. They were responsible for the handsome Anglo-Italianate row of houses at Nos. 20-38 nearby.

Today No. 14 remains close to its original distinguished appearance. It is a very handsome Italianate house, of brick with elaborate brownstone window frames and quoins at the left side. It has, however, been altered to provide a small basement entrance between the two great parlor story windows. No. 16, although smooth-stuccoed and shorn of most of its ornament, retains its capacious original stoop and entranceway, indicating that No. 14 originally had a similar one.

The architectural treatment of the windows at No. 14 is impressive. The great double windows at the first floor have segmental-arched heads with keystones and flanking Corinthian pilasters at the sides. They are skillfully related to the shallow modillioned cornice above, which links them together and provides the sills for the two double windows of the second floor. These windows have elaborate frames with small console brackets supporting very low, arched pediments. Directly above them are the framed third and attic-floor double windows, set in such manner as to provide an interesting vertical emphasis at each tier of windows. The wide separation of the paired windows gives the house an appearance of ample grandeur.

Across this pair of houses the finely detailed roof cornice, with modillions and a foliate design in the fascia, draws attention to their

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

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

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

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

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

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

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

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

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

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#20-38 cont. As an example of coherence and beauty, this row or "terrace" in the English tradition is one of the finest in the city. Edward L. Godkin, founder and editor of the Nation and a leading reformer of the late Nineteenth Century, lived at No. 36 from 1891 to 1901. Frederick MacMonnies, the sculptor, resided at No. 20 during the Nineteen-thirties as did two other artists, Louis Bouché and Guy Pène du Bois, several year later.

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

#44 (#42-46) This nine-story brick apartment house, "The John Alden," was built for Hyman Schroeder by Rouse & Goldstone in 1917. It is executed in brick with alternate headers and runners above the first floor. Up to this level it has a header course every sixth row. Horizontal band courses and round-arched windows at the lower floors provide interest.

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

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

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

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

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

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#52 cont. The sculptor Isamu Noguchi resided at No. 52 at the beginning of the Second World War, as did Concetta Scaravaglione several years later.

#54 The lower portion of this five-story house dates from 1839, when it was built for Abner Tucker, who also erected the neighboring house. Its present appearance is the result of a number of alterations. The stoop was removed to provide a basement entrance and the full length, double-hung windows at the second floor open onto a balcony which extends the width of the house. Three stone panels with swags are set between the second and third floor windows. The house was raised from three and one-half stories in 1890, and a fifth story was added in the Twentieth Century.

#56 This charming little two and one-half story late Federal town house in Flemish bond brickwork, with stone basement and original front door and dormers, was built in 1832 for Malcolm McGregor. The exceptionally well preserved doorway is flanked by paired Ionic columns and narrow sidelights which retain their original delicate tracery, all surmounted by a transom surrounded by a fine egg and dart molding. The stone door and window lintels, now shorn of their tiny cornices, are Greek Revival in character.

Perhaps the most striking feature of the house is to be found in the great wrought iron basket urns, topped with pineapples, at the foot of the stoop. They rest on low, fluted columnar bases. The remarkable arched dormers retain their slender paneled pilasters and three-centered arch window heads with simple keystones in wood. A rich bracketed cornice, of later date, crowns the front wall. The painter Saul Schary has resided at No. 56 since the Nineteen-fifties.

#58 This sedate town house, three stories high, is now the home of Hamilton Fish Armstrong, author of Those Days. It may consist in part of the house built for Owen Crosby in 1836. It could well have been Greek Revival before it was remodeled by Stanford White for the Armstrong family. Originally there was a rear house on the lot which was occupied by the Tile Club. At the time of remodeling, the front house was joined to the rear house by a one-story addition, thus filling in most of the lot. The dentiled roof cornice, with wood rosettes added, belongs to the Greek Revival period, but the doorway and window frames date from the period of the alteration. The front doorframe and the wide tripartite leaded glass window beside it represent, with their swagged lintels, a neo-Federal taste. The inner doorframe may be the Greek Revival original with leaded lights added to "Federalize" it. The stoop was skillfully swung off to one side, permitting entrance to the rear house via a passageway beneath it. The iron railings of the stoop with their twisted spindles were added at the time of the alteration. Mr. Armstrong's book, Those Days, tells the enchanting story of this house.

#60 (#60-62) This seven-story apartment house, "The Criterion," was built in 1901-02 for A. V. Louellen by Harry B. Mullikan. It is built of brick with stone at the first floor. The paired columns with modified Ionic capitals at the main entrance reflect the taste of the period. Details such as the attractive iron railing at the front and the guilloche bordered panels below some of the windows, lend interest and a sense of compatibility with its neighbors.

#64 This three-story town house with basement, built for Clarkson Dye in 1837-38, is now occupied by a restaurant. It is the only survivor of a row of three, which included similar houses on the site of Nos. 66 and 68. Originally Greek Revival in style, it was extensively altered in 1882, when it was rebuilt and crowned by a bracketed, Neo-Grec roof cornice.

#66 & 68 Here are two identical flat or apartment houses, five stories high designed by George Keister for William J. Moore. The first two floors and basement are of brownstone, with arched central doorways flanked by arched windows. The basement and first floor are both rusticated. Built in 1892, just as the Chicago Fair was getting under way, they escape the massive heaviness of some of the round-arched Romanesque

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

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

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

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

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

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

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

#51 (#45-55) The "Peter Warren Apartments," completed in 1959, is ten stories high. It is built of brick with header courses at every sixth row. The central portion, occupying more than one-half the width of the building, is projected forward with diagonal corners and corner windows. The top two floors are set back even farther at the corners, and the windows throughout are in groups of two and five. The ground floor is faced with mosaic at the central portion, and the entrance is emphasized by a scallop edged marquee. Random ashlar stone planter beds flank the entry and extend out to the building line.

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#51 (#45-55) cont.

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

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

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

#37-43

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

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

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

#35

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

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

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

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

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

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

#15-21 This row of four late Greek Revival houses was developed on land owned by Morris Ketcham, who had recently established himself in Westport,

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

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

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

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

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

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

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

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

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

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

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

WEST ELEVENTH STREET (Between Fifth & Sixth Avenues)

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

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

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

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

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

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

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

#2-10 The apartment house on the corner site is described under No. 40 Fifth Avenue.

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

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

#14-26 This row of seven elegant brick Greek Revival town houses was built for Henry Brevoort, Jr., in 1844-45. Five were gifts to his five daughters, and this broke up the remainder of the old Brevoort Farm. No. 20 remains virtually unaltered from its original appearance. The attractive wrought ironwork of the stoop and yard railings and the cast iron railings of the floor-length drawing room windows are the originals. The muntined windows of the low attic appear unchanged at the third floor, and the dentiled roof cornice is the original. A fourth floor studio has been added, but it has been set back so as not to minimize the beauty of the cornice. The rusticated basement, such as may be still seen at No. 14, has been smooth-stuccoed.

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

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

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

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

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

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

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

#30-34 cont. Nos. 32 and 34 are united by a handsome dentiled cornice with a sheetmetal rain gutter added to the cornice at No. 32. Both houses retain their original pilastered doorways although the handsome double doors at No. 32 replace a single door with side lights. The arched entry at No. 34, with paneled reveals, is also a later addition. The window sash at No. 32 has been replaced by plate glass, and the attic floor windows were raised and cut into the bottom of the fascia board; the attic windows of No. 34 were enlarged by lowering their sills. Attractive wrought iron railings of the Greek Revival period adorn the stoops of both houses. They have foliate design cast iron rosettes at mid-height of their spindles. No. 34 is now the official residence of the Chancellor of New York University.

#36-44 These five Greek Revival houses were built in 1840-41 by James Harriot, mason, at No. 4 Eighth Avenue, a member of a well-known family of builders and ships' carpenters, in association with Erastus Freeman, carpenter, and Andrew Lockwood, builder, whose shop was on Tenth Street on the site of the present apartment building at No. 51. They were erected as part of a row of eleven houses which also originally included No. 56, replaced by a later building. These houses are now uniformly three stories in height, with basements. It is interesting to note that all have similar bracketed roof cornices of a later date, added when the attic story was raised to full height.

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

#46-54 This row of five Greek Revival brick houses was built by Andrew Lockwood, Erastus Freeman, and James Harriot in 1841, at the same time as the neighboring houses to the east (Nos. 36-44). They are closer to the original appearance of this long row, as they have retained their lower height and dentiled roof cornices. The low attic story, so characteristic of this architectural style, remains with only a discreet enlargement of the attic windows which now penetrate the fascia. There is much original ironwork in this group of houses, particularly in the areaway railings. The attractive railings of the stoops are generally similar in type to those of many of the houses to the east. Except at No. 46, the inner doorways are the fine originals, with glass side lights and ornamented transoms above. Studio skylights, added at a later date, may be seen above the cornices of Nos. 48 and 50.

#56 (#56-58) This nine-story brick apartment house, built in 1912 for Clara W. Leavitt, was designed by Lawlor & Haase. It replaced two houses belonging to the adjoining rows. Although it rises above its neighbors, it retains much of the character of the neighborhood in its use of materials and in its detail. It has two stories of rusticated brickwork above street level, displaying an ingenious and attractive use of that material. The simple stone entrance door has a cornice slab set on vertically placed consoles. The third floor is set off by horizontal stone band courses, while brick panels between them terminate the row of windows at each end. Above this floor the brickwork rises sheer to the sill level of the top floor, above which the row of windows is terminated by stone panels. A simple cornice, with low brick parapet above, surmounts the whole. The painter, Henry Botkin, lived at No. 56 during the Nineteen-forties.

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

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

#60 cont. use as a studio at the top floor, its appearance suggests that it was originally identical with the houses of the neighboring row to the east. It has a cornice of the same height and a similar doorway and stair handrailings. With the addition of a full width steel sash window at the top floor, the cornice was altered from its original appearance by application of a new rain gutter.

#62-68 This row of four Italianate houses, three stories high above basements, was erected for James N. Gifford. Gifford was a Wall Street broker, who had inherited the property from his brother Andrew, the owner of considerable property on the north side of the street. The juxtaposition of this Italianate row of 1853-54 with the row of Greek Revival houses of the Eighteen-forties to the east shows an interesting architectural progression. The scale of the two rows is similar, the basements are all rusticated, and the three remaining stoops are nearly identical, but there is a sharp contrast in the dignified doorways.

The arched doorways of this row are of special interest. They are flanked by pilasters with formal bases and capitals decorated with a central rosette. They are surmounted by high modillioned entablatures which recall the earlier Greek Revival style. The deeply recessed entrance doors echo the arched doorways. The double-hung windows have heavy vertical muntins intended to simulate casement type windows, while the horizontal muntins are very delicate. All the lintels have cornices. The roof cornices, resting on consoles, are interspersed by simple panels, while those at the center display foliate forms which lend emphasis to the mid-portion. No. 68 has been remodeled to introduce a basement entrance. The ironwork of these houses is well executed, although not the original. Walt Kuhn, the painter, lived at No. 66 during the Nineteen-thirties.

#70 This Neo-Grec brownstone apartment house, five stories in height, was built in 1879 for James N. Gifford. The odd shape of the house resulted from the small, triangular-shaped remaining portion of the Shearith Israel Cemetery. This house represents a late phase of French influence with its crisp profiles and stylish plate glass windows. The original doorway has been altered, and the window frames have the heavy formality of the period.

#72-76 This tiny triangular plot is all that remains of the second cemetery of the Congregation of Shaearith Israel, established here in 1805 when there was no more alloted space in their old burial ground at Chatham Square. In 1830 the City, acting under the power of eminent domain, acquired a portion of the property for the cutting through of Eleventh Street. The congregation was left with only a small triangular lot of the south of the street and a tiny unusable triangle on the north side, since the property ran on an extreme bias across the bed of what is now Eleventh Street. A low masonry wall surmounted by a light iron fence encloses the cemetery. A gate at the center gives access to this little graveyard, which still has some of the original tombstones, including a small stone obelisk.

#78 A six-story apartment house of 1915 (described under Nos. 456-458 Sixth Avenue) occupies the corner site.

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

#77 This three-story house of 1841-42 (described under No. 462 Sixth Avenue) occupies the corner site.

#75 This one-story taxpayer with stepped brick parapet has two small stores which serve the neighborhood. They have oxidized aluminum store fronts of contemporary design.

#71 & 73 Although these two brick houses can scarcely be recognized as twins today, they were both built in 1851. Despite the fact that they do not appear in the tax records until 1852, when they were assessed to the Reverend Samuel Cooke (No. 73) and Daniel H. Wickham, Jr. (No. 71), a

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

#71 & 73 cont. watch dealer at 9 Maiden Lane, both men were listed at these addresses in the City Directory of 1851-52.

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

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

#65 (#63-69) The south (Albert A. List) wing of the New School for Social Research, containing classrooms and the library, extends through to the West Twelfth Street building. It was designed in 1955 by Mayer, Whittlesey & Glass and opened five years later. It is divided into five bays or sections, supported for the first two floors on visually exposed columns encased in precast stone. Between these columns are large plate glass windows. Above these two floors are two more, treated as a conventional curtain wall with yellow panels beneath the windows. These panels are carried up above the fourth floor windows to form a parapet with railing. The fifth floor penthouse is set back at the mid-portion between two yellow brick towers which rise above it on either side. The penthouse has windows similar to those below, shaded by an overhanging aluminum sunshade.

#55 (#55-61) This nine-story brick apartment house was designed in 1924 for the Selene Realty Company by George A. Bagge & Sons, architects, later replaced by Charles Kreymberg. It is rusticated at first floor and basement levels and displays a wealth of Italian Renaissance ornament in terra cotta. The second floor windows are all paired and arched with a small twisted colonette at the mullion between them. This floor is surmounted by a dentiled cornice which serves as the windowsill for the third floor windows. The eighth and ninth floors are vertically combined by having their paired windows enframed in terra cotta, each pair crowned by a pointed arch which embraces the round-arched heads of the windows. The main roof cornice, above the ninth floor, is carried on two-tiered console brackets across the front of the building. A deep central courtyard leads to the entrance door which is surmounted by a date stone in Roman numerals flanked by winged angels.

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

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

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

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

#45 (#45-47) This eight-story apartment house was built in 1904 and now serves as a residence hall for the Mills College of Education. Built of brick, it has a rusticated first floor of stone. The main doorway is massive and rich with broken-arched pediment, having as its crowning central motif a paneled block with swags. The pilasters at the sides display a curvilinear Italian Renaissance motif. The second floor has large, segmental-arched windows whose keystones are interlocked with an overall system of horizontal stone band courses. Above this, a plain brick wall rises to a bracketed iron balcony at seventh floor level. The seventh and eighth floors have brick pilasters crowned by a small metal cornice. The third floor windows have low pediments.

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

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

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

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

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

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

#31 (#31-33) This eight-story apartment house of 1910 was designed by Browne & Almiroty for the Oberlin Realty Company. It is almost as assertive of its architectural prerogatives as its neighbor to the east is reticent. A stone first floor displays an entranceway where three pairs of coupled columns, supporting the entablature, flank the entrance door and a window. The windows of the third floor are set under low brick arches in a brick wall where header courses alternate with runners. The windows of the two central bays project slightly forward, thus simulating bay windows. The next floor has low windows set between horizontal band courses and stone panels with brick frames between the windows. Above this level a simpler treatment obtains, culminating in two additional floors above the cornice above the sixth story. The building blends quite well with its neighbors with regard to scale and materials.

#29 (#27-29) This six-story brick apartment house, built in 1889, displays only vestiges of the detail in its original design by Schneider & Herter. As remodeled in the Twentieth Century, it has a simplified entrance floor, smooth-stuccoed, and a vertical tier of paired windows rising up each side of the facade. This unobtrusive apartment building may be said to have been absorbed, in its non-competitive simplicity, by the architecture of the surrounding houses on this street.

#21-25 These three brick houses are all that remain of a row of ten houses built in 1834 (at Nos. 13-31) for Charles M. Graham, a physician who later lived at No. 11, adjoining his row. Originally they reflected the incoming Greek Revival style while also echoing his two-story Federal home. The change from Flemish to running bond, still to be seen at Nos. 21 and 23, proves the subsequent addition of the third story.

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

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

#15 (#13-19) Occupying the site of four more Graham houses, this nine-story brick apartment house was built in 1922-23 for the Greenwich Village Building Corporation and was designed by J. M. Felson. It is known as "Milbank House" and is interesting in its use of brick and terra cotta. The brickwork introduces rows of headers at every sixth course and terra cotta trim and band courses at the top. Small wrought iron balconies, symmetrically arranged, give a lively sparkle to the facade. The use of good materials and details combine to produce a building which, although high, relates well with its smaller neighbors, giving it a feeling of kinship with the street.

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

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

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

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

WEST TWELFTH STREET (Between Fifth & Sixth Avenues)

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

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

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

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#12 (#12-14) The Church House of the First Presbyterian Church was built in 1958 to house church activities of the congregation. This building is a fine example of contemporary design. Here, with its fifty foot frontage on Twelfth Street, Edgar Tafel, the architect, has managed, through the use of subdued colors, harmonizing materials, and good design, to achieve a building which complements its older neighbors and enhances the neighborhood. Dark brown Roman brick walls are carried up as piers between the windows and are further enhanced by dark green terra cotta mullion strips which lend a vertical accent. Horizontal terra cotta balconies at second and third floor levels display a continuous, traditional Gothic quatrefoil pattern. The parapet, of similar design and material, crowns the whole composition successfully. Although the large windows are of plate glass, the detail of the terra cotta,

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#12 (#12-14) cont. the brickwork, and the balconies tend to keep in scale with the adjoining residential buildings and thus keep the larger building in character with them. The Church House is an example of good design, used intelligently, to bring a much needed contemporary building into harmony with a neighborhood.

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

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

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

#24 & 28 (#26 below) Together this handsome pair of houses forms one of the most distinguished examples of street architecture of the period. These adjoining four-story "Brownstones" were built for Charles Partridge in 1851-52. Partridge, whose match business was at 3 Cortlandt Street, lived in the neighboring house, No. 30, while Nos. 24 and 28 were being built. No. 24 is interesting historically, as it was purchased in 1853 by General Winfield Scott, hero of the Mexican War.

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

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

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

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

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

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

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

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

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

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

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

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#48-52 cont. by removing console brackets between the houses, thus making them discontinuous, as we see them today. All the windows are segmental-arched with double-hung sash, which displays the heavy central muntin and lighter horizontal ones so typical of the Italianate town house. These houses are identical except for certain details, such as the door at No. 52, which has a segmental masonry arch, but was remodeled to omit the inner arch of wood and the flanking columns. The ironwork is uniform at Nos. 50 and 52, consisting of simple wrought iron railings of a later date, which replace the cast iron Italianate stoop and balcony railings still seen at No. 52.

#54-64 These six handsome Greek Revival brick town houses were built as an investment in 1843 by Daniel A. Baldwin, an attorney at 74 Nassau Street. This fine row retains its original dentiled roof cornice which connects all the houses, originally three stories high above basements. A recent alteration did away with the stoops and front doorways at first floor level and replaced them with basement entrances. These doorways were presumably similar to those at Nos. 78 and 80 West Twelfth Street, also part of Mr. Baldwin's original row of sixteen houses which originally covered the sites of Nos. 54-84. The new entrances were set a few steps below the street and the basement fronts were smooth-stuccoed up to windowsill level of the second floor windows. Only No. 64 retains its original, floor-length parlor windows and rusticated basement wall. While new wrought iron balconies are to be found at its full length second floor windows, the ironwork around the areaway is the original. An openwork Federal style newel of an older house has been installed at the corner nearest the front door.

#66 (#66-72) The new look for 1930 was strikingly evoked in this very original building with auditorium and classrooms, designed by the noted Viennese architect, Joseph Urban, for the New School for Social Research. A brick cantilevered front projects out over the polished black stone entrance to the auditorium. The accent above is horizontal, with wide bands of brickwork between continuous steel sash which are returned to setbacks on either side. The brickwork alternates between bands of light-colored brick and those of black, giving a striated surface effect to the entire front. This design was severe even for its day. It set a new mode for a horizontal expression which was destined to reappear in so many subsequent office buildings, few of which ever achieved the clarity of design expressed in this prototype building.

#76 (#74-76) The Jacob M. Kaplan Building, an addition to the New School, designed in 1955 by Mayer, Whittlesey & Glass, and opened in 1960, is carried through to West Eleventh Street. It is built of curtain-wall construction with emphasis on the vertical. It has a simple first floor with revolving door and large plate glass windows, permitting one to look into the lobby and central courtyard beyond it.

#78 & 80 These two brick Greek Revival houses were also once a part of the row of sixteen three-story houses (see also Nos. 54-64 remaining), built in 1843 for Daniel A. Baldwin. No. 78 retains its original stoop, doorway, and stone basement. The dignified stone doorframe has a crossetted (or "eared") top and sloping (or "battered") side frames surmounted by a heavy sheetmetal cornice of a later date. The modern front door and transom are of glass and iron in a simple rectangular design. The stoop has its original iron railings with baluster-type cast iron newels of a later date. Simple balconies have been added at the parlor floor in front of the French doors, altered from floor-length double-hung windows such as are still to be seen at No. 64. The windows at the top floor have been raised in height, and the lintels over all the windows have simple cornices. The later modillioned roof cornice has a paneled fascia, framed at each end by a pair of brackets.

No. 80 has retained its original, simply decorated handrailings at the stoop. The circular, cast iron newel posts, surmounted by urns, harmonize well with the handrails. The simple Greek Revival stone doorway is most nearly the prototype for the entire row, but has lost the "ears" and molding of its frame, retained at No. 78. It has an arched double door of the Italianate period. The first floor windows have been shortened by the insertion of wood panels at floor level. The third floor

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#78 & 80 cont. windows preserve their typical low proportions. A Neo-Grec roof cornice was added later in the Nineteenth Century with a row of stubby brackets separating narrow panels in the fascia.

#82 (#82-84) The richly decorated "Regina Apartment," erected in 1902-03 for Leopold Wertheim by architect Louis Korn, is six stories high and is constructed of brick with first floor of rusticated stonework. The second floor has horizontal band courses extending the width of the building between windows and displays the sea wave motif. At third floor sill level, a horizontal band course is adorned with the Greek fret motif. Above this level the windows are all richly enframed and two vertical tiers have broken pediments. The top floor windows are all round-arched, with the central group of four surrounded by a rope-twist frame, top and sides, supported visually by fluted pilasters surmounted by escutcheons.

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

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

#71 (#71-77) This unobtrusive six-story brick apartment house was built in 1922 and was designed by Robert T. Lyon. With evenly spaced single windows, it is adorned only by its entranceway and by a very simple brick parapet above the cornice, which is stepped up along its central portion.

#59 (#59-69) Fourteen stories high, with setback above the tenth floor, this apartment house was built in 1929-31. It was designed for S. Kaplan by Emory Roth, and in its style and detail shows the influence of the French Exposition des Arts Décoratifs. Surface treatment is the hallmark of this decorative architecture, as may be seen in the wide flat band course below the third floor windows, the striated brickwork, and in the window frames and ornament of the eleventh and twelfth floors. The first two floors are veneered with stone in contrast to the brickwork above.

#49 (#49-57) Built in 1950-52 for the G.S.B. Building Corporation, and designed by H. Herbert Lilien, this brick apartment house is ten stories high. It has a forward projected central portion with corner windows. All of the windows are metal and are mostly in multiples of three units. The ground floor entrance, with permanent marquee, is set to the left of center in the forward projected portion, and the wall here is of stone with reeded or convex horizontals used as an overall texture. The window arrangement (fenestration) of this building defies that of the residential Village. A more sober and refined treatment, such as that of No. 71 or "Butterfield House" nearby, would have at least agreed with the scale of adjoining houses, even though the bulk of such a building tends to overpower them.

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

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

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

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

#37 (#37-39) Contemporary architecture, in such cases as this seven-story apartment house, where scale, form, and use of materials harmonize with their surroundings, need not necessarily introduce a note of discord into the street scene. "Butterfield House," designed in 1959 by Mayer, Whittlesey & Glass, is a good example of this type of urban harmony. The multiplicity of glass bay windows adds, rather than detracts, from the quality and scale of this residential street. The delicacy of form and elegance of detail, inherent in the design, make it as one with its residential neighbors. It scarcely rises above the cornice line of the older residences, although its other end on Thirteenth Street has the more conventional apartment house height. The first floor is deeply recessed, and large plate glass windows, at the rear, give us a glimpse of the handsome lobby and inner courtyard beyond.

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

#31-33 "The Ardea," a large ten-story apartment house, was built for George A Hearn in two stages, beginning in the mid-nineties and then extended in 1900-01. It was designed by J. B. Snook & Sons and has exceptionally high stories for the first two floors, reflected in the height of the windows. These two stories are constructed of rock-faced ashlar with handsome stone panels beneath the first floor windows. At third floor level, a stone balcony, carried on carved console brackets with ornamental wrought iron balcony railing, runs the entire width of the building, effecting the transition from the stone below to Roman brick above. Similar full width balconies are repeated at the sixth and ninth floors, with a number of small individual balconies of similar design at certain windows of the intermediate floors. The top story is set back between the sidewalls, which are carried up and surmounted by cap stones.

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

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

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

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

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

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

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