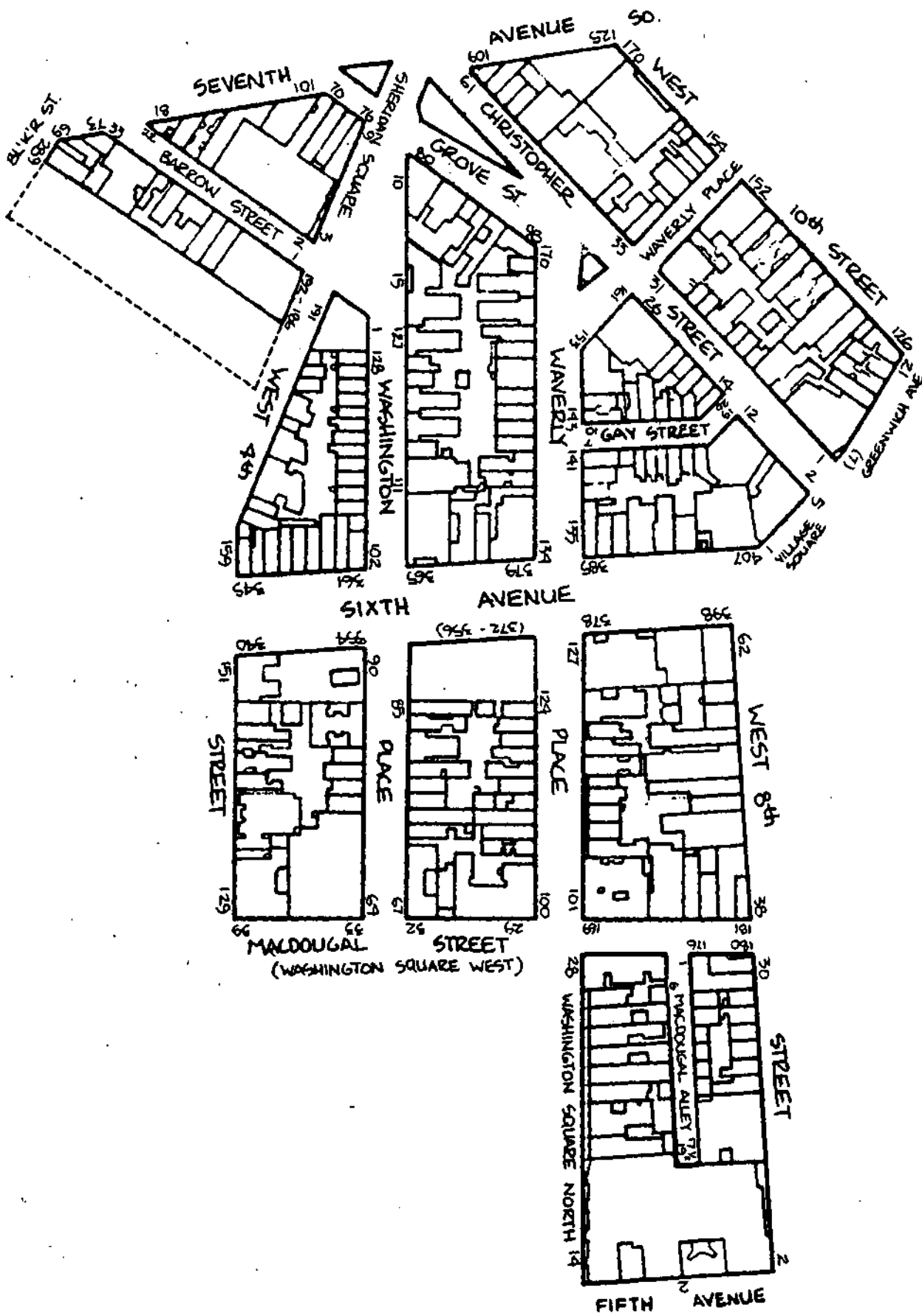

GREENWICH VILLAGE
HISTORIC DISTRICT

Area 4



AREA 4

BARROW STREET (Between West 4th Street & Seventh Avenue South)

Looking into this short block, one runs the gamut of our architectural history prior to and including the high-rise building. Here can be seen a two-story house with dormers and a one-story taxpayer, elegant, small oval windows contrasted with large, rectangular steel casements, a high mid-Twentieth Century apartment house and a dignified little flat-house of an earlier period: all of these are juxtaposed within the confines of this short block. In addition, one can see at the eastern end of the south side a large loft building of the Eighteen-nineties and one of the few remaining early houses built in The Village.

The house with the dormers on the south side is of the greatest interest, as it is a "half-house" which once shared a central passageway leading to the rear. Its other half has been replaced by a handsome stable building (later converted to apartments). These double houses are generally to be found only in The Village, but even here they are few and far between. Any attempt to raze rather than restore such an architectural treasure would be a tragic error, just another phase of that process of attrition which has eaten away the fabric of The Village and which, if it were to continue unchecked, might ultimately result in the loss of all that we consider notable. Just east of "Greenwich House" is a little house which also belongs in this category, as one of the earliest and best preserved houses in The Village.

The large apartment house, at the eastern end of the block on the north side, quite aside from the strident quality of its architecture, resulted in the loss of several little houses which once faced West Fourth Street and one on Barrow Street, all of which, if we may judge from their small size and low story heights, were quite old.

Barrow Street formerly started at Washington Square and included the present Washington Place. Also, it originally bore different names on various blocks of its length; the early name for this block was Gilbert Street.

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

#1
(#1-13)

This dignified eight-story loft building of yellow brick (also Nos. 186-192 West Fourth Street) with stores at the ground floor, tells a story of successive enlargements between the years 1897 and 1911, as it was built progressively for the Hallahan family. The first portion was built in 1897 at the corner of West Fourth Street and was designed by Charles Rentz, architect. The next three additions were made by John P. Voelker, architect, on both sides of the initial structure, including the big addition of 1909 extending from the corner building to include No. 13 Barrow Street. The stores, at street level, have high windows and cast iron columns with unusual swagged brackets supporting a simple entablature. The upper stories of the facade on Barrow Street consist of five bays, or divisions, with groups of square-headed windows at each end and in the center, while at either side of the central bay paired triple-arched windows are introduced for variety at the fourth and top floors. A deep, bracketed cornice crowns the building and is in turn surmounted by an attic floor above the West Fourth Street corner portion.

#15

This imposing four-story, yellow brick structure was built originally as a stable for Conrad Schafer, on the site of the left hand portion of a double house of which No. 17, the right hand portion, still remains. It was erected in 1896 and Schafer once lived above the stable. Designed by H. Hasenstein, architect, it blends in its general character with its larger neighbor to the east. It was converted to apartments in an alteration of 1927-28, although it symbolically retained its decorative horse's head in the pediment, reminiscent of its earlier use. The former stable doorway at the center was flanked by small windows as part of its remodeling for residential purposes. On either side of the building, also at street level, may be seen a classical cast iron column and a tall arched doorway, one for the first floor and the other for access to the upper floors. These doorways are echoed by the three arched windows at the top floor, reminders even at this late date of the Romanesque Revival.

#17

Nestling between its higher neighbors, this two-story brick house, with its fine old dormers, was originally built as the right-hand

BARROW STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#17
cont.

portion of a double house of which the left-hand portion once stood on the site of No. 15. It was built in Flemish bond in 1834, in the late Federal style, for Thomas Cox and once had a wide passageway at street level through the two houses where the front door now occupies one half of it. The ground floor has been converted into a restaurant with two doors under a wide plaster arch which enframes stable-type doors with windows in them. This doubtless replaces the basement and first floor windows and the original front door and stoop. The second floor muntined windows and dormers are intact, as is the upper portion of the old wood porch at the rear. No. 15 was lived in by Henry Cox, and both Coxes were carters. The passageway led from the street to the rear of the lot where two small stable buildings once stood. The stable at the rear of No. 17 was still in use at the end of the Nineteenth Century.

#19 & 21

Originally a pair of two and one-half story Federal town houses, with dormers, these houses were raised to four stories in 1925 and altered to accommodate apartments. They were built in 1834 for David Christie, stonecutter (No. 19) and for John W. Christie, carpenter (No. 21). With such a construction team, the Christies surely built the houses themselves. Enframed entrances, enhanced by oval windows above, lead through passageways to the rear garden and to entrances to the apartments. Constructed in Flemish bond brickwork, so typical of the Federal period, they have muntined sash, except at the top floor where the large rectangular windows have steel casements. They are now surmounted by a brick parapet and have had their original front doors with stoops removed, as all the apartments are now entered from the rear.

No. 19 has a wing at the rear with handsome arched, Federal doorway opening on the rear courtyard. It was occupied by a separate tenant, Daniel Adriance, even as early as 1851, an example of the subdivision of town houses at this early date.

#23

Interesting as one of the earliest of the so-called French Flats in the City, this small building with its elegantly rusticated first floor and arched windows made apartment living respectable. Its attractive segmental-arched window heads and its modillioned cornice supported on brackets and crowned by a central arched pediment were distinctive features of this small building. It provided a dignified and attractive solution for the less well-to-do who were otherwise forced into the extravagance of buying or renting an entire house, no matter how narrow or ill-suited. Built in 1872, only three years after Richard Morris Hunt had built his prototype apartment house for Rutherford Stuyvesant on East Eighteenth Street, this small five-story Italianate building was designed by William José for Julius Wesslan. Today it stands secure and virtually unchanged much as it must have looked almost one hundred years ago.

#25

Among the older remaining houses in The Village, this once elegant Federal town house, constructed of Flemish bond, was built in 1826. That it was formerly a two and one-half story house with pitched roof and dormers may be seen from the change in the brickwork which begins eight courses above the second floor window lintels. Although the Flemish bond is for once retained above this point, the character of the workmanship is manifestly different. The muntined window sash is gone, but the original eight-paneled door and its pilastered frame remain, as does the handsome wrought iron work of the stoop, complete with its open newels surmounted (right-hand side only) by the pineapple, symbol of hospitality.

This lot of land, formerly part of the Peter V. Rensen estate in The Village, was purchased in 1825 by Jacob Shute, a mason, who lived on this street. He built this house the next year. His tenants here in the first two years were William Ryer and, afterward James Luckey, a cartman. A walkway at the left side led to a small frame building, presumably a stable, at the rear of the lot, and built before 1854.

#29
(#27-31)

Greenwich House, erected as a community center, is a very handsome seven-story brick building, built in Flemish bond. It was constructed during the years 1916-17 from designs by Delano & Aldrich. Neo-Federal in style, it has high, arched windows at ground floor flanking the deep reveals of the entrance doorway. This door is set in an arched opening,

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

#29
(#27-31)
cont. similar to those of the windows, and has a modillioned pediment carried on slender pilasters. Above this the arch forms a glass transom. The next two floors have windows with exterior blinds, those at the second floor being French doors which open on a wrought iron balcony which extends practically the width of the building. The third floor windows are low casements and those at the fourth floor are separated by stone panels unified at the bottom by a band course which also serves as sills for the windows. Surmounting the fourth floor is a handsome modillioned cornice with a paneled balustrade above it. Set slightly back is a high slate roof, rising vertically for one floor and steeply pitched above that level.

#33 This small wedgelike building (described under No. 73 Seventh Avenue South) occupies the corner site west of Greenwich House.

BARROW STREET North Side (Betw. Seventh Ave. So. & West 4th St.)

#22 An insurance office (described under No. 81 Seventh Avenue South), small in size and triangular in shape, now occupies this small triangular corner lot.

#20 This shallow lot is described under No. 85 Seventh Avenue South.

#18 A one-story taxpayer, this very simple brick building, with central doors flanked by plate glass windows, serves the neighborhood as a bar and also opens, at the other end, onto Seventh Avenue South (described under No. 87 Seventh Avenue South).

#16 This five-story brick apartment house is entered from Barrow Street, although it has a store on its first floor at the Seventh Avenue South end (No. 89). It was built in 1897 for Pincus Lowenfeld and William Prager by George F. Pelham, architect. It was altered in 1921, after the extension of Seventh Avenue South cut a slice off of its rear, at which time the store was added at street level. The first floor consists of handsome, rusticated stonework with a central front door having console-like pilasters with modified Corinthian capitals supporting a cornice slab on brackets. Above, Roman brick is combined with terra cotta trim and band courses with Greek fret and wave motifs. Richly decorated terra cotta panels with escutcheons may be seen between the third and fourth floor windows.

#14 This three-story Greek Revival town house has been remodeled to introduce a store at first floor level. It was built originally for James Roberts in 1841 and was first altered in 1907. The store has paneled, cast iron columns supporting a metal I-beam. A handsome Greek Revival cornice with dentils remains unaltered today as the crowning feature of this small building.

#2-12 Seventeen stories high, this large contemporary apartment house (described under Sheridan Square Nos. 3-6) occupies the corner site at West Fourth Street.

BLEECKER STREET East Side (South of Barrow Street)

The block on the east side of Bleecker Street between Barrow and Jones Streets is bisected by the boundary of the Greenwich Village Historic District, and the tip end of the portion within the District had already been cut off in 1919 by the southward extension of Seventh Avenue. As a result the truncated No. 293 Bleecker (corner of Barrow) Street and No. 291 were renamed Nos. 73 and 69 Seventh Avenue South (described under that Avenue), leaving only No. 289 on Bleecker Street to be described here at the very outer edge of the District.

#289 No. 289 is a six-story brick building, four windows wide, with stores at street level. This vernacular building shows some influence of the second half of the Nineteenth Century, as indicated by the

BLEECKER STREET East Side (South of Barrow Street)#289
cont.

vertical central muntin of the windows, and the paneled and modillioned cornice supported on console brackets. The cast iron columns framing the store windows have an attractive decorative motif at mid-height. This house was probably built in the Eighteen-seventies, as it is stylistically somewhat akin to its neighbors to the south which were built in 1871 and 1874.

CHRISTOPHER STREET (Between Village Square & Waverly Place)

An interesting contrast is to be found between the high sentinel-like buildings at the ends of this street and the low buildings between them. On the south side, some of these houses are among the most charming examples of the Federal period in the City, with their little old shop fronts and high sloping roofs. Midway, Gay Street opens up between high loft buildings and at this point one can get a glimpse of its attractive little houses. Turning around, one finds these houses echoed on the north side of Christopher Street by groups of early three-story houses separated by apartment buildings.

One can still sense the low-lying charm of this street as it must have appeared in Federal times. The newer buildings at the ends of the street and the loft buildings lend variety and bridge the gap from the old classicism of the Federal period to the new classicism which emerged at the turn of the century.

The loss of even one of the small Federal houses on the south side would break the thread of historical continuity so interestingly expressed on this street. The time has arrived when a community should regard the loss of such architectural treasures as irreparable and should invoke such controls as are available to save them.

According to Greenwich Village tradition, this street was named for Charles Christopher Amos, heir of a trustee of Sir Peter Warren's estate, the chief property in The Village. The street was opened by 1799 and was ceded by Trinity Church to the City in 1813.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#2-6

Several one-story taxpayers (also Nos. 1-5 Greenwich Avenue) occupy this very busy corner site.

#8

Built as a shop in 1849, replacing an earlier one on the site, this little three-story brick building erected for William H. Harrison expresses its original use through large window areas and simple treatment. The first floor has been remodeled as a store with separate door alongside. The casement windows of the upper floors are the originals and a handsome little brick cornice with brick dentils is set almost directly on top of the third floor windows. An alley extends along the east side of this building ending at the back of the lot.

#10-12

This seven-story brick loft building of 1903 occupies the corner, facing Gay Street (Nos. 19-23). It was designed by Jardine, Kent & Jardine. Simple in the extreme, it has groups of triple windows separated by vertical brick piers which extend upward from sidewalk level. The windows have stone sills and broad lintels with only a narrow band of horizontal brickwork between sill and lintel. There is a functional severity, unusual when it was built, which is further expressed by the plate glass double-hung windows. A simple two-story extension on Gay Street dates from 1939.

#14

This corner loft building, which has been converted to an apartment house, was erected in 1896-97 for and by Frederick C. Zobel, owner-architect. It has five tall stories divided by decorative horizontal panels beneath the windows of the lower floors. There is a small cornice above the fourth floor, and at the top of the building a deep classical cornice with swags carried on horizontally placed console brackets. A large tripartite arched window fills the width of the building at the fourth floor, and lends style and considerable interest to it. A very high store at ground level has striking studded double doors and a large plate glass show window.

CHRISTOPHER STREET South Side (Betw. Village Sq. & Waverly Pl.)

#16

An attractive brick house in the Federal style, this house was built in 1828. The third story was added in running bond at a later date in contrast to the Flemish bond of the first two floors. The cornice, supported by modillions and by short brackets, has panels in the fascia board; Neo-Grec in style, it is typical of the Eighteen-seventies. The windows have their original muntined sash. Window lintels vary at each level, those of the first floor having the simple dignified paneling of the Federal style, while those on the upper floors are flush and undecorated. The simple ground floor doorway has brick reveals. The house was evidently built by Elias J. Kent, a mason of Stanton Street.

#18 & 20

This pair of charming little Federal houses was built in 1827 by Daniel Simonson, a carpenter who had purchased the lots that year. These two and one-half story houses of Flemish bond brickwork have gambrel roofs, which are now echoed by the roofs of the dormers. Each house has a dormer window, which is triply divided while its gable is decorated with a sunburst pattern. No. 18 has three simple panels on the fascia board of its roof cornice and a paneled doorway with fanlight giving access to the upper floors.

No. 20 has its original paneled Federal door and doorframe with panels replacing the original sidelights. In the corners may be seen the original semi-engaged colonnettes, while those which once stood in front of the pilasters on either side of the door have been replaced by brackets at the top under the transom bar. The transom bar is very handsome, consisting of a convex (pulvinated) frieze with a refined cornice above. The leaded transom above the bar is exceptionally graceful and displays circular and oval forms.

At both houses the charming wood shop fronts, which were doubtless added at a later date, consist of glass windows and corner colonnettes set under small continuous hoods, which shelter both show window and door.

#22

Built during the years 1899 and 1900, this little three-story brick building immediately attracts our attention with its handsome arched windows at the top floor. It was built for Eliza Fishbaum by Higgs & Gavigan and has a modern store front alongside the door giving access to the upper floors. Panels in the brickwork between second and third floor windows create the impression of vertical, brick pilasters. A stepped brick parapet with stone coping now terminates the front wall at the top.

#26

This seven-story loft building of 1907, on the corner of Christopher Street and Waverly Place, is described at No. 153 Waverly Place.

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)#27
(#27-31)

On the corner of Waverly Place, this four-story and basement building is now the St. Joseph's School and Hall. This building was designed in 1911 for the Switzer Institute and Home by Joseph Duke Harrison and presents an unusually attractive appearance. A stone first floor with square-headed windows forms a severe base for the high, round-arched windows of the second floor. The brickwork begins at second floor level and extends up to the cornice. Brick frames with stone impost blocks and keystones form the arches of the high windows; above, rectangular windows are used at third and fourth floor levels, with a continuous stone band course at sill level of the fourth floor. Above these top story windows, a broad but simple cornice crowns the building effectively.

#23 & 25

These two houses, of wood frame with brick fronts in Flemish bond, were part of the row of ten houses erected for Samuel Whittemore in 1827. A third story was added in 1872. These houses have acquired a quite individual appearance, with the later addition of sheetmetal roof cornices, supported by small paired Neo-Grec brackets, echoed by a similar treatment in diminutive scale at the lintels above the windows. The upper sash of the double-hung windows retain their original muntins. At No. 23, the floor-length entrance-floor windows have

CHRISTOPHER STREET North Side (Betw. Waverly Pl. & Village Sq.)

- #23 & 25 ornamental cast iron railings. The entrance floor of No. 25 was altered in the Twentieth Century, with the installation of a triple window and a tiled roof above the door. The low stoop has interesting arched Italianate cast iron railings. The areaway railings of both houses are similar. Whittemore was the senior partner of S. Whittemore & Company, textile card manufacturers. He was a substantial property owner in The Village and later built the impressive mansion at No. 45 Grove Street. However, in 1827 he still lived on lower Broadway.
- #19-21 This six-story brick apartment house was designed in 1911 for Jacob Lippmann and S. Root by Charles B. Meyers. It has attractive brickwork above the first floor, embellished with brick quoins at the outer edges of the front wall. The windows all have splayed brick lintels with keystones, and the building is crowned with a cornice in which large brackets alternate with groups of consoles. The central fire escape displays some attractive wrought ironwork, and the central doorway below it, flanked by stores, has an ornamental stone frame with cornice supported by brackets.
- #13-17 These three houses are part of the same row as Nos. 23 and 25, built in 1827 for Samuel Whittemore. They have wood frames and brick fronts, still in Federal bond at Nos. 13 and 15. They were originally two stories high, but were altered in the Eighteen-sixties or seventies by the addition of a third story, crowned by a bracketed and paneled roof cornice. A new basement store front was installed at No. 15 in 1924. The early character is best maintained at No. 17, which has muntined doublehung windows throughout, with flat stone lintels. A simple rope molding, characteristic of the Eighteen-fifties, frames the doorway. In the other two houses the windows have been changed to casements, and their lintels markedly altered. Handsome Federal handrails adorn the low stoop at No. 15, while an arched Italianate areaway railing graces No. 13. The painter and graphic artist, DeHirsh Margules, lived at No. 15 during the Nineteen-forties.
- #11 This parking lot was originally the site of one of ten houses on this block built by Samuel Whittemore in 1827 as a real estate investment of which only five remain, at Nos. 13, 15, 17, 23 and 25.
- #9 With stores at street level, this five-story brick apartment house shows the influence of the Queen Anne style. Designed for John Davidson by A. B. Ogden & Son in 1886, it has small terra cotta panels beneath the windows with classical swags. The heavy window lintels are pedimented at the fourth floor and hark back to Neo-Grec antecedents, making the building transitional in concept. A heavy bracketed cornice surmounts the front.
- #1
(#1-7) This sixteen-story brick apartment house was built in 1931. It is located on a corner site and also faces on Greenwich Avenue (Nos. 7-13). The first two floors are faced with stone forming a base which extends up to third floor sill level. Swagged panels appear under most of the windows while stone balconies are located on the forward projected portion on either side of the front door. Brown brick walls with brick quoins, to lend vertical interest, carry up to the setbacks of the upper floors. An arched cupola, with pilasters, surmounts the whole, and both fronts are of the same general design.

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

This street opens on a small park, to the south, but is built up solidly along its north side. Here, a varied cross-section of architectural development presents itself, with three handsome Italianate houses at the west end reminding us of the original scale and quality of the block. At about mid-block, a high apartment house of the Nineteen-thirties occupies five normal city lots and towers above its neighbors to the east. Conventional lower apartment houses, with stores beneath, extend to the corner. Although the large apartment house accords fairly well with its neighbors in the scale of its windows, in

CHRISTOPHER STREET (Between Waverly Place & Seventh Avenue South)

its use of materials and in its architectural detail, it represents a bold intrusion into the low-lying character of the block.

The stores at the ground floor of the large apartment house tend to relate it to the buildings to the east but architectural controls, if applied here, might have assured a setback at sixth floor level which would have given even this large structure a visual kinship with its neighbors and would have signaled a greater awareness of his surroundings on the part of its architect. It is this sort of architectural thinking which must be observed in future to assure the retention of the architectural character of The Village.

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)

#61 The small prowlike taxpayer, which stands at the corner of Seventh Avenue South, was built in 1922 as an extension to No. 59 Christopher Street, for Myra Haxtum Harper by Frank E. Vitolo, architect. It now houses the popular Village Voice. Above large windows at the ground floor, it has a stuccoed second story level and paired casement windows with simple parapet above.

#55-59 These three Italianate houses were built in 1853 and assessed to John Kemp (No. 55), Peter R. Christie (No. 57) and Gilbert J. Bogart (No. 59). Since both Christie and Bogart were builders (a mason and carpenter respectively) and since Christie was the only one of the three who actually lived in his house, it is likely that he and Bogart were the builders of the three houses. No. 55 retains far more of its original appearance than do Nos. 57 and 59, where basement entrances have replaced the former steep stoop. The houses are three stories high, over a smooth-stuccoed basement; the third floor is crowned, in each case, by a handsome roof cornice supported by carved console brackets, paired in the center. The paneled fascia board displays a central acanthus motif, flanked on each side by rosettes between the brackets. No. 55 retains its long parlor floor double-hung windows with central mullions and a deeply recessed, paneled front door, both typical of the Italianate style. The frame of the segmental-arched doorway, now smooth-plastered, must originally have had supporting brackets. The window lintels of all three buildings are flush with the brickwork. No. 55 preserves its handsome Italianate cast iron railing with decorative castings.

#51-53 These two-story buildings, now treated as one at first floor level, were originally stables. No. 51 was built for A. Voorhis in 1843. No. 53 was built in 1846 for Mark Spencer, whose large country mansion stood in spacious grounds at what was then the northwestern end of the block (West Fourth and Tenth Streets). No. 51 was raised to three stories in 1898 and reduced again to two in 1930, when the two buildings were altered and joined together. The front is simply treated in brick with arched doors at the first floor. The upper floor is smooth-stuccoed and has casement windows with iron flower-box holders. It was redesigned to serve as a restaurant.

#45
(#41-49) Rising to a height of seventeen stories, this brick apartment house was designed by Boak & Paris, architects, for the Cobham Realty Company. It was built in 1930-31 and except for the doorway has a symmetrical facade with a high, central tower rising above the top floor. The first floor consists of shops, and the main accent of the building is to be found in the vertical emphasis given to the four central windows, terminating in a pair of balconies at the fourteenth floor. Boris Artzybasheff, illustrator, lived here during the 1930's.

#35
(#35-39) This pair of six-story apartment houses presents a uniform facade to the street. They were built by Richard Rohe in 1907-08 for Oominick Abbate and Pietro Alvino, of brick, with elaborate splayed window lintels having ornamental keystones and raised end-blocks. This symmetrical building has shops at the first floor and a brick parapet.

#33 This very striking corner apartment house (entered at Nos. 170 $\frac{1}{2}$ -172 Waverly Place) represents a tour de force in the art of brick-laying. Here an overall pattern is established, through contrasting

CHRISTOPHER STREET North Side (Betw. Seventh Ave. So. & Waverly Pl.)#33
cont.

bands of brick colors interlocking throughout. Originally, this building was a two-story sausage factory, built in 1868, for Mr. Cragen, using the plans of Richard P. Davis. A third story was added later in the century. It was completely remodeled in the first part of the Twentieth Century, as we see it today, with store at ground floor level. It is crowned by a parapet with arched pediment enframing an ornamental brick panel.

CHRISTOPHER STREET South Side (At Waverly Place & Grove Street)

This tiny block is filled with the triangular building of the Northern Dispensary, built in 1831 (described under No. 165 Waverly Place).

FIFTH AVENUE West Side (Betw. West 8th St. & Washington Sq.)#2
(#2-8)

No. 2 Fifth Avenue, an enormous apartment house, occupies the entire eastern end of the block between Washington Square (Nos. 14-18) and Eighth Street (Nos. 2-6). It is composed of two sections, a high portion twenty stories in height representing the main bulk of the building, and a low portion at the south facing Washington Square, designed to be in scale with the handsome row of mansions which adjoins it to the west. This low portion in red brick is five stories high and features vertical tiers of balconies at even intervals and one tier at the Fifth Avenue end. The high portion to the north is of light colored brick and has a drive-in courtyard facing the Avenue. At the wings, which enclose this courtyard, tiers of balconies rise up at the corners. Broad metal windows are used throughout except at parts of the low section where narrow casements appear. This apartment house today covers the sites of several former town houses. This building was erected in 1951-52 from plans designed by Emery Roth & Sons, architects. At the top a series of setbacks provide roof decks for many penthouse apartments.

Several handsome town houses once stood on the land now occupied by this apartment house. At the southwest corner of Fifth Avenue and Eighth Street was the handsome marble-faced residence of John Taylor Johnston (No. 8 Fifth Avenue), built in 1856, complete with picture gallery. Johnston is noted as one of the founders of the Metropolitan Museum of Art and as its first president. Four stories high, above a rusticated basement, this house was approached by a broad flight of steps with stone balustered handrails. The great doorway was flanked by slender pilasters crowned by vertically placed console brackets supporting an attractive cornice slab. The doorframe displayed a large double keystone at the top. All the plate glass double-hung windows had handsome frames with keystones above them at the first floor and all were crowned by cornices except the square windows of the fourth floor. These windows were simply framed. The sills of all the windows, above first floor level, were carried on small stone brackets. At the first floor the high windows had panels beneath them. Two other houses of approximately the same size adjoined the Johnston house to the south.

The center house of this group of three (No. 6 Fifth Avenue) was built for Rhinelander Stewart in 1857. It also had a fine flight of steps leading up to the front door with solid stone hand rails decorated by inverted, vertically placed consoles at the bottom. The richly paneled double doors were framed in a circular arch with rope molding enclosing a glass transom above the doors. Paneled stone pilasters with central rosettes supported a dignified entablature with low pediment on elaborate brackets. This masonry front, four stories in height, rose above a stone basement. All of the plate glass double-hung windows had sills on brackets and corniced lintels carried on consoles. The boldly projecting roof cornices of three of these houses were perfectly aligned at a uniform height.

The southernmost of the three houses (No. 4) was built in 1889

FIFTH AVENUE West Side (Betw. West 8th St. & Washington Sq.)

#2
 (#2-8)
 cont.

for the Witherbee family and was reputedly designed by Henry J. Hardenbergh. It was four stories high, with basement. The handsome first floor had an arched doorway with double doors approached by a wide flight of stairs having stepped stone wing walls with interesting wrought iron railings above, set in two tiers. Ornate ironwork also filled the semi-circular transom above the door, and the masonry arch of the doorway was simple in the extreme, with a plain incised molding supported on colonnettes. A richly decorated little cornice, at impost block level of the arch, extended the width of the house. The handsome double window, to the right of the front door, had a segmental arch set (stilted) above the decorated cornice with similar incised molding and colonnettes below. The second and third floors were extremely simple, with windows having corniced lintels. At the top floor the three windows had richly framed arches above them, united by a horizontal band course at impost block level.

South of these houses was a garden wall with gate through which might have been seen a former stable of brick converted for use as a school. This was the rear yard of the great Rhinelander mansion which, before it was razed, had already been converted into an apartment house (No. 14 Washington Square North). It was five stories high (for a description of this former building, see Washington Square North, West of Fifth Avenue).

GAY STREET (Between Waverly Place & Christopher Street)

Gay Street is well known in The Village as an exceptionally charming and well preserved street. On rounding the corner into this short street, one is immediately struck by the delightful Federal row houses on its west side, of which two retain their original two and one-half story height. They are balanced on the east side by a fine row of Greek Revival houses. The buildings at the ends of the street, on both sides, provide a contrast in height and style and are of a later date. The houses on the west side of the street were built before the official opening of Gay Street in 1833, while those on the east side were built in 1844 and later.

These later houses were built in 1860 as replicas of their neighbors by the initial developer, an interesting instance of a voluntary design control. An ingenious solution of the problem of remodeling for basement entrance was made at one house by reversing the original stoop railing, thus permitting retention of the handsome ironwork.

A particularly barren, unfortunate two-story addition was made to the large loft building at the north end of the street at No. 19. It does not even attempt to reproduce the building to which it was added and, moreover, it occupies the site of one of the handsome row houses which adjoin it to the south.

This is a case where the scale, the use of materials, and even the type of windows employed combine to produce a building which belongs, at best, in an industrial district. Here is a very definite case where architectural controls would have prevented a tragedy.

The loveliness of the houses on the block attracted numbers of tradesmen in the latter part of the century, when inhabitants included: carmen, policemen, a printer, a house painter, a sashmaker, and a brass finisher. Two women had taken up residence by 1851. One maintained a boarding house at No. 13, the other was the widow of George Pollock, City Inspector in the late Eighteen-twenties.

GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

This side of Gay Street was developed by Thomas Cumming between 1844 and 1860. Cumming, a paving contractor, did a great deal of roadwork for the City starting in the Eighteen-twenties. He was associated for many years with James Pollock, also a paver. Cumming's home, from 1839 on, was at 137 Waverly Place, and his shop at 79

GAY STREET East Side (Betw. Waverly Pl. & Christopher St.)

Hammond Street (now West Eleventh Street). He maintained stables at No. 11 Gay Street until they were replaced by houses in 1860.

#5-7 This four-story corner house, fronting on Waverly Place, was originally built as a two and one-half story house in 1826 for John Pollock, and was enlarged and raised to four stories in 1860 (described under No. 141 Waverly Place).

#9 & 11 These houses, erected in 1860, for Henry Luhrs by Thomas Cumming to replace stables, duplicate the neighboring houses (Nos. 13-17), built sixteen years earlier by Cumming. Thus, contractor Cumming has provided us with almost a block front of fine Greek Revival row houses. Highly decorative cast iron newel posts, joined to the wrought iron handrailings of the stoops, are set on carefully prepared square stone bases, paneled at No. 9. Luhrs was a grocer who lived nearby at 131 Waverly Place.

#13-17 Originally a row of four, (including No. 19), these three Greek Revival houses were built in 1844 by Thomas Cumming of brick, two stories high, with attics and stone basements. No. 17 has been remodeled for basement entrance, with reversal of the original stoop railing, an ingenious solution of the problem. The others retain their stoops with original wrought iron railings, and the attractively simple curvilinear design below the handrails is also found at Nos. 9 and 11. The handrails at No. 15 are swept outward and end in volutes, perhaps intended to meet newel posts, as at Nos. 9 and 11. The Greek Revival dentiled roof cornices remain, as do the flush stone lintels at the attic windows of No. 13. Otherwise, the lintels of the muntined windows and entrance doors have metal cornices over the original lintels. The fine doorways, with their original paneled doors, have a pair of square engaged columns setting off unusually narrow sidelights and transoms of simple glass panes.

#19-23 No. 19, a two-story extension erected in 1939, is part of the seven-story brick loft building of 1903 (Nos. 21 and 23), which fronts on Christopher Street (described under Nos. 10-12 Christopher Street). A fine Greek Revival house, of the row just described, was unfortunately torn down to erect this barren extension, which is better suited to an industrial area.

GAY STREET West Side (Betw. Christopher St. & Waverly Pl.)

#20 This five-story building of 1896 continues around the angle formed by the intersection of Gay and Christopher Streets and fronts on Christopher Street (described under No. 14 Christopher Street).

#18 Built between 1827 and 1831, this house stands on the rear portion of the lot of No. 16 Christopher Street. It was originally a three-story frame house with a brick front. In 1882 a fourth story was added, and the house was extended. Thus, it serves as a transition between its lower neighbors on one side and the higher building on the other. The wood reveals of its simple doorway are attractively paneled. The low yard railing has the Greek fret motif at the bottom.

#16 This three-story frame house, with a brick front, was erected in 1828. It was originally a two and one-half story house, like its neighbors at Nos. 12 and 14, as may be seen in the change from Flemish bond to running bond above the second story. The dignified Federal doorway is in this case extremely simple, relieved only by the fanlight of the transom and the paneling of the door. The muntined windows are typical of those found in Federal houses. The upper story and the modillioned roof cornice were added at a later date. The original ironwork has been retained. The house was erected for Francis Barretto, a Washington Street merchant, who was one of the notables who frequented the Park Theatre.

#12 & 14 These charming Federal houses were erected in 1827-28 by Daniel H. Weed and Joseph D. Baldwin, builders, active in the neighborhood. They are both two and one-half stories high over a basement, and each house has a central dormer with a triple sash window, the latter replacing

GAY STREET West Side (Betw. Waverly Pl. & Christopher St.)#12 & 14
cont.

the pair of dormers usually found in houses of this period. The facades are executed in Flemish bond, characteristic of the Federal period, and the stone window lintels are flush with the brickwork. The relatively small muntined windows are framed with exterior window blinds. The roof cornice of No. 14, in contrast to the plain cornice and fascia board at No. 12, is elaborated by small brackets with fascia panels between them, representing a later replacement.

The handsome doorways are almost identical. Their wood rustications appear behind a pair of slender Doric columns, and the transom bar is broken forward at the sides to receive the blocks surmounting the columns. Above is a rectangular transom, with delicately leaded tracery at No. 12, and a simpler version, with four panes, appearing at No. 14. At No. 12 the handsome, eight-paneled door is reached by a low stoop with simple wrought iron handrails terminating in unusual, delicate cast iron newels. These may well be the originals, and, thus, early examples of cast iron work. The attractive areaway railing displays a gate with iron arch supporting a lifting bar extended out from the wall. At No. 14 the ironwork is somewhat simpler.

No. 12 was built for Abraham Hitchcock of Hackensack, N. J., while No. 14 was erected for Curtis Hitchcock of New York, a plough manufacturer. In 1830 both houses were sold to Thomas Cumming and James Pollock at a loss, with the stipulation that they would assume the mortgage payments.

#10

This five-story apartment house, erected in 1892 for J. H. Luhrs by the architect Edward L. Angell, is part of a group of houses which fronts on Waverly Place (described at Nos. 143 and 145 Waverly Place).

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

The first two blocks on the west side of Greenwich Avenue are filled with neighborhood stores at street level. They occupy low, one-story taxpayers on the block facing the Square. By contrast, the second block has, in addition, a residential character due to the apartment houses, of which one towers up sixteen stories high. Hence, despite changes in height, this side in essence continues its character of a century ago of continuous rows of stores under living quarters.

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

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

Village Square, formed by the intersection of Sixth Avenue, Greenwich Avenue, and Christopher Street, became the center of Greenwich Village with the establishment here in 1832 of the public market. Previously, the public market had been near the Hudson River, at Washington and Christopher Streets. The new Jefferson Market, named for the President of the United States, stood on the northeastern tip of Greenwich Avenue.

By 1851 the immediate neighborhood had the following commercial character. Pacing the Square, the short Greenwich Avenue block had a liquor store at each corner, Nos. 1 and 5, a hosiery shop and a shoe shop. Facing Jefferson Market and the Police Court for the Second District on the east side of Greenwich Avenue, were a druggist at No. 7, the Christopher Street corner, a grocer, two barbers, a tailor, two furniture

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

shops, a dressmaker, a shoe store, a cabinetmaker, a lawyer, a drygoods store, and another grocer at No. 21 on the West Tenth Street corner.

GREENWICH AVENUE West Side (Facing Village Square)

- #1-5 This short block is filled with a row of shops (also Nos. 2-6 Christopher Street) in one-story taxpayers, a very busy area, serving the needs of the community. There is little room for architecture here where signs fill parapets and other wall spaces. The present appearance and lack of design could have been avoided by the participation of a design review board.

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

- #7-13 This sixteen-story corner apartment house (No. 1 Christopher Street) with its brick quoins and parapets with urns is a good example of the Neo-Federal style which was so popular with apartment house builders in the first half of the Twentieth Century. It was built for the Green Chris Corporation in 1930-31 from designs by Van Wart & Wien, architects. Despite its height and the fact that it has steel sash for the windows, the size of the windows and the details of the brickwork are in good scale with the adjoining buildings. Setbacks at the top lead up to a high octagonal tower with pilasters and arched windows on each side.

- #15 On the site of a four-story building with store at first floor, this one-story taxpayer store was built in 1937 for Helen Robertson according to the designs at Charles Kreyborg. Set in a canyon between two high buildings, this little shop is an economic reflection of the cost of taxes and of building. Here it performs a useful function in the community and is a substitute for an abandoned lot.

- #17 & 19 These identical brick apartment houses were built in the free classic manner of the Queen Anne Style in 1890 for John Goerlitz. They were designed by Franklin Baylies and both rise to a height of five stories. With shops at street level, they retain unaltered their detail above them. Decorative terra cotta panels separate the third and fourth floor outer windows, and these fourth floor windows are crowned with pediments. The uniform fifth floor windows are crowned by bracketed cornices.

- #21 This handsome three-story brick house was built in a simple version of the Greek Revival style in 1841. It was built for Charles R. Christopher on this corner lot. The stepped parapet, on the Tenth Street side, reflects the low angled pitch of the roof. The first floor on the Greenwich Avenue end has a store but the muntined windows above are unchanged as is the handsome dentiled cornice on the Greenwich Avenue front.

GROVE STREET (Between Waverly Place & West 4th Street)

This street is open on its north side where it faces a small park. The south side of this relatively short block presents the most heterogeneous array of styles and periods of almost any block in The Village, yet architecturally, it is remarkably attractive. Heights range from those of the two little Federal houses to the towering apartment house on the corner. For their periods, and even as remodeled, each building is the best of its type. This is typified by the six-story apartment house near the middle of the block with its arcade at street level. The sprightly elegance of this facade is enhanced by contrast with the plain four-story house at the corner with its wide expanses of brick between windows.

The architectural treasures here are in mid-block, where two Federal houses have been remodeled with great charm, one with a handsome mansard roof and the other with an unusual studio. Both continue to proclaim the original scale and fine quality of this street. Just west of them, again

GROVE STREET (Between Waverly Place & West 4th Street)

by contrast, is a dignified low apartment house, the epitome of elegance in the Eighteen-eighties when it was built, juxtaposed directly against the large apartment house on the corner. This apartment house of the late Nineteen-twenties, despite its size, harmonizes remarkably well with its neighbors as it has mostly single windows, brick walls and restrained ornament.

Here is a case where the widest diversity of sizes and periods of architecture creates an attractive ensemble. Despite its heterogeneity the loss of part of this street scene would prove an irreparable loss to The Village. A normal development over the years has taken place here without necessarily creating disharmony.

The whole is enhanced by the fact that it faces the delightful little park, which contains a statue of General Philip Sheridan of Civil War fame. The original name of Grove Street was Columbia Street. In 1813 it was renamed Burrows Street, in memory of Lieut. William Burrows, who was in command of the U. S. Sloop of War "Enterprise" when fatally wounded that year in its fight with the English Brig "Boxer". This was the name of the street at the time of erection of the earliest houses still standing. In 1829 the proprietors along Burrows Street successfully petitioned to have it renamed Grove Street due to the confusion caused by its name being too similar to the adjoining Barrow Street.

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)

#96-98

As seen today, this brick corner house dates from 1870 when an extension was built on the adjoining lot (No. 96) and both were made four stories high surmounted by a paneled and bracketed cornice. The original house (No. 98) was built two stories high of Flemish bond in 1825-26. The front door, located on Grove Street, is capped by a dignified pedimented Neo-Grec sheetmetal cornice, carried on short brackets above its brick reveals. The iron railings and square openwork iron newel posts are in keeping with the dignified simplicity of the house. These Federal style newel posts may well replace the originals. Enlarged window openings have French casements and flat stone lintels. The original two-story house had been built for James Polhemus, a grocer, who made his home here. As early as the Eighteen-fifties, this house had a store (an office with show window is now at No. 170 Waverly Place) and on the adjoining lot there was a shallow frame building that was presumably a stable with living quarters above. Saul Schary, the painter, lived at No. 96 Grove Street in the Nineteen-forties.

#92
(#92-94)

This six-story brick apartment house, designed by Andrew J. Thomas, was built in 1916 for Cozine Warren Company. Its first floor has a splendid stone entrance facade facing the park. It is an arched pseudo-loggia, and consists of a single colonnade of engaged Doric columns with round arches, set behind each of which is a round-arched window and the entrance. Above this stone facade is the brick front wall and an iron balcony running the width of the building and carried on iron brackets. On the upper floors a triple window is offset asymmetrically by a single window, while the middle section of this triple window is a French door opening onto its own little semicircular iron balcony.

#90

This very attractive little Federal house of 1827 was built in Flemish bond brickwork. It was remodeled in 1893 for Robert Blum, according to the designs of Carrère & Hastings. Basically a two-story house, the entrance floor remains pure Federal in style. Its handsome doorway has a pair of slender Doric columns set in front of wood rustications. An elaborate transom bar with convex (pulvinated) frieze is blocked forward to receive the tops of these columns. The long glass transom has simple leaded tracery. Crowning the whole and extending over the door is a studded cornice of later date, which echoes a fragment of the building's dentiled cornice still extant one story above it. The low stoop and areaway retain their Federal ironwork, and the handrails have anthemion castings of the Greek Revival period between their uprights at the stoop platform. At first floor level the pair of windows adjoining the front door have paneled stone lintels

GROVE STREET South Side (Betw. Waverly Pl. & West 4th St.)

- #90
cont. and muntined sash in the Federal style.
The interesting remodeling above these windows has transformed most of the second floor into a large studio two stories high, by adding a low parapet above the roof cornice and by making use of a steeply pitched roof with skylight built into it. The vertical studio window is tripartite and includes a glazed double door with wrought iron railing. Adjoining it asymmetrically to the left is a single window with muntined sash and a flat stone lintel.
This house was built in 1827 by William Banks, a mason, for his home. He was one of the City's volunteer firemen.
- #88 This Federal house, built in 1827 in Flemish bond brickwork, has a most distinctive character of its own, as it was remodeled in French Second Empire style after the middle of the Nineteenth Century. The addition of a mansard roof containing a full third story does not overwhelm the two-story house because it was done with such skill. An unusual, geometrically paneled fascia board serves as a base for the slate mansard roof, while at its top, a delicate cast iron cresting is silhouetted against the sky. Two handsome segmental-arched dormers pierce the mansard. The windows have flat stone lintels and plate glass sash. Trellised window boxes with trailing ivy enhance the appearance of the house. The windows of the entrance story were cut down to floor-length and protected by attractive cast iron railings. The double, glass-paneled entrance doors were added later. They are placed in a tall doorway with transom decorated simply by a flat lintel surmounted by a cornice. The arched inner vestibule doors are original with the alteration. The wrought iron railings at entrance stoop are executed in the Federal manner, as are the rectilinear, openwork newel posts, while the high areaway railing displays the Greek fret design at its base. The house was built in 1827 by Henry Halsey, a mason.
- #84
(#84-86) This small but very elegant brownstone apartment house, "The Grove," was built in 1882 for James Meagher. It was designed by Babcock & McAvoy and represents the advent of the Queen Anne style in its free interpretation of classical motifs. Completely symmetrical it rises to a height of five stories with the outer tiers of windows paired and set between pilasters. The central tier of windows, above the simply framed doorway, is single and all the windows have muntins in the upper sash and plate glass in the lower. The dentiled cornice is richly detailed with paired brackets signaling the pilasters below them.
- #80 This high apartment house, occupying a triangular piece of land at the corner, is described under No. 10 Sheridan Square.
- GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)
- This shortened block, cut through by Seventh Avenue South, has survived with a surprising degree of dignity. It still retains one building of the mid-Nineteenth century, No. 72.
- #74-76 At No. 74 the 1929 addition to the building of the Chemical Bank New York Trust Company (described under Nos. 7-9 Sheridan Square) has the same architectural treatment as the corner (No. 76), which was erected ten years earlier. Robert Henri, painter and teacher, and one of the founders of the famous group, "The Eight," which revolutionized American painting of the early Twentieth Century, worked for a time at the old No. 74.
- #72 This vernacular, three-story building, which houses a restaurant on the ground floor, was erected in 1842 as a private house and was assessed to William Newhouse. Stone lintels and sills at the double-hung muntined windows, and a roof cornice with undecorated fascia board, typical of the simpler houses of the Greek Revival period, serve as the only contrasts to the brick facade. The three-story structure, at the extreme rear of the lot, may well predate 1826.
- #70 This five-story building, built in 1899, is a perfect reflection of the drastic nature of the cutting through of Seventh Avenue, south of Greenwich Avenue. Here we see, in the obliquely angled portion with

GROVE STREET South Side (Betw. West 4th St. & Seventh Ave. So.)#70
cont.

quadruple windows and sheetmetal spandrel panels, a new facade for that portion of the house which was cut off to make way for the extension of the Avenue. The original doorway, with arched pediment, remains facing Grove Street, and lends a sense of dignity to the building. It was designed by Small & Schuman for Mrs. Maria Frasier.

MACDOUGAL ALLEY (Off MacDougal Street)

As viewed from the west end, at MacDougal Street, the alley presents a singularly picturesque appearance. The small scale and charm of the individual houses, many converted from stables, combines to produce an overall impression of compelling interest. It is a reminder of a bygone age and of a time when the pace was slower and the city resident took time out to enjoy his surroundings and life in general.

A fence and low gates, of simple ironwork, set off MacDougal Alley as a private street. A large apartment house forms a backdrop at the eastern end and makes even more striking the contrast between this old street and the Twentieth Century.

There is more diversity of heights and rooflines here than is evident in its counterpart, Washington Mews, a condition which tends to enhance rather than diminish its picturesqueness. What strikes the observer equally is the wide diversity of window sizes, ranging from the smallest square opening to the largest type of studio or drawing room window. Exterior blinds and iron balconies are also evident, enhancing the domestic livability of the street.

The large, virtually blank, brick walls of the museum extension, near the end of the north side, create a bold expressionless expanse that is out of keeping with the picturesque appearance of the street. This is a situation which participation by a design review board would have avoided.

MacDougal Alley was formally created in 1833, by the landowners, as a private court for stables, serving the great town houses on Washington Square North and others on Eighth Street. To this day some of these converted stables, on the south side of the Alley, retain the numbering of the town houses they served. Gradually, the houses on the Alley are beginning to use a numbering system which will complement the odd numbers on the north side.

MACDOUGAL ALLEY South Side (Off MacDougal Street)#19
(also
called
#20)

This easternmost building on the south side of the Alley was built in 1901 as an early "automobile stable," designed by Augustus Allen, architect, for Albert R. Shattuck. His home was on the other end of this lot at No. 19 Washington Square North. This small two-story painted brick building was remodeled in the Nineteen-thirties. At the first floor a single door is located at the far left, and the remainder of the wall is filled by a metal-hooded glass block window, with steel casements at either end. At the second floor, three low steel casements, tied together visually by means of continuous sills and lintels, have had the horizontal effect further emphasized by utilizing unpainted brick between the casement windows.

#20
(also
called
#18)

This converted stable, six windows wide, still belongs to No. 20, the mansion on Washington Square North, and it is now used for classrooms. It has undergone a minimum of change since built in 1872. It has a fire exit on the Alley, and has muntined window sash throughout, including first floor windows which have been substituted for carriage doors. In 1872 this two-story stable, 50 feet wide, was erected by John T. Conover, builder, for James L. Graham, resident of No. 20 Washington Square. It will be remembered that an access passage formerly led from the Square past the side of this mansion to its smaller stable on the Alley.

#21
(also
called
#16)

Dating from before 1854, this attractive stable, three stories high, was remodeled in 1920 by the noted architect, Raymond Hood, for two apartments above the garage. At that time the large bay window was added at the second floor. The long glass block window panel, beneath the bay window, represents a later addition and replaces the old carriageway.

MACDOUGAL ALLEY South Side (Off MacDougal Street)

#22
(also
called
#14)

This low, one-story brick kitchen with double door forms the northernmost extension of the house at No. 22 Washington Square North. Above this, fire escapes rise up like skeleton staircases to serve the north end of the house, which stands some distance from the Alley. This building is now the New York University Faculty Club.

#12
(formerly
#23)

Dating at least from 1879 and perhaps prior to 1854, this three-story building was attractively converted from a stable to studios in 1909 for the estate of Edmund R. Robinson, who lived at No. 23 Washington Square North. The design was that of Donald G. Anderson. Into its segmental-arched carriageway was inserted a large handsome window. A new window was added at the left and an attractive tripartite window above it, both having handsome exposed steel lintels decorated with two rosettes. The depth of this house is the result of an earlier alteration by the noted architect George B. Post, who doubled the size of the stable in 1881. The most recent of several changes in height and roof line was the addition of a fourth floor studio with a huge north light extending the width of the house, steeply inclined and set well back from the front wall. Thus the front facade of this attractive house continues to blend in height with the two and three-story level prevailing in the Alley. Working there when it was called No. 23 were Ernest Lawson, artist, before World War I, and Jo Davidson, sculptor, after World War I.

#10 & 10½
(formerly
#24)

On the Alley, a one-story brick wall, surmounted by iron railing, has but two doors and two blind square-headed window niches. Above this wall can be seen the large north extension of No. 24 Washington Square North, set back with studio window at third floor level and a striking curved corner within the yard. Iron balconies continue around this curved corner at both upper levels. Door No. 10½ gives access from the Alley to the balcony by an open iron stairway, while door No. 10 leads to a flagstoned patio, overlooked by a ground floor room with large windows.

#8

One of the most attractive brick houses on the Alley is this little, two-story house. It was built as a stable in 1871 by C. Wright, architect for Louis P. Siebert whose dwelling, at the other end of the lot, was No. 25 Washington Square North. When remodeled into a house, the two-story high, arched, combination carriage doorway and hayloft was partially bricked up and replaced by an entrance door and a window above, leaving the original arch visible in the masonry, and part of it ingeniously used as the segmental arch at the head of a new window. The three windows at this second floor retain their muntined sash. At street floor a double window is located off center and flanked by doors. All doors and windows have segmental brick arches, and the house is surmounted by a charming brick dentiled cornice.

#6

This attractive brick studio building, two stories high, was built before 1854 as a stable on the grounds of the No. 26 Washington Square house. It was probably built at the same time, 1839, as it has the plain, rectangular lintels without cornices so much used in the simpler Greek Revival buildings. The top is surmounted by a row of brick dentils. The carriage doorway has been bricked up and replaced by a triple window with high sill and shutters. Above this is a large north-light steel-sash studio window, flanked by shuttered windows with double-hung muntined sash. The simple front door is to the left of the center window and is balanced on the right by a small double window set under a similar rectangular lintel.

(#4)

This large corner building, "The Richmond Hill" apartment house (described under Nos. 27-28 Washington Square North), was built in 1898.

MACDOUGAL ALLEY North Side (Off MacDougal Street)

#1

This three-story brick house on the north corner of MacDougal Street has the entrance for the upstairs living quarters on the alley. It was formerly a stable, built between 1854 and 1879, with the carriage entrance on the street side (described under No. 176 MacDougal Street).

MACDOUGAL ALLEY North Side (Off MacDougal Street)

- #3 This simple two-story brick stable, built prior to 1854, retains much of its original appearance. A remodeling in 1904, for Mary A. Chisolm, resulted in the addition of garage doors beneath the brick relieving arch of the old stable doorway, and the substitution of casements for double-hung windows at the second floor. At that time it was converted into studio and dwelling by Charles E. Miller, architect.
- #5 Here the lines of the original brick stable, built before 1854, manifest themselves clearly. Where the stable door once stood, on center, a small entrance door and large window have been substituted, and where the hayloft doors were once located above the stable door, a large window with central mullion takes its place. The four side windows have casements. One may surmise that this was once the stable for No. 26 West Eighth Street, as it stands on the same lot. That house was built in 1838 for J. W. Alsop, and the stable may also be of approximately the same date. The general effect of this small residence as remodeled is very charming.
- #7 By far the grandest house on the north side of the Alley is No. 7, with its very high second floor windows with iron balconies and French windows. The front door is surmounted by a picturesque bracketed hood and is set off to one side with three small windows, beneath the balconies of the two large studio windows. It was built in 1899 as a stained glass shop for Mrs. J. Alice Murray of No. 36 West Ninth Street, using the plans of John Bayley Day, architect. Two years later Mrs. Murray had it converted to a sculptor's studio by C. R. Lamb, architect.
- #9 & 11 These two brick houses are of the same height and with continuous band course at the top. They were built as stables, apparently before 1879, but were first assessed in 1897 (No. 11) and 1899 (No. 9). Their bull's-eye windows were eliminated and the roofline raised when they were converted into studios in 1909 for Mary A. Chisolm by F. M. Andrews & Co., architects. No. 9, as remodeled, has on center a large and attractive second floor studio window with high French doors and a wrought iron balcony. The windows beneath the balcony are very small, contrasting dramatically with the big window above and the small front door at the right. No. 11 shows signs of a recent remodeling and has a window arrangement with two full floors above the ground floor.
- #13 This small house, built in 1937 for George E. Chisolm, was designed by E. H. Faile to harmonize with the family's older converted studios adjoining on the west. It displays handsome splayed brick lintels and a symmetrical arrangement of doors and windows, similar to that of a converted stable. It has a tripartite central window opening onto an iron balcony at second floor, above a wide window with high sill at the first floor. A plain parapet, above a brick band course, surmounts the house.
- #15 The facade of this house has been completely remodeled with half-timber work, and two bay windows at second floor level. The first floor has two large, sunny windows, with door set far to the right. A small standing-seam sheetmetal roof surmounts the wall. This house presents an unusually picturesque front to the street. A stable had been built on this lot before 1879, but was first assessed in 1897. It was converted into a studio in 1902 for Mrs. William H. Draper by Charles N. Kent, Jr. In 1939 an extensive remodeling into a one-family dwelling was designed by Joseph Lau, architect, for the estate of George Chisolm. It is now the home of one of his sons, a descendant of John Rogers, Sr., owner of most of the block facing Washington Square.
- #15½ & 17½ These two brick buildings have, except for small randomly placed openings, only large blank wall areas. No. 15½ is as wide and as high as two average three-story houses, while No. 17½ is only two stories high. Both have doors opening onto the Alley. They are the rear of the New York Studio School (old Whitney Museum) which faces West Eighth Street. On part of the site of No. 15½, there was a stable in 1879.

MACDOUGAL ALLEY North Side (Off MacDougal Street)

#17½
(also
called
#19 or 19½)

This three-story brick stable building with its simple stone lintels and dentiled brick cornice was erected in 1877 by A. H. Graham, builder, for Samuel McCarty (or McCrary). The scheme is symmetrical with its two original hay-loft doors still above the former carriage door. These are flanked by windows. At the first floor a door, at the left, leads to the upper floors. This stable was converted in 1934 into a studio and dwelling for Mrs. Harry Payne Whitney, by Noel & Miller, architects, but retains much of its original appearance as seen from the Alley.

MACDOUGAL STREET (Between Washington Square North & West 8th Street)

Standing at the corner of Washington Square, one is conscious of turn of the century apartment houses continuing the residential atmosphere northward. At mid-point, the sharp break of a severely modern six-story church facing MacDougal Alley, and a restaurant converted from a stable emerge into prominence.

At the northern end stores in buildings of varying heights, including taxpayers, suitably reflect the commercial character of West Eighth Street, where the street meets it at a dead-end intersection.

MACDOUGAL STREET East Side (Betw. Washington Sq. No. & West 8th St.)

(#27-28
Washington
Square)

"The Richmond Hill Apartments" is a seven-story building extending the entire length of the short block between MacDougal Alley and Washington Square North, which it faces (described under Nos. 27-28 Washington Square North).

#176

This three-story brick building, located on the corner of MacDougal Alley, has a restaurant at ground floor, facing the street and its entrance door facing the Alley (No. 1 MacDougal Alley). It belongs to the early phase of the Romanesque Revival with round-arched doorway and segmental-arched windows. It was built as a stable, between 1854 and 1879, and its carriageway shows on the MacDougal Street side. It was later converted into a restaurant. The very attractive door and window lintels, with dentiled cornices, are all formed with brickwork but the sills are of stone. A big north-light studio window fills the width of the third floor at the rear and its incline is reflected in the angle of the north end of the side wall facing MacDougal Street.

#178

This tiny one-story building has recently been remodeled as a dress shop in a Neo-Baroque manner with urns and a balustrade, quite playful and charming. It was designed and built in 1885 by Emile Greuvé, architect, for Diedrich H. Muller, as part of an overall project including the adjoining 30 West Eighth Street.

#180

This is a side entrance to No. 30 West Eighth Street (described under 30 West Eighth Street). It has a forward projected entrance bay facing this street, and added in 1885.

MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)

#181

This taxpayer (described under No. 36 West Eighth Street) occupies the corner site.

#179

This L-shaped building, extending around onto West Eighth Street (No. 40-42), is a one-story taxpayer with store, built in 1937. It was designed by H. I. Feldman for Famous Equities, Inc. Just off the principal commercial street of The Village, this store with modern front serves a useful purpose in the community.

Nos. 179 and 181 replace a pair of Greek Revival houses with handsome fluted columns at their entrance porticoes, built in 1846.

#177

This five-story building with shop at ground floor was built in 1834 for Clinton Gilbert. It has an elaborate cornice that was added toward

MACDOUGAL STREET West Side (Betw. West 8th St. & Washington Sq. No.)

#177 cont. the end of the Nineteenth Century. Seemingly, pediments, which may have dated from the same period as the cornice, were removed from the second and third floor windows. The windows are extremely simple with single vertical muntin in top and bottom sash and, as seen today, the house has a quiet air of dignity.

#175 Built in 1837 for Robert Hogan, this house displays a fine Greek Revival type cornice of sheetmetal, doubtless replacing the original wooden one. The muntined windows have lintels with small cornices. French windows at the second floor have delicate wrought iron balconies of Federal design, which may have been added when the handsome Federal arched doorway with keystone and blind bulls-eye window above it were added. The little store at the left of the doorway was added at a later date.

#171-173 The handsome but severely simple brick front of the Tenth Church of Christ Scientist closes the end vista from MacDougal Alley. Tall vertical slits above doors and windows are deeply recessed and brought to the plane of the front wall by brick corbels at their tops. This remodeling for a church was designed by Victor Christ-Janer & Associates in 1966. It was built in 1890-91 for Archimedes D. Russell, architect, as a six-story factory and store. It was designed by Renwick, Aspinwall & Russell in the Romanesque Revival style, with three bays of arches and a boldly projected cornice. It had served as a church even before the present remodeling.

#169 This long four-story facade, extending from opposite MacDougal Alley to Washington Square is a 1916 alteration into an annex for the Hotel Earle (No. 103 Waverly Place), and included in its description there.

SEVENTH AVENUE SOUTH (Between Bleecker & West 10th Streets)

Seventh Avenue was extended southward in 1919 from Greenwich Avenue by cutting through the blocks to the south of it. This process left many buildings either sliced off at the corners or cut in two and an array of small, triangular-shaped lots.

This portion of the Avenue, in addition to those apartment houses which remained after cutting through the Avenue, has a large percentage of one and two-story taxpayer buildings with stores. The character of the Avenue is largely commercial and, as such, it serves the surrounding residential community. Where apartment houses do remain they have been cut back to follow the line of the Avenue. A park and subway entrance are conspicuous features at mid-point on the east side of the Avenue giving a feeling of openness and greenery. The small leftover triangular sites so conspicuous further north on the Avenue have been largely occupied by buildings in this portion.

This is also a case where the normal process of attrition was greatly accelerated due to the cutting through of the Avenue, perhaps in itself a necessity.

The replacement of so many five-story apartment houses by taxpayers posed a problem which, had an architectural review board been in existence, might have reconciled the disparity in height between the existing apartment houses and the new taxpayers.

This could have been done through an intelligent use of materials, textures, colors and forms, relating them in scale through a careful study of door and window sizes and shapes.

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

#69-71 Two small one-story shops now fill the remainder of the lot at No. 291 Bleecker Street, where a five-story house was demolished to make way for the southerly extension of Seventh Avenue in 1919. Architecturally unpretentious, they nonetheless serve a need in this residential community, filling what would otherwise be a narrow, vacant lot.

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

- #73 This two-story taxpayer was built in 1927 for the Barrow Seventh Avenue Corporation. It fills the odd-shaped lot to the west of Greenwich House, left by the razing of a five-story building which once faced Bleecker Street (No. 293) before Seventh Avenue was extended. It is built of brick and has stores at the ground floor and simply paired windows at the second. It was designed by Samuel H. Brooks.
- #81 & 85 This triangular plot was left vacant when Nos. 20 and 22 Barrow Street were razed to make way for the Avenue. As a corner property, it now fills a useful function as a small insurance and real estate office with a parking lot to the north. Although it is undistinguished, it is recognized that even such a small building as this one could, through attractive use of compatible materials and good design, be brought into harmony with its neighbors. It was built in 1923 for Martha E. Moore by the Kolb Building Company.
- #87 One-story high, this building now serves as a bar. It was remodeled in 1961 through to Barrow Street (No. 18). This portion on the Avenue occupies what was originally the rear yard of No. 18 Barrow, a four-story building, lowered to one floor in the alteration. With a simple brick front, surrounding large windows and doorway, this small building is completely unobtrusive.
- #89 This five-story brick apartment house faces on Barrow Street (No. 16) and its rear wall has been realigned with the Avenue. It is the only high building among the one-story taxpayers in the middle of this block, and it is an interesting contrast in scale between the old residential neighborhood and the new commercial one, resulting from the establishment of an avenue at this location. Built of brick, with segmental-arched windows and low parapet, it has a simple store with display window at street level. This building was erected in 1897 for Lowenfeld and Prager and was designed by George F. Pelham, architect. (See description of front under No. 16 Barrow St.)
- #91-95 This triangular-shaped lot, in the middle of the block, is all that is left of the rear of a six-story apartment house that once faced Grove Street (Nos. 62-64) before Seventh Avenue was cut through. Nos. 91-93 were built in 1931 and later remodeled; they serve together as a one-story restaurant. The facade of this unit is dominated by the windows. At No. 91 there is a wide, muntined window to the left of a simple doorway. A narrower, muntined window at No. 95, the same height as the one at No. 91, unites these formerly separate facades. Double doors, to the left of this window, separate it from large, paneled-glass folding doors which give the appearance of a floor-length muntined window. At the northernmost end of this triangular site is another one-story commercial building (No. 95) with two muntined display windows, one on each side of a central doorway. It is very much in character with No. 93 and was built at the same time. In 1933 these buildings were lowered from four to one story.
- #99 (#97-99) On this site once stood a house (No. 66 Grove Street) and a stable adjoining it (No. 68 Grove Street) and behind these two, at the rear of the lot, two three-story back buildings once stood. All of this is gone and the Sheridan Square Playhouse now fills these two properties. A wide, low lying brick facade, blank except for a few windows and doors, faces the street and is crowned by a low parapet with stepped-up ends and a low pediment at the center. The main entrance is not conspicuous and has a canvas marquee extended out to the curb. This building was erected in 1919, just after the Avenue was cut through; it was built for Frank Alberti.
- #101 Here we have the westernmost of the original Grove Street buildings, east of Seventh Avenue (described under No. 70 Grove Street). It was sliced off at one corner to accommodate the Avenue.
- #109-111 This two-story taxpayer (described under No. 61 Christopher Street), occupies a prow-like site at the corner of Christopher Street, with a small one-story addition to the rear (No. 111).

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

- #113 This wall, approximately six feet high, is the remains of a structure which once occupied the triangular shaped lot at the rear yard of No. 59 Christopher Street.
- #115-125 This large one-story night club occupies a corner building which was built in 1923 for John Wyeth & Bro., Inc., and was designed by John E. Nitchie. It represents a very recent remodeling in a "Gay 'Nineties" theme. Bracketed gas lamps, on stone piers between the windows, and a row of gas globes along the brick parapet all accentuate this theme. Veneered demurely in brick, it has leaded casement windows and a corner door with marquee. In its low height, it accords with its neighbors along the Avenue. (It also carries the address, No. 170 West Tenth Street.)
- The southern part of this building (No. 115) houses a cleaning establishment. Of a severely simple contemporary design, it has one small show window at the left, with the larger right-hand portion recessed for display window and entry. These two portions are defined by dark verticals terminating in a simple, metal cornice.

SHERIDAN SQUARE (Off Grove Street)

This little square is in reality an elongated triangle of paved area at the intersection of West Fourth Street and Washington Place. It was named in honor of General Philip Sheridan of Civil War fame, whose statue is in the nearby Park. Considering how small this square is, it would be hard to imagine an area of this size which presents to the eye such a wide assortment of buildings which show so little concern for their neighbors. On two sides large apartment houses tower up while at the apex of the two streets the altered remnants of a former town house remain. A small brick bank gives scale to the square. One is made painfully aware of the process of attrition which in certain areas has eroded away the best in The Village.

SHERIDAN SQUARE

- #1 This nine-story loft building (now an apartment house) was built in 1902-03 for Consolidated Dental Manufacturing Company and was designed by Mulliken & Moeller. It extends through to West Fourth Street (Nos. 187-191). The two fronts (on Washington Place and Fourth Street) are generally similar and have square, rusticated, stone columns extending up through the first two floors. Above them, square brick columns or piers rise up to arches with keystones at the seventh floor. A low attic floor and cornice crown the top of the building. The painter Saul Schary worked here in the Nineteen-thirties.
- #2 (also #1) This very interesting wedge-shaped building (referred to as No. 1 by present tenant) has a restaurant and bar at ground floor. It is four stories high, and the upper floors are stuccoed with a symmetrically stepped parapet displaying tile insets. It was built in 1834 for Samuel Whittemore, and altered from three to four stories after 1897.
- #3 (#3-6) A seventeen-story apartment building of 1958 occupies the corner site at Barrow Street (No. 2-12). It was built for the Greenwich Villa Corporation by Charles C. Platt, architect. The ground floor executed in white marble, facing the Square, is occupied by a restaurant and a grocery store. The upper floors are of brick, rising to a height of seventeen stories with horizontal-shaped metal window sash.
- In designing this building the quality of the square might have been better expressed and retained had the architects provided a setback at the cornice level of the adjoining bank. The long strips of windows introduce a totally new scale and an insistent horizontality which has no particular relation to anything nearby. Here is a case where architectural controls might have produced a building which, despite its height, might have harmonized better with its neighborhood. There is no reason why the arrangement of windows could not

SHERIDAN SQUARE

#3
 (#3-6)
 cont.

be made, through the use of a multiplicity of individual openings, to conform more nearly to the residential character of the neighborhood, while retaining the qualities of good contemporary design. The sculptor Warren Wheelock lived at the old No. 3 Sheridan Square in the Nineteen-thirties.

#7-9
 (also
 #204 W.
 4th St.)

This bank building of the Chemical Bank New York Trust Company is located on a corner site, and also faces Grove Street (Nos. 74-76). With its bold arches extending up through two floors, its attractive brick-work and low third floor set above a handsome stone cornice, it provides an interesting study in contrasts. The pitched roof with hip angle at the corner also expresses its corner location. The elliptical shape of the second floor window arches set, without stilt, on a horizontal stone band course is an unusual and not very successful treatment. The front door set on center in the long front facing the square has a boldly projected arched pediment carried on pilasters and large plate glass windows occupy the ground floor portion of the two-story arches. The bank building was designed for the Corn Exchange Bank by S. Edson Gage. The Sheridan Square portion was built in 1919, and the Grove Street addition in 1929.

#10

Rising fourteen stories in height, this severely simply brick apartment house has its residential entrance on Sheridan Square and also faces Grove Street. It was erected in 1928-29 for three members of the Smith family, Amos W., Woodruff, and Helen E. In his design, the architect Emory Roth used a severely simple version of Neo-Romanesque. The building has a handsome stone base at ground floor level with broad segmental-arched show windows for stores. Over the second story a small corbeled cornice serves as a base for the brick walls which rise sheer above it to a horizontal stone band course between the eleventh and twelfth floors. All the windows are metal casements, and above the top band course they are paired and arched with central colonnette extending up through two floors at the center of each facade, a crowning feature surmounted by a low pediment on the Grove Street side. A tower with arched loggia rises above these central windows on the Sheridan Square side.

#15

Six stories high, this long brick apartment house was designed in 1924 by John Wooley for 135 Washington Place, Inc. It has a recessed central portion and is completely symmetrical. It is a very free version of Neo-Federal with swags set in the brickwork and a brick rusticated first floor. The corner treatment (quoins) is executed in brick and the front door has a low, triangular pediment. In its use of materials, fenestration and details, it is in harmony with the residential character of this block.

SIXTH AVENUE (Between West 4th & West 8th Streets)

Looking north along Sixth Avenue from West Fourth Street, one is struck by the great disparity of building types engendered by a commercial shopping street. This diversity ranges from the nothingness of a parking lot, at the middle block on the east side, to taxpayers, banks and the handsome block of virtually unchanged residences with stores at first floor, to be seen on the west side, just above West Fourth Street.

This is a prime example of the hit-or-miss type of development so typical of our cities and particularly true of commercial areas where, heretofore, the struggle for economic survival has been the only controlling force. An orderly development, following the expert guidance of some public regulatory body, will bring not only greater uniformity and harmony of design but financial rewards, as has been so often proved under such circumstances, where the end result is an attractive neighborhood.

The residential row with stores is the most attractive feature of this portion of the Avenue. A note of interest is to be found in the middle block on the west side. Here a fine pedimented Greek Revival church, with two columns set in front of a recessed portico, lends true distinction to the Avenue. It is outstanding structures, such as this church, which redeem their surroundings from mediocrity and serve as an inspiration to designers who may wish to improve an entire neighborhood.

SIXTH AVENUE East Side (Betw. West 4th & West 8th Sts.)

#340 The Bankers' Federal Savings & Loan Association is located at the northeast corner of West Fourth Street (No. 151). It was built in 1954 and displays large glass windows both on the Street and Avenue, subdivided by muntins. On West Fourth Street a tower-like section arises in front of a penthouse floor, which is set back behind a wide roof deck on both the street and avenue side. The walls of the principal fronts are of brick, and the large windows are framed with metal which projects beyond the brick line.

#350 (#346-354) This long taxpayer building (also No. 90 Washington Place) is two stories high of glazed brick and has stores at ground floor level and offices above. It was built in 1964 for Gildo Rainero, using the plans of George G. Miller, and performs a necessary function on this busy commercial thoroughfare. The entrance doors to the building are located just to the left of center and are framed with stone. On either side of them, large plate glass show windows occupy the remainder of the first floor on the Avenue side. At the second floor, quintuple metal windows with bottom vents serve the offices and a slender stone coping crowns the brick parapet above them. The green glazed brick of the walls might well have been chosen to conform better with the walls of the surrounding structures.

#360-374 The entire Sixth Avenue end of this block, between Washington Place and Waverly Place, is now a parking lot. The numbers have reference to the lots which were once occupied by houses. William Dunlap, the noted artist and playwright, lived at No. 64 Sixth Avenue (old numbers), a location just south of the middle of this block. He has been referred to as the "Father of the American Theatre" both for his original plays and for his successful adaptation of plays by European authors.

#378 (#376-388) Located on the northeast corner of Sixth Avenue and Waverly Place (No. 127), this branch of the Manufacturers Hanover Trust Company occupies a building erected in 1941 but remodeled in 1955 and 1967. It is a branch bank structure one tall story in height with large plate glass windows and a simple parapet above. Its adjoining one-story annex, strategically located behind the subway steps, is recessed beneath a sheltering overhanging roof to serve its subway customers.

#390 (#390-394) The West Side Savings Bank is four stories high and was built in 1956. With large glass areas at each floor, it has a modernistic design with light-colored horizontals contrasted against a dark, vertical tower at the south end. This tower displays the name of the bank, and on each face a combination time-temperature reading device. The name of the bank appears above the main banking room in large, block-type aluminum letters.

#396-398 This one-story taxpayer building on the corner is occupied by a diner which serves this busy thoroughfare, fulfilling a much needed service for quick lunches. The street level portion is completely glazed with large windows on the Avenue and returning into the side street. Above this, a wide parapet with horizontal lines simulating clapboard carries the name of the concessionaire and his commercial symbol on both streets. The building was erected in 1935 and altered in 1950. (See also description under No. 62 West Eighth Street.)

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

The numbers at the north end of this Sixth Avenue blockfront are irregularly placed, and Nos. 405, 409 and 411 are omitted. The description below is for each building in turn from north to south.

#407 This one-story building, extending around the corner into Greenwich Avenue, is a store of Hallmark Cards, Inc. It was built, with No. 413-15, in 1940-44.

#413-415 This one-story taxpayer, built with No. 407 in 1940-44, houses a restaurant at No. 413 and a store at No. 415. They have plate glass fronts with high parapets above displaying commercial symbols and the owners' names.

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th St.)

- #403 This one-story building without parapet houses a small concession with minimal advertising. A low-pitched roof runs across the front forming a protective hood.
- #399 & 401 These two stores represent a building of the Eighteen-seventies which was extensively remodeled in 1959, including the removal of upper stories.
- #395 & 397 Two stories in height, these taxpayer buildings, with stores at ground floor level, were later altered to reduce their heights. In 1958 the new store fronts were constructed with horizontal windows at the second floor of No. 397 while No. 395 carried its veneered front wall up full height without windows to receive the large sign of the owner.
- #391-393 Where six-story buildings once stood, this one-story store now occupies the site. It was altered in 1955 as we see it today. It is occupied by a self-service food store, a necessity to serve the surrounding residential and commercial neighborhoods.
- #387 & 389 These two identical four-story houses give evidence of the popular French influence as remodeled in the Neo-Grec style of the Eighteen-seventies. The most conspicuous features are the heavy lintels with incised designs, carried on corbel blocks, which are unified by horizontal stone band courses. The bracketed roof cornices also belong to this style. The first floors have stores and access doors leading to the three upper floors. They are similar in style to No. 373, farther down the Avenue, which was erected as a Neo-Grec house.
Originally this pair of houses was three and one-half stories high, with paneled lintels, paneled fascia and dormers, and was built in 1826-27 in the Federal style. Their low height and proportions bear mute evidence of this earlier period. They were erected for Alfred S. Pell, who developed considerable property in The Village. In the remodeling of 1878, the dormers were replaced by a full fourth story.
- #385 This once elegant house of "French Flats," on a corner site, was built in 1877. It displays amusing vagaries of the Queen Anne style, including muntined window sash above plate glass and also the sunburst motif, along the fascia of the bracketed roof cornice and in the large corner brackets themselves. A restaurant now occupies the ground floor. The apartments are entered from Waverly Place (No. 135). Designed by D. & J. Jardine, architects, to house three families, the building was erected for Carsten Gerken, who lived here and had his liquor store below, on the Avenue.
- #375-379 "The Waverly," a sixteen-story apartment house, was built in 1928 on this corner (also No. 134 Waverly Place). The first two floors are of stone, with brick used for the upper stories. An interesting treatment of the Sixth Avenue front provides a vertical emphasis at the center portion, with bold corner motifs in brick resembling quoins to give horizontal emphasis.
An outstandingly handsome Anglo-Italianate bank building once stood on the site of "The Waverly" apartment house. This was the Greenwich Savings Bank which was built in the early Eighteen-fifties. It was three stories high with low basement and was approached from the Sixth Avenue side by three stoops with handsome cast iron balusters and newel posts. These stoops led up to three arched doors set in the rusticated stone first floor. Above the first floor the walls were of brick trimmed at all corners and breaks in the walls by stone quoins. Dignified windows, framed in stone, were crowned alternately by arched and triangular pediments. This building was surmounted by a modillioned cornice above a fascia displaying a chain motif. A balustrade, with paneled posts at the corners and at even intervals on the long Waverly Place side, rose above the cornice. This building set a high standard of architectural excellence for its day. It was later occupied by the New York Bank Note Company.
- #373 This building was erected in 1875 in the so-called Neo-Grec style

SIXTH AVENUE West Side (Betw. Greenwich Ave. & West 4th Sts.)

- #373 cont. for Robert J. Hoguet, an auctioneer. It is very similar in style to Nos. 387-389, farther north on the Avenue, except that here the original cast iron columns may be seen at the store and at the entry to the upper floors. The massive window lintels are given a pedimental form at the center windows.
- #371 The simple but handsome rectory of St. Joseph's Church, designed by Robert J. Reiley & Associates, in 1954, may be seen at this location adjoining the church. It is four stories high of brick with rusticated stone basement and first floor.
- #365 (#363-369) This handsome Greek Revival temple-form church on its corner site is St. Joseph's Church. It was built in 1834 for the first pastor, James Cumiskey, and was designed by John Doran, architect. Damaged by fire in 1885, it was repaired by architect Arthur Crook, at which time the two heavily framed, arched windows were introduced at the Sixth Avenue front. Two large, fluted Doric columns grace the entrance portico. The Avenue front has been smooth-stuccoed while the Washington Place side, with round-arched windows, retains the interestingly irregular stonework associated with construction in the countryside. The Doric cornice with triglyphs extends along both front and side and a low pediment surmounts the front.
- #361 This brick corner house was built by Caleb Strang, a builder, in Flemish bond, in 1827. It was a Federal town house, three stories high when built, as may be seen from the change in brickwork at the fourth floor. Interestingly, the only paneled Federal window lintels which remain today are those at the fourth floor which were, doubtless, copied from those below, now smooth-stuccoed. The center windows at the front appear to have been shifted to the right during a subsequent alteration, when the paired windows were installed at the side. A store now occupies the ground floor.
- #359 This small vernacular house was built in 1832 for Henry Bayard, and with its bracketed cornice, is lower than the row to the south. The first two floors have been remodeled for commercial use, and there is now a blank brick wall at the second story level.
- #353-357 These three houses, built in 1829, in the Federal period, are now four stories high with roof cornices. No. 355 had elaborate broken pediment window cornices of sheetmetal added to the lintels in the second half of the Nineteenth Century. All three have stores at street level. No. 357 was built for Peter Hagerman and Nos. 353 and 355 were built for Francis Kane.
- #351 This four-story house was built in 1877 for Henry W. Hoopes, who was in the candy business. It rises considerably above its neighbors and is crowned by a heavy bracketed cornice. In style, it belongs to the French Neo-Grec, as may be seen from the heavy stone window lintels with incised ornament. It is faced with stone and is supported on well-designed cast iron columns at store front level.
- #347-349 These two houses can hardly be recognized today as a pair. They were built in 1848 for Gordon Burnham and have been extensively remodeled. Both houses have stores at ground floor level, one of which (No. 347) has been incorporated in the restaurant which occupies the adjoining building on the corner. No. 349 has large plate glass windows at second floor level and both houses have replaced their cornices by low parapets.
- #345 This four-story corner building (described under No. 159 West Fourth Street) now has a steak house restaurant at street level, which extends into No. 347, adjoining. It is surrounded by handsome gas street lamps at the curb of the sidewalk.

WASHINGTON PLACE (Between Washington Square West & Sixth Avenue)

The varying heights and styles on this street reflect changing taste and needs, and the two sides follow the same rhythm. The highest buildings, on the corners at Washington Square, typify apartments of the Nineteen-twenties. Town houses at mid-block are followed by the low apartments of the turn of the century. And the Sixth Avenue corners are occupied by an unnecessarily barren taxpayer and a parking lot. The prevailing use of brick is a unifying factor along the street.

The tall buildings fronting on Washington Square are enhanced by the contrast of their red brick with their monumental entrances of limestone, which complement each other across the street.

Our attention is drawn to interesting variations at mid-block. On the north side is a pair of superb and typically Greek Revival town houses, still displaying their low attic windows. On the south side a house with similar doorway is now embellished with a mansard roof in the later French style. By comparison, almost next door is a house with a different doorway typical of the later Greek Revival, and with different ironwork responding to the incoming Italianate style. Across the street, the handsome bay window over the entrance is an example of an unusual and interesting Twentieth Century remodeling.

Needless defacing by the removal of detail is to be seen on an Italianate house near Sixth Avenue. This is a situation which participation by a design review board would have avoided. Likewise, with such controls, the barren taxpayer across the street would have included some design element sympathetic to the spirit of the street.

The old names for Washington Place west of the Square are Fifth Street, Barrow Street, and West Washington Place.

WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#62-72

A sixteen-story dormitory building (described under No. 33 Washington Square West) occupies this long site at the corner.

#74

Built in 1848 for Arthur W. Gabaudan, a chemist, for his residence, this brick house is transitional in style. Typically Italianate for its date are the brownstone basement, handsome stone panels beneath the first floor windows, stair rails up the stoop and cast iron areaway railing, with vertically-set oblong panels, and the double doors at the entry. The stoop rises to a Greek Revival stone doorway with "ears" crowned by a very low pediment, a late survival for this date. A fourth story has been added, with large central studio window of steel sash surmounted by an unusually interesting stone parapet with half-fret and capstone. Bryson Burroughs, well-known artist and curator of paintings for the Metropolitan Museum, worked here in the Nineteen-thirties.

#76

This brick house with modillioned cornice, and only three stories high, was built in 1853 by William W. Berwick, who moved here from next door. It replaced his earlier stable. This house had a stone stoop before conversion to basement entrance. Its narrow paneled window lintels have unusual upward "ears," a Twentieth Century version of the Federal style, which is echoed by the paneled lintel of the elaborate doorway. The panels below the short second floor windows were added at this time, echoing those of their neighbor at No. 74.

#7B & 80

These two Greek Revival town houses were built of brick in 1839 by William W. Berwick, together with a stable on the adjoining lot, No. 76. Previously a mason, Berwick by this time had become a builder. He made his home at No. 17 (now No. 78), moving next door some years later to his new house (No. 76). No. 78 retains its original Greek Revival doorway, with pilasters supporting a handsome entablature and cornice. Rising to this dignified doorway is a stone stoop with cast iron stair rails of elaborate anthemion design, and an areaway railing, all originals. Above the bracketed and paneled roof cornice has been added an attic story, with high mansard roof and dormer windows crowned by drip moldings and pediments. Thus, one now sees an interesting combination of two mid-century styles.

No. 80 also had a story added, but of a later date, with a mullioned studio window placed on center beneath a deeply hooded cornice, supported by profiled beam ends. This house retains many of its muntined windows. It has been modernized with basement entrance, including a doorway with broken pediment supported by vertically placed console brackets.

WASHINGTON PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#82-86 This six-story apartment house, of French Beaux Arts inspiration, was designed in 1903 by Horenburger & Straub, for Samuel Mandel. It blends in height with its neighbors to the east and displays an exceptionally handsome wrought iron fire escape. The famous author, Willa Cather, lived here before World War I.

#88-90 A taxpayer (described under No. 350 Sixth Avenue) occupies this corner site.

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#87 This number applies to the south end of a block-long parking lot along Sixth Avenue.

#85 This house was built in 1854 for William Leggat. It replaced an earlier house, dating back to at least 1835, that belonged to this family. A brick building three and one-half stories high, it has Italianate features including the cornice and window sash. The entrance floor has been altered for commercial use. The house has been needlessly defaced by the removal of detail.

#83 This attractive brick apartment house, five stories high and only three windows wide, was designed by Quimby & Browne, architects, and built in 1899 for Blakeslee Barnes. Over its doorway is a projected entablature supported by modified Ionic columns. Swags attractively decorate both its frieze and that of the building's deep modillioned roof cornice. The design of the window lintels is inspired by Federal prototypes.

#79
(#79-81) Village Plaza Hotel (or Hotel Colborne) erected in 1915, is an eight story brick building designed by Frank Vitolo for Fogliaso-Clement Building Co. This apartment house, through its use of fine materials and sober design, relates well with the houses in the area. Built of Flemish bond brickwork, with horizontal stone band course at third floor window sill level, it lacks ostentation. A simple but shallow bracketed cornice crowns the front wall effectively.

#77 This good looking Greek Revival house of 1844, originally owned by John Warren, has been modernized with basement entrance, and the attic raised to provide a studio with north light. The new windows of the top floor are set between pilasters. The roof treatment suggests a pitched roof above the deeply modillioned cornice flanked by pseudo-chimneys terminating the high side walls. The stone entrance doorway has a round-arched hood supported by a pair of carved console brackets. The house was built for John Warren, replacing his earlier stable. The painter, Frank de Gioia, worked here for some thirty years. This house together with its three neighbors to the east form a group unique to Greenwich Village.

#73 & 75 This pair of superb late Greek Revival houses was built in 1847 on speculation by Messrs. Gabaudan and Pond, who were respectively a chemist and a physician. Dr. James O. Pond's home was around the corner on Sixth Avenue. The chemist (drugs), Arthur W. Gabaudan lived nearby, successively on Sixth Avenue, on the next block of Washington Place, and across the street (now No. 74). These houses retain their original height of three and one-half stories, with basement, stone stoop, and dentiled roof cornice. The very low, attractive attic windows give to both buildings a fine sense of scale. No. 75 still has its Greek Revival doorway intact, with splendid pilasters and entablature. However, double doors here and at No. 73 replace the original single doors with side lights. No. 73 retains all its muntined window sash and beautiful cast iron railings at the floor-length windows of the first story. The handsome stair rails with decorative castings at the stoops of both houses are the originals, as is the areaway railing of No. 73.

#71 Altered by numerous changes to the facade over a period of years, No. 7 is now a seven-story house blending in height with its neighbor

WASHINGTON PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)#71
cont.

to the east, because its two top stories are set back. As built in 1848 for H. Coleman, it was a three-story brick house, with basement. The first two floors, now unified with smooth-stuccoed facing, are enriched by a handsome three-sided, two-story bay, through which one enters by an iron grille door at the lower level, with a large diamond-light bay window flanked by arched niches (presumably for statuary) at second floor level. This central theme is continued upward by a small stone balcony with wrought iron railing at the fourth floor. The main front has a dentiled cornice, surmounted by an iron railing with brick piers supporting it. The painter, Audrey Buller, worked here in the Nineteen-thirties.

#69

Built for T. O. Ramsey in 1842, and later modernized to provide a basement entrance, this five-story, brick Greek Revival house has a heavy cornice with a fascia below. The doorway, as remodeled, has a wide smooth-stuccoed frame, and includes a transom grille above the door.

#67

This is the entrance to a fifteen-story building (described under No. 32 Washington Square West) which occupies the corner site.

WASHINGTON PLACE (Between Sixth Avenue & Sheridan Square)

Diversity is the outstanding characteristic of this street when we compare the north side with the south side. However, each side, in its own right, is remarkably uniform. The south side, with its long continuous row of handsome town houses all of nearly uniform height, is one of the most attractive street fronts in The Village. The north side with its apartment houses, averaging about six stories, is also quite uniform in its general appearance except for the church on the Sixth Avenue end and for two small but distinguished town houses at mid-block.

The church at Sixth Avenue is one of the best of the Greek Revival period and is especially attractive on the street side, with its rough stone walls meeting the keyed trim of the arched windows. This church, plus the handsome school building adjoining it, provides an entrance ensemble at the east end of this street. In the row of town houses on the south side, one, near the center of the block, stands out as a prototype with its stoop and its two beautiful arched dormer windows. It tells us better than words or histories could what this block once was and, at the same time, what we have lost.

This street serves as an object lesson regarding the process of attrition which is taking place in The Village. Where, as in this case, the entire north side was lined with individual town houses at the turn of the century, had architectural controls been exercised when the apartment houses were built they would have been designed more in harmony with the two remaining houses and with the row of houses on the south. A setback for the apartment houses at cornice level of the town houses is just one way in which their importance and presence might have been signaled.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#102

This one-story taxpayer and the adjoining house (No. 104) are both built on small lots taken from the rear of the Sixth Avenue corner plot (No. 361 Sixth Avenue).

#104

This shallow Italianate style house, built in 1855, is unusual in this region and is especially remarkable for its cornice. It replaces an earlier stable. Originally a three-story brick building, it has been modernized to provide a basement entrance. Squareheaded window sash has been inserted in the segmental-arched window openings. The cast iron lintels are also arched, with shoulders, and are decorated with a row of diminutive acanthus leaves. These segmental arches are handsomely echoed in the roof cornice by the three molded arches along the base of its fascia, and again by the curving lines of the panels within it. The acanthus leaf motif is repeated prominently on the paired brackets supporting the cornice. This house was built for John and Daniel Bates, dairy merchants. John lived in Morristown, N. J., and sold his share to Daniel, who made the house his residence.

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)

#106-122

This fine row of nine late Federal town houses was erected in 1832 and 1833 by several men associated with the building trades, of whom the most important was John Nichols, a mason and builder, whose address was nearby on Grove Street. He had originally purchased seven lots, but found himself over-extended, and resold two lots to Nathan H. Topping, builder, and Ephraim Scudder, mason. A carpenter, Ephraim H. Wentworth, and a well-digger, Derick D. Foster, were also associated with the erection of these speculative houses. Originally all the houses were two and one-half stories high, with dormers, as may still be seen at No. 114. The original roofline, preserved at Nos. 116 and 118, disappeared at the other houses when they were raised to three stories later in the century. This addition of a third story was accompanied here, as usual, by a change in brickwork from the Flemish bond, characteristic of the Federal period, to running bond, still clearly visible above the second story at Nos. 106 and 112. The roof cornices are of designs typical of the later Nineteenth Century.

The house of 1832, at No. 106, was sold by the carpenter Wentworth to Richard Williamson, grocer. The first two stories, as already noted, are in Flemish bond, with alternating headers and stretchers; the added third story, in running bond, is crowned by a fine Neo-Grec bracketed roof cornice, identical to the one at No. 108. The basement was modernized in the Twentieth Century to provide an unobtrusive entranceway and was veneered with granite.

The wrought iron added at No. 110 is an undisputed glory of the late Nineteenth Century. Both this house and the adjoining No. 108 were sold by John Nichols, the builder, upon their completion in 1832. Both houses retain their stoops, and No. 108 has its original areaway railing with ornamental cast iron finials. Later alterations to No. 108 are the double doors framed by a rope molding, the long parlor floor windows, the triple window of its second floor, and the added third story with a Neo-Grec cornice. At No. 110 the double doors and the roof cornice, with its central sunburst motif, are typical of the Queen Anne style of the Eighteen-eighties. The ironwork added at No. 110 has as its principal design element a large circle with interior swirls subdivided by wheel spokes, all very delicately wrought, and set off by square frames, emphasized by a heavy cap rail. This pattern serves both the areaway and the stoop. A pair of cast iron baluster-type newel posts on sandstone blocks provides a terminus. No. 110 was sold in 1832 by the builder to John D. Norris, stone cutter, and around 1851 was the home of the artist, John Carlin. No. 108, after an intermediate sale, was bought in 1833 by Asa B. Meech, merchant, who made it his home.

No. 112 is distinguished by its beautiful doorway and superb ironwork of the Federal style. It was built in 1832, with No. 106, by Ephraim Wentworth for Richard Williamson. The doorway is framed on either side by a pair of fluted Ionic columns, with blocked transom bar above to signalize them. The transom, now a single broad pane of glass, is framed by an egg and dart molding. The handsome wrought iron stoop railings, with exceptionally graceful wrought iron lyres at both sides of the stoop platform, terminate in short, double tiered, openwork newel posts, circular in shape and set on sandstone blocks.

The late Federal segmental-arched dormers at No. 114 are a crowning glory of this handsome house. Built in 1833 for Joseph Annin, a merchant, this two-story brick house with stone basement shows us the original appearance of the row. The facade, with its Flemish bond brickwork and fine details, is in an excellent state of preservation, and presents a most attractive picture. The wrought iron railings at the stoop are the Federal originals, and each handrail turns under itself, avoiding the need for a newel. The areaway railing has had cast iron Greek Revival finials added. The broad stoop leads to a handsome door with three horizontal panels, flanked by fluted Doric columns which support a transom bar with decorative moldings. Above this we find a simple three-panel transom framed by a richly carved molding. The doorway is capped by a latter-day cornice supported on Neo-Grec brackets. The windows retain muntined sash and have sheet-metal lintels with cornices, but have been given a new character by miniature corbels supporting their sills. The cornice has a fascia board with leaf and tongue molding. It stops short of the side walls of the house, but the boxed cornice which once returned above it has

WASHINGTON PLACE South Side (Betw. Sixth Ave. & Sheridan Sq.)#106-122
cont.

been replaced by a board and metal rain gutter. The handsome dormer windows are segmental-arched, with keystones, and projecting roof cornices above them echo their shape. These windows are flanked by paneled pilasters.

The four brick houses at Nos. 116-122, built in 1832-1833, have all been modernized to provide simple basement entrances. However, No. 118 still reminds us of their former appearance as it has muntined windows and a handsome modillioned cornice of sheetmetal. The latter, replacing the original wood cornice, was doubtless added when the penthouse, with wide triple dormer window and corner pilasters, was built. This house now has a rough-cast stuccoed facade, and its new front door, in the basement, is simply framed by pilasters and a cornice. No. 116 shows evidence of its original two-story height by a horizontal band course at third floor sill level, but both this house and No. 120 have had a full story of brick added, topped by a paneled parapet. No. 122 has a bracketed paneled roof cornice above the third floor addition. No. 122 had originally been built by Derick D. Foster, well digger and mason of Grove Street; that same year, 1832, Hamilton Murray, merchant, bought the house and placed a tenant in it. No. 116 erected by Nathan H. Topping, builder, was his own home for a few years. No. 118 was owned by Edmund Morris, a grocer. No. 120 was built in 1833 by Ephraim Scudder, who had bought the lot.

#124-128

These three beautiful houses are all that remain of a row of six which once extended to Sheridan Square. They are typically transitional for their date, 1834, displaying elements of both the outgoing Federal and of the new Greek Revival styles. They were erected as rental houses for Samuel Whittemore, a large property owner in The Village. Built of unusual orange colored brick in Flemish bond, they glow with the charm of surface patina as the bricks have mellowed in slightly varying shades. Closest to its original condition is No. 128 which retains its two-story facade and muntined double-hung windows with normally high sills at the parlor floor. All three houses retain their stoops and original hand-railings with the delicate wrought iron curvilinear design, so typical of the Federal period. The handrails are curved under at their ends, providing a termination above capped sandstone blocks which serve as low newels.

The handsome doorway of No. 126 is late Federal in style. The paneled door is flanked by rusticated reveals of wood which, in turn, provide a background for a pair of slender, fluted Ionic columns on either side. The elaborately molded transom bar, with convex (pulvinated) frieze, is blocked forward at the ends to receive these columns. Above is a large glass transom with muntins of geometrical design, surrounded by an ornate molding.

At Nos. 124 and 128, the doorway is Greek Revival, with sturdy, fluted Doric columns supporting the end blocks of a low entablature. Some fine Greek ornament, displayed across the entablature, consists of low pediments with "ears" (acroteria) at their ends. It is worth noting that Whittemore, the owner, had used this design over the central window of his mansion at No. 45 Grove Street.

Minor changes in keeping with the character of the houses are typical of the mid-Nineteenth Century. The third floor added to both Nos. 124 and 126 have the interesting carpentry-type small brackets supporting the wooden cornice. It may have been at this time that the parlor floor windows at these two houses were cut down to the floor to provide for French casement windows protected by elaborate cast iron railings. At all three houses, lintels with cornices of sheetmetal cover the original lintels over the windows and the doorways (except for No. 124). At No. 124, the doorway is crowned by a different lintel, with cornice on end corbels, which is decorated with an interesting Neo-Grec design of the later Nineteenth Century. Of a still later date, at No. 128 an unusual, deep fascia board with paneling, not in keeping with the style of the house, is nonetheless in character with the steep studio skylight above it.

(#1 Sheridan
Square)

This large nine-story warehouse is virtually at the corner of Washington Place and Sheridan Square and is known as No. 1 Sheridan Square. It was erected in 1902-03 (described under No. 1 Sheridan Square).

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#125-127 This six-story brick apartment house blends in height and materials with its next-door neighbor on Sheridan Square, and with the buildings further down the block toward Sixth Avenue. Built in 1914-15 for Crest Holding Company, it was designed by Gronenberg & Leuchtag, who also did Nos. 29 and 37-39 on Washington Square. The parapet displays some decorative brick paneling.

#123 The crowning glory of this house, built in 1831, may be found in the two pedimented dormers which have simple, delicate paneled frames around the windows. It is a transitional style house of Flemish bond brick. Some years ago, the stoop was removed to provide a basement entrance, placing the doorway at sidewalk level. A Greek Revival style doorway has been added, with fluted Ionic columns supporting a shallow paneled lintel cut ingeniously to fit below the window sill of the next story, a successful solution for a very shallow clearance. The present entrance level, once the basement, is constructed of handsome rusticated stone and has square windows. Above are windows with muntined sash, six over six, with stone lintels which have stone cornices. Solid paneled shutters, that increase the residential aspect, were added recently. The simple fascia board and cornice, also recent additions, suit the style of the house.

No. 123 and No. 121 survive of four (Nos. 121-127) two and one-half story brick houses, erected in 1831 jointly by William Carroll, builder, and John Nichols, builder and mason. Nichols, a local resident, in association with others in the building trades, erected Nos. 106-122 Washington Place, across the street, in the years immediately following.

#121 This house, though built in 1831, was completely remodeled in 1925 for Mrs. E. Dean Fuller in the then popular late Georgian style of the Eclectic period. When altered, the building was gutted and the floor levels changed, while a new brick front was added. As remodeled, it is now a splendid four-story house with a ground floor at grade. A central stone doorway is the chief architectural feature of the house, with fluted pilasters, surmounted by composite capitals and a broken pediment. At the second floor are three tall, round-arched windows with muntins and keystones crowning radial brick arches. At the attic floor three dormers with round-arched windows are framed by fluted pilasters supporting steep pediments. The simple roof cornice of the building is surmounted by a low, open parapet of brick with stone coping.

#115-119 "The Wilson" and "The Lilly" were erected in 1912 as a pair of multifamily buildings on three twenty-five foot lots by the architect Charles B. Myers for Samuel Lippman. They are of brick, six stories high, with dignified first floor facades of limestone. This stonework is rusticated, with radial joints above the main windows. The entrance doorway of each double building was conceived with an importance commensurate to the size of the building. The large double glass doors with decorative iron grilles are surmounted by a wide glass fanlight with a radial iron grille. The doorway has a three-centered arch with keystone and carved spandrels, with the name of the building above. This composition is framed by heavy rusticated piers, to which are applied monumental, carved stone brackets that support a deep stone balcony with iron railing. This railing acts as the lowest landing of the fire escape for the building. Stonework is used again as decoration on the upper brick facade, in the form of splayed lintels with keystones over the windows or of horizontal band courses at the third and sixth floor levels. Both buildings are surmounted by deeply projecting modillioned cornices supported by unusually long brackets, which extend between the fascia panels down to the level of the top floor windows.

#113 What we see here today is a stuccoed four-story house converted to provide a basement entrance and a top floor added in brick with parapet. Exterior detail, except for the window sills, has been completely eliminated. The utter simplicity of this house is heightened by white paint. Retention of the muntined window sash, however,

WASHINGTON PLACE North Side (Betw. Sheridan Sq. & Sixth Ave.)

#113 gives scale to an otherwise scaleless building. It was built in 1836 as a three and one-half story house for Rev. James Commisky (or Cummskey) on one of a row of six lots owned by him. He was the first pastor of the nearby Saint Joseph's Roman Catholic church on the corner of Sixth Avenue. Wechsler & Shimenti planned the 1953 alteration of this building for the 113 Washington Place Corporation.

#111 Saint Joseph's Washington Place School, built in 1896-97, occupies the full 54 foot frontage of this double lot. The architect was George H. Streeton. Erected on a monumental scale, commensurate with the plot, it is a handsome five-story brick building, with rusticated limestone base at entrance level. The square-headed windows have jointing which is keyed to the horizontal lines of the rustication. The double doors at either side of the facade are framed in stone, with brackets at the top so delicate that the cornices they support seem to stand alone in their majesty, an impression heightened by their richly detailed Rococo stone crowns which have the shapes of diadems. A band course at the height of the doorway cornices displays a handsome Greek fret design. At the upper stories of brick, the Renaissance style windows, either double or single, have transom bars while the double windows also have mullions. The lintels of varying designs are surmounted by simple bracketed cornices but at the fourth floor they have broken pediments, either straight or arched, framing escutcheons. The top floor windows are simply framed. Horizontal band courses running the width of the building, at each floor, serve to unify and strengthen the building and serve as window sills. The deep roof cornice crowning the building has a row of console brackets beneath which is a continuous dentiled molding set against a plain fascia. The two lots on which this school stands were purchased in 1834 and 1835 by Rev. James Cummskey, first pastor of Saint Joseph's Roman Catholic Church; adjoining this school. He lived on the other side of the church, in a two-story house (No. 371 Sixth Avenue), on the site of which this church's four-story rectory was built in 1954.

(#365 Sixth Ave.) St. Joseph's Church, built in 1833-34, in Greek Revival style, is on the corner (described under No. 365 Sixth Avenue). It has a handsome simplicity with its tall, round-arched windows on the Waverly Place side.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

The splendor of elegant Greek Revival town houses and of an imposing Federal mansion dominates this street and enhances Washington Square. This milieu of dignified beauty and peaceful harmony originally extended around most of Washington Square, a remarkable instance of community planning, spurred on by the new park laid out by the City a few years earlier.

For the most part individually built, these Greek Revival residences display more diversity than does the monumental row on the block to the east of Fifth Avenue. They also differ from the block to the east in giving more grandeur to their parlors, with floor-length windows guarded by long, graceful, iron balconies, of which many more formerly existed. The changes of time and of usage has been kind to these splendid residences. They were undertaken with loving care and good taste by proud owners with understanding. These included adaptations to the mid-century Italianate style and, more recently, discreet enlargement of attic windows.

The magnificent Federal mansion, at the middle of the block, is one of the few large town houses of this style remaining in the City. It was the first house built on the north side of the new park, in the vanguard of a new and fashionable community. Its arched front doorway is generously proportioned and handsomely ornamented with massive stonework, an outstanding example of its period. This arch is splendidly repeated above the windows of the fourth floor and was a sympathetic addition made by the architect who enlarged the house late in the century, when altering it into the newly fashionable "French Flats" (apartment houses).

The apartment houses built at the corners of this block offer marked contrast with each other, as well as with the town houses in their midst.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)

Nonetheless, the block as a whole displays the harmonious warm feeling of brick. At the west end, the conservative solidity of the Victorian era is epitomized by the simple use of costly materials in a seven-story apartment house. While the massive twenty-story apartment house on Fifth Avenue dominates the skyline and overwhelms the block if seen from the park, one is more conscious at the sidewalk of its long, low, five-story wing facing the Square.

This compromise solution of introducing a low wing in order to adapt mid-Twentieth Century bulk to adjoining town houses is excellent, but might have been improved in its details through participation by a design review board. Such a regulatory body would have saved from destruction the handsome stone balustrades at the stoop of the fine Federal mansion and would have avoided their replacement by ugly pipes. Such a board would also have avoided the pseudo-rustication of window lintels on two of the Greek Revival houses. These changes are needlessly out of harmony and introduce a note of poor quality to this elegant row.

In the minds of some residents, this block alone remains as the "real" Washington Square North. Visually, however, an apartment house at each end of the block prevents it from having quite such an impressive appearance as "The Row" at the other side of Fifth Avenue. Before construction of the large, high apartment house at the Fifth Avenue corner, the public sensed the fine quality of this block and raised a clamor against destruction of the "Rhinelanders Apartments," which led to the compromise whereby the apartment house plans were redesigned to provide a low wing facing Washington Square comparable in scale, though not in style, with its neighbors on the west. The center of this block with its splendid Federal mansion and fine Greek Revival houses continues to be the center of attention.

This block, with the exception of its western end, was the property of John Rogers, Sr. (1749-1799), whose home was at No. 7 Beaver Street. He was a merchant who did an extensive business after the Revolution both at his downtown store on Hanover Square, and at his firm of Berry & Rogers, on Pearl Street. He was a member of the Marine Society of New York, and through his mother was related to Benjamin Franklin. He owned three tracts of land in The Village, two of them extending from Greenwich Avenue eastward. The third tract, extending north from what became Washington Square, was divided in 1825 among his children, John Rogers, Jr. (1787-1841), George Pixton Rogers (1789-1870), and Mary Rogers, wife of William Christopher Rhinelanders (1790-1878), who was a member of New York's elite Veteran Corps of Artillery. Roughly speaking, the three heirs received respectively the western portion, the central portion, and the Fifth Avenue portion of this block. This sister and her family, the Rhinelanders, were among early residents here on the Square, erecting a mansion that was destined to be their home for seventy five years. The wealthy Rogers brothers, however, had a joint residence on lower Broadway. They subdivided and developed their properties on Washington Square, mostly by leasing lots to others.

The initial leases, if we may judge from a lease executed by each brother (covering No. 21 and No. 25), were very similar to those executed by Sailors' Snug Harbor for the block of Washington Square North east of Fifth Avenue (see our report on that block for a full abstract). Briefly, the lease, usually for 21 years, stipulated that the lessee erect within two years and back of a 12-foot front courtyard, "a good and substantial dwelling house three stories high of brick or stone... and the front to be finished in such style as may be approved of" by the lessor. As Washington Square became a fashionable neighborhood from its inception, many of the beautiful houses on this block were erected for short-term investment, but within a few years they acquired residents who made their permanent homes here.

#14

This southerly wing of the present twenty-story apartment house (No. 2 Fifth Avenue) facing Washington Square was only built five stories high so that it would be in scale with the handsome row of mansions adjoining it to the west. It was designed in 1950 by Emery Roth & Sons and built in 1951-52. This wing, intended to be reminiscent

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14
cont.

of the Federal period, is of red brick surmounted by a parapet and features four tiers of balconies, with iron railings. The main doorway facing the Square is of marble and has a recessed door crowned by a large, arched fanlight designed in the Federal manner. Two Ionic columns support a huge block suggestive of a Greek Revival entablature, but its upper section serves as a balcony railing.

In essence, the present apartment house replaces five town houses built between 1835 and 1852, of which the three closest to the corner had been remodeled, in the Nineteen-twenties, into the "Rhineland Apartments," following the death of Miss Serena Rhineland, the last of her family to live on the Square. The "Rhineland Apartments" were of brick, five stories high. At the roofline a solid wood railing with balustered sections above the windows complemented the baluster treatment of the double town house (No. 12-13) on the opposite (east) corner of Fifth Avenue.

The original Rhineland Mansion, No. 14, on the west corner of Fifth Avenue, was built in 1839-40 for Mary (Rogers) Rhineland as her family's residence and continued to serve the family until the death of her daughter, Miss Serena, in 1914. This house, and the adjoining No. 15, were a pair of splendid Greek Revival town houses, each 42 feet wide and three and one-half stories high, with attic windows in the fascia. At each, a stoop led to the entrance portico, framed by Corinthian columns, and an iron balcony graced the parlor floor. No. 15 was built as the residence of Gardiner Greene Howland, who had previously lived with his brother Samuel at No. 12 Washington Square North on the block east of Fifth Avenue. They were important shipping merchants.

Nos. 16 and 17 were a pair of handsome brownstone Italianate houses, four stories high with low attic windows beneath a bracketed cornice. At each house a stoop led up to double front doors. The doorways had segmental arches with keystones which were supported by Corinthian pilasters. At the floor-length parlor windows an iron balcony of Italianate design ran across the front beneath the windows. The segmental arched windows of the upper floors had double-hung sash bisected by the typical, heavy central muntin, simulating casements, and were framed by heavy stone moldings. These two houses were built in 1852 for George P. Rogers, a wealthy bachelor and chief landowner of the block, who at this time made his residence at No. 16, until he died in 1870. The residents of these two houses in 1875 were Dr. George Wilkes and Alexander Hamilton.

No. 18, a handsome Greek Revival house, was the home of the widow Elizabeth Walsh, widow of James Walsh and maternal grandmother of Henry James. His visits here as a child form the basis of the descriptions in his novel, Washington Square: "The ideal of quiet and of genteel retirement, in 1835, was found in Washington Square where the Doctor built himself a handsome, modern, wide-fronted house, with a big balcony before the drawing-room windows, and a flight of white marble steps ascending to a portal which was also faced with white marble. In front of them was the square, ... [with] inexpensive vegetation, enclosed by a wooden paling, which increased its rural and accessible appearance; ... I know not whether it is owing to the tenderness of early associations, but this portion of New York appears to many persons the most delectable. It has a kind of established repose which is not of frequent occurrence in other quarters of the long, shrill city... the look of having had something of a social history... [it] was here that your grandmother lived, in venerable solitude, and dispensed a hospitality which commended itself alike to the infant imagination and the infant palate... ."

In 1835, the widow Elizabeth Walsh had bought the lease for this lot and made a party wall agreement concerning the three story brick house she was about to erect. This house was finished the next year and was the residence of Elizabeth Walsh, until

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#14
cont.

her death in 1847. Her father, Alexander Robertson, was a dry goods merchant from Scotland who endowed the Robertson School of the Scotch Presbyterian Church of New York City. Her sons, likewise merchants, lived with her at No. 18 (then called No. 19) Washington Square until they established their own homes in Greenwich Village. Her daughter, Mary Robertson Walsh, was married in No. 18, and gave birth to her son, Henry, the future novelist, at No. 27 (then called No. 21) Washington Place nearby. Later residents of No. 18 include Mr. and Mrs. Philip Schuyler in the mid-Eighteen-eighties and Mr. and Mrs. J. Herbert Johnston in the early Twentieth Century.

#19

This four-story brick house, with rusticated basement, was built in 1835-36 during the Greek Revival period, for Henry Ibbotsen of Brooklyn, as a short-term investment. Its attic story windows penetrate the wide fascia board where a leaf and tongue taenia molding separates architrave from frieze. The handsome Italianate style doorway, windows, and cast iron railings belong to the third quarter of the Nineteenth Century. In 1886 McKim, Mead & White designed, for Eugene Kelly, Jr., the long masonry extension that replaced the short wooden one in the rear. The gracious width of the front stoop and the great, paneled double doors, with transom light above, provide an inviting entrance to this spacious town house.

Ibbotsen, the original owner of the house, was an American agent of a Sheffield cutlery firm. The earliest known resident of No. 19 was Edward R. Biddle, a commission merchant, in 1838, who lived there for about two years. Henry Chauncey, lessee and resident in the Eighteen-forties and fifties, was a wealthy crockery merchant from Maine. Eugene Kelly, Jr., who resided at No. 19 in the late Nineteenth Century, was a lawyer. He received the papal honor, Chamberlain of the Cape and Sword, awarded to his prominent father, a nationally known banker, active in Catholic charities and Irish nationalist causes. Residing at No. 19 at the opening of the Twentieth Century was Albert R. Shattuck, a mortgage broker, who built the "automobile stable" at the rear of his lot, on MacDougal Alley.

#20

This magnificent mansion is one of the few remaining large town houses designed in the Federal style. It was built in 1828-29 for George P. Rogers, a principal property owner on the block who resided downtown. As the very first house to be constructed on the north side of the new Washington Parade, it must have seemed, with the gable-ended roof, like a country mansion set in its private grounds. The original house was 37 feet wide and three and one-half stories high of Flemish bond brickwork, and had a carriageway along its west side leading to the small stable in the rear. While no detailed record of the initial extensions to the west end of the house has been found, one may conjecture that the addition of about 1859 across the remainder of this fifty-foot frontage was one story in height, thus explaining the Flemish bond brickwork which is only one story high at this section.

The arched front doorway is generously proportioned and has a handsome multiple keystone and rustication blocks at the jambs, all vermiculated. Imposing stone balustrades served until recently as handrailings at the stoop, but have been replaced by iron rails. The windows display attractively proportioned Federal lintels, with vermiculated blocks at the ends and a small cornice, stepped up at the center. At the basement, the window frames have heavy stone moldings interrupted by rustication blocks and low, multiple keystones, also vermiculated, echoing those of the main doorway.

The mansion was remodeled into the fashionable "French Flats" in 1880, by Henry J. Hardenbergh, architect, for the estate of George P. Rogers. Running bond was used in widening and extending the house and adding a full fourth story. This top story has round-arched windows with vermiculated keystone and impost blocks, echoing the doorway and connected by a stone band course. The whole is surmounted by a dentiled cornice with triglyphs in the frieze. The iron railings at the front yard are in Hardenbergh's style, with their cast iron German Renaissance posts. Between the posts, he introduced cast iron railing which have fret designs reminiscent of the Greek Revival period, a concession to the basic character of the ironwork of the block.

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#20
cont.

It seems likely that this mansion was initially envisioned as the summer home of the Rogers, for on the 1833 estate map it is called the dwelling of John Rogers (the married brother), but both brothers continued to have their chief residence on Broadway downtown. In 1838 it became the home of Joseph B. Varnum and James Lorimer Graham, brothers-in-law. Both were from Vermont. Varnum became wealthy as a dry goods merchant. Graham was a lawyer and president of the Metropolitan Fire Insurance Company. He entertained liberally at No. 20, and in 1872 built the large stable in the rear which is still standing. After the house became a residence for four families in 1880, the Lydig Hoyts were the earliest and longest residents. Early Twentieth Century residents included also Mrs. Herman T. Livingston (née Susan Bard Rogers). No. 20 is now St. Joseph's (R.C.) Academy.

#21-23

Porticoes, wing walls at the stoops, and ironwork are the distinctive features in this row of three attractive Greek Revival town houses. They were built in 1835-36 for Edmund Wilkes, an attorney, whose home was on lower Broadway. It is unusual to find them laid up in Flemish bond, a type of brickwork generally to be found in houses of an earlier period. All these houses enjoy a handsome, continuous cornice, but only Nos. 21 and 22 have their original fascia boards with ornamented molding between architrave and cornice, interrupted by small attic windows. All three houses have long French windows at first floor level, and No. 22 has retained its muntined double-hung sash at the upper floors. All have high stoops and fine porticoes, consisting of a full entablature supported by free-standing Ionic columns, fluted at No. 22.

Their handsomely paneled double doors belong to a later period; there was doubtless originally a single door with sidelights as at the entries of Nos. 25 and 26. No. 22 has also a beautiful arched doorway, between its columns, with deep, paneled reveals of later date. In the Eighteen-eighties, James Renwick, Jr., designed extensions in the rear. The arched-pattern cast iron railing at first floor balcony and at the stoop and areaway of No. 22 are in the Italianate style of the Eighteen-fifties. No. 23 retains its handsome large, stepped and paneled blocks that act as wing walls for the stoop. No. 21 retains its superb, original Greek ironwork, in which wrought iron uprights contain a wealth of castings in Greek anthemion and fret designs. The areaway railing is a particularly fine example of the work of this period. The first floor balcony railing has two unusual wheel motifs, consisting of a Greek fret border surrounding a radial design of anthemions alternating with out-thrusting leaf forms.

The first four owners of No. 21 held the house as a short-term investment, and the only resident known for this period was Charles W. Dayton, an importer. With the purchase of the house in 1839 by Silas Brown, a wealthy dry goods merchant, he and succeeding owners made it their residence. Among these residents were William W. Stone, a merchant, in the Eighteen-sixties, and Charles A. Post, a lawyer, in the Eighteen-eighties and later.

No. 22 was the residence of Nathaniel T. Hubbard from 1838 until 1861. He was a commission merchant who published his reminiscences of New York City from 1798 to 1875. Later residents included John Jay in the Eighteen-seventies and Mrs. John Minturn (née Louisa Aspinwall) in the Eighteen-eighties, for whom Renwick & Aspinwall made an alteration. The house was again altered in 1939 by William S. Gregory for New York University, and now serves as the Faculty Club.

No. 23 was held as an investment by Elizabeth Foote (née Sterling) whose husband Erasmus D. Foote was a member of the dry goods firm of Foote, Sterling & Co. Their tenant in 1838 was Jonas Conkling, who later obtained the lease. He was a wealthy dry goods merchant, from Brooklyn, and a director of the Bank of New York. He and his family made their residence at No. 23 until the late Eighteen-seventies. In 1881 Edmund Randolph Robinson, a lawyer, obtained the lease to No. 23 for his residence. He engaged George B. Post, architect, who designed its rear extension, and also made alterations to his stable in the rear. In the early Twentieth Century, it became the home of Mr. and Mrs. Henry B. Livingston; Mr. Livingston was a noted clubman and a sportsman.

#24

This Greek Revival house was built by Eli Goodwin, merchant, in 1837. It was bought the next year by J. Lyman Denison, who made it his

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#24
cont.

residence. He was the wealthy proprietor of one of the oldest grocery firms in this city. Here the entrance is enframed by a pair of unfluted Doric columns carrying a complete entablature, while double doors replace the original single door. The original attractive Greek Revival ironwork is retained at the stoop and areaway. The parlor floor retains its long muntined windows, extending down to the floor. Simple flush stone lintels are to be found above the windows of this house and of most of the houses on this block. No. 24 has a cornice with fascia board interrupted by low windows. Formerly these were low attic windows within the frieze, as may still be seen on the Square near University Place.

The next resident of No. 24, in the third quarter of the century, was Henry Chauncey, Jr., whose wife was a daughter of Samuel S. Howland of No. 12 Washington Square North and a sister of Mrs. Dorr, who lived at No. 25, next door. They were followed by Mr. and Mrs. John H. Davis; he was a clubman and sportsman.

#25 & 26

The unusual ironwork at No. 26 and the cornice of No. 25 are the distinctive features of these two brick Greek Revival houses. They were built in 1839 for different individuals and seem to be modeled after their earlier neighbor, No. 24. All three have Greek Revival porticoes with unfluted Doric columns and long parlor-floor windows with double-hung sash, six over nine panes. No. 25 retains the same cornice line as No. 24. The cornice at No. 25 subordinates the attic to a storage area with diminutive windows and is an extremely handsome feature. The full fourth floor at No. 26, added later, has a handsome dentiled cornice in keeping with the style of the house.

These town houses are the only two on the block that retain their original front door enframements with sidelights, glazed transoms and pilasters with palmetto capitals. At No. 25 are to be found the only exterior window blinds along the row, except for those at No. 21, which may resemble the originals. The ironwork of its stoop and areaway have the arch-pattern castings of the Italianate period.

At No. 26 the areaway and stoop railings have most unusual Greek Revival designs, with anthemion motifs at the base and a top band filled with rosettes beneath elaborate finials, consisting of diminutive obelisk forms alternating with pine cones set above honeysuckle bases.

After the panic of 1837 James DePeyster Ogden bought the leases to Nos. 25 and 26 with their covenants extending to 1839-40 the required time interval for erection of dwellings. Evidently this building project was too burdensome at that period, for he soon assigned the lease of No. 25, at considerable loss, to Samuel S. Howland of No. 12 Washington Square. Howland held the lease from 1838 to 1848, and the house was built in 1839 either by him or by his son-in-law George B. Dorr, who was first taxed for it. Thereupon the Dorr's moved from No. 12 to their new residence at No. 26. The next owner of the house and resident was John Oothout, president of the Bank of New York and a wealthy man of note. Later in the century it was the home of Eliza (Oothout) Siebert, whose husband Louis P. Siebert was in the woolen business. They built the stable at the rear, on MacDougal Alley in 1871.

James DePeyster Ogden, already mentioned, retained the lease to No. 26 and built the dwelling here in 1839. He was a merchant of New York City and United States Consul in Liverpool under President Jackson. His tenant, the original resident of No. 26, was Jacob A. Robertson, a dry goods merchant. At the end of the century No. 26 was the home of William D. Morgan, who was engaged in the overseas freight-forwarding business, and it continued to be the home of his widow (née Angelica Hoyt).

#27-28

"The Richmond Hill" is a handsome apartment house built in 1898 for Mary A. Chisolm (née Rogers) of Madison, N. J. Designed in the classical manner by Thom & Wilson, architects, it displays a simple use of costly materials. A rusticated stone first floor has an entrance portico supported on Ionic columns with shafts of polished granite. The sheer walls above are of buff-colored Roman brick with every fourteenth course recessed. Simple moldings of terra cotta

WASHINGTON SQUARE NORTH (West of Fifth Avenue)#27-28
cont.

frame the windows, and a sheetmetal cornice, with modillions, has a dentiled molding above the smooth fascia. This building fills the end of the block between Washington Square North and MacDougal Alley, with its long side facing MacDougal Street. In the Nineteen-forties, the artists Robert Gwathmey and Everett Shinn made their homes in this apartment house.

In earlier houses on this site, the Young Women's Christian Association made its first permanent home in 1868. It had been founded on November 24, 1858, in the chapel of New York University, as a "Ladies Christian Association of the City of New York." Its special object was "the temporal, moral, and religious welfare of women, particularly of young women dependent upon their own exertions for support." After renting at three locations near Greenwich Village, it purchased in 1868 two four-story brick houses at Nos. 27 and 28 Washington Square, which fronted on the park and had brick stables in the rear.

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)

Essentially a continuation of MacDougal Street and formerly so named, these two blocks face the west side of the square and continue the house numbering of Washington Square North. Both blocks give the observer a picture of the Nineteen-twenties in the height and style of their apartment houses and former hotel. The lone survivor of an earlier period is a brick town house built in 1845, now nestled between its neighbors in the middle of the block.

#29

Built in 1926-27, this sixteen-story brick apartment house occupies the corner (also No. 100 Waverly Place). It was designed by Gronenberg & Leuchtag for Twenty-Nine Washington Square, Inc., and is handsomely yet simply detailed. Aside from the front door and balconies at the center of the eleventh floor, the brick walls are unrelieved except for horizontal band courses. The style is Neo-Gothic, reflected in the windows above the doorway, those flanking it, and the balcony windows. At the top floor the central group of windows is surmounted by blind Gothic arches, above which a classical cornice terminates the front wall at the fifteenth floor. Despite its great size it harmonizes remarkably well with its surroundings. It replaced a six and one-half story apartment house, the "Washington," built in the Eighteen-nineties.

#31

The only remaining town house on Washington Square West stands here sandwiched between two apartment houses. Rising now to a height of six stories and converted to apartments, it still retains much of its original appearance. This was one of a pair of adjoining houses built in 1845 for George Griswold, the prominent merchant whose residence was at No. 9 Washington Square North. They were intended as gifts for two of his married daughters. He deeded this dwelling to his daughter Maria Gray, wife of George Winthrop Gray of New York City, merchant, and after her death to go to such of her surviving children as she should designate. This deed specified "free of any right by her present or any future husband," which serves as a reminder to us today of the lack of legal rights of Victorian wives. Mr. and Mrs. Gray made their residence here from 1845 until his death in 1863.

An early Twentieth Century remodeling introduced two basement entrances here. The main entrance at the right has an attractive porch with slender columns supporting a cornice slab, above which an attractive wrought iron railing provides a balcony for the second floor French doors. The other two French doors, at this level, have railings of similar design. Simple stone lintels crown the muntined windows. The top floor, with continuous windows extending the width of the building, was also a later addition.

#32

Located on a corner site and entered at No. 67 Washington Place, this fifteen-story apartment house emphasizes the upper and lower floors in its design. Between them, the brick walls rise sheer, with an even pattern of windows (fenestration). It was built in 1925 for the

WASHINGTON SQUARE WEST (Between Waverly Place & West 4th Street)#32
cont.

Washington Square Holding Corp., of which Maurice Deutsch was the sole owner, and was designed by Deutsch & Schneider. The first two floors are embraced by a series of two-story pilasters surmounted by a cornice, while two top floors have, between horizontal band courses, a pair of pilasters centered and crowned by a broken pediment motif against the brick of the loggia on the roof.

At this corner, on the site of this apartment house (No. 32), once stood an exceptionally handsome Italianate town house known as the old Hicks-Lord house. It was set back from both streets and was entered by a spacious stoop facing Washington Square West. Four stories high, with basement, it was crowned by a modillioned roof cornice, and the doors and windows were segmental-arched with molded frames. Windows at the parlor level were floor-length and opened onto balconies with cast iron railings, which extended along both sides. On its south (Washington Place) side, a polygonal bay window formed a tier the full height of the house. Mansions such as this one gave to Washington Square, as well as lower Fifth Avenue, an air of quiet elegance in the mid-Nineteenth Century. This house was built in 1850-51 for Joseph W. Alsop, merchant, as his home. Toward the end of the century as the home of Mrs. Annette Hicks-Lord, widow of Thomas Lord, it became a center of social activity. The house was the Progressive Party Clubhouse in the time of Theodore Roosevelt. In 1915 it was sold to Rodman Wanamaker. It was razed to make way for the large apartment house which now occupies its site.

#33

This sixteen-story apartment hotel (also No. 64 Washington Place) was erected in 1929 as "Holley Chambers," for the estate of F. D. Fricke, by C. F. Winkelman, architect. In 1950 it was remodeled as a dormitory (Hardin Hall) for New York University by Eggers & Higgins, architects. Retaining its original appearance, this is a simple brick building with metal sash, done in Neo-Federal style. The first two floors have rusticated pilasters beneath a wide band course on which are superimposed two urns flanking a richly framed central window. Brick quoins extend up the corners to the cornice line at the top. A tower with large urns on its balustrade is set back on the south side.

#35

Sandwiched between high apartment houses, this nine-story brick apartment house has great dignity. It carries over from No. 33 the wide stone band course on top of two rusticated pilasters. Here, these rusticated pilasters extend up to the roof cornice and the windows are all metal casements. A handsome stone balustrade surmounts the cornice and crowns the street front effectively, and above it is a penthouse with a pitched roof receding from view. It was built for the Estate of F. D. Fricke from plans by C. P. Winkelman.

#37
(#37-39)

Imposing in its sixteen-story height, this apartment house (also No. 129 West Fourth Street) dominates the southwest corner of the park. Executed in Italian Gothic architecture, it makes free use of terra cotta detail against a background of brick masonry. It was built for the Number 37 Washington Square West Corp. and was designed by Gronenberg & Leuchtag, designers of No. 29. Here the brickwork is carried down to a very low bold-faced masonry base. The front door facing on the park has a marquise and above it, arcaded windows, with balcony at the third floor level. These, in turn, are flanked by paired windows with Gothic arched heads and balconies. Carrying through the fourteenth and fifteenth floor levels and signaling the central entrance below, are six arched windows, with a blind one at center, also set above a balcony. Above this central group of windows a stone parapet, set on arched corbels and with an arched niche at the center, is the crowning feature of the building.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Diversity is the outstanding characteristic of this attractive residential street, where, except for a large apartment house and a hotel, there is a human scale with small residential buildings expressing individuality.

WAVERLY PLACE (Between Washington Square West & Sixth Avenue)

Commanding our attention is a handsome row of three Greek Revival houses at mid-block on the north side. The wealth of superb ironwork on the right-hand house and also its unusual double doors, displaying Greek decorative motifs, are special glories of this street.

Our eye is caught by the playful quality of the design of some of the buildings on the south side, unique to The Village. They include a little stone house which simulates a castle with its crenelations and, farther down the street, a house crowned with an Art Nouveau arch, en-framing a studio window.

Here is a case where diversity predominates and yet, due to their individual qualities, the removal of even one of these houses would greatly impair the overall quality which makes the street outstanding.

Waverly Place was given this name, between Broadway and Christopher Streets, in 1833. The name was given in response to a neighborhood petition by admirers of Sir Walter Scott, who had died in the previous year. The former name for these blocks was Sixth Street.

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#100-104

This is the side of a sixteen-story apartment house (described under No. 29 Waverly Place), which occupies the corner site.

#106

This five-story brick building was designed by G. A. Schellenger, architect, in the late Romanesque style of 1890. It has a ground floor of stone, an arched doorway near street level, and arched windows. The top floor windows have brick arches edged with stone and decorative stone tympani filling the semicircular openings supported by wall sections taking the form of pilasters. The intermediate floors have brick wall sections between squareheaded windows. They are treated in a variegated manner at each level, and there are decorative stone spandrel panels beneath these windows. At the middle floor, there is an interesting terra cotta design. All the sills consist of continuous, horizontal band courses.

#108-114

This group, in its present appearance, is unique to Greenwich Village. These four houses are all that remain of a row of nine built in 1826 for Thomas R. Mercein. He was president of the New York Equitable Fire Insurance Company, and had also served as City Comptroller.

In No. 108, we see a love for the picturesque as this new front is a granite-faced, rough ashlar facade with crenelated cornice, simulating a small castle. It was designed in 1906 by Charles C. Haight for Miss Grace Wilkes. At that time the stable and coachman's apartment were combined, and the roof over the attic floor was raised, and it now has a steeply sloping studio window. The present two-centered arched window at ground floor that replaces the former garage entrance is a further alteration in 1927 when the entire building was converted into a dwelling.

No. 110 is the only one of this original row retaining even a vestige of its Federal style origins. This can be seen in an early photograph of No. 112, taken before alteration. Now a four-story house of brick, the top floor was undoubtedly added in character, as all the upper stories have the rectangular paneled lintels of the Federal period. Its modillioned and bracketed cornice is of a later date, and the entrance floor has been completely altered as a restaurant, "The Coach House."

Until recent years No. 112 was a three-story Federal style house, with paneled lintels (like those still on No. 110), attic, dormer windows, and basement. Up a five-step stoop was a charming rectangular doorway with columns and a door flanked at sides and top by rectangular glass lights. At the start of the Twentieth Century, while still retaining its Federal appearance, No. 112 was the studio of Everett Shinn, one of the Ashcan school of painters, and here in its rear court he built the Little Theatre and organized the Waverly Place Players. Today, as redesigned, it has a severe but asymmetrical brick facade, with large and wide casement window groups at the right, and small individual windows to the left, one on each floor. The top floor was added and has a wide casement window on center beneath a skylight.

The more complete alteration of No. 114 was designed in 1920 by William Sanger for Murray P. Bewley. Here the straight roofline has

WAVERLY PLACE South Side (Betw. Washington Sq. West & Sixth Ave.)

#108-114
cont. disappeared in favor of an immense parabolic sweep enframing an arched studio window, so typical of the French Art Nouveau style. While the asymmetrical window grouping of the intermediate floors was somewhat like that of its neighbor, No. 112, the entrance floor has been given an Italian styling, with English basement stoop and round-arched doorway and windows. The painter, Jacob Getlar Smith, worked here in the Nineteen-forties.

#116 "The Cecilia" is a simple house of "French Flats" (the early name for an apartment house) designed in 1891 by Louis F. Heinecke, architect, for James Cunningham. This five-story building has typical minor variations at each story and is transitional in style, with Romanesque Revival first floor, and the simple classicism of the new Queen Anne style at the upper floors. Its entrance portico with stone stoop has colored marble pillars and pilasters supporting a stone balcony with iron railing. Its ornate modillioned cornice is more conventional than the variegated rooflines of its neighbors.

In the house that formerly stood at No. 116 in 1845, Miss Anne Charlotte Lynch made her first home in New York City, and attracted so many notable authors and editors to her salon that she not only became the City's recognized literary hostess of the mid-century but set the precedent for writers' gatherings in Greenwich Village.

#118-120 This pair of four-story brick houses was designed in 1842 by William Hurry, a draftsman. From this time on he was listed as an architect, and he lived briefly in The Village on Abingdon Square. Once Greek Revival in style, these houses have been altered to provide basement entrances and parapets. No. 120 has substituted steel sash for wood, and has added one large window at the top floor.

#122 Built in 1835 for Thomas Barron, this house has a handsome rusticated stone English basement with pilastered doorway, surmounted by a handsome sheetmetal entablature with egg and dart molding extended the width of the house. Now five stories high the upper floors are of brick, and the two right-hand windows at each level have been replaced by a triple casement while the single windows at the left are also casements.

#124 Outstanding extant features of the original Greek Revival house are to be found here at its doorway and stoop. When built in 1838-39 for James Strong, the house was three stories high with stoop and basement. As remodeled in 1919, a top story was added and the front was redesigned with a smooth-stucco facing. Its altered window grouping somewhat resembles that of its neighbor, No. 122, creating an effect of asymmetry. Paneled and stepped stone block are Greek Revival wing walls flanking the stoop. The original wooden inner doorway is exceptionally handsome with pilasters, sidelights and pedimented transom bar. This pediment is crowned at its center by an anthemion honeysuckle motif. Above this a transom is framed in a modified fret design similar to that found in the capitals of the pilasters. The door with anthemion ornament in the panels has been altered with the upper half glazed.

#126 The corner of this block is occupied by a parking lot.

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

#127 This one-story building occupies the corner (described under No. 378 Sixth Avenue).

#123
(#123-125) The "Van Voorst," a nine-story brick apartment house, was built in 1917 for the 123 Waverly Place Realty Company. The architect, Frank E. Vitolo, designed it in the Federal manner of the Eclectic period, and with Flemish bond. At sidewalk level, square-headed windows are surmounted by blind round arches with keystones. The third floor is emphasized by a horizontal stone balcony carried on

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)

- #123
(#123-125)
cont. console brackets displaying a handsome wrought iron railing. Above this the brick wall rises sheer, pierced by windows, while the top two floors are decorated with stone trim surmounted by a bracketed cornice. It is here that the noted sculptor, Constantino Nivola, recently resided.
- #121 The charm of this Greek Revival brick town house of 1843 lies partly in its contrast with its neighbors, and in the length of its second story floor length windows with tall shutters. It was built for William Vyse. Modernized by eliminating the stoop in favor of a low rusticated basement entrance, it is now four stories high and has simple lintels and a handsome but simple Greek Revival cornice.
- #119 We see here a Twentieth Century refacing of an 1883 alteration to a house built in 1844. It was originally built for J. Beekman Finlay, a commission merchant whose home was next door, at No. 117. The refacing of this house, including severely boxed window frames and doorway, is of brownstone veneer. Its five-story height and its unusual bracketed and dentiled cornice blend well with its neighbors.
- #117 This early apartment house ("The Margarita") was built in 1880 of brick, and its entrance floor is now stuccoed to simulate brownstone. A simple five-story building, four windows wide, its architectural style is limited to a projected central section, with vertical and horizontal accents. It has a bracketed cornice, with a central panel mounted above it to feature the name of the building, and with handsome Neo-Grec brackets and crestings at either end. The architect, Edward I. Reynolds, designed the building for Delia N. Reynolds, and it was built by Hugh M. Reynolds, mason.
- #115 The unusual and imposing entranceway and ironwork of this Italianate house are worthy of note. Built in 1862, this house bridges chronologically the diversity in style of its neighbors on either side. It is four stories high, with painted brownstone veneer. Vertical console brackets handsomely support both the roof cornice and the arched pediment which crowns the round-arched doorway. Set back in the doorway reveals is a rope molding with foliate forms. The stone stoop has typical but unusually elaborate cast iron Italianate stair railings with round-ended oblong panels, echoing the arched form of the doorway. The imposing newel posts are of cast iron. This house was built for George Greason, who was in the tin business, both as his residence and place of business.
- #113 Built in 1842, this brick house has been remodeled to provide a basement entrance and, at the top, a parapet the line of which blends in height with its neighbor's cornice. Altered in Federal style of the Eclectic period, its new, elaborate doorway is surmounted by an arched leaded transom. This is echoed on three windows at the floor above by blind semicircular arches with keystones above the square-headed windows. Spandrel panels with delicate swags are located between the two upper stories, and band courses at certain levels provide a unifying horizontality. The house was built for the residence of Justus E. Earle, head of a grocery firm, who was also listed as "saleratus" (in the baking soda business).
- #109 & 111 This pair of Greek Revival brick houses, built in 1840 as part of a row with No. 107, retains the original height of three and one-half stories, with low attic windows. These houses are surmounted by simple dentiled roof cornices, and retain their original iron railings at stoop and areaway. In contrast to No. 107, they still have their Greek stone doorways with entablature. The handsome window lintels of No. 109 are slightly pedimented and have sheetmetal cornices.
- #107 The glory of the Greek Revival ironwork of No. 107 should be especially noted, both as to its unusual quantity and quality. This house and its two neighbors (Nos. 109 and 111) are all that remain of five Greek Revival row houses built in 1839-40 for Asaph Stone, merchant. A few years later he became senior partner of the importing firm of Stone & Co. He made his home at No. 107. This brick dwelling of his retains its original muntined windows, rusticated basement,

WAVERLY PLACE North Side (Betw. Sixth Ave. & Washington Sq. West)#107
cont.

broad stone stoop, iron stair rails, and handsome entrance doors. The pedimented lintels of the windows have had their delicate cornices removed.

Double doors are unusual in the Greek Revival style: at No. 107, each of its pair of front doors has a single, full-length panel decorated at top and bottom with an elaborate anthemion motif. The original stone doorway seems to have had its upper portion simplified, but retains the Greek Revival design cut in the pilasters. The original elaborate ironwork encloses the areaway, and serves as handrailing for the stoop and as a balcony for the floor-length windows of the first story. This Greek Revival ironwork consists of a wrought iron framework and scrollwork motifs with iron castings used as decorative fretwork and as rosettes for the clusters of crossed arrows, etc. The top floor has been raised to a full story with high casement windows and a roof cornice was added in the late Nineteenth Century, complete with modillions, brackets and panels.

#103
(#101-105)

The Hotel Earle is a nine-story building erected in 1902 for Earl S. L'Amoureux, based on plans filed by Henry A. Koelble, architect. A three-story annex, adjoining it on the corner, has eleven windows along the MacDougal Street side. It underwent extensive alterations in 1916, when the two buildings were combined. The imposing original nine-story portion of the hotel has a rusticated stone first floor with arched windows and doorway. The second floor has square-headed stone-framed windows set between alternating bands of stone and brickwork. The portion above this is brick with triple windows surmounted by lintels with keystones. A handsome stone balcony extends the width of the building at the eighth floor and a dentiled roof cornice crowns the ninth floor of the building.

Quite different in character, the annex of 1916, whose present appearance dates from fourteen years later, is only three stories above a high basement. It is built of dark-colored textured brick in Flemish bond with soldier course window lintels and stone sills. The brick parapet is adorned with horizontal decorated bands of terra cotta terminated at their ends by fascies with flame-like tops. The top of the parapet is stepped for emphasis and has a stone coping.

WAVERLY PLACE (Between Sixth Avenue & Christopher Street)

This is a street which, with its split at the west end embracing the Northern Dispensary, suggests a real neighborhood. In the middle of the north side, Gay Street makes its entry and contributes further to the feeling of openness, so rare in our streets today. Here we have the added interest of a street which changes direction with all the attendant charming vistas to be found here.

This street has examples of important periods of architectural development in The Village. On the north side are several town houses of the late Federal period, altered in height and by other changes. On the south side is a long row of Greek Revival houses with many fine features. Near Sixth Avenue is one of the few remaining examples of Venetian Gothic in the City. At the opposite end, on both sides of the block, turn of the century apartment houses and loft buildings lend contrast, culminating with a glimpse of the little Northern Dispensary building sited on its island, with handsome Federal ironwork. The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, triangular in shape, built in the vernacular of its time. As such, it continues to provide a public function in the heart of a fine residential neighborhood.

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#134

This sixteen-story apartment house is described under Nos. 375-379 Sixth Avenue.

#138

Built for St. Joseph's Church as a rectory in 1895, this unusual building was designed by George H. Streeton. It reflects the influence of Wilson Eyre, the noted Philadelphia architect, who created

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#138 quite a vogue for this type of design with its pointed-arch windows
cont. and high, central gable.

#140 This small brick apartment house was built for the Brantford Construction Company in 1925-26 and was designed by Joseph Martine. Six stories high, it has regularly arranged single windows and a front door, with arched stone frame, set asymmetrically to the left. The style is Neo-Federal as may be seen from the use of Flemish bond brickwork and the use of stone rosettes and stone panels with swags at the parapet and between windows.

#144-158 Lambert Suydam built, as an investment in 1839, this row of eight Greek Revival town houses, comprising most of the block, on land formerly part of the Alfred S. Pell estate. After they were built, he moved from Broome Street and made his home here at No. 158 Waverly Place. Suydam, formerly president of the Manhattan Gas Light Company, became president a few years later of the New York Equitable Fire Insurance Company.

No. 156, and to a lesser extent Nos. 150 and 148, best represent the original appearance of this row. No. 156, three and one-half stories in height, has a unique attic story set within a high entablature. Above its stepped architrave was a frieze of delightful bull's-eye windows, of which the two central ones remain, while the two outer ones have been remodeled to provide small double-hung sash windows. Under a much later sheetmetal cornice is a fine leaf and tongue molding. At the second and third story windows are the pedimented lintels with small stone cornices so typical of the fine Greek Revival house. No. 156 retains both its dignified Greek Revival outer doorway, with simple entablature, and its inner doorway, displaying the palmetto capitals so popular in the City. This beautiful house was the home of William H. Powell, merchant, around 1851.

The beautiful original ironwork remains at the stoops and areaways of Nos. 148 and 150. Their vertical elements are cast in a double anthemion design, and crowned below the handrails with a delicate wrought iron scroll design. The circular newels are of open ironwork surrounding vertical uprights of cast iron and set upon low, stone bases. While No. 148 was later raised to a full fourth story with modillioned cornice, it retains its Greek Revival outer doorway, and pedimented window lintels with cornices. No. 150, while retaining its original three and one-half story height, has enlarged all four of its attic windows to small double-hung sash, surmounted by a modillioned cornice of later date carried on elaborate console brackets. Similar brackets support the hood of the doorway, while the Greek Revival pilasters remain.

Other than the prototypes Nos. 150 and 156 just discussed, Lambert Suydam's row of eight town houses have been raised to four stories in height. No. 144 has been converted to provide basement entrance in lieu of the stoop. No. 146 has muntined sash, which gives it a homelike feeling. Half of the houses retain the pedimented window lintels of the Greek Revival style, with diminutive stone cornices. Most retain some portion of their dignified Greek Revival pedimented doorways, Nos. 148, 156 and 158 having more original detail than the others. The modillioned cornices on most of these buildings represent later additions and those at either end of the row being higher, blend more nearly with their taller neighbors. An exception to this occurs at Nos. 152-54, which were altered in 1957 to become the Convent of St. Joseph's, undergoing a severe remodeling and being given a bold brick parapet. However, relief is afforded at the stoop of No. 154 by the delightful swirls of the wrought iron stair railing, although of later date.

#160-162 This six-story brick apartment house was erected in 1905-06, for Paul Hoffman, by Kurtzer & Rentz, architects. The stone doorway has carved pilasters supporting brackets which carry the stone balcony that serves as the lowest level of the fire escape. This balcony is, in effect, a projection of the horizontal stone band course which runs across the building. The windows of the entrance floor are framed with keyed stonework at the sides. The brick facade is given a similar treatment with quoins simulated in brick extending up the corners and breaks at the front of the building. The windows at the four intermediate stories have high, splayed lintels of stones alternated with radial bricks.

WAVERLY PLACE South Side (Betw. Sixth Ave. & Christopher St.)

#160-162 cont. For emphasis, the two outer windows at the fourth floor are crowned with broken arched pediments of stone. The top story has a rusticated treatment in brick and is surmounted by a high cornice with a delicacy of detail suggesting classical influence. The sculptor Arthur Lee lived here in the Nineteen-thirties.

#164-166 Another six-story brick building, built at about the same time (1907), has a generally similar treatment of details. It was designed by Bernstein & Bernstein, architects, for Jacob Katz. It has an all-stone first floor with projected bands of stone, and there is a stone band course below the top story. The entrance floor has segmental-arched windows with keystones. Ornament is concentrated to good effect at the doorway, which displays ornately carved pilasters with capitals and brackets below an arched pediment. Stone spandrel panels connect the windows of the second and third stories.

This apartment house replaced the Abyssinian Baptist Church. The church structure had been built in 1802 by the Greenwich Reformed Dutch Church, on Bleecker Street, and had been purchased in 1826 by the Second Reformed Presbyterian Church which moved it from that site to this Waverly Place site near Grove Street.

#168 Originally built in 1834, this brick house has a beautiful Federal doorway with attenuated, fluted Ionic columns supporting a deep transom bar, and a simple glass transom accented by a lintel with keystone. Its handsome door with three horizontal panels belongs to the late Federal period of the house. The doorway is now crowned by a Neo-Grec pediment supported on short brackets. The wrought iron railings of the stoop have great dignity but have lost their fret castings, for which empty spaces at the base may be seen. The simple square newel posts and areaway railing are of a later date. That the house was originally two and one-half stories and later raised to three is indicated by the change from Flemish bond to the running brickwork above. The building's bracketed and paneled roof cornice is a later addition, typical of the Eighteen-fifties. This house was built in 1834 for Jonathan I. Coddington, a merchant and large property owner in Greenwich Village. His home was in another part of the City, which he served as its eleventh Postmaster, 1836-1842, under Presidents Jackson and Van Buren.

#170 This brick house at the corner (described under No. 98 Grove Street) has the same cornice as No. 168 Waverly Place.

WAVERLY PLACE North Side (At Christopher & Grove Streets)

#165 The Northern Dispensary is an absolutely simple and functional brick structure of great dignity, built in 1831, in the vernacular of its time. It fills a triangular island site at the junction of four streets, with Waverly Place, as split, running along two of its sides.

The top (third) floor was added in 1854, with the crenelations then fashionable, to be seen in an old print. The Dispensary now has a handsome metal, dentiled cornice. This small building, though plain, is enhanced by having chamfered corners. It is six windows wide on two sides, with four on its remaining side. The windows are muntined, and their sheetmetal lintels have cornices. The main doorway is surmounted likewise by a sheetmetal lintel with cornice, and it has simple brick reveals at the sides. The railing of the stoop at the main entrance displays some very handsome Federal wrought ironwork including curvilinear scrolls and delicate little urns along the bottom, not unlike those which serve as finials along the top of the railing surrounding the property. Large cast iron anthemium finials of the Greek Revival period were added above the square uprights of this railing to make it fashionable at that period.

The Northern Dispensary was founded in 1827 by local citizens, including professional people, in the then northern section of the City. Their aim was to provide health care for the poor of their locality, by a clinic which included home care. In 1831 the building was erected by the lowest bidders, Henry Bayard, carpenter, and John C. Tucker, mason. The funds were raised locally, and it still

WAVERLY PLACE North Side (At Christopher & Grove Streets)

#165
cont. operates successfully as a privately financed institution. Among those whose names are associated with the Northern Dispensary were: Edgar Allan Poe, often a patient; the author Artemus Ward and Jenny Lind, lifetime members; Townsend Harris, America's first Ambassador to Japan, who chaired its annual meeting of 1866; and the late Judge Edward R. Finch, who was active for half a century on its Board of Trustees. This building is the oldest existing dispensary in the City.

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)

#161
(#155-161) The seven-story Fellows (Company) Building, which stands at the corner of Christopher Street was built for the Waverly Realty Co. in 1907 by the architectural firm of Jardine, Kent & Jardine. It is also of steel construction like the Waverly Building which it adjoins. Like its neighbor it has a two-story stone base with vertical brick piers above. The windows, except at the fifth floor, are square-headed and the seventh floor is crowned by a severely simple sheetmetal cornice.

#153
(#147-153) This twelve-story steel framed structure, the "Waverly Building," was erected in 1911-12 for Martha and Agnes Hall and designed by Jardine, Kent & Hill. The first two floors are of smooth stone (ashlar) construction with deep window reveals and a handsome door with small window above. The upper floors are of brick with an interesting arrangement of vertical piers contrasted with the horizontality of the windows and the brick spandrel panels below them. The building on a corner site reflects the oblique angle of the street.

#143 & 145 These apartment houses on Waverly Place have a uniform facade which also extends back to include the building at No. 10 Gay Street. They were built in 1892 for J. H. Luhrs and were designed by Edward L. Angell. They are five stories high of brick above a smooth, stone (ashlar) first floor, and the entrances to Nos. 143 and 145 are embellished by Italian Renaissance pediments set on short columns which rest on high bases. At the roofline the wide classical cornice of sheetmetal is carried on horizontally placed console brackets, and below them a row of dentils forms an attractive transition to the triply divided fascia below.

#141 This brick building, with store at ground floor, was raised from two to four stories in 1860. It now includes No. 7 Gay Street, the rear portion, which was added at the same time. The store, with its cast iron structural columns, which have handsome Corinthian capitals, was already installed by 1854. The original two-story portion was a house built in 1826 for John Pollock, apparently the man of that name who was a carpenter. The windows have stone lintels with small cornices on the front and are flush at the side windows. The sash is simply divided by a single, center muntin and the sills are of stone. The modillioned cornice extends across the front and along the Gay Street side above the fourth floor. A singularly handsome fire escape with cast iron railings of Italianate design, at the center of the Gay Street front, connects two windows at each of the upper floors. These may well have been just balconies originally, to which the steel stairs and ladder were added at a later date.

#137 & 139 These brick houses were built as a pair in 1829 for Thomas Cumming, a paver, who is listed in 1838 as a partner in the firm of Cumming & Pollock, contractors. John Pollock owned the adjoining building to the west, No. 141. They were originally wood frame buildings, two stories high with dormers, and were later faced with Flemish bond brickwork. Cumming lived at No. 137 and presumably rented No. 139.

As recently as 1964, the fine Federal doorway could be seen at No. 139. It had fluted Ionic columns with half columns in the corners, glass sidelights and transom, and a handsome transom bar blocked forward over the columns with convex (pulvinated) frieze. The high stoop, leading up to the front door, had all its original Federal style wrought ironwork at the right-hand railing with handsome openwork newel post. However No. 139 was recently remodeled to provide a new basement entrance and the roof cornice has been replaced by a high brick parapet which has been stuccoed. Segmental wooden arches have been applied to all the window heads creating a pattern at variance with the long sheetmetal lintels

WAVERLY PLACE North Side (Betw. Christopher St. & Sixth Ave.)

#137 & 139 with cornices that remain in place. It should be noted that handsome Federal style lintels of the third floor remain, doubtless copied from those below when this story was added. Edna St. Vincent Millay resided here in 1917.

cont. No. 137 retains its original stoop and wrought iron handrails. Over its double doors it has a Neo-Grec pediment carried on brackets and a cornice with paired brackets in the same style, doubtless added at the same time as its third story.

#135 This house (described under No. 385 Sixth Avenue) occupies the corner site and was built in 1877.

WAVERLY PLACE (Between Christopher & West 10th Streets)

This northerly extension of Waverly Place, where it changes direction above Christopher Street, was previously known successively as Catherine Street, and then as Factory Street. This old name serves as a reminder that on the block above, at the north side of West Tenth Street, stood Samuel Whittemore's factory for manufacturing carding equipment for the textile industry, the only factory in The Village important enough to be mentioned in a guide to New York City published in 1828. Looking northward into this short block, we are at once struck by the fact that the west side has almost completely retained its low-lying residential character while the east side has replaced its small residences by large buildings of later date. The most notable feature of the street is the row of four identical Greek Revival town houses (Nos. 176-182) which remains virtually unaltered on the west side of the block.

WAVERLY PLACE East Side (Betw. Christopher & West 10th Sts.)

#175 This large building, St. Josephs High School, (described under No. 27 Christopher Street) occupies the corner site.

#177 This handsome stone-faced apartment house is five stories high. It was built in 1890 for William Rankin and was designed by James W. Cole. It has a rusticated round-arched first floor with square-headed doorway. The doorway has pilasters supporting a lintel with cornice. The windows also have cornices supported on brackets and a heavy looking sheetmetal cornice, carried on brackets, crowns the building.

#181 This five-story brick apartment house located on the corner (also Nos. 150-152 West Tenth Street) has stores on the Tenth Street end and a smooth-stuccoed first floor. It was built in 1878 for J. Ohmer and H. Zahn, using the plans of William José. It was remodeled in the Twentieth Century with Neo-Federal doorway serving the apartments. The roof parapet is also smooth-stuccoed and displays an attractive sunburst motif beneath the low, stepped pediment on the Tenth Street end.

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#184 This corner house is only three stories high although it aligns with the handsome row of basement houses adjoining it to the south. It was built before 1828 for Abraham Clark, in the Federal period, as may be seen from the handsome paneled window lintels at the second floor. The first floor has a store with cast iron corner column. The bracketed roof cornice extends around the corner along the West Tenth Street side and is continued at the two houses to the west of it (Nos. 156 and 158 West Tenth Street).

#176-182 These four Greek Revival houses were built in 1839 for William B. Hart (Nos. 180 and 182) and for Jonathan J. Coddington (Nos. 176 and 178). They are three stories high with brick above stone basements. No. 176 is the prototype building of the row with its original wrought iron handrails at the stoop swept down to meet cast iron newel posts. Handsome double anthemion castings adorn the handrails at the platform

WAVERLY PLACE West Side (Betw. West 10th & Christopher Sts.)

#176-182
cont. of the stoop. The doorway has a stone lintel with cornice and brick reveals. The door frame has wood rosettes at the top and a transom bar with modified Greek fret molding. No. 178 has been converted to provide a basement entrance in lieu of stoop and No. 180 has an especially fine original door with two long, vertical panels. All the houses are crowned by handsome dentiled Greek Revival cornices with continuous wood fascia board below.

#174 Built some time before 1828 for Samuel Boyd, this little three-story building has a store at street level and has been remodeled with parapet at the top and rough-stucco finish. As it belongs to the Federal period, it may well have been two stories high with pitched roof and dormers when built.

#172
(#170¹-172) This five-story brick apartment house with store beneath (described under No. 33 Christopher Street) occupies a corner site with the long side on Waverly Place.

WEST FOURTH STREET (Between Washington Square West & Sixth Avenue)

An interesting diversity of architectural building types may be seen along the north side of this street. (The south side is outside of the Historic District.) The ends are effectively terminated by a high apartment house, on the Washington Square corner, and by a low bank building, on the west (Sixth Avenue) end. Houses alternate with small apartment houses, and a very handsome marble church may be seen toward the Washington Square end of the block.

Despite the fact that the church is only a little higher than the adjoining houses, it dominates the street in its glistening whiteness and in the wealth of its architectural detail. It is doubly remarkable as one of the very few examples of the early phase of the Romanesque Revival in New York, displaying round-arched openings throughout.

Also notable in this block is the brick church house, adjoining the church to the east. It is a French Neo-Grec house with the interesting incised linear ornament so typical of that style.

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)

#151 A modern building (described under No. 340 Sixth Avenue) occupies the corner site.

#149 This wide brick house, five stories high, was already this high by 1858 and represents an enlargement or replacement in 1853-5 of a smaller house, by John A. Pell. Basically four windows wide, with muntined double-hung sash and flush stone lintels, it had tiny service windows inserted centrally in an alteration of 1910, when the interestingly pedimented brick parapet was added. The stuccoed street floor, framed by a simple cornice, has display windows and doorways topped by three-centered arches.

#147 This four-story and basement Italianate house was built in 1849-50 as a residence for Francis Mann, who was in the cotton business. The cast iron stair rails in the oblong design of that style lead up to a high stoop and a doorway of Gothic Revival design. The classical roof cornice is supported on both short and long consoles above a row of dentils, and the fascia displays a row of fleurs-de-lis.

#143 & 145 This pair of five-story, brick apartment houses, built in 1890 by Adolph Koschel, owner-architect, is transitional in style. At the first and fourth floors are Romanesque Revival round-arched doors and windows, and elsewhere rectangular windows have stone lintels and impost blocks that, at certain levels, serve as part of continuous band courses. Ornamental terra cotta panels are frequently displayed, and the classical modillioned cornice is surmounted by a handsome, low, paneled balustrade.

#141 This is the only early house on the block retaining its original style. This three-story brick house, which has a stoop with unusual

WEST FOURTH STREET North Side (Betw. Sixth Ave. & Washington Sq. West)#141
cont.

stone wing walls, was built in 1834 in Greek Revival style. It was erected for William Cooke, a commission merchant, who made it his home for many years. It has a handsome doorway, framed by pilasters with an entablature above, also an original areaway railing using Greek floral motifs. The handsome inner doorway of the turn of the century and the building's modillioned cornice of sheetmetal are later replacements. In 1902 the adjoining Methodist Church bought this house for a parsonage, from the Washington Square Home for Friendless Girls, and then sold it in 1947 to its present owner, the Board of Sigma Phi Epsilon Fraternity, Inc.

#135-139

Washington Square Methodist Church was built in 1860 of marble in the early Romanesque Revival style. The windows and doors are all round-arched with semicircular drip moldings above them. The center door has a deep reveal and is surmounted by a small corbeled gable. Each side of the front has two stepped buttress piers surmounted by tall, paneled finials with octagonal spires crowning them. At the center, the corbeled roof gable repeats, in larger scale, the small gable of the entrance door. The large, central, arched window above the door is divided into four sections by means of three mullions rising to traceried tops surmounted by two arches, which, in turn, support a small circular rose window.

This Methodist congregation arose in 1842 when the Sullivan Street Protestant Episcopal Church, meeting in its edifice erected in 1839 on Sullivan Street (near Bleecker Street), voted to dissolve and reorganize as a Methodist Episcopal organization. The old edifice soon became too small, however, so preparations for a larger structure began in 1859 with the acquisition of this 63' x 96.2' lot on Fourth Street, between Sixth Avenue and MacDougal Street (Nos. 135-139 West Fourth Street). That same year the cornerstone was laid and during the summer of 1860 the church and grounds were completed. The church was designed and constructed by Charles Hadden, at a cost of \$75,000. With this move, the society became familiarly known as the "Fourth Street Church," and its congregation expanded its membership. In 1870, its official name, the Sullivan Street Church, was changed to the Washington Square Methodist Episcopal Church. It continued to be so called until the merger of denominations in 1939. Since the merger of 1968, it is part of The United Methodist Church. Thus, the church on Fourth Street is now the Washington Square Methodist Church.

#133

This brick church house, now used as a parish house and parsonage for the adjoining Methodist church, was designed by Charles Hadden and built in 1879, using the varicolored horizontals and lintels of the Neo-Grec style. It is a four-story building with basement, having window lintels set on stone brackets and an arched and pedimented hood over the entrance door. The incised linear ornament to be found in the door and window lintels is typical of this style. The ironwork of stoop and areaway is the original, combining wrought iron framing with cast iron rosettes. The cornice, carried on grooved brackets, has intermediate toothlike corbel forms producing a sparkle of light and shade. This lot had been purchased in 1868 by the church society for a parsonage. The building was remodeled in the Eighteen-nineties and opened in 1897 as a combined parsonage and church house, equipped with sleeping quarters, recreation facilities, dining room, library, and schoolroom. It was renovated in 1939.

#129

A sixteen-story apartment house (described under No. 37 Washington Square West) occupies this corner site.

WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

Looking along the north side of West Fourth Street, at Sheridan Square, one sees a turn of the century warehouse and apartments interspersed by two-story houses in the Federal style. At the middle of the block one may catch a glimpse of four superb segmental-arched dormers, the most architecturally distinguished point in the block.

Past Sixth Avenue a bend in the street lends added interest. The entrance of both Jones and Barrow Streets gives this street an unusual

WEST FOURTH STREET (Between Sheridan Square & Sixth Avenue)

feeling of openness. The Federal houses at mid-block, which have such notable dormers, have simple and dignified doorways completely in harmony with the small size of the houses. It is houses such as these, reminders of the past, which one comes upon so suddenly sandwiched in between their high neighbors of later date, which create the charm The Village so abundantly possesses.

The south side of West Fourth Street is outside the Historic District, except at Barrow Street and Sheridan Square.

Asylum Street was the name of this part of the street, opened from Sixth Avenue to Christopher Street in about 1831, shortly before the Federal houses were built. It was changed to Fourth Street in 1834.

WEST FOURTH STREET South Side (At Barrow Street & Sheridan Square)

#186-192 This is the north front of a loft building on the corner, the chief length of which is on Barrow Street (described under No. 1 Barrow Street).

#194-198 This apartment house is described under No. 3 Sheridan Square.

#204 Using the old West Fourth Street address, this bank building fronts on Sheridan Square (described under Nos. 7-9 Sheridan Square).

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)

(#2 Sheridan Sq.) This wedge-shaped town house has its long side facing Sheridan Square (described under No. 2 Sheridan Square).

#187-191 This nine-story factory and warehouse, built in 1902-03, runs through to Washington Place and is also known as No. 1 Sheridan Square (described under No. 1 Sheridan Square).

#185 At the westernmost end of an attractive row of town houses nestles this tiny two-story brick house with a front facade of only one and one-half stories. Built between 1897 and 1899 as a private stable at the rear of the Federal house, No. 128 Washington Place, it has been twice remodeled. In 1919 it was altered from a garage into a studio by Fred H. Fairweather, architect, for Mrs. G. F. Rudolph, lessee of No. 128 Washington Place. And in 1937 the roof was raised to make it a two-story house. Today it is a Twentieth Century version of a Federal house, with its low attic windows now covered by ornate cast iron grilles beneath an attractive slate roof. More orthodox is the solid paneled door with semicircular, radial, glass fanlight, which may well have been moved from an older house and been fitted by a local carpenter with a wide wood frame. It is surmounted by a fine Federal style arch of brick. On either side of the doorway there is a small double-hung window six panes over nine, capped by a splayed lintel of brick.

#183 Built in 1917 for Albert B. Maclay by Ferdinand Savignano, architect, this brick building of two full stories is sympathetic in style with its low neighbor to the west. Its double entrance door with panels is surmounted by a dentiled transom bar and a shallow radial fanlight above which is a three-centered arch of brick with keystone and impost blocks. On either side of the doorway is a wood casement window, and at the second story casement windows are also to be found. A cornice extends across the building and is surmounted by a low brick parapet.

#181 The original one-story part of this three-story brick house was built in 1852 for Stephen Philbin as a stable at the rear of his residence, No. 124 Washington Place. Its alteration to a three-story dwelling was made in 1872 by William W. Owens, builder. All the windows have muntined sash, and lintels with small cornices similar to that which crowns the doorway. The double doors, a much later addition, have long glass panels and are surmounted by a rectangular glass transom with radial fanlight grille without. The roof cornice surmounts a handsome leaf and tongue molding. Its deep fascia board and low brick parapet combine elements used by its two neighbors thus adding a general sense of harmony.

#175-179 The handsome late Federal style dormers on two of these houses

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)#175-179
cont.

render this group architecturally distinguished. Two butchers, William Hanshe and his senior partner Hugh Goble, razed their slaughterhouse which stood on these lots and in 1833 erected two brick houses, at Nos. 177 and 175, which became their homes respectively. The next year Goble built the third brick house at the other end, No. 179. Originally all were two and one-half stories high and in Flemish bond, but No. 175 now has a full third story in running bond brickwork, using the short fascia board with a modillioned cornice of somewhat later date. At all three houses the first floor windows have been cut down to floor level, but the upper windows retain their six over six muntined sash.

Up a short stoop, each doorway has a solid six-paneled door framed by paneled pilasters with transom bar, above which a four-paned transom is crowned by a stone lintel. The original stone cornice on the lintel may be seen at No. 179. These doorways have a simple, dignified effect completely in harmony with the size of the houses. Nos. 177 and 179 have the pairs of beautiful Federal dormers which render this group so outstanding. Beneath them are cornices with the typical short fascia boards, enhanced, at No. 177, with a dentiled molding.

#171-173

Very similar to its larger neighbor to the east, this six-story apartment house was designed by Sass & Smallheiser in 1902-03, for Robert Friedman. It also has stores at street level. The top floor has squareheaded windows with large lintels and horizontal band courses between them. The roof cornice is broken slightly forward at the center to follow the central bay below which projects slightly. The cornice has a bold overhang and is carried on brackets.

#165-169

Presenting a sixty-three foot front to the street, this large brick apartment house rises to a height of six stories. It was also built for Robert Friedman in 1904-05, and was designed by Bernstein & Bernstein. The street floor is devoted to stores, with entries between them serving the upper floors. The second floor alternates narrow bands of stonework with brick and has segmental-arched windows. Above, stone window frames, lintels and panels provide the ornamentation. The top floor windows are round-arched and crowned by a bracketed cornice.

#161 & 163

No. 161 is a four-story brick house with basement, basically unchanged. At No. 163 a brick facade added in 1926 obscures the other half of a school building which was originally erected on these two lots in 1847. Both houses are of almost the same height, ending in stepped parapets, with a central pedimented section at No. 163. These two houses also blend as their windows at the second and third floors are at the same level. However, No. 163 has a one and one-half story plate glass store window, an entrance at sidewalk level under a dentiled hood supported on brackets, and some paired windows on the upper floors. No. 161, by contrast, has preserved its Nineteenth Century fenestration on the upper floors and has a high, narrow stoop, while its store in the basement has a plate glass window. The central second story window, at No. 161, gives us an idea of the original appearance of this building, as its stone lintel has the miniature stone cornice so typical of the Greek Revival period. The modillioned cornice, shown on the 1926 alteration plan, is probably the original of 1847, moved up when the fourth story was added.

Parts of the original construction date back to 1847, when a three-story brick school, forty by forty-five feet, was erected by the Collegiate Reformed Dutch Church. It served as a school through 1861, but was sold by the church some fifteen months later to John H. Tallman, a mason and builder. The alteration of 1863, into two buildings, with the addition of a fourth floor and other improvements, are indicated by Tallman's two mortgages that year, the first of which mentions a partition being erected through the middle of the building. In the second mortgage, the value of the improvement has almost tripled.

No. 161 shows interesting evidence, on the exterior, of the 1863 bisection of the school building, in the half-windows at the left side of its upper stories and in the location of the front doorway at the line of the party wall separating it from No. 163. Furthermore, the

WEST FOURTH STREET North Side (Betw. Sheridan Sq. & Sixth Ave.)

#161 & 163
cont. stoop and doorway of No. 161 are very narrow, the steps are the bisected steps of the original stoop, and the bottom step is widened only at the right side to receive the simple wrought iron handrail which, on that side, veers outward, ending in a delightful scroll. This is one half of the original staircase.

It now appears that the forty-foot Dutch school of 1847-61 was five windows wide. It had a broad front doorway, located on center, with transom above and a wide stoop with handrails. Both boys and girls attended the school, when the address was No. 183 Fourth Street. Although most of the children lived in this part of Greenwich Village, some came from as far as New Jersey and Nyack, New York. Its successor, the present Collegiate School for boys, recently celebrated its three hundred and twenty-fifth anniversary. With this history behind it the roots of these twin houses may be said to go back to the New Amsterdam of 1638.

#159 On this corner, O'Henry's Steak House (with entrance at 345 Sixth Avenue) is now a four-story brick building with a two-story brick extension extending 86 feet along the street. It is attractively surrounded at the curb by gas street lamps, formerly used on Worth Street. The main building has an attractive dentiled cornice which is echoed interestingly over the low rear extension, but in somewhat later style with brackets and paneled fascia. Paneled Federal lintels grace all the windows on the upper floors of the Avenue front and two second floor windows on the street side. At the ground floor are three Art Nouveau stained glass windows, while the low extension boasts an unusually broad, multipaned window, a latter-day addition.

The house was built in 1825 for Alfred S. Pell and may originally have been two and one-half stories high with gable facing West Fourth Street. In any event, it was four stories high by 1858 (our earliest record of height), and the entire four stories are of Flemish bond, which is typical of the Federal period. The present extension was built in 1886. Alfred S. Pell, whose home was on Fourth Street near Washington Square, was a large speculator in Greenwich Village lots. He overextended himself, and there was a forced sale of this property after his death in 1832. This corner house with a smaller extension was owned and occupied by the Greenwich Savings Bank between the years 1847 and 1854.

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 shops fronts of all periods and varying styles have been applied over the fronts of the houses without

WEST EIGHTH STREET (Between Fifth & Sixth Avenues)

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 South Side (Betw. Fifth Ave. & MacDougal St.)

On entering West Eighth Street from Fifth Avenue, one receives an impression of dwindling architecture. The high rise apartment house at the corner is not echoed by anything over five stories as far as the eye can see, but the transition is graduated by the emphasis on length in the dignified facade of the adjoining buildings as remodeled for the Whitney Museum. This entire blockfront was developed in 1838 and 1839.

#2-6

This tall building on the corner is the side of the high rise apartment house covering the Fifth Avenue block (described under No. 2 Fifth Avenue).

#8
(#8-12)

The 75-foot long building of the New York Studio School of Drawing, Painting and Sculpture is well known as the former home of the Whitney Museum of American Art. It was built in 1838 as three dwellings, two for individuals and the third as a business investment of a kitchenware firm of tinsmiths, Sumner & Naylor, whose business on Broad Street developed into that of "metal roofers and galvanized rust-proof iron." This house (No. 12) was rented by them to Ethelbert R. Billings, an agent, as his residence when it was known both as 54 Eighth Street and as 78 Clinton Place. To this day, this house does not fully conform in fenestration with the other two.

These three houses were altered in 1931 by Auguste L. Noel into a private residence and private art galleries for Mrs. Gertrude Vanderbilt Whitney. Five years later Mrs. Whitney had him make a further alteration transforming it into public galleries, when it became the Whitney Museum of American Art. The building's chief individuality is derived from Mr. Noel's overall treatment of the entrance level and basement. Its Neo-Classic doorway and paired windows, on either side, are combined as three framed units one and a half stories high, unified and surmounted by a horizontal fluted band course extending the width of the building. The doorway, leading to entrance steps within the building, takes in both floor levels and is given added prominence by the inscription and stylized eagle above it, carrying its lines upward to the band course at second floor level. Surmounting the fourth story is a simple dignified cornice.

#14

The American Youth Hostels' New York Council Building is a four-story Italianate brick town house with rusticated basement, built in 1853-54. Its handsome, tall doorway leads to entrance steps within the building and is surmounted by a cornice supported on beautifully carved console brackets. The entrance door has a blind transom attractively carved with a fan design. Two windows of the main floor echo the doorway in having cornices as lintels supported by brackets. A full floor has been added, with a studio skylight rising steeply just at cornice line; as a result, it is more prominent than the similar but more recessed studios of its neighbors on either side. This house was built for the residence of Alexander Robertson Walsh, a hardware man, who moved in from his previous home next door (No. 16). His nephew was the famous novelist, Henry James.

WEST EIGHTH STREET South Side (Betw. Fifth Ave. & MacDougal St.)

#16-22

A taxpayer consisting of a row of five stores with overhanging roof was built in 1967 for the Chisholm Realty Corp. It was designed by Brown, Guenther, Battaglia & Galvin, architects. The architecture of these stores is intended to remind us of Federal and Greek Revival antecedents, while the roof, with leaded dormers, paradoxically suggests an Elizabethan English origin. Here is a case where a more restrained treatment, adhering to one style of architecture, could have produced, at no extra cost, a fine building appropriate for Greenwich Village.

On this site, and recently torn down, were four houses, then four stories high, built in 1838 for a hardware man, Henry H. Elliott. At demolition, Nos. 16 and 18 still had their very handsome Greek Revival doorways with fluted Doric columns supporting entablatures, surmounted at No. 18 by a shallow pedimented cornice. The roof cornice of No. 16 with modillions and simple fascia board, and the small-scale attic windows beneath it, were original. Randolph Bourne, literary critic and political philosopher, lived at No. 18 at the time of his death in December, 1918.

#24

This four-story brick house retains its Greek Revival roof cornice with fascia board typically shorter than the width of the building. It now has triple steel sash with skylight-type panels at their centers. These have been set with sills higher than the original single windows to the left, which have had their double-hung sash replaced by casements. The house was built in 1838 for Henry Packard. In the middle of the Nineteenth Century, Charles Anderson Dana made his home here. Though best known as Editor of the Sun, while living at No. 24 he was Managing Editor of Greeley's Tribune and Special Commissioner with the U.S. Department of War with Civil War duties.

#26

The most notable feature of this three and one-half story brick house is its steeply pitched attic roof, with two dormers crowned by gable roofs. They flank a glass skylight placed just above the cornice. Beneath it, a new studio window has been introduced at the center of the third story. This modification was done in such manner that the cornice remains intact, with only its fascia board cut out to receive the top of the skylight. Stores now occupy the first floor and basement levels. This house and its two neighbors to the west (Nos. 28-30) were built in 1838 as an investment by Joseph W. Alsop, Jr., a merchant, whose home was further down the street. Alsop belonged to a prominent mercantile family and was senior partner of the firm Alsop & Chauncey. In the World War II era, the Spanish painter, Luis Quintanilla, made his home here.

#28

This three-story brick house blends with its neighbor both in height and in retention of its Greek Revival cornice. Like the house to the east, it has a central third floor studio window and a modernized first floor store. Both of these houses have free spaces above their store windows and have introduced a continuous band course above, at the second story window sill level, giving them a unified effect.

#30

The "Paperback Booksmith" (Eighth Street Bookshop) has an attractive cast iron storefront which, with its detail picked out in bright colors, has an air of frivolous gaiety. The cornice above the bookshop is supported by a continuous row of closely spaced, narrow brackets. The store windows have four square columns with fluted fronts facing the street and a fifth round column at the MacDougal Street corner. All of these elements are painted in gay colors. On its two upper floors this house, built in 1838, retains its muntined windows and simple lintels. On the MacDougal Street side, in a small two-story extension, is the handsome entrance to the building with tall, paneled double doors of solid wood. This low wing has a cornice in character with that of the higher portion. The storefront alteration, this extension (now No. 180 MacDougal Street), and a one-story shop (No. 178) were all designed by Emile Greuvé, architect, of 115 Waverly Place, and built in 1885 for Diedrich H. Muller.

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#38 & 42
(#36-42)

These one-story taxpayers, at the MacDougal Street end of the block, were built in 1937 for Muriel Hoffman, and were designed by Leon & Lionel Levy. Each building is occupied by several small stores. They are surmounted by unadorned parapets, that of No. 38 being faced with simulated tile and that of No. 42 with stucco.

They replace a pair of handsome Greek Revival houses which once faced on MacDougal Street (Nos. 179 & 181), built in 1846 with fluted columns at the doorways, which housed Gonfarone's Restaurant in the Eighteen-seventies. Also on this site, in 1851, were some small stables run by Thomas Norris, but fronting on Eighth Street.

Over three centuries ago, in 1633, Wouter Van Twiller, Director General of the Province of New Netherland, built his country home on this site on his farm by the old Indian Road. It was still standing as late as 1795.

#44
(#44-46)

This taxpayer was built in 1956. While its parapet echoes that of No. 38 in height, the entire facade is of white clapboard and is vaguely reminiscent of the Colonial period. The large window to the right of the doorway is recessed and is enhanced by planter boxes set behind a steel railing with a sea-wave motif calling attention to the fact that this is a sea food restaurant.

On half of this double lot, in 1851, lived a grocer and a coachman, while the other half was occupied by stables lit by skylights and run by Frederick Row.

#48-50

This pair of five-story, brownstone flat houses (the early name for apartment houses) has cornices in the Queen Anne style, a new fashion when it was built in 1876. These cornices, with broken pediment, dentiled and swagged, are supported by very ornate console brackets. This theme is echoed by the window lintels, which are paneled and also have cornices carried on small brackets.

This double lot was completely filled in 1851 to beyond the middle of the block with an immense building, most of which was a stable lit by skylights, but its street front formed a shallow dwelling. The stables were run by Martin Philbin, who lived in the shallow house, as did a blacksmith, a man in the liquor trade and two laborers.

#52 & 54

The well-known Eighth Street Playhouse (cinema) and Village Barn occupy this three-story masonry building, whose simple parapet continues the prevailing theme at the ends of the block. In sympathy with this parapet is the almost continuous row of unadorned windows at the third floor. This building was originally designed for the West Side Arcade, Inc., in 1927, by Ferdinand Savignano. The artist, Hans Hoffman, moved there in 1938.

On this double lot in 1851 stood a pair of buildings with stores. One was occupied for home and business by J. McCready, grocer, together with a clerk and three carpenters; the other by Ambrose Dean and Patrick Tracy of Dean & Tracy, Paints. Between their stores a passageway led back to Clinton Court in the interior of the block. Around this court was a group of very small houses in good condition, in which lived some families who served the community as waiter, whitewasher, washer-woman, laborer, coachman, porter and cook; there were likewise two mariners residing there.

#56

This one-story taxpayer bookstore has a multi-colored glass front, laid in vertical strips to the top of the parapet. Superimposed on each color strip is a white circular block carrying one letter of the store's name. This taxpayer was designed in 1934 for Henry S. Harper by Julius Eckmann.

On this site in 1851 stood a stable run by G. R. Weir and also T. V. Seaman, coachmaker.

#58 & 60

A handsome but simple stone cornice, of the late Greek Revival

WEST EIGHTH STREET South Side (Betw. MacDougal St. & Sixth Ave.)#58 & 60
cont.

style, with large modillions and returned at each end, crowns this double apartment house. It is of brick, five stories high, and has numerous stores at street level. This wide building was erected before 1854, when it already had shops and also a pair of shallow buildings in the rear, reached by a wide central passageway. Nowadays, this passage is filled by a long narrow store, but a garden attractively brings together the four units.

In 1851 these premises were occupied by a blacksmith and by Jarvis and William Johnson, of J. & W. Johnson, builders.

#62

This one-story taxpayer, extending to Sixth Avenue (Nos. 396-398, also described there), was built in 1935, by Ralph Pomerance, architect, and was altered in 1950. It contains several stores with varying fronts of colored glass.

On this site in 1854 were a shallow, first-class building and an old corner store. Here were a barber, an "exchange" man (money changer), a bottler, and a tea merchant; in addition, the corner was a liquor store, with entrance on Sixth Avenue.

WEST TENTH STREET (Between Greenwich Avenue & Waverly Place)

The emphasis in this street is on modest apartment living. The low height of the buildings, except at one corner, gives the block a warm, human scale. Silhouette lines of cornices against the sky display considerable variety, and heights vary surprisingly within the range of six stories.

Among these apartments, one, on the north side near Greenwich Avenue, displays a wealth of very unusual and animated carved stone ornament at the first floor level, as well as a handsome portico.

On the south side interest also centers near the avenue. Here, a three-story firehouse shows a masterly variety in design and in the treatment of a variety of materials in both Romanesque and classical styles.

A dainty little Italianate house contrasts with the masculine strength of the adjoining firehouse. It is embellished with round-arched cast iron railings, which impart a richly intricate gracefulness to the balcony that runs under the second floor windows.

This street offers interesting diversity of ironwork. Further down on this side, unusual railings of medieval design guard an apartment house basement. On the north side, two separated town houses display handsome Federal hand railings with Greek castings inserted at the platforms. They serve as a reminder that originally a row of eleven houses was developed along this block front.

In strident contrast to the warm, human scale of the block, a mid-Twentieth Century apartment house of white brick rises fifteen stories, on the north corner at Greenwich Avenue. Its horizontals and diagonals emphasize its bulk, and it defies the quality of The Village. A regulatory body with architectural controls will serve to prevent such structures from rising on future assemblages of property, thus ensuring that their design will be compatible with their surroundings. A design review board, acting on a different scale, would have avoided the redesign, in a pseudo-Federal version, of the entrance floor of an apartment house, on the south side near Waverly Place. It is an inharmonious contrast with the upper floors and with the block as a whole.

Amos Street was the old name for that part of West Tenth Street running on a diagonal west of Sixth Avenue. The name Amos Street was changed to Tenth Street in 1857. It was opened in 1815 through the large farm of Richard Amos, which extended westward from near Bleecker Street almost to the Hudson River. Eastward from Bleecker Street, a principal property owner was Samuel Whittemore, who was largely instrumental in developing this part of The Village.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

#126

This house on a corner site (described under No. 21 Greenwich Avenue) abuts No. 130 West Tenth Street at the rear.

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)

- #128 This small structure occupies the rear of the lot of No. 21 Greenwich Avenue. It is an animal clinic, and is stuccoed with blue mosaic tile for adornment. Despite its small size it serves a useful purpose in The Village.
- #130 This remarkable little house, built in 1862 for George Starr, a butcher, is - if we may judge by the ironwork and cornice - a late example of the Italianate style. The handsome outer doorway with pilasters could almost belong to the Greek Revival period but the paneled double doors and the round-arched cast iron railings at the stoop and areaway, and repeated at the second floor balcony, all reflect the later influence. The cornice is carried on three vertically placed console brackets of foliate design.
- #132 This narrow firehouse (Engine Co. No. 18) was built for the City in 1891 and was designed by N. LeBrun & Sons, similar to many others designed by this firm throughout the City. It is transitional from Romanesque Revival to Classical and employs handsome face and molded brickwork with terra cotta ornament. The round-arched windows of the third floor, the treatment of the iron framework at the first floor and molded (checkerboard) brick quoins and window arches all derive from the Romanesque, while the deep cornice and rich terra cotta fascia and bosses below it express the advent of the new classicism.
- #134-136 This interesting brick stable (now a garage) was built in 1874 for Acker, Merrill & Condit and was designed by Charles Wright. It is four stories high, surmounted by a heavy cornice supported on console brackets with panels in between. At the center this cornice is surmounted by a low pediment. The stone window lintels are massive and have dropped ends and the sills rest on stone brackets. At the left side of the third floor a wide lintel with sill below indicates a former hay loft door now bricked-up with window in it. The first floor appears to have been remodeled at about the turn of the century.
- #138 & 140 These two five-story brick apartment houses are identical in design and display, a wealth of detail in stone and terra cotta. They were built in 1887 for Adam Happel and were designed by Berger & Baylies. They belong to that period which was transitional from the incised linear type ornament of the French Neo-Grec to the terra cotta of the English Queen Anne style. The two central top floor windows have relieving arches above them surmounted by boldly bracketed cornices with raised centers. No. 138 was originally designed to accommodate two shops at street level, and has a low stoop which still displays its handsome curvilinear ironwork.
- #142 Also built in 1887, this four-story apartment house was designed for L. J. Callanan by Thom & Willson. It is a very simple front of Neo-Grec design with bracketed roof cornice and has a restaurant at the first floor. The front doorway at the right with its paneled pilasters and incised brackets carrying the corniced stone lintel is pure Neo-Grec.
- #144 & 146 These two apartment houses were built in 1887 for John Hoch and designed by William Grand. Today they appear quite dissimilar above their brownstone first floors as No. 146 has had its cornice removed and a brick parapet with stone coping built to replace it. Attractive terra cotta spandrel panels with griffons may be seen between all the windows of No. 146 and between the fourth and fifth floors on the right side of No. 144. The lintels carried on corbel blocks remain at No. 144.
No. 144 has its original cast iron newel posts and most unusual and handsome areaway railings of medieval design.
- #148 Similar to its neighbors to the east in having a stone first floor with brick above, this apartment house was remodeled some time in the early part of the Twentieth Century, removing the cornice and re-designing the first floor in the designer's version of Federal architecture. The windows of the upper floors retain their simple but handsome corniced lintels set on stone brackets. It was built

WEST TENTH STREET South Side (Betw. Greenwich Ave. & Waverly Pl.)#148
cont.

in 1885 for Charles Guntzer, using plans of William Graul.

#150 & 152

Built in 1878 for J. Ohmeis and H. Zahn, these two five-story brick apartment houses were originally designed by William José. They occupy the corner site and in 1937 they were altered to their present appearance with simple brick parapet, and a uniform row of stores below with large plate glass show windows. All ornament and window-frames have been removed and both buildings have been smooth-stuccoed. The upper sash of the windows have muntins to replace the original plate glass.

WEST TENTH STREET (Between Waverly Place & Seventh Avenue South)

This is a street of multiple uses and varying appearance, with brick and stucco as harmonizing factors. The maximum height of five stories is at mid-block on the north side. Surprising unity is achieved on the south side by a similar cornice line over the three-story houses and over the large two-story garage, which occupies about half of the block. This short block is dominated by this unusual and handsome garage. It expresses, in the Romanesque Revival tradition, a skillful contrast between bold stonework and brick piers. On the north corner of Waverly Place, paired windows centrally placed in a virtually blank facade are mute reminders that this was originally the gable end of a long row of two and one-half story Federal houses.

The process of attrition on the north side has been severe, aggravated by the ruthless cutting through of Seventh Avenue South on the diagonal, leaving tiny irregular plots in private hands. A public regulatory body with architectural controls would have reviewed the problem, in an endeavor to improve the layout of the plots for satisfactory construction or to make them socially useful.

Samuel Whittemore owned and initially developed the block on the north side of this street, then extending from Waverly Place to West Fourth Street. His factory, which made carding equipment for the textile industry, was the leading manufacturing establishment of The Village in 1828 and was located largely on the site of Seventh Avenue South. His splendid home was at No. 45 Grove Street, not far away.

WEST TENTH STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#154

Along West Tenth Street extends the side of a three-story corner building (described under No. 184 Waverly Place). It backs on No. 156, a building of the same height.

#156 & 158

This pair of three-story Italianate town houses shares a common stoop. It has a stone basement with brick above. Both houses were designed by James P. Ringgold in 1855. The doorways have a common lintel and brick reveals. The windows have stone lintels with small cornices and the sash is divided down the center by a broad, grooved muntin, simulating casements. The first floor windows with transoms have French doors and ornamental cast iron railings. Both houses have retained their handsome original cast iron railings at the stoop, terminated by newel posts with finials. The cornices have uniformly spaced brackets and are similar to those of No. 184 Waverly Place, adjoining them to the east.

#160-168

This very handsome garage was used by John Wanamaker primarily for his trucks. Built as a stable for Henry Hilton in 1891-92, it reflects the tradition of the Romanesque Revival. It was designed by E. D. Harris and originally had an extension through to Christopher Street which was removed to make way for the large apartment house which now occupies that site (No. 45 Christopher). It was altered for garage use in 1914. The fine use of masonry materials is well expressed in this building where rock-faced stonework is skillfully contrasted with the brickwork. This building is two stories high and has forward projecting end bays simulating low towers. The lower portion between these ends is crowned by a rectilinear wrought iron railing. Certain refinements may be seen in the curved corners where the wall breaks forward, and

WEST TENTH STREET South Side (Betw. Waverly Pl. & Seventh Ave. So.)

#160-168
cont.

at the ends, and in the use of stone band courses. It housed the Wanamaker fleet of electric delivery cars which were once such a conspicuous feature on our streets.

#170

Immediately adjoining the garage to the west is this one-story corner building (described under Nos. 115-125, Seventh Avenue South) which has its long front on Seventh Avenue South.