GREENWICH VILLAGE
HISTORIC DISTRICT

Area 8
ABINGDON SQUARE

The houses facing Abingdon Square are described under the appropriate streets: Eighth Avenue, West Twelfth Street and Hudson Street; also (in Areas 8 and 9) Bank Street.

BANK STREET (Between Greenwich Avenue & West 4th Street)

This is a fine residential street which enjoys a handsome balance, both sides being very similar in their configurations. Both have low apartment houses at or near their ends, closing attractive rows of three and four-story houses which fill the center of both blocks.

On the north side, a long row of Italianate houses is set back slightly from the sidewalk. The last two of these houses on the west end tell us how handsome this row was before any changes were made. Adjoining on the east are three houses belonging to the late Greek Revival tradition. Near the west end of the block stands one of the finest Greek Revival houses in The Village. It has an interesting cornice with a wood fascia board displaying garlanded bull's-eye windows and moldings in Greek designs. Adjoining it, in a rear addition to the house at the corner of West Fourth Street, is a Federal doorway which is one of the architectural gems of The Village.

Accents of individual beauty, such as these, distinguish this Historic District and make it outstanding within the City.

The south side is interrupted by Waverly Place. Between it and the apartment house on Greenwich Avenue stands a dignified row of brownstone Italianate houses. West of Waverly Place a very fine row of houses extends for a great distance. It has the notable feature of an absolutely level cornice line, a rarity in this City where alterations and additions are so generally the case. The houses are Greek Revival in design, and they display unusual lintels with a low ogival arch design cut into them, a forerunner of the Gothic Revival. Since Greek Revival house types generally followed such a uniform tradition of design, variations such as these lintels lend special charm and interest to a row of houses. At the west end of the row two ornate apartment houses of medium height close the block effectively with only a small garage between them and Fourth Street.

This garage, a commercial intruder in the residential block, leaves much to be desired in its design. Were such a structure to be built in future, design controls would insure that it be built in harmony with its neighbors and not violate the character of a block such as this.

The popular belief is that Bank Street derived its name from the fact that some banks moved to this area during the city's periodic yellow fever epidemics; while quite logical, this tradition is apparently apocryphal. The move uptown on the part of banks included the temporary removal of the Bank of New York to Bank Street, as a result of the serious epidemic which struck the city during the summer of 1822.

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

#2-4

This six-story apartment house (described under Nos. 81-85 Greenwich Avenue) was erected in 1902.

#6-14

This handsome block of five buildings was erected in 1861 for James Haight, Jr., a year after his purchase of the property from John Lozier, a landowner who had been important in city affairs for many years. The block retains much of its original character and is a fine example of Italianate ashlar brownstone, so popular at that time. The fact that this block or row of houses was considered as a uniform row may be seen in the corner treatment, where corner stones (quoins) are used to make the transition from stone to brick. The five separate entrances to the houses, at street level, have had their original frames stuccoed-over to form rectilinear entranceways. The windows are all segmental-arched, and their sills are supported on small corbels at the ends. Double-hung sash appears at all the windows, except for most of the windows of the fifth floor, where separate windows
were joined together in the Twentieth Century to provide openings for triple casement windows. The simple, attractive, wrought ironwork at the entrances is modern.

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

This row of ten houses, built in 1844-45, is one of the outstanding residential rows in Greenwich Village. It retains much of its original character and is especially interesting for its combination of basic Greek Revival form with picturesque elements derived from the Gothic Revival. The continuous cornice line, identical stoops, and ashlar basement all unify the row to provide one of the most attractive terraces in Greenwich Village. Out of this entire row, only three of the houses (Nos. 18, 24 and 28) have had their stoops replaced by ground floor entrances.

These Bank Street row houses have high stoops leading, in some cases, to the original, handsome late Greek Revival doors, flanked by pilasters with Corinthian capitals and narrow sidelights, the whole surmounted by a transom bar and rectangular transom. An unusual canopy, supported on vertically placed console brackets, shields the entrances: the projecting cornice, in each case, has a row of delicate dentils on its under side while the lintel is decorated with a vertical type Gothic arch. The ogival motif, seen above the doorways, recurs at all of the windows and is an early manifestation of the new Gothic mode which was just coming into vogue. The continuous roof cornice, which stems directly from the Greek Revival, is delicately dentilled.

In the case of Nos. 18 and 24, a window at first floor level has replaced the former doorway, but the original door lintel has been retained. Several of the houses retain double-hung muntined sash, and Nos. 20, 22, 24, 26, 30, 32 and 34 still have their lock parlor floor windows, so typical of the period. It is unusual to have a whole row of houses with original ironwork, as here, with the exception of the areaway ironwork at No. 28 which was replaced when the stoop was removed. The pattern employed is the usual Greek Revival design, featuring the Greek fret. The spindles of the handrailings at the stoops have additional castings in the center. The fret design is used both at the top and bottom of the areaway railings.

This row of houses has been so well maintained by its owners that it is one of which New Yorkers can well be proud. Stephen B. Peet, a real estate developer, for whom the row was built, had purchased the land from the Bank of New York in 1843. With the help of purchase money mortgages, he developed this as well as other properties in The Village on Perry, West Eleventh, and West Thirteenth Streets. Of the row of ten late Greek Revival houses erected in 1844 on the lots adjoining the Bank Street houses and facing on West Eleventh Street, only four remain today, Nos. 223, 225, 231 and 233. Peet lived in one of the West Eleventh Street houses himself from 1844 to 1846, long since replaced by an apartment house (No. 237).

Reuben R. Wood, a builder who had established himself in business in the early Eighteen-thirties, and who did a considerable amount of building in Greenwich Village, erected this row of brick three-story Greek Revival dwellings in 1851. Originally the row consisted of four houses, including No. 42, later replaced by an apartment house. Wood had purchased the property a year earlier from Gorham A. Worth, for whom, in 1851, he built four houses on adjoining lots facing on West Eleventh Street (Nos. 237-243).

The Bank Street houses, which conform to the pattern established by the earlier Peet Row, are approached by high stoops leading to attractive Greek Revival doorways of brownstone with "eared" frames, a late survival for this period. Nos. 36 and 38 have their doorways placed next to each other and are united by a cornice surmounted by a low pediment. No. 36 retains its original floor-length French windows at parlor floor level. Fine examples of the original Italianate cast iron railings adorn the stoops and areaways of all three houses. The windows all have cornices above the lintels. The elaborate Neo-Greek bracketed roof cornices, crowning the three houses, date from the Eighteen-seventies when the buildings were altered. The roof...
cornices at Nos. 36 and 38 are almost identical: both have dentils between the brackets and paneled fascia boards. At No. 40, the cornice is supported by brackets with bosses and triglyphs between panels. No. 40 has exterior blinds, added at a later date, on all the windows.

Thus, in spite of later modifications, these three houses retain many of the typical features of the late Greek Revival style, which lingered on even into the Eighteen-fifties in substantial middle class row houses such as these.

Erected in 1910 for Charles Rubinger and designed by Henry S. Lion, this six-story brick apartment house belongs to the period of Eclecticism in architecture. Stone trim is used as a contrast in the canopied entrance porch, window lintels, and band courses with a guilloche pattern. Additional interest is given the building through the use of horizontal stone band courses and sculptured ornament in the arched pediments over the second story windows. The wrought iron railings around the arayway are extremely elaborate. A fire escape runs down the center of the facade, and the building is crowned by a strongly projecting bracketed roof cornice.

This narrow five-story brick building, faced with stone, was erected in 1889 for William Rankin in the Classic style and was designed by James W. Cole, architect. The stone is rusticated at the first story level. The windows of the second and fourth floors are crowned by classical pediments resting on corbels. The asymmetrically placed entrance doorway is flanked by pilasters and surmounted by a lintel and cornice. A projecting roof cornice with brackets crowns the building. A fire escape runs down the right side of the facade terminating above the entrance door.

This low, two-story, brick building of 1910 is now a garage but once served as a stable at the rear of the lot of the corner house, No. 299 West Fourth Street.

This is the side entrance to No. 299 West Fourth Street, erected in 1827-28 for Samuel Z. Smith. The chief interest of the Bank Street flank consists in the brickwork which shows traces of the original sloping shoulder of the pitched roof. This must once have been a very handsome Federal residence. The most notable feature of this original house is to be found in the blocked Federal lintels with foliate forms carved in the center and end blocks. These windows may be seen on the Bank Street side. Equally evident is the fact that the building originally was only half as deep as it is today, although an extension had already been built by the Eighteen-fifties, when it was already a commercial property.

The corner house, No. 301 West Fourth Street, was one of a block of houses erected in 1836. No. 301 was built for Alfred Carhart, a hay carter of No. 28 Fourth Street, who later served as Inspector for the U. S. Customs and as a State Assemblyman. The building is interesting for its excellent brickwork, laid in Flemish bond, and for the two chimneys and window arrangement, indicating the approximate outlines of a typical gable-ended Federal house before the top floor was raised to full height front and rear.

The little one-story brick building was created after the middle of the Nineteenth Century by using the space at the back of the lot of No. 301 West Fourth Street. It now serves as a back entrance to that building. The doorway, one of the architectural gems of The Village, was quite possibly transferred to its present location from the front of the house on West Fourth Street, together with fine openwork wrought iron newel posts which, until recently, graced the entrance. This late Federal doorway, almost identical to an 1829 example at No. 529 West Fourth Street nearby, is made of wood and is surmounted by a rectangular transom. The eight-paneled door, framed by a pair of ionic columns at each side, is typical of the Federal
period, as are the rustications of wood behind them. The two columns flanking the door are virtually free-standing, and the half-columns in the corners are set in the same plane. Between each set of columns one can catch a glimpse of the narrow sidelights at each side of the door. The transom bar, blocked forward above the columns, is remarkably well preserved and has the characteristic egg and dart molding under the cornice.

This attractively remodeled four-story brick dwelling was originally built in the late Eighteen-thirties for Alfred Carhart, who also owned the corner house, No. 301 West Fourth Street. Altered in 1919, and several times thereafter, it is now a two-family house, with separate entrances at grade on each side of the facade. The introduction of two entrances evidently necessitated a new design for the windows of the second floor, as may be seen by a comparison with those of the third and fourth stories, which retain their original position. Painted cast iron columns, which indicate that there was once a ground floor store here, extend from the first through the second floor, visually separating the entrance door from the main body of the house. The windows of the upper floors have the traditional double-hung muntined sash. The lintels above the windows have been altered by the addition of cornices. The building is crowned by a low brick parapet with stone coping.

Erected in 1837 for Jonathan H. Ransom, a leather and shoe merchant at 86 Pearl Street, this very handsome brick house, with rusticated stone basement, is an outstanding example of the Greek Revival style. It is a three and one-half story house with dormers, and has a cornice with windows in it. The dignified classic doorway, flanked by pilasters supporting a modillioned entablature, is approached by a low stoop. It has an exceptionally fine decorated transom bar of anthemion (honeysuckle) design. The sheetmetal cornices above the window lintels were added later to protect the stone cornices indigenous to the Greek Revival style. The interesting wood fascia board with garlanded bull's eye windows, with an egg and dart molding below and leaf and tongue molding above, is an unusually distinguished feature of Greek Revival architecture. Two simple pedimented dormers may be seen above the roof cornice. The windows of the facade have double-hung muntined sash. The ironwork is a combination of modern and old work; the section at the areaway, with its Greek Revival fret design in wrought iron, is the original. The cast iron handrailings and newels of the stoop represent later Nineteenth Century additions.

This six-story apartment building, erected in 1913, proto-modern in style, is interesting in its combined use of brick and stone band courses to produce varied designs. Vertically laid bricks used as horizontal band courses cleverly emphasize certain parts of the building, as in the banding at the ground floor, and serve as window lintels at the upper floors.

This five-story brick apartment house, with brownstone first floor and basement, was erected by Charles Rentz in 1891 for Andrew Brose and Charles Rentz. It is transitional in style with the round arches of the Romanesque Revival at the first and top floors and elements of the late Queen Anne in such details as the terra cotta panels in the banding of the upper floors and the roof cornice. The first floor has arched windows and an entrance porch with squat granite columns derived from Romanesque tradition.

This well-proportioned three-story Greek Revival house was erected in 1840 for William Harsell, a sash and window frame maker of 12 Wooster Street and a State Assemblyman in 1838. Harsell had purchased this property, as well as the lot to the west, in 1835. His land extended through to West Twelfth Street (Nos. 262-264) in 1835.

The facade is brick, over a stone basement. The handsome Greek Revival doorway is approached by a low stoop. The double doors are deeply recessed and flanked by paneled reveals decorated with a rope
BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

#29 molding of the Italianate period. Sheetmetal cornices of a later date appear above the window lintels. A bracketed roof cornice with modillions, identical to the one opposite at No. 38 Bank Street, is an addition of the Eighteen-seventies. The graceful ironwork at the stoop, with its wrought iron curvilinear design in the upper section and interesting openwork newels with finials, resting on stone pedestals, is the original, as is the wrought iron areaway railing with Greek Revival first castings used as a border at its base. The first floor iron window balconies are additions of a later date.

#17-27 This fine row of Italianate houses was erected in 1856-57 by Linus Scudder, a mason-builder long identified with the development of The Village, in association with Henry L. Cathell, who also was a builder.

The original appearance of these houses is best seen at Nos. 25 and 27. Three stories in height, with full basements, they are constructed of brick with stone trim. They are grand in scale and have high, wide stoops. No. 27 has a rusticated basement, while that of No. 25 is smooth-stuccoed. They have the typical high stoop of the period embellished by handsome cast iron stair and areaway railings displaying a wreath or circle motif, a favorite with the Victorians. The entrance doorframes have heavy moldings and lead to deeply recessed doors framed by rope moldings. The opulently carved paneled outer doors are the originals. Also characteristic of the period are the gracefully curved "eyebrow" lintels over the segmental-arched entrance door frames, as well as the French windows of the parlor floor at Nos. 23 and 27. The houses are crowned by projecting bracketed roof cornices. A penthouse was added at No. 27, which was recently purchased by Theodore Bikel, the well known actor and folk singer.

No. 23 is similar to its neighbors to the west, except that an additional story was added later in the Nineteenth Century, together with a delicately detailed roof cornice with carved brackets and paneled fascia board.

The next house, No. 21, has been completely altered as a result of conversion, first for the use of the Christian Reformed Church in 1893, and later as the headquarters for various political clubs. The stoop was replaced by a basement entrance and the windows are modern steel casements. A new brick front, making use of medieval elements of design, has extended the height of the building to four stories, terminated by a roof parapet which is level with the cornice of No. 23.

The next two houses, Nos. 17 and 19, were also part of the row of 1857, as may be seen by comparing them with No. 23. They have been raised in height to four stories. No. 19 has no roof cornice, merely a stone coping, in contrast to No. 23. No. 19 still retains its original doorway, stoop, rusticated basement and ironwork, identical to Nos. 23, 25, and 27. Although No. 17 has been well maintained, it has been extensively modified by the elimination of the stoop in favor of a basement entrance and the addition of a fourth story, crowned by a bracketed cornice. The window lintels all have "eyebrow" cornices above them.

Scudder & Cathell had purchased the land in the Spring of 1856 from the Peugnet brothers, Louis and Hyacinthe, two Frenchmen who from 1839 on had maintained an Academy, or a school for boys, in the premises formerly occupied by the Orphan Asylum Society, situated in the middle of the block bounded by Bank and West Twelfth Streets. The site now occupied by Nos. 25 and 27 had served as a play area for the Academy.

The next three houses were built somewhat earlier than their neighbors at the west and are Greek Revival in style. No. 11, the residence of Louis Peugnet after 1845, was the first house to be built on the large plot, extending through to West Twelfth Street, assembled by the Peugnets between 1836 and 1841 from Samuel Bayard, attorney of Princeton, New Jersey, and from the (Protestant) Orphan Asylum Society. The Peugnets, who had been officers in Napoleon's army at Waterloo, were involved in a plot to rescue Napoleon from Elba and bring him to Canada, where they had emigrated in 1822.
BANK STREET North Side (Betw. West 4th St. & Greenwich Ave.)

Later they moved to New York and established an Academy, or school for boys, under the auspices of General Lafayette. After trying several other locations first, they opened the Academy on the site of No. 15 Bank Street in 1836 and remained there until they moved the school to No. 27 (discussed above).

No. 11, built in 1845, may be considered the prototype for this late Greek Revival group of three houses. A high stoop leads to a deeply recessed, Greek Revival entrance door, with narrow full length sidelights and glazed transom above, framed by a severely simple doorway. The doorway retains its Greek proportions, although it is now altered and stuccoed over. The muntined windows, with their lintels flush with the brickwork, show little indication of modification. The sheetmetal roof cornice with its plain fascia board is a latter-day replacement. The long parlor floor windows retain their double-hung muntined sash. The ironwork at the stoop and the yard railing are Greek Revival in style, while the very handsome and unusual balcony appears to belong to a later period.

Nos. 13 and 15, two late Greek Revival houses, were built on property which the Peugnets sold in 1851 to Reuben R. Wood, a builder, who also purchased the adjoining lots fronting on West Twelfth Street. He immediately sold the property to Theodore R. Riley, for whom he then built the two houses in 1852. These two houses are of brick above stone basements, No. 15 still retaining its rustications. Both have been altered by the addition of high parapets finished off with stone copings, making them considerably taller than No. 11. A basement entrance, with a doorway in classical style, has taken the place of the stoop and parlor floor entrance (on the left side of the house) at No. 15, but No. 13 retains its stoop leading to a modernized simplification of the original doorway. No. 13 retains its floor-length, double-hung parlor windows, while at No. 15 they have been bricked-up to sill height. The windows, which retain their old style muntined sash at No. 15, have been modified at No. 15. The ironwork of both houses is modern, consisting of a simple heavy "K" design at No. 15, with very delicate, undecorated railings at No. 13.

This house, built in 1857 on land held until then by Louis Peugnet, and which had been part of Asylum Street (Waverly Place), conforms in general style to the Italianate town houses (Nos. 17-27) built by Scudder & Cathell at about the same time. While it has been modified by the addition of a fourth floor above its bracketed and paneled cornice and by the brick-up to sill height of the parlor floor windows, it retains the general proportions of the other houses. It has a high stoop and a handsome paneled door with a glazed transom. A straight cornice surmounts the segmental-arched entrance doorway. The ironwork of the stoop handrailings, using the classical fret design at mid-height, is modern.

This six-story corner apartment house (described under Nos. 87-95 Greenwich Avenue) was erected in 1928-29. Willa Cathr, the famous novelist, lived at No. 5 Bank Street, on the site of the present apartment house, from 1915 to 1927.

BANK STREET (Between West 4th & Bleecker Streets)

Interesting contrasts may be seen on this primarily residential street where elaborate turn of the century apartment houses and commercial buildings stand side by side with simple Greek Revival town houses.

Both ends of the street are flanked by six-story apartment houses which, on the south side, lend contrast to the long row of lower residences in between them. On the west end, adjoining the apartment house, there stands a fine prototype house, two stories high with attic, which displays handsome wrought windows cut in the fascia board beneath the roof cornice. The fine pilastered doorway and stoop with its iron handrails all tell the story of another era and make this house one of those many treasures to be encountered in The Village. The rest of this row belongs generally to this same period with the introduction of some houses of a later date which by contrast lend architectural variety and interest to the entire row.

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BANK STREET  (Between West 4th & Bleecker Streets)

The north side retains three town houses near the east end. Two commercial buildings built in the early Nineteen-hundreds are located near the end apartment houses. One of these, the westernmost, is now a school and, although intruders, they are both exceptionally handsome examples of their period.

Turn of the century apartment houses fill the middle of the block and display a wealth of detail at the windows and doors. The apartment house at the west end of the block, on the north side, is quite large, although it is only six stories high. It was built in 1938 and, with its horizontal bands of different colored brickwork between windows, had the "new look" for that year.

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

#52-54
This six-story brick apartment house of 1903 (described under No. 296 West Fourth Street) has a corner store at the ground floor.

#56
Erected in 1833 for the Reverend Joseph Carter, whose Academy was located at 294 Hudson Street, this three-story house is early Greek Revival in style. The brick front is constructed in Flemish bond, over a rusticated basement. A bracketed roof cornice and sheetmetal window lintels of later date have recently been removed as a result of an attractive restoration. The simple fascia board of the roof cornice may well be the original. The front door once had narrow sidelights and is surmounted by a rectangular transom. The wrought iron handrailings of the stoop are the Greek Revival originals and have curvilinear wrought ironwork in the upper section. The unusual openwork circular newel posts, set on stone bases, are surmounted by pineapples of painted brass. The pineapple motif was a popular symbol of hospitality in those days.

#58
Originally Greek Revival in style, this three-story house of the mid-Eighteen-forties later acquired a fourth story and an imposing, bracketed Italianate cornice. The house retains its stoop and long parlor floor windows. An unusual central escutcheon embellishes the sheetmetal cornices over the windows of the fourth floor; the bold sheetmetal window cornices of the lower stories are likewise later additions. The house was originally erected for John Van Nest, associated with the long-established family saddlery business at 114 Pearl Street.

#60
Set back slightly from the street, this town house of 1853-54 was erected for Thomas Wiley, Jr., as his home. Wiley & Company, tailors, were located in the neighborhood, at 701 Greenwich Street. Originally Italianate in style, the house was considerably modified in later years. The stoop has been replaced by an entrance through the basement and the fenestration altered by the bricking-up of the parlor floor windows to sill height and the introduction of shorn-off, segmental-arched lintels. The front wall has been extended up in the form of a brick parapet, which replaces the former cornice.

#62
This attractive three-story brick house, although built as late as 1836, still employs the Federal Flemish bond in its brickwork. Belonging to the vernacular in its simplicity, it is nonetheless pleasing in its proportions and fenestration. An unusually low stoop leads into the house. The Federal type paneled lintels above the third story windows are evidence of the original appearance of those below. A simple cornice crowns the house. It was erected for Leonard Kirby, a dry-goods merchant at 47 Cedar Street.

#64-66
Both of these three-story brick houses, which are so dissimilar, were erected for and by Andrew Lockwood in 1841. Lockwood, a well-known Village builder, maintained his shop at 17 Tenth Street under the firm name of Lockwood & Company. Nos. 64 and 66 are only two of more than a dozen houses which were erected on lots he had purchased in 1835 for development; his property ran from the present No. 64 through 76 Bank Street and included adjoining lots facing on West Eleventh Street, Nos. 263 through 277. He made his home at No. 269
West Eleventh Street (formerly 61 Hammond) from 1836 to 1848, and, after his death, his widow lived at No. 64 Bank Street.

Nos. 64 and 66 were built in the Greek Revival style, but have undergone extensive alteration, particularly at No. 64. Here, the attic story was raised and a basement entrance has taken the place of the stoop and entrance doorway at parlor floor level. The handsome cast iron balcony railings in front of the tall parlor floor windows are Italianate in style and must have been added somewhat later, at the same time as the projecting bracketed roof cornice enhanced by modillions and dentils.

In contrast to the shaved-off window lintels of Nos. 64, No. 66 retains small cornices over the second and third story window lintels. The main entrance leading into the building is unusually low for the period and the door is probably original. It has a narrow alleyway entrance at the extreme left. A simple original wood cornice with modillions crowns the building. The ironwork around the doorway, a later replacement, is a good example of Italianate cast ironwork. It has an unusual "rose window" motif at the center of each panel.

No. 68 Built in 1863 by and for Jacob C. Bogert, builder, this well-proportioned three and one-half story brick town house with dormers typifies the new elegance of French Second Empire style, so popular with the upper middle class in New York City at this period. The house retains its original high stoop and curved "eyebrow" cornices over the segmental-arched doorway and windows. The windowsills, with projecting moldings, are supported by brackets. The basement story and handsomely framed doorway are stone. The wrought iron railings are Neo-Federal in design and represent additions of a much later period. Supported on vertical console brackets, the elegant cornice displays rectangular panels with central bull's-eye motifs in the fascia.

No. 70 is one of a row of four Greek Revival town houses (Nos. 70-76) erected on land purchased in 1835 by Andrew Lockwood, already mentioned in connection with Nos. 64 and 66 Bank Street. Together with Amos Woodruff, mason, and Gabriel M. Baldwin and John Mills, carpenters, whose firm, Baldwin & Mills, was located at 49 Orange Street, Lockwood erected these houses between 1839 and 1842.

Originally, they were all two and one-half stories high, over stone basements, similar in appearance to No. 76, which is in mint condition. Retaining some Greek Revival feeling, No. 70 was later greatly modified by the substitution of a basement entrance, with a pointed-arched doorway, for the former stoop, and by the addition of the top story. It is crowned by an imposing cornice with small console brackets. This house was erected in 1839 for Baldwin & Mills by Amos Woodruff.

No. 72, a handsome Greek Revival brick house, now three stories high, was erected in 1839 and retains much of its original character. The Greek Revival doorway, consisting of architrave and frieze, is flanked by pilasters and is crowned by a projecting cornice. The entrance door itself, deeply recessed, is framed by a pair of pilasters with Corinthian capitals, narrow sidelights, and a rectangular transom above. The windows are emphasized by sheetmetal lintels with projecting cornices which are later in date and cover the originals. The roof cornice, with four brackets resting on corbels dividing it into three paneled sections, is an interesting example of the work of the latter Nineteenth Century. The ironwork of the stoop shows a fine combination of scroll wrought ironwork in the upper section, typical of the Greek Revival style, with handsome castings below. The curved openwork newels, on stone bases, are notable in retaining their urn-shaped finials. Taxes for this dwelling were first paid in 1839 by Amos Woodruff but the land was owned by Baldwin & Mills at this time.

Although the next two houses are almost identical and appear to have been erected at the same time, No. 76 was built first, from 1839 to 1840, while No. 74 dates from 1842. Both houses are exceptionally well-proportioned and are among the handsomest on the block. With stone basements, they are approached by stoops which lead to a narrow pedimented, canopied doorway in the case of No. 74 and to the prototype Greek Revival doorway at No. 76, almost identical to the one at No. 72. The two-paneled door at No. 76, with anthemion ornament at the top and bottom of the panels, is flanked by pilasters and sidelights. The
transom bar is pleasingly decorated by the anthemion honeysuckle motif. No. 76 retains its original roof cornice with tiny garlanded attic windows cut into the fascia board, a charming indication of the existence of an attic story. Above the cornice, skylights appear on the roofs at Nos. 74 and 76. The windows at No. 76 have double-hung muntined sash. At No. 74, there is an original, very simple, wrought iron stair railing with typical Greek fret designs at its base, while No. 76 has a simple railing at both the stoop and area way, with curvilinear designs at the top and bottom, a later replacement. No. 74 was first taxed to Baldwin & Mills, No. 76 to William Burrell, a druggist.

This six-story brick apartment house was built in 1908 by Charles B. Meyer, architect for Israel Lippman. Belonging to the Eclectic period of design, the stone window and door trim is contrasted effectively with the brickwork. The entrance porch, which supports the bottom of the fire escape, is framed by a pair of classical pilasters supporting deep horizontal brackets. A horizontal band course, with dentils below, separates the ground floor from the upper stories. The console motif appears in the keystones of the windows of the first and second floors. On the upper floors, the window lintels are given importance by elongated radial blocks both at the central keystone and at the ends. In addition, the brickwork is handled in an interesting fashion, with a horizontally grooved (rusticated) effect at first and sixth floor levels, and by the use of brick corner blocks (quoins) at the intervening floor levels. The cornice has been replaced by a plain brick parapet.

This is the side entrance to the extension to No. 417 Bleecker Street, built on the site of a frame barracks which housed British prisoners during the War of 1812. This section was replaced later in the century by a brick building, which was raised from two stories and attic to three in 1884. In the Twentieth Century, the building was modified still further and raised an additional story. It is now occupied by a restaurant at street level, with a hotel above.

The large corner building (described under Eighth Avenue, No. 9 Abingdon Square), was erected in 1938 on land which included the site of the old Abingdon Hotel.

On the western portion of the site of this large apartment house once stood three handsome Greek Revival town houses, facing Abingdon Square (Nos. 1, 3 and 5). They were three stories high above basements and were approached by gracious stoops leading up to their front doors. The front doors were framed with exceptionally fine fluted Doric columns, surmounted by full entablatures. These houses were uniformly crowned with a cornice, above a fascia board, which displayed circular ornamental plaques. The end house at Bank Street (No. 1) had its two chimneys exposed to view, flanking a central attic window with connecting wall set slightly above the level of the top of the main wall.

They were adjoined by the Abingdon Hotel to the north, and they presented a remarkably handsome appearance facing the square.

The Bank Street School, one of New York's foremost educational institutions, occupies this four-story building. It was originally erected in 1905 for Rudolph E. and Gustave Schirmer, sons of G. Schirmer, the founder of the music publishing house, G. Schirmer, Inc. The architect for the building was Howard Chapman. The starkly functional facade has been completely shorn of all ornament and smooth-stuccoed. At the upper floors, it has three bays of triple windows separated by masonry pilasters. A fire escape runs across the building at the fourth story, giving the effect of a balcony.

Charles B. Meyers was the architect of this double apartment house of 1908 erected for Samuel Lipman. The windows provide the focal point: those at the ends of the building are surmounted by pediments from the
BANK STREET North Side (Betw. Eighth Ave. & West 4th St.)

#65-67 third through the fifth stories. A heavy roof cornice crowns this six-story building.

#63 Designed in modified Romanesque Revival style, this five-story apartment house of 1889 is entirely faced with brownstone. The architect, M. V. B. Ferdon, has contrasted the smooth stone with banded rustications with interesting results. The stone entrance porch, supported on stubby columns, serves as the terminal point of the fire escape which runs down the center of the building. A prominent roof cornice with closely spaced console brackets crowns the building, which was built for Henry W. Deane.

#61 This three-story brick building was erected in 1840 by George Webb, a builder and draftsman at 184 Wooster Street, who had purchased the property in 1835. A door at the left of the facade, at basement level, leads through a passageway to a three-story building at the back of the lot, erected the following year. The bracketed roof cornice and heavy sheetmetal cornices over the window lintels and door are later additions to protect earlier corniced lintels. The graceful handrail ing at the stoop is the original, while the cast iron newel posts are characteristic of the heavier design of the third quarter of the Nineteenth Century. A similar house with adjoining passageway to a rear house at the back of the lot once stood on the site of No. 63.

#59 This six-story loft building of 1905 is a simply designed structure in which the facade is divided vertically into two sections, a narrow one to the left with single window, and a wider one to the right with triple window. It was erected for Cornelia S. Robinson by S. Robinson & Son.

#55 & 57 Both these three-story town houses of 1842 were erected by Aaron Marsh, who was a builder in the mid-Eighteen-thirties, and the owner of considerable property in the neighborhood. He purchased the lots in 1841 and sold No. 55 the following year to William Sharrock, a physician, who paid taxes for both houses. Marsh lived in No. 57 himself for a number of years after 1842. Both houses retain their Greek Revival doorways, with flanking pilasters and high entablatures. The door at No. 55 may have originally been transferred from the interior of No. 58. The deep roof cornice, with modillions and dentils at No. 57, has a finely detailed fascia board with attractive swirling motifs. The heavy sheetmetal cornices above the windows and the little corbels under the window sills of No. 57 are later additions.

#51-53 This corner apartment building, six stories high, was designed in 1898 for J. M. Wimpie by George F. Pelham, architect. It is typical of the Eclectic style of the late Nineteenth Century. Built of variegated brick with stone trim, the architect chose classical motifs for the decorative accents: pilasters at the entrance doorway, a Greek key design in the band course separating the second and third floors, and pedimented windows at the center of the third and fourth stories. (It is also known as No. 304 West Fourth Street.)

BANK STREET South Side (So. of Abingdon Sq., Betw. Bleecker & Hudson Sts.)

A playground has replaced several Nineteenth Century buildings on this site.

Bleecker Street East Side (Betw. West 11th & Bank Sts.)

#403-415 This row of seven houses, built in 1860 by John D. Van Buren of Orange County, New York, on land he had purchased in 1852, is a good example of the vernacular of the day. Each house is four stories high. Originally, all had ground floor stores with cast iron columns; the stores at Nos. 403, 405 and 407 have been altered to apartments. Individual, but identical, roof cornices with modillions unify the row.

-336-
Historically, the site of this four-story building on the corner of Bleecker and Bank Streets is extremely interesting. It occupies the site of a former barracks, of frame construction, which housed British prisoners during the War of 1812. In 1901 the remains of this structure, which had been used as a private residence with a store at street level, was converted to the Laux hotel, named after the owner. By the later Nineteen-thirties, the building had been modified still further, faced with brick, and raised from three to four stories. It is now occupied by a restaurant at street level and a hotel above.

The eastern half of this block, adjoining Bleecker Street, is a playground.

Standing in Abingdon Square and looking northward along Eighth Avenue, we are immediately struck by the contrast between the east and west sides of the Avenue. The west side remains virtually unchanged with long rows of three-story houses with shops at street level. The east side, which was once quite similar, has been occupied, within recent years, by high apartment houses, except for the block between Twelfth and Jane Streets which remains virtually unchanged.

These low-lying houses on the west side, with their stores at street level, were built in the vernacular of the day, and it is their very simplicity which constitutes their charm as a part of the cityscape. Houses such as these tell, better than words, the story of the life of the people as it was lived in the first half of the Nineteenth Century.

Of the large apartment houses which occupy part of the east side of the Avenue, it may be said of many of them, and particularly of the one at the southeast corner of Horatio Street, that no attempt was made to reflect the quality of The Village. It does not represent a gradual erosion of values--it is destruction knowingly wrought, the challenge of the thoughtless developer. The buildings of equal magnitude on Fifth Avenue teach the lesson that the high building need not necessarily defy an entire neighborhood but that, through proper design, even an outside building can be made to blend with its surroundings.

Abingdon Square is a small triangular park with benches, named after Willoughby, the Earl of Abingdon, who married Charlotte, one of Sir Peter Warren's daughters. Before the Revolution, the Warren estate included a major part of what is now Greenwich Village. Abingdon Square, enclosed as a public park in 1836, serves as the southern terminal point of Eighth Avenue; the Abingdon Square numbering on the east side of the block between Bleecker, Bank and West Twelfth Streets should not be confused with similar Eighth Avenue numbers one block to the north, on the west side of the Avenue. Of the houses on the east side of the Square, No. 11 survives from the Nineteenth Century; all the other buildings are modern.

This large six-story apartment house (also known as No. 75 Bank Street) was built in 1938 by the Abingdon Court Company and was designed by Irving Margon. It covers the site of the old Abingdon Hotel (No. 1 Abingdon Square) which once stood on the oblique-angled corner formed by the intersection of Bleecker and Bank Streets and Eighth Avenue. It is built of brick.

Nestled between two large apartment houses, this narrow five-story building is the only one of the original houses left on this block. It was erected in 1855-56 for James W. Elliot, physician, as his own residence and is a dignified example of Italianate style. The store at street level is a later addition, however. The house has interesting
EIGHTH AVENUE (ABINGDON SQUARE) East Side (Betw. Bank & West 12th Sts.)

#11 (Abingdon Square) cont.

Segmental-arched windows crowned by arched, corniced lintels; these lintels are carried on side frames with corbel blocks at the tops. The sills are molded and supported at their ends by small corbels. The roof cornice, with vertically placed console brackets, has handsome ornamental panels between them. At the time of building, this house was flanked on both sides by handsome Greek Revival houses, all erected almost twenty years earlier at the time of the creation of Abingdon Square Park. Facing the Park, this was a most desirable address.

#15 (Abingdon Square)

Six stories high, this brick apartment house displays late English Gothic detail at the doorway and first floor windows. It was built in 1927 for V. Green Co., Inc., and was designed by Sommerfeld & Sass. Paired windows flank the entry and extend the entire height of the building with drip or label moldings above those at the first floor. The dignified front door has a low, four-centered arch with label molding and stone trim surrounding it. The parapet at the roof has widely spaced crenelations and paired brick piers at ends and center carried up above its top.

This sixteen-story brick apartment house of 1929-31 occupies the oblique corner angle at West Twelfth Street and is also entered from that street (No. 302). It is surmounted by a penthouse floor and central tower. With stores at street level, facing both the avenue and the street, it maintains throughout a rather uniform fenestration, utilizing a simple type window with central element flanked by smaller side units. Two windows on each side set above a continuous stone band course, at fourth floor level, have elaborate stone enframements of original design. The architects for the building were Boak & Paris for the Cobham Realty Corporation.

EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)

The houses on this block were all erected between 1840 and 1842, beginning at the southern end of the block. Nos. 22-26 were built in 1840 on land owned by Aaron Marsh, who lived nearby on the site of the present No. 325 West Fourth Street. Marsh was very active in the Eighteen-forties in the development of this area of The Village. The property deeds indicate that the land passed back and forth between Marsh and two masons, John, Jr., and William Huyler (of Nos. 56 Grove and 44 Bedford Streets respectively) during the period of building. Since John Huyler, Jr., paid the taxes on No. 26, it is very probable that these two men were the actual builders of the first three houses. Another builder, Tarleton B. Earle, is associated with the houses on the northern end of the block.

#22

This three-story, pie-shaped, brick house occupies the lot at the intersection of West Twelfth Street. It was built in 1840 for Aaron Marsh and is also entered at No. 293 West Twelfth Street. Completely simple, it was built in the local vernacular of the period, retaining its original appearance above street level with plain wood cornice and flush, stone window lintels. The stores on the Avenue side underwent considerable remodeling in 1936. The small windows at the apex of the avenue replace the larger originals.

#24

This very shallow brick house, no deeper than its width, but taller than its neighbors, was also built for Marsh in 1840. Its lower floors have been extensively remodeled; there is a dignified store at street level with a wide expanse of brick above it, extending to the sill of the second floor window. Originally, it was a three-story house with basement. All that remains of the original may be seen in the muntined windows of the upper floors. A high brick parapet now replaces the cornice.

#26

Located on a gore-shaped lot, this three-story house was taxed in 1840 to John Huyler. It has a store at ground floor and muntined double-hung windows above, crowned by a brick parapet. Simple in the extreme, it resembles most nearly the corner house, No. 22, which is nearly the same height.
**EIGHTH AVENUE East Side (Betw. West 12th & Jane Sts.)**

**#30 & 32**
These two brick houses of 1841 were identical until the doorway of No. 30 was converted for a basement entrance. They are three stories high and retain their muntined double-hung windows and plain wood roof cornices. The splayed window and door lintels are similar throughout. The buildings were built for William Faulkner, carter.

**#34-36**
Built in 1841 as homes for Abraham R. and William Soper, carters, these houses were originally three stories high. As seen today, they have been remodeled as an apartment house with central entrance at street level and store under No. 34. The building is now five stories high, roofed by a high brick parapet at the roof. The two lower floors were rebuilt in Roman brick with a soldier course at the top passing just above the second floor windows.

**#38 (38-40)**
These two severely simple buildings have recently been remodeled at ground floor to appear as one. No. 38, a four-story brick building, was erected in 1841-42 by Tarleton B. Earle, a builder, as his own home. He lived here in 1841-43 and then moved next door to No. 40. No. 40, a three-story corner brick house (also No. 330 West Fourth Street) was built at the same time as No. 38 for William A. Wood, a neighborhood grocer.

No. 38 has flush stone window lintels. A change in brickwork above the third floor and a bracketed roof cornice, which was recently removed, indicate that it was originally the same height as No. 40. During the recent alteration, the dentiled cornice at No. 40 was removed and, as a result, the house lost some of the fine quality it once possessed.

The two buildings have been painted the same light color and, although of different heights, appear uniform because of their new, similar brick roof parapets and a continuous store front. They share a common entrance at No. 38. The store front is dominated by plate glass display windows. These are surrounded by a grey composition material resembling granite beneath a sign which separates the store level from the upper floors. Although the two buildings present a neat appearance, structural changes and the loss of the original decorative features emphasize how alterations not guided by knowledge can damage the character of a neighborhood.

**EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)**

**#42-46**
This eighteen-story apartment house, built in 1959, by and for the Inman Realty Corporation, is entered at No. 31 Jane Street. It represents a breaking away from the scale, the quality and the beauty that we have come to associate with The Village. The windows are still articulated as individual entities but are already being grouped in ever larger multiples unrelated to anything which adjoins the building. This block, with its three tiny houses flanked by apartment houses, is an example of the fate awaiting The Village if such new construction is permitted without any preliminary review of its design.

**#48-52**
These little three-story houses, so simple in style, remain as three ghostly survivors of a row of eleven identical houses which once occupied the entire block front. They were built in 1845 for Asher B. Hamlin, of Islip, Suffolk County, on land he had purchased for development in the spring of the same year. The three remaining houses are virtually unaltered, except for the first floor, occupied by a restaurant which runs through the three houses. Two of the houses, Nos. 50 and 52, have muntined sash. A continuous roof cornice unifies the buildings, which were semi-commercial properties from the outset, with stores at street level and living quarters above.

**#54-60**
Seventeen stories high, this mammoth apartment house occupies the corner and is entered at No. 14 Horatio Street. The lure of this apartment house is to come and live in "Historic Greenwich Village." Like a disrespectful sightseer, this gigantic pile belies the very thing it professes to admire. It was built in 1959 for the Fourteen Horatio Street Corporation. No attempt whatsoever was made, either in scale, fenestration, materials or details, to reflect the quality
EIGHTH AVENUE East Side (Betw. Jane & Horatio Sts.)

of the surrounding "Village." This type of construction is not a
gradual erosion of values—it is destruction, knowingly wrought, the
challenge of the thoughtless developer. If we ask how a building of
this magnitude could have been designed to be compatible, a second
look at Fifth Avenue between Washington Square and Thirteenth Street
could teach the lesson that the high building need not necessarily
defy an entire neighborhood. Through sympathetic use of similar build­
ing materials and details, even a large building can be made to blend
with its surroundings.

The strident horizontals, the curved wall, which only tend to
augment the appearance of size, and the lack of detail in this build­
ing are not necessarily modern. Good contemporary architecture (as
witness "Butterfield House" on West Twelfth and Third Streets) can,
through a multiplicity of small units of exterior design, bring
even the largest structure into rapport with its diminutive neigh­
bors. Setbacks related to low adjoining buildings and many other de­
design devices can bridge the gap where even the least consideration is
given to living with one's neighbors, not to merely defying them. All
these considerations, incorporated in a thoughtful design, can serve
to enhance a neighborhood and retain for it that most valuable asset--
human scale.

EIGHTH AVENUE West Side (Betw. West 14th & West 15th Sts.)

These four buildings at the southern end of this block were
erected on property purchased by the Genet family in 1829 and
developed thereafter. This land had once been a part of the Ireland
family farm. (Nos. 75-79 are outside the Historic District.)

This attractive brick house of the Greek Revival period was built
for James Wallace, who had purchased the property from the Genets late
in 1833. Wallace, whose lumber yard was around the corner on Thir­
teenth Street near Eighth Avenue, built this house the following year,
in 1834. It has low attic windows in the wood fascia board beneath
the roof cornice and long windows at the second floor. A store
occupies the ground floor and, as designed, has absolutely no rela­
tion to the house above it.

Four stories high and classed as a factory, this building is now
occupied by a lumber company. Built in 1833 for Maria Genet, of
Rensselaer County, New York, it was originally three stories high.
The building has a large access door at the ground floor and a sheet­metal roof cornice with brackets and a very low ornamental balustrade
above it, inscribed with the name "Hayes." This refers to George
Hayes, who acquired the property in 1880.

This double apartment house with uniform facade was erected for
Pierson S. Halstead in 1884. It was designed by James E. Ware, a
well-known architect of the period, and has shops at street level.
Built of brick, the muntin arrangement in the window sash suggests
Queen Anne influence. The windows on the top floor are separated by
pilasters and crowned by a plain cornice with modillions and plain
brick fascia.

This four-story brick apartment house was designed by William H.
Cauvet, architect, for J. Russell in 1852 with store at the ground
floor. It retains its original windows and cornice and, although
lacking decoration, it has refinement in the proportioning of the
windows which decrease in size as they ascend. (This property is
also No. 301 West Thirteenth Street.)

EIGHTH AVENUE West Side (Betw. West 13th & Horatio Sts.)

This open lot is a gasoline filling station having the rear of
diverse adjoining houses as a backdrop. Utilitarian in the design,
it fills a necessary function, serving this area. No thought of
beauty nor any attempt to utilize compatible materials is displayed
here. Good design, appropriate materials, and a unifying brick wall
across the rear of the lot, partially hiding the rear walls of the houses, might have produced something worthy of this conspicuous, long narrow lot facing Jackson Square to the east. The land for the Square was ceded to the city in 1826.

The low, three-story vernacular house, on the corner of Eighth Avenue and Horatio Street, was built in 1843 with a store at street level. It was erected for Andrew L. Ireland, attorney, who had inherited the property in 1837 from John Ireland, but subsequently lost it; he then repurchased it at public auction at the end of 1842. The house adjoins a row of three taller houses on Horatio Street (Nos. 1-5), built a few years later by his sister, Jane Gahn. It is now the home of the Greenwich Village Humane League for the care of animals.

Located on the site of a former stable, these very simple five-story apartments were built soon after 1873. They have stores at the ground floor, absolutely plain walls and an unusually heavy roof cornice with brackets.

Located at the corner of West Fourth Street, with one corner truncated by it, this five-story apartment house is constructed of Roman brick. It was built in 1894-95 for Joseph Doyle and has a store at street level. The windows on the Avenue are paired and surrounded by a stone frame which embraces both. At the second floor, the windows have rustication blocks at the sides beneath the lintel.

These two almost triangular brick buildings, with stores below, have a fine unifying cornice with modillions and dentils. Perhaps, because of the shape of the lots, the windows are spaced unusually far apart, making them different from any others nearby. They were built for Aaron Marsh between 1842 and 1845, at a time when he was also developing the blockfronts to the south on the Avenue, between Jane and West Twelfth Streets. The stores are unobtrusively combined under a cornice at Nos. 33-35 and under a wide band of wood at Nos. 37-43. The arched doorway, with lamp above, at No. 43 is especially attractive.

This three-story building (described under No. 33 Jane Street) was erected in 1842 and occupies the corner lot at Jane Street. It has been completely stuccoed-over.

This blockfront of practically identical houses was built in 1845, when the estate of Richard Towning was liquidated. Until that time, this block was largely undeveloped. Of the half dozen men who took advantage of the sale, the most important for this row were Bradish Johnson, a distiller, who owned Nos. 13, 15 and 19, as well as property on West Twelfth Street around the corner, and two members of the Marsh family, who both lived in New Jersey. Nos. 23 and 29 were erected for Ephraim Marsh, and Nos. 25 and 27 for John, as part of the development of their property which also included Nos. 38-42 Jane Street, around the corner. Henry Wilson, druggist, owned No. 11 at the corner of West Twelfth Street, later raised to five stories.

Three stories high, of brick, these remarkably well preserved houses are all crowned by simple cornices with fascia below. Nos. 13-23 retain attractive dentiled cornices and Nos. 17-29 have muntined sash. All were planned with stores at street level and dwellings above. The houses are well proportioned and typical of the vernacular of the day, but the addition of a motley array of signs above many of the store fronts detracts from the appearance of the row.

No. 11, entered at No. 297 West Twelfth Street and now scheduled for demolition, is the only one of these houses which was later raised to five stories. It has a handsome double door entrance, surmounted by a bracketed lintel. The top story window sills rest on little corbels, added later in the century, at about the same time as the roof cornice with paired brackets.
EIGHTH AVENUE West Side (Betw. W. 12th & Bethune Sts.)

The houses facing Abingdon Square are described under the appropriate streets.

GANSEVOORT STREET (Between West 4th & Hudson Streets)

Gansevoort Street received its present name in 1837, honoring a well-known Albany family. It was laid out as the Great Kill Road in the mid-Seventeen-sixties at the impetus of Oliver De Lancey. It started at the Hudson River between the estates of two prominent men, De Lancey and William Bayard. It runs along the site of the Great Kill (large stream), where in the mid-Seventeenth Century a common pasture for cattle and passages from the woods to the waterside were surrounded by bouweries (farms). Its former northerly continuation, Southampton Road, was named for an heir of Sir Peter Warren, whose magnificent estate to the south was called "Greenwich House." Together, the two roads formed the chief northerly road from The Village, running as far as Love Lane and Abingdon Road, named for another heir. The road's north terminus was near the present Twenty-first Street and Sixth Avenue. This region was part of the farm of Sir Peter Warren in the Eighteenth Century.

#2-4

This nine-story building (described under Nos. 342-356 West Fourth Street) is situated at the eastern end of the block. A playground occupies the remainder of the block to the west.

GREENWICH AVENUE (Between Eleventh Street & Eighth Avenue)

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

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

The west side is lined mostly with apartment houses, six stories high with stores at street level. At Jane Street a marked change in the skyline results from a sixteen-story apartment which in other respects, such as color and materials, blends well with the area.

Diversity is added by a little substation building, in the French "moderne" style, and by a large theater, both on the east side. The present open quality of Greenwich Avenue is enhanced by the parklike Jackson Square, at its north end.

#123-129

This sixteen-story apartment house of 1929-31 (described under Nos. 2-4 Horatio Street) has stores on the Greenwich Avenue side.

#115-119

This six-story brick apartment house with stores on the Greenwich Avenue side (described under No. 1 Jane Street) was erected in 1938-39.

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

#111-113

Erected in 1903, this six-story apartment house (described under No. 2 Jane Street) has stores on the Greenwich Avenue side.

#107 & 109

These two houses are all that remain of a row of six which was erected for speculative purposes in 1842 for the Deklyn estate, which owned and developed the eastern section of the block, including Nos. 243-249 West Twelfth Street and Nos. 4-8 Jane Street, built the
Though both these Greenwich Avenue houses have been considerably altered, particularly by the substitution of basement entrances for the stoops, traces of the original Greek Revival doorway at the former parlor floor are still discernible at No. 109. This has now been converted to a window. At No. 107, the space between the left-hand windows was removed, and triple casement windows were installed in the Twentieth Century. At parlor floor level, all the windows are surmounted by lunettes. A bracketed roof cornice crowns the front wall.

This six-story apartment house of 1906-07 (described under No. 235 West Twelfth Street) has stores on the Avenue.

This two-story structure at the corner (also Nos. 234-238 West Twelfth Street) is occupied by a theater which serves the neighborhood. It replaced a one-story frame dwelling on the corner, which was demolished in 1921, and a garage, formerly a stable, located on the Avenue, which was altered in 1930.

Erected in 1928-29, this six-story corner apartment building also faces Bank Street (Nos. 1-7). The architects, Grunenberg & Leuchtag, turned to medieval traditions in their choice of decorative detail, and enlivened the face of the building by the use of alternating courses of headers and stretchers. Soldier courses appear at the window lintels and are used as band courses in the two upper stories. The facade is crowned by peaked gables at both ends, each featuring a window surmounted by an arch with blind tympanum in the Romanesque tradition. The building was erected for Edgar J. Nathan.

This corner six-story apartment building (also Nos. 2-4 Bank Street) was designed in 1902 for the Greenwich Construction Company by Sass & Smallheiser. It has stores on the Avenue. With its corner bay window and classical decoration, it is very similar in design to Nos. 111-113 Greenwich Avenue, two blocks to the north, corner of Greenwich Avenue and Jane Street, designed by George F. Pelham, and erected a year later.

This small three-story dwelling, erected in 1840 for and by George F. Brush, mason, is one of two town houses built side by side. The other one was replaced by the apartment house to the south. There is a store at street level on the Avenue, and the house has simple corniced lintels and a very plain roof cornice.

Designed in 1924 by George F. Pelham for the Brandt Holding Corporation, this large, six-story corner apartment building (also Nos. 201-205 West Eleventh Street) has stores on the Avenue front. The building is crowned by a high brick parapet with vertically grooved panels between piers. Blind typani, framed by stone keystones and impost blocks, appear above the arched second story windows.

This short segment of street consists of Jackson Square on the north side and is filled by two large Twentieth Century apartment houses on the south side.

Here, where these two modern apartment houses fill the truncated apex of the block and are surrounded by streets on three sides, it is not at once evident that they defy their neighbors; however, the strident horizontality of the apartment house facing Eighth Avenue is at once apparent. These two large buildings occupy the former site of six low buildings. Conspicuous from the park, they might well have been designed in better character with the houses in the surrounding blocks, had some regulatory body been in existence to give expert guidance.
HORATIO STREET  South Side  (Betw. Greenwich & Eighth Aves.)

#2-10  This sixteen-story corner apartment house of 1929-31 (also Nos. 123-129 Greenwich Avenue) was erected for the Cobham Realty Company by Robert J. Lyons. It is crowned by a penthouse with a high central tower section, trimmed with terra cotta ornament. The chief decoration is provided by rusticated brickwork at the corners and by balconies below the windows of the fifteenth floors which feature the Greek key design. The western section of the building, which was modernized in 1959 by the introduction of new windows and central air conditioning, stands on the site of the New York Caledonian Clubhouse. This organization occupied Nos. 8-10 Horatio Street from the early Eighteen-eighties to the late nineties; the premises then served various church organizations.

#12-18  This seventeen-story brick corner apartment house of 1959 is described under No. 54 Eighth Avenue.

HORATIO STREET  North Side  (Betw. Greenwich & Eighth Aves.)

The north side of this street is occupied by Jackson Square. The City acquired this land in 1826.

HORATIO STREET  (Between Eighth Avenue & Hudson Street)

The north side of this street is occupied by a playground except for the eastern end. There, facing Fourth Street, an office building occupies the entire eastern end of the block.

On the south side, except for three small houses, the entire block is occupied by apartment houses ranging in dates from the Eighteen-seventies to the early Nineteen-hundreds. These apartment houses are rather simply designed and lack the quality of diversity, but they present collectively an interesting front to the street.

Of note here, and lending some diversity to an otherwise relatively level cornice line, are a converted electrical substation and the small houses just mentioned. The substation has been converted for use as an apartment house of three stories with high ceilings. As the initial building was quite handsome, it represents a worthy transformation into a needed use. Otherwise this fine building might have been razed and replaced by something totally undistinguished, before any controls could have been applied.

Adjoining the west corner of this block is one of the architectural treasures of The Village. Originally a house, it was soon converted to a fire house, and lately to a private residence. It has an "earred" and pedimented carriage entrance doorway flanked by arched access doors. The windows have their fine original stone lintels with their delicate cornices, and a richly paneled roof cornice with paired brackets crowns this small structure.

Adjoining it to the east and of approximately the same height, stand a pair of small town houses which, taken as a group of three, introduce diversity and charm to this street.

HORATIO STREET  South Side  (Betw. Eighth Ave. & Hudson St.)

#20-24  This six-story corner apartment house of brick (No. 338 West Fourth Street) has its long side on Horatio Street. The ground floor, with store, has been remodeled, closing up the Horatio Street side. Lending interest are paired chimneys beginning at the third floor at each end of the Horatio Street side, which have been cut off just below the top of the parapet. The house was built for John A. Kluber by James W. Cole in 1893.

#26-28  This uniformly treated brick facade relies for effect on the unusual vertical enframement of the windows with panels between them. The first floor of brick is rusticated and displays boldly splayed lintels with center and end blocks carried up above the line of the top of the lintel. A shallow, bracketed cornice crowns the six-story building, erected in 1904 for the Union Construction Company by Bernstein & Bernstein.

#30-32  This building was constructed as a power substation by Consolidated
GV-HD AREA 8

HORATIO STREET South Side (Betw. Eighth Ave. & Hudson St.)

#30-32 cont. Edison Company. It extends through to Jane Street (Nos. 37 and 39) and replaced four town houses. It was built in 1899 and altered in 1906. It has recently been intelligently remodeled (1966-67) to an attractive apartment house of three stories with high ceilings and double-hung windows. It retains its attractive dentiled cornice with a roof parapet above it. The floor has a pedimented doorway and small windows placed high above the street.

#34 § 36 These two five-story apartment houses are similar in every detail. They were built in 1886 for Louis Rossi and were designed by Frederick T. Camp in a much simplified version of the popular Queen Anne style. The ground floor displays heavy window lintels carried on brackets, a contrast to the simplicity of the stepped-down lintels of the upper floors. Both buildings are crowned by bracketed roof cornices with a high central portion.

#40 § 42 Built in 1871, these two brick apartment houses, five stories high, were remodeled in 1909 and again in 1935. No. 40 was built for J. W. Johnston, who owned No. 47 Jane Street, and No. 42 for William Pepper. Both were designed by I. L. L. B. Howard. No. 42 has had its wood double-hung windows replaced by steel sash, and the ground floor of these buildings has been smooth-stuccoed. Ornate, bracketed roof cornices crown the buildings.

#44 § 46 These attractive houses were built in 1848 by two masons, Richard Cunningham (No. 44) and Cornelius L. Lacost (No. 46) as their own homes. They had purchased the land early the same year from John B. Ireland, a descendant of Fair Ireland whose farm originally included this entire block. Lacost sold No. 46 a year later to Francis Mallaby, the first name which appears on the tax records. No. 44 retains its original wood doorway, with pilasters at the sides and transom above. It has a low stoop and basement area way. Both houses have similar roof cornices with modillions and No. 46 has retained its original simple window lintels at the second and third floors.

#48 This very handsome three-story building, which served as a fire house for the City from 1856 to the end of the century, replaced an earlier stable owned by John B. Ireland. Interestingly enough, the property was developed between 1854 and 1856 by a succession of neighborhood carpenters, first by Peter Young and Nicholas Vreeland, of Young & Vreeland, and then by Abraham Vreeland and George Colver. In 1856, Colver, whose shop was next door on the site of the present apartment house (No. 50), sold No. 48 to the City at a good profit. However, it is quite likely that it was modified in the next two years, since Fire Department records describe the building as "in good condition" for the first time in 1858.

The "eared" carriage doorframe, surmounted by a triangular pediment, is flanked by lower, arched access doors. The windows of the upper floors have new sash with horizontal muntins, but they retain their fine original stone lintels with delicate cornices. A rich roof cornice, with paired brackets and a paneled fascia board, adorns the top of the building.

#50 This six-story apartment house, "The Hudson" (described under No. 636 Hudson Street) was built in 1907 and occupies the corner site. It has an entrance adjoining No. 48 with open space above it.

HORATIO STREET North Side (Betw. Hudson & West 4th Sts.)

#7 § 7-13 This nine-story building (described under Nos. 342-356 West Fourth Street) occupies the entire eastern end of the block and a playground occupies the rest of the block to the west of it.

HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)

#1-5 This row of four-story brick houses was built in 1847-48 for Jane Gahn. Nos. 1 and 3 are examples of late Greek Revival houses, although stores were later introduced at first story level. They retain their general proportions, entrances over a low stoop, and a fine unifying
HORATIO STREET North Side (Betw. West 4th St. & Eighth Ave.)

#1-5 dentiled cornice. The corner house, No. 5, was altered some time after 1859 when the three houses were sold to Gurdon Bradley of Brooklyn, and the building was raised in height. It acquired a bracketed and paneled roof cornice with modillions and, together with No. 3, was extended in the rear to the full depth of the lot. The extension to No. 5 is described under No. 339 West Fourth Street.

Mrs. Gahn was a daughter of John Ireland, whose ancestors had owned a very large farm in the West Village. She owned and developed considerable property in this neighborhood. Her husband, Henry Gahn, an attorney, served for many years as the Swedish consul in New York until his death in the mid-Eighteen-thirties. Interestingly enough, he was instrumental in sending the Swedish king a report on the newly completed Erie Canal, which was helpful in planning the Gotha Canal in Sweden at the end of the Eighteen-twenties.

HUDSON STREET (Between West Eleventh & Gansevoort Streets)

The presence of playgrounds and a square give to this portion of Hudson Street a good deal of open space and an airy character.

The east side is completely residential in character and is dominated by large apartment houses which give a modern appearance to the street. At the southern end is the "Abingdon Arms," a six-story brick apartment house, surrounded by a playground. To the north, we catch a glimpse of Abingdon Square, the point of entry of Eighth Avenue. The open vista is interrupted by a sixteen-story apartment building which occupies the southern half of the block between West Twelfth and Jane Streets. The next block preserves far more of its Nineteenth Century flavor, with mid-century, four-story houses occupying most of the block, except for an apartment house at its northern end. The northernmost block between Horatio and Gansevoort Streets is the site of a playground.

The west side of Hudson Street is far more interesting, displaying a diversity of building heights, materials, architectural styles and functions. Most of the houses combine stores at street level with apartments above. The commercial building occupying the entire block between Bank and Bethune Streets has recently been attractively remodeled for residential use, preserving much of its original appearance. Just above this, between Bethune and West Twelfth Streets, is an especially fine street front, with a row of five and six-story apartment houses of the late Nineteenth Century sheltering, in their midst, a notable four-story town house of the Greek Revival period near the southern end of this block.

Much of the mid-Nineteenth Century character which this section of Hudson Street originally possessed has of course disappeared with the replacement of older structures by modern apartment houses. This once was one of the most interesting sections of the City. One has only to recall the fine houses which lined the Abingdon Square area to realize what has been lost to posterity.

HUDSON STREET East Side (Betw. West 11th & Bank Sts.)

The "Abingdon Arms" apartment house is now an insular structure, as the buildings which once surrounded it have been razed to make way for a playground. Built of brick, it is six stories high with stores at the ground floor. The single windows are uniformly spaced and those at the second and top floors have blind arches of brick with soldier course lintels inside the arches. A brick parapet, adorned with widely spaced circular plaques, terminates the brick walls at the top. The sides facing the playground are relatively simple, having once adjoined neighboring buildings. It was built in 1926 for the Sixty-Five Morton Street Corporation, and was designed by Charles S. Meyers. It also faces West Eleventh Street (Nos. 293-299).

HUDSON STREET East Side (Betw. Bank & West 12th Sts.)

This is the westernmost section of Abingdon Square.
This sixteen-story apartment house was built in 1929-31 for the Locksley Realty Company, and was designed by Emery Roth. Here, the first two floors of this brick building have been differentiated from the upper portion of the building through the introduction of stone trim. A series of low arches at first floor level are crowned by a horizontal band course which skillfully relates to the earlier buildings to the north. The second floor windows are set beneath a handsome band course with individual stone corbels forming a dentiled effect. Delicate colonnettes are inset at the Twelfth Street corner at both of these floors. This treatment as well as the accent of a two-story stone enframement of the Twelfth Street entrance (No. 305) relate well to human scale and to the adjoining buildings. Sheer brick walls rise unadorned above second floor level.

Uniform rows of houses, when they have exceptionally attractive designs, are one of the adornments of our City. A great loss to us was just such a row on the site of this sixteen-story apartment house. This row extended across the north side of Abingdon Square on West Twelfth Street and displayed several unusual features.

The entrance doorways were approached by common stoops and were paired under attractive cast iron porches which had elaborate lacy ornament. Creating a remarkable effect of unity and continuity were the iron balconies and metal roofs like those of the entrance porches. Long drawing room windows opened onto these intermediate balconies at first floor level. The houses had rusticated stone basements and were three stories high with low attics. They were late Greek Revival in style and remained standing until 1929, when they were razed to make way for the new building which now occupies the entire site. Although town planning as we know it today was virtually non-existent, the early builders deserve tremendous credit for having created a coherent concept such as this row, extending the length of the block. It was designed to produce variety and interest within the overall uniformity.

These four houses have been unobtrusively converted to a four-story apartment house with horizontal band course above the first floor and high parapet above the roof. They were built for Leonard Appleby, tobacconist at 96 Wall Street, in 1852. As remodeled, they have two fire escapes on the Avenue side and are entered from No. 56 Jane Street.

These three fine town houses of brick were built in 1846, Nos. 624 and 626 for George Schott, tobacconist at 177 Washington Street, and No. 628 for Stephen Kane, sashmaker at 652 Hudson Street. They are four stories high with stores facing the Avenue. The low attic windows and handsome but simple wood cornices give the houses an air of dignity enhanced by the stepped-up parapet on the side of the corner house, No. 624 (also No. 57 Jane Street).

Built one year later (1847) than their neighbors to the south, these two brick houses are also four stories high but rise slightly above them. They share a cornice with dominant central pediment, added at a later date. There are stores at the ground floor and windows above them, all of nearly equal height. They were built for Stephen Kane (No. 630) and for the estate of Richard Towning (No. 632) as part of the development of the area, following the sale of Towning's properties by his executors in 1845.

This four-story brick house, with stores at ground level, was built in 1849 for Elizabeth Lawrence, née Ireland. Her grandfather, Fair Ireland, had a large farm in this area of the West Village, purchased in 1789 from the Earl of Abingdon. The Ireland family, together with the Lawrences, with whom they intermarried, were among the early large American landowners in The Village. The building is approximately
HUDSON STREET  East Side  (Betw. Jane & Horatio Sts.)

#634  cont.

the same height as Nos. 624-628 but has windows of equal height. It is
crowned by a boldly projecting bracketed cornice.

#636  Located at the corner of Horatio Street (No. 50) this six-story
brick apartment house of 1907 has stores at ground floor. The windows
on the Avenue side are interestingly arranged so that those at the
ends are wider and surrounded by frames with rustication blocks creat­
ing strong vertical accents at the ends, while those windows in between
are uniformly spaced with simple brick reveals. It was designed for
Samuel Lipman by Edward A. Meyers.

HUDSON STREET  East Side  (Betw. Horatio & Gansevoort Sts.)

#638-650  This is the western end of a playground.

JANE STREET  (Between Greenwich Avenue & West 4th Street)

This street offers a variety of building types, with two garages
and another commercial building, ten or more apartment houses, and only
five residences still recognizable as such. No particular pattern is
discernible in building heights, which range from two stories to eight­
en, interspersed at random with low buildings adjoining high ones.

By far the most attractive buildings on the street are three little
Greek Revival town houses on the south side near the Greenwich Avenue
corner, sandwiched in between the six-story garage and a six-story cor­
nor apartment house. They are but little changed from their original
appearance and are dramatically emphasized by the higher buildings on
either side. It is these contrasts which lend drama to the street
scene and which are interesting as examples of historical continuity.
They make us aware that our City represents a chronological sequence
of building types, each of which is representative of its day and age.

A high Twentieth Century apartment house closes the west end of
the block on the north side of the street, while the remaining apart­
ment houses on both sides, with the exception of one on the north side
at Greenwich Avenue, belong to an earlier period and display varying
degrees of ornamentation. Those at the west end of the block, on the
south side, were altered in the early part of the Twentieth Century
and are generally devoid of ornament.

Two garages face each other at mid-block, intruders on a resi­
dential street. Most unfortunate is the low garage on the north side
which does not even attain the level of the rather low brick buildings
on either side of it. This creates a toothless effect in the block.
With the help of a regulatory body, the designs of these garages could
certainly have been brought more into harmony with the architecture
of the street.

JANE STREET  South Side  (Betw. Greenwich Ave. & West 4th St.)

#2  This handsome six-story apartment building, with rounded bay win­
dow at the corner, was designed by George F. Pelham and erected in 1903
for Harris Ratner. The studied use of Renaissance decorative motifs
and corner quoins is typical of the work of this architect. This
building replaces houses built in 1842 for the Deklyn estate.

#4-8  This row consisting of three Greek Revival brick houses, three
stories high, was built for speculative purposes in 1843 by the heirs
of Leonard Deklyn. In 1817 Deklyn, a merchant, had purchased the land
on which these houses, and two similar rows on West Twelfth Street and
Greenwich Avenue, were built in the Eighteen-forties. Of the three
houses of the Jane Street row, No. 4 was owned by David M. Halliday,
M.D., whose wife Mary was a Deklyn. The taxes on No. 6 were paid by
Stephen H. Williams and Enoch Dunham, of the firm of Dunham & Williams,
carpenters, who undoubtedly were the builders of this, and of the other
rows. Their shop was nearby, on West Eleventh Street between Greenwich
and Washington Streets.

Nos. 6 and 8 retain their original appearance which is very similar
#4-8

cont. to Nos. 237-243 West Twelfth Street. In each case, a stoop leads up to a doorway with brick reveals. The door is framed by simple classic wood pilasters with narrow sidelights, surmounted by a rectangular transom. The paneled door at No. 6 is characteristic of the period. Contrasting with the plain brick facade is the later window trim, consisting of sheetmetal sills and lintels crowned by cornices. Some of the double-hung muntined window sash is of the original style, as are the handsome projecting wood roof cornices with delicate dentils and plain fascia boards. The areaway and stair railings are simply styled later additions.

No. 4 retains its Greek Revival doorway, but its appearance has been much altered by the introduction at a later date of very unusual dentiled cornices, used as decorative accents not only above the windows but also above the entrance doorway. The bold Neo-Grec roof cornice, also a later addition, is supported by four vertical and grooved brackets, while the under side of the cornice has modillions and a continuous row of dentils beneath them. The fascia board is of an unusual design, profiled at the top with bossed curves defining the otherwise plain surface. The original wrought iron areaway railing is still in place here, with Greek Revival fret and palmetto designs of cast iron at its base. A fire escape covers the two left-hand windows of the upper part of the facade, dating from the period of the conversion to multiple tenancy.

#10-14

This six-story garage of 1923 replaced a building erected earlier in this century. The handling of the brick and of the turrets which terminate the roof parapet are typical of the design of the period. This building extends through to Nos. 247-251 West Twelfth Street where it has a similar facade.

#16

(#16-18) This five-story apartment house, designed originally in 1887 for Robert Dick by the architectural firm of A. B. Ogden & Son, was completely altered in 1939. The most attractive feature of the building is the fire escape which has been extended across the building at each floor to provide the effect of a balcony. The end panels with four circular cutouts are a novel feature. Two Tony Sarg murals, just inside the entrance door, decorate the entrance hall.

#20

Designed by Julius Bookell, architect, this five-story house was built in 1872 for Charles Gunter. The building terminates in a tall roof parapet with stone coping. It has been considerably altered over the years. In 1952, the stores at either side of the entrance were converted to apartments. The windows are all segmental-arched and, although shorn of all trim, provide perhaps the only reminder of the original appearance of the building.

#22

Two stories high, this building was erected in 1868 for Calvin Demarest by Charles H. Demarest, carpenter. It served originally as a stable, with living quarters for the coachman on the second floor. Although altered in the late Nineteen-twenties, features associated with the early phase of the Romanesque Revival style are still retained, such as the segmental-arched windows of the second story and the decorative row of brick corbels under the roof cornice. It is used by a commercial concern.

#24 & 26

These two five-story stone buildings, erected in 1885-86 for Lowe & Brothers (James A. and Isaac N. Lowe) by Charles Rentz, have been altered several times since that time. They present a perfectly plain facade to the street, enlivened at street level by casement windows and cast iron fluted pilasters framing the entrances. The roof parapet has three small triangular gables.

#28

This one-story building was erected originally in 1913-14 and was altered by the addition of a rear extension in 1921 for Charles Fitzpatrick.

#30

Formerly a stable with living quarters above, this small two-story building has been occupied for a number of years by a printer.
GV-HD AREA 8

JANE STREET South Side (Betw. Greenwich Ave. & West 4th St.)

simple dentiled roof cornice crowns the structure, which was built in 1870 by Linus Scudder, a well-known Village builder, for Charles E. Pearsall.

This house was originally built about 1829 for Richard Cromwell, a merchant, who had purchased this and the adjoining properties (Nos. 331-327 West Fourth Street) from David Bogert in 1829. This four-story building was altered to provide an English basement entrance. The bracketed cornice dates from later in the century. The house retains little of its original character and has been completely smooth-stuccoed.

The corner house (described under No. 331 West Fourth Street) was originally built in 1828. The one-story extension at the rear was a later Nineteenth Century addition, replacing a stable at the back of the lot. The deliberate use, in modern times, of Flemish bond brickwork in such a building is noteworthy.

JANE STREET North Side (Betw. Eighth & Greenwich Aves.)

This seventeen-story apartment house (described under Nos. 42-46 Eighth Avenue) built in 1959 by and for the Irman Realty Company, occupies the corner site on Eighth Avenue. The main entrance is at No. 31 Jane Street. The sculptor Gleb W. Derujinsky resides here.

Erected in 1868 for the Bronze Works Manufacturing Company, this structure is a good example of vernacular commercial architecture of that period. Of special interest is the original store front, surmounted by a heavy sheetmetal cornice. At the roof line, a dentiled brick fascia crowns this simple building.

This two-story garage, with stepped roof parapet, was erected in 1921 for the New York Society of the Methodist Episcopal Church. It was formerly the site of the Jane Street M. E. Church which had established itself here in the mid-Eighteen-forties. Two three-story town houses once stood at each side of the lot.

Extremely simple and erected in 1844 as an investment for Walter H. Mead, tinsmith, this simple four-story building has muntined double-hung sash and a bracketed roof cornice. The front door retains certain features of the Greek Revival, the period when the house was built. An arched gateway affords access to a three-story house (No. 9%) of 1854 built at the rear of the lot which, in spite of its late date, also retains features reminiscent of the Greek Revival style.

These early apartment buildings, erected as an investment in 1871 for and by Robert J. Gray, a machinist, combine stylistic features of the outgoing Italianate style, seen in the segmental-arched doorways crowned with cornices, and the contemporary Neo-Grec style, evident in the roof cornice. Sheetmetal cornices crown the window lintels. Four fire escapes, one for each building, are symmetrically placed and all terminate at the second floor.

This simple six-story brick apartment house of 1938-39, built for the Archbishopric of New York by the architect Charles Kreymborg, relies for interest on banded brickwork at the ground floor. It is crowned by a tall parapet. This building replaced a late Federal house at the corner of Jane Street and Greenwich Avenue, in addition to two town houses next to it on the Greenwich Avenue side.

Looking into this street, one notes an exceptional row of Greek Revival houses on the south side. These three-story houses give the block a warm, intimate scale. Facing them on the north side is a taller group of apartment houses of the later Nineteenth and Twentieth Centuries. While a considerable degree of uniformity is maintained on the south side, a wide variety is immediately evident on the north side, particularly with regard to architectural styles and building functions. As is so often the case, apartment houses predominate although several
houses at the Hudson Street end are remodeled town houses. Nearby are
two fine Greek Revival houses, remarkable for the fact that they have
changed so little since they were built in the mid-Nineteenth Century.

On the same side of the street near Eighth Avenue is a striking
building, a former electrical substation, now remodeled to serve as
an apartment house. It has a fine brick front of classical design
with a large arched window at the center. This six-story structure
goes through to Horatio Street and is a good example of how the best
of the old buildings can be preserved by finding a new and living use
for them.

JANE STREET South Side (Betw. Eighth Ave. & Hudson St.)

No. 38 & 40

The three-story house which occupies the corner site, No. 38
(describing under Nos. 27-29 Eighth Avenue), shares a common cornice and
window heights with No. 40 and appears to be joined to it. Both were
built in 1845 for John Marsh, of Mendham, New Jersey, who, together with
Ephraim Marsh of Schoolie's Mountain, Morris County, New Jersey, devel­
opled the properties at the intersection of Eighth Avenue and Jane Street.
No. 40 has double-hung muntined windows and a narrow Greek Revival door­
way with paneled pilasters and glazed transom.

No. 42-50

This fine row of Greek Revival houses, all built on land which was
sold by the estate of Richard Townley in 1845, dates from 1846. Among
the men associated with the row are several identified with the building
trades, who undoubtedly worked together to build the houses: Ira
Topping, mason, who lived at No. 44, Thomas Crane, of Thomas Crane &
Co., granite, who owned No. 46, and Gustavus A. Conover, builder, who
appears in sales of property in connection with No. 48, as well as with the
neighborhood house, No. 52.

Nos. 42, 44, and 48 retain their stoops and Nos. 44 and 48 their
original "sared" doorways. The handrailings at Nos. 42 and 44 are
attractive simplified versions of Greek Revival ironwork. The other
houses have been converted to provide basement entrances. Nos. 42, 44,
and 46 retain their muntined double-hung windows and simple stone lin­
tels, crowned at Nos. 42 and 44 by small cornices. Nos. 46-50 have
simple wood roof cornices set at approximately the same height.
The cornice at No. 42 is similar, but with a deep fascia board into which
three low rectangular windows have been cut. No. 44 has an elaborate
bracketed cornice in the Neo-Grec style of the Eighteen-seventies.

Together with the neighboring houses, Nos. 52 and 54, built a few
years later, the very uniformity of the row gives this south side of
the block a handsome residential character typical of the mid-Nineteenth
Century.

No. 52 was built in 1848 in a much simplified version of the Gothic
Revival style, as may be seen from its doorway, the ironwork at the
stoop and the French windows at the parlor floor. This brick house,
which stands three stories high, was undoubtedly built by Gustavus A.
Conover, a neighborhood builder, who had purchased the land two years
earlier and paid the taxes. The house is crowned by a simple wood
cornice which is practically the same height as those of its neighbors
to the east.

Remodeled in the Twentieth Century to provide a basement entrance,
No. 54, a dignified three-story brick house, must once have been
identical to No. 52, although built three years later. The windows
align perfectly, except for those of the parlor floor; which were
raised to sill height when the stoop was removed. The double-hung
muntined windows with simple stone lintels remain, but the bracketed
cornice was added later in the Nineteenth Century. The house was
built in 1851 for John M. Patterson, agent, Merchants Exchange, who had
purchased property fronting on both Hudson and Jane Streets from the
Towning estate in 1845.

The four-story corner house (describing under No. 622 Hudson Street)
was erected in 1852 for Leonard Appleby, to whom Patterson had sold his
Hudson Street properties the year before.
This number is not used in the present numbering system. A bricked-up doorway with lintel may be seen, which once served as the rear entrance of No. 624 Hudson Street.

Built at the rear of the lot belonging to No. 624 Hudson Street, this extremely shallow house dates from some time after the mid-Eighteen-fifties. It was erected for George Schott in 1846. The house is of good vernacular brick construction with double-hung muntined windows. The entrance doorway at street level is sheltered by a projecting cornice supported on vertical brackets. The building is crowned by a high brick parapet with stone coping which accords with the roof line of its neighbors.

These two attractive little three-story brick houses were built in 1846 for George Schott. Both retain their stoops above high basements with simple wrought iron handrailings and areaway railings. No. 55 has muntined double-hung sash throughout and an attractive doorway with pilastered inner door and transom above. A handsome dentiled cornice crowns this building. George Schott, a tobacconist, also owned Nos. 624 and 626 Hudson Street around the corner.

Five stories high, this building of 1870, built for and by William H. Aldrich, owner-architect, is entered practically at grade. The rusticated ground floor displays an arched doorway flanked by arched windows. Above this point it is four windows wide; each window has a segmental-arched lintel crowned by an "eyebrow" cornice with shoulders. The handsome bracketed roof cornice has modillions set between the brackets.

These two four-story brick town houses with basements were originally identical. They were built in 1837-39 for Alexander Mactier, a merchant and a large property owner in the neighborhood. Both houses were originally lower: a fourth story was added to No. 49 after 1858, as is evidenced by the bracketed cornice. The evenly spaced windows are all square-headed at No. 49, while those in the basement have segmental arches.

In 1870 the front of No. 47 was extended forward for J. W. Johnston. The segmental-arched windows date from this period. At No. 47 a small but attractive corbeling pattern appears at the top of the high parapet, just below the stone coping. Both houses have been altered in the Twentieth Century to provide basement entrances.

This number is not used in the present numbering system.

These two five-story apartment houses, with dumbbell-shaped plans, were built in 1888 for Robert Dick and designed by A. B. Ogden & Son, architects. They are stone-faced with the rustications of the first floor extending up to the level of the stone brackets supporting the window lintels. The windows above the first floor are uniformly spaced with corncrusted lintels carried on stone brackets. The roof cornices are bracketed with pediments projecting at the center of each building. The design of these cornices reflects the influence of the Queen Anne style, so popular at this period.

This electrical substation building, erected by and for the Edison Electric Illuminating Company in 1924, was an addition to its building at Nos. 30-32 Horatio Street. It stands on the site of a church erected in 1836, which was occupied by successive Presbyterian church groups, first by the Village Presbyterian Church, then the Jane Street Church, and finally the Fifth Associate Reformed Presbyterian Church. It is an imposing classical building with high, round-arched central window flanked by small windows with blind arches and by an access door at the left side. It was interestingly remodeled as an apartment house in 1966-67 for the Major Builders Corporation, utilizing the original features. The upper floors have central triple windows flanked by single windows.

This handsome four-story house, built in 1847 for Alfred A. Milner, baker, remains virtually unchanged except for the ground floor, which has
JANE STREET  North Side  (Betw. Hudson St. & Eighth Ave.)

#35
been remodeled as a store with an arch-pedimented doorway leading to the upper floors. The windows all have muntined double-hung sash and a fine wood roof cornice, carried on evenly spaced console brackets, crowns the house. The sculptor Abron Ben-Schmuel lived here in the mid-Nineteen-thirties.

#33
This three-story building with truncated corner faces both on Jane Street and on Eighth Avenue (No. 31). It also was built for Alfred A. Milner, five years earlier than No. 35. It has been completely altered and smooth-stuccoed.

WAVERLY PLACE  East Side  (Betw. West 11th & Bank Sts.)

#239
The entrance to this three-story brick apartment house, formerly the Northern Baptist Church, is at No. 215 West Eleventh Street. It was recently completely altered.

#241
This narrow, three-story brick town house, altered at the first floor in 1939, retains its original appearance at the upper stories. It is very retardataire for its date of 1877, when it was built for W. A. Ballentine. It was designed by Thomas H. McCaw, architect. It retains traces of Italianate design in the roof cornice, windows and areaway railings.

#243-247
This handsome row of three town houses, built in 1888 for John C. Barr, was designed by the noted architect William B. Tuthill. It is an outstanding example of Romanesque Revival style. Executed in finish brick, it reflects little of the rough-hewn quality of Henry Hobson Richardson's stone buildings in this style. The high stoops, which retain their original twisted ironwork, lead directly to tall simple doorways, paired at Nos. 245 and 247. The rectangular doorways have Romanesque entablatures above, with tiny dentils and billet moldings above them. The handsome nine-paneled doors display intricate iron grilles over the glass panels. At the second story, the round-arched windows, emphasized by radial brickwork, are outlined by a delicate brick molding resting on stone corbel blocks. A handsome, boldly projecting, dentilled roof cornice, with billet moldings and paneled fascia beneath, crowns the entire row. Stanley William Hayter, printmaker, lived at No. 245 in the early Nineteen-fifties.

#249
This corner house of 1861 is part of a row of houses fronting on Bank Street (described under Nos. 6-14 Bank Street).

WAVERLY PLACE  West Side  (Betw. Bank & West 11th Sts.)

#244-246
These two three-story houses, altered in 1926 and 1931, share a common facade. They were built for Hester A. Gregory and were designed in Romanesque Revival style by architect William B. Tuthill in 1886. Two separate entrances, one at the left side of each house, of which No. 244 is slightly below grade, represent these Twentieth Century alterations. The design of the facade is an interesting one, in which contrast is provided to the smooth brick surface by the rough-hewn stone lintels of the windows of the first and second floors, by the terra cotta ornamental panels between the second and third floors and by the cornice and paneled fascia board beneath it. The radial brick arches of the third story windows, emphasized by an outer brick molding, are similar to the window treatment across the street in the row at Nos. 243-247 Waverly Place and are likewise an expression of the Romanesque tradition of design, so characteristic of the Eighteen-eighties. An attractive ironwork gateway leads to the areaway between Nos. 242 and 244 and a fence separates it from its neighbor to the north, No. 16 Bank Street.

#240-242
This six-story brick apartment house was built in 1916 with a facade of variegated brick in Flemish bond, in the old Federal tradition. It has a handsome Federal-type double door recessed in an entrance court.
The brickwork is attractive, with corner quoins of the same material. Interesting features may be found in the first floor windows, set in arched recesses, and in the ornamental band courses and the roof cornice.

The corner apartment house, No. 253 West Eleventh Street, erected in 1900 for Paul Hoffman, was designed by Kurtzer & Rohl, architects. It is architecturally similar to No. 287 West Fourth Street, its neighbor, described below.

This handsome brick apartment house, designed by Kurtzer & Rentz for Paul Hoffman, was erected in 1904-06, and is a good example of the Eclectic work of the period. The five-story facade is enlivened by curved, projecting bays of two windows each, extending from the first through the fifth floors. Horizontally, the building is divided by a stone band course between the first and second stories and by a boldly projecting cornice above the fourth floor. The surface of the building is enhanced by the contrast of brick and stone in the splayed lintels, with strong terminal blocks and handsome console keystones. Sculptural motifs appear at the doorway, in the panels under the first story windows, and in a delicate band course linking the second story pedimented windows. The variety and richness of the ornament, displayed also in the roof cornice, gives the building a somewhat precious quality.

This little three-story brick house, in Flemish bond, was erected in 1827-28 for Samuel Z. Smith as one of a row of five dwellings, which once extended to the Bank Street corner. Smith, a tailor and draper, had purchased the property in 1827 from the Bank of New York. The simple entry retains the original Federal arrangement of columns on each side, backed up by wood rustication blocks; the columns support a transom bar with transom above. The wrought iron stair handrailings are good examples of Federal ironwork, with curvilinear designs at the top of the railing contrasting with the later Greek Revival anthemion design of the areaway railing. The house has been modified over the years, the most important change being the addition of a third story. Sheetmetal lintels with small cornices over the original windows and the modillioned cornice crowning the building are also later additions.

This two-story brick building, with bold cornice, houses a bakery which serves the neighborhood. It was erected in 1910-11 for Christian Yore by J. J. Smith.

Once a handsome Federal town house, this corner building has a store at ground floor level. Erected in 1827 for Samuel Z. Smith with a front laid in Flemish bond, it retains the paneled Federal lintels with foliate forms carved in the center and end blocks. The Bank Street side of the house shows traces of the original sloping shoulders of the pitched roof. This must have been a fine Federal residence. Originally the building was less than half its present depth, but an extension had been built by the Eighteen-fifties, when it had already become a commercial property.

This block front of ten houses was erected in 1836 and is one of the earliest surviving blocks in The Village. The history of the property is interesting. The land was purchased in April 1835 by Charles W. Hawkins from Samuel Bayard, attorney, of Princeton, New Jersey. Hawkins, a merchant at 23 Cedar Street, who lived nearby at 98 Greenwich Street, resold to seven different people in July and August of the same year, making a nice profit. Among the new property owners were six men directly associated with the building trades: Solomon Banta and Abraham Frazee (Frazee & Banta), builders; Henry M. Perine, mason; James Vandenbergh, builder; Aaron Marsh, builder; and Richard Taylor, lime
The houses, all originally two and one-half stories high, are Greek Revival in style. Nos. 303, 309 and 313 still retain their original 1836 proportions, with low attic story. The rest of the row, with the exception of No. 319, has had a full third story added later in the Nineteenth Century, probably in the Eighteen-seventies, judging from the Neo-Grec roof cornices at Nos. 305 and 311, and perhaps somewhat earlier at Nos. 307, 315 and 317. The front of No. 319 is executed in Flemish bond up through the third floor; however, as it is running bond above this point, it appears to have been completely remodeled by the addition of a fourth story. Low stoops have been retained at all the houses except at the corner buildings. Corner properties, when not already semi-commercial in character, were generally altered in the course of the Nineteenth Century to provide store fronts at street level.

Although doorways and windows have in many cases been altered, simple doorways with pilasters at each side, surmounted by transoms, are preserved at Nos. 303, 305, 307, 311, 313 and 315. No. 309, originally owned by Frazee & Banta, was sold as soon as it was finished to Stephen B. Peet, who lived here for two years and who developed a good deal of property in the immediate vicinity in the mid-Eighteen-forties. This house has floor-length parlor story windows, added at a later date. The best preserved houses in the row are probably No. 313, the prototype, which belonged to Henry M. Perine, mason, and No. 303, recently restored. Much of the fine original Greek Revival ironwork remains: that at No. 309 is somewhat different in design from the work at 307, 311, and 313. In these three examples, a graceful curvilinear wrought iron design appears at the top of the handrail, with acanthus designs around a central garland between the spindles. In addition, it should be noted that No. 307 has the original base blocks, which until recently were surmounted by free-standing cast iron newel posts, so typical of Greek Revival work, and doubtless the type used for most of the houses in this row. No. 307 has a fine areaway railing, combining the Greek fret design at the base with palmetto castings at the top. At the other houses the ironwork has been largely replaced at later dates. Fire escapes were added to the facades of Nos. 305, 317 and 319 when the buildings were converted to multiple tenancy but the fire escape was recently removed from No. 305.

The mansarded corner building (described under No. 281 West Twelfth Street) was erected in 1870.

This five-story smooth-stuccoed apartment house has a new brick wall and ornamental window grilles at the ground floor. The roof cornice with dentilled fascia appears to be part of the original house, erected between 1852 and 1853 for George D. Cragin, provision merchant, who sold the property at a handsome profit to Henry Morris, a rigger, of Fairfield County, Connecticut, in 1853. However, taxes were paid by Jane Gahn (nee Ireland), an important property owner in The Village.

This five-story apartment house, the tallest building on the block, was erected in 1857 by and for Samuel C. Kipp, a builder. Kipp, who had purchased the property ten years earlier, had maintained his office in a building at the rear of the lot, in association with several other men in the building trades. An arched doorway on the right side of the building leads to the four-story structure at the rear of the lot, erected by Kipp at the same time. The buildings were modified in later years.

These three late Federal houses were erected for David Bogart, cartman, as a speculation between the years 1827 and 1829; they were sold to Richard Cromwell, a merchant, in 1829. Bogart's property, purchased in 1827, also included the present Nos. 30-34 Jane Street, around the corner.
No. 329 remains the closest to its original appearance, although, like its neighbors, it was later raised in height to three stories, as may be seen in the difference in the size of the bricks above the second story. It is a very charming house, with a facade constructed entirely of Flemish bond brickwork. The windows, with double-hung, muntined six-over-six sash, display paneled lintels in the original style only at the third story. The fine doorway, with "broken" transom bar above, is flanked by paired Ionic columns in front of rusticated panels and by sidelights, all typical of the late Federal style. A small section of the egg and dart molding still survives; for a very similar but better preserved doorway, see No. 41 Bank Street, a block away. The ironwork at the areaway and stoop is an unusually rich example for a house of this size. The gracefully curved wrought iron scroll work at the handrailings, the criss-cross design at the landing, and the delicate newel posts with interlaced arches are all noteworthy. The painter Stow Wengenroth lived at No. 329 in the late Nineteen-thirties and early 'forties. No. 327 retains its paneled window lintels, stepped up at the center, at both first and second floors. The same lintel appears over the doorway, which has been modified. The ironwork of the stoop is identical to that at No. 329, as is that of the areaway. The window grilles at the first floor, Italianate in style, date from after mid-century, when the windows were lengthened and the original roof cornice replaced by one with brackets and panels. No. 331 is a frame house with a brick facade and has a store at the ground floor.

The corner building (also No. 5 Horatio Street) was erected in 1847-48 and later extended to the full depth of the lot. This extension dates from some time after 1859, when Jane Gahn sold her three houses on Horatio Street (Nos. 1-5) to Gurdon Bradley of Brooklyn. The entrance doorway to the extension, No. 339 West Fourth Street, borrows from the Greek Revival in style. The well-known architectural firm, D. & J. Jardine, designed these four attractive houses as a row. They all have mansard roofs and are each four stories high over a basement, with the exception of the corner house, No. 351 West Fourth Street (discussed under No. 308 West Thirteenth Street). Nos. 345-49 retain their stoops. Of the row, No. 349 is the best preserved, displaying a segmental-arched doorway with entablature. Above a continuous roof cornice; with modillions are mansard roofs, so characteristic of the French Second Empire style of the Eighteen-sixties. In spite of some alterations at Nos. 345 and 347, the row still retains the general appearance and flavor of its period. The row was built in 1868 for Matthew Kane, a neighborhood sash-maker, who had purchased the property from the Gahn family. His workshop was nearby at 6 Gansevoort Street, and he lived across the street at 317 West Thirteenth Street.

The office building which fills the east end of the block and the large playground at the western end have completely altered an entire city block which once was the site of thirty houses, three sizable livery stables, and Public School No. 124 (Formerly Primary School No. 24) on it. This little world of residences has been swept away to make way for the playground and for the building described below.

This nine-story office building occupying the entire block front represents a recent conversion. As built in 1912, it was a brick loft building designed by William H. Dewar, Jr., for the St. John Park Realty Co. It has a two-story base with the windows of the first and second floors combined vertically. Above this, the building rises unadorned for five floors, with the only vertical accent supplied by wide pilasters between the large steel sash windows. The top two floors, interestingly enough, are of rusticated brick work set above a severely
simple cornice, and the top floor is crowned by an even simpler cornice. This industrial building has a quiet dignity, although in scale and window treatment (triple windows) it fails to relate to the buildings which surround it.

This six-story apartment house of 1893 (described under Nos. 20-24 Horatio-Street) occupies the corner site.

The corner house (described under No. 40 Eighth Avenue) was built in 1841-42 on a pie-shaped lot.

This building, which runs through to No. 38 Eighth Avenue, was erected in 1841-42 by Tarleton B. Earle, a builder who lived at the Eighth Avenue address. An additional story was added in 1924, surmounted by a tall brick parapet. The facade has been resurfaced.

This tiny two-story building, only two windows wide, was erected in the second half of the Nineteenth Century. It has also been completely resurfaced. A central gable-and-brick coping crowns the building, and brick soldier courses are used as decorative trim.

Built in 1840, the four-story house (described under No. 283 West Twelfth Street) was originally shallower. The yard at the rear of the lot was later eliminated by the addition of a one-story extension. On this side of the house the top story is finished off with a stone coping. Two chimneys remain, giving a somewhat Federal appearance to the building. At street level, two windows have been blocked up.

This wide four-story house, erected in 1845 by Solomon Banta, a well-known builder in The Village, was completely refaced in brick in 1927. The building is extremely simple, its only decoration afforded by the brickwork, with a course of headers alternating with stretchers every sixth row. It has steel casement windows and a brick roof parapet with a stepped section raised in the center.

This five-story apartment building, with a high basement containing stores, was erected in 1900 for Jacob M. Wimpie. It was designed by the architect George F. Pelham, who had done No. 51 Bank Street, at the corner of West Twelfth and Bank Street, for the same client two years earlier. Stone trim is used effectively at the window lintels and as band courses, in contrast to the brick facade.

This three-story residence was one of a row of three houses built by Solomon Banta in 1847, of which two were replaced by the apartment building at Nos. 310-312. This was originally a Greek Revival house; it still retains the proper proportions and corniced lintels at the windows and doorway. A high brick parapet with stone coping replaces the original cornice.

This five-story brick apartment house, erected in 1886 for Charles Frank, was designed by Charles Rentz. It was altered in 1938, when the stoop was removed. A high parapet was also a later addition. The stone window lintels are turned down at their ends to form integral impost blocks which, in turn, rest on horizontal stone band courses.

The six-story apartment house at the corner, with stores at the ground floor (described under No. 51 Bank Street), was erected in 1898.
This six-story brick apartment house (also known as Nos. 52-54 Bank Street), was built in 1903 and was designed by Horenburger & Straub, architects, for Charles M. Straub. It is a work of the Eclectic period. The architects have effectively contrasted the decorative terra cotta trim with the brick fabric. A cast iron store front has classical columns, most of which have been covered by subsequent alterations.

These four brick row houses, all three stories above a basement, were built in 1860 on land long owned by the Mildberger family and sold for development in 1859 to Peter P. Voorhis. Voorhis, who owned Nos. 255-259 West Eleventh Street around the corner, immediately sold off the individual lots to several builders, of whom one was William E. Noble. Noble resided at No. 288 for many years, and must have developed the row of houses, perhaps in association with the others in the building trades.

The general appearance of the row, as it was originally, may best be seen at No. 290, which is perfectly preserved. Italianate in style, it retains its high stoop, typical segmental (“eyebrow”) lintels over the entrance doorway, and long parlor floor windows with original ironwork grille. The windowsills of the upper stories are supported on small stone corbels, and the handsome bracketed roof cornice is also characteristic of the period. The original cast iron stair railings, newels, and areaway railing are still in place. The rest of the row has been greatly modified, notably by the shearing-off of all door and window lintels and by the substitution of a basement entrance for the former stoop at No. 288. The doorways and windows at the first stories of Nos. 292 and 294 now show differences in design from the other houses of the row.

The Italianate house at the corner is described under No. 255 West Eleventh Street.

In this short section of street we are struck by the attractive residential quality of the houses.

Near the middle of the block on the north side stands one of the best of the small Greek Revival town houses to be found in The Village. It retains all its original features, including a fine doorway with sidelights, a dentiled cornice and some handsome ironwork at the stoop and areaway. On the Greenwich Avenue end of this block, a six-story brick apartment house of the early Nineteen-twenties and the one adjoining it do not make a skillful transition in height to their three-story neighbors to the west.

On the south side four handsome Italianate houses fill the block, with the exception of a wall at the Seventh Avenue end. Of these houses, the one at the west end remains closest to its original appearance; it retains its stoop in contrast to the others which have been converted to basement entrances.

The building on the north side at the Waverly Place corner has recently been redone in stucco with much ornate ironwork, producing a style of architecture which is at variance with that of its neighbors. When we consider that this structure was originally two fine Greek Revival houses like its neighbor, we wish that some regulatory design body had been in existence to give expert guidance to the owners in modernizing them.

Not until 1865 did West Eleventh Street become the name for this old and important street west of Greenwich Avenue. Before then it was Hammond Street, recalling the fact that it ran through the fifty-five acre tract purchased in 1794 by Abijah Hammond for development.

This corner three-story brick apartment house, with another entrance at No. 239 Waverly Place around the corner, originally consisted
of two houses built for Joseph Low, City Carpenter. No. 213, built in 1842, and No. 215, in 1832, must originally have presented an appearance similar to that of their neighbor, No. 211. In 1921 they were converted into one building for a private dancing school with rooms above; in 1948 it was taken over by the North Baptist Church, which converted the first floor for use as an auditorium. Recently (1963-64), the building underwent a complete alteration when it was converted into "medieval" offices and dwelling units above by Brownstone Renovations, Inc., for Dolores and Robert Welber. The building preserves the proportions and upper floor window spacing of the original town houses, but otherwise has been completely altered. Casement windows have been substituted and window grilles at the first floor have been added. The building has been completely rough-stuck, while a parapet and railing have been added at the top.

This attractive three-story brick house with stone basement was also built by Joseph Low in 1842. It is the last remaining example of Greek Revival architecture on this block. This residence was one of a row of three (Nos. 211-215) developed by Low, who also owned the land on which the present No. 241 Waverly Place, around the corner, was erected. The property remained in the Low family until 1868.

A low stoop leads to a handsome Greek Revival doorway, somewhat wider in proportion than usual. The paneled door, flanked by austere simple classic pilasters and narrow sidelights, has a dentiled transom bar and a long narrow transom. The muntined windows, as well as the entrance doorway, are capped by lintels with small cornices. A simple wood roof cornice, with a delicate row of dentils and narrow fascia board, crowns the building. The ironwork of both the stoop and area-way is the original and is an exceptionally fine example of Greek Revival design. The curvilinear wrought iron design of the upper part of the handrail of the stoop is combined with a more geometrical classic design at the base. The familiar Greek Revival fret design appears in the area-way railing, but a few of the cast iron fret panels are missing.

Erected in 1916, this six-story building was designed by its architect, Frank Vitolo, with a facade of Flemish bond brickwork. A simple entrance doorway surmounted by a stone lintel leads into the building through a double door. The first floor is separated from the upper stories by a stone band course which runs across the building under the windowsills of the second floor. The house is surmounted by a bracketed cornice, with a brick parapet above it. Some of the windows of the upper floors have muntined sash in the upper section of the double-hung windows, with plate glass in the lower half.

This corner six-story apartment house (described under Nos. 73-77 Greenwich Avenue) was erected in 1924.
They are architecturally notable for their door and window lintels which display low, ogival arches, harbingers of the Gothic Revival. Set back from the sidewalk with front yards, they are exceptionally attractive in their more spacious setting.

The large church at mid-block on the south side was once an interesting example of the Queen Anne style, where brick polychromy combined with tiles and hooded entrances gave the church its picturesque quality. Today this church has been emasculated by having much of its ornament shorn off and by having been painted a uniform color. A change in character such as this would be reviewed closely when architectural controls are established, whereby an owner will study his remodeling more carefully under expert guidance.

Built in 1900, this five-story brick apartment house is entered from West Fourth Street (No. 285).

This three-story house is the oldest on the block. It was one of two houses built in 1827 for Henry Potter, grocer, who also built an adjoining house, later replaced by the corner apartment building. No. 251 was originally two or two and one-half stories in height, as proven by the fact that the Flemish bond brickwork ends at third floor sill level. The additional floor, the handsome bracketed cornice with dentils and paneled fascia board, and the sheetmetal cornices over the window lintels are later Nineteenth Century additions. The pedimented doorway lintel, a simpler version than that of No. 245, also represents an addition of later date. The original muntined window sash has been replaced by sash with a single vertical muntin at center.

Erected in 1901 by William Evans, owner-architect, this five-story brick apartment house is simple and classical in style, belonging to the period of Eclecticism. The entrance doorway is framed by a sculptured rope molding and has a cornice carried on console brackets. The second, third and fourth stories are set off by corner stones (quoins) and have windows with splayed stepped lintels, creating an interesting design. A deep roof cornice crowns the building, and a fire escape runs down the center of the facade terminating above the entry.

This five-story brick apartment house was erected in 1887 for Anthony Reichardt and was designed by William Graul, architect. A stoop leads to the canopied porch resting on columns with classical capitals. The first floor and basement are faced with stone. Sculptural relief decoration, such as swags above the first story windows and terra cotta panels below the windows of the upper floors, give interest to the facade. A very heavy bracketed cornice, with pedimented ornaments surmounted by globes, crowns the building. A fire escape runs down the center of the facade and terminates above the entry.

This attractive late Federal house is the second oldest building on the block. It was erected in 1831 for William G. Haycock, notary public, and has been judiciously altered over the years. Built of brick laid in Flemish bond, it was probably originally two and one-half stories in height; a third story was then added later in the century, together with a bracketed roof cornice and heavy sheetmetal cornices over the lintels of the windows. A pedimented doorway with dentils and Neo-Grec brackets is a still later addition. The shutters, attractive replacements of the originals, are modern. The graceful stoop handrail, Federal in design, has wrought iron curvilinear designs at the top and small knob-like finials and foot-scraper at the bottom.

These two well-maintained houses of 1851 are all that is left of a row of four which originally included houses at Nos. 237-239, on the site of the present apartment house. They were built as an investment for Gorham A. Worth, President of the City Bank of New York, who in 1830 had purchased the land which also included four adjoining lots on Bank Street. The Bank Street houses were built in 1851 by Reuben R. Wood, a well-known builder, to whom Worth had sold the lots in 1850. Since
these two houses on Eleventh Street are stylistically identical with Nos. 36 and 38 Bank Street, we can assume that Wood built them also. The two houses on West Eleventh Street are transitional in style. They are late-Greek Revival in general design, with some features characteristic of the Italianate architecture of the Eighteen-fifties. Three stories high, they are approached by high stoops leading to attractive Greek Revival doorways with "eared" frames, a late survival for the period. The two doorways are paired and united by a common cornice surmounted by a low pediment. No. 243 retains its floor-length French windows at parlor floor level, replaced at No. 241 by long double-hung plate glass windows. The windows all have cornices above the lintels. A bracketed wood roof cornice with drops unites the two houses. The original cast iron work at the stoop and areaway railings is a fine example of the arched Italianate designs so typical of the Eighteen-fifties. These two houses, as well as the neighboring ones which no longer exist, were sold by Worth at a handsome profit to individual owners in 1854. 

Erected in 1903-04 in the Eclectic period for Leon Spiegelberger by Sass & Smallheiser, this six-story apartment house is distinguished by its unusual brickwork. The first story is stone and features a canopied entrance porch resting on a pair of sturdy columns. The window lintels and many horizontal band courses are handled boldly, as is the heavy cornice with paired brackets which crowns the building.

No. 235, now an apartment house with a fifth story added, was once part of a row of ten late Greek Revival houses of which only Nos. 223-225 and 231-233 remain. They were built for Stephen B. Peet in 1844. Like the other houses, this was once a three-story town house, with basement, but it has been completely changed and rough-stuccoed.

No. 237, Erected in 1903-04 in the Eclectic period for Leon Spiegelberger by Sass & Smallheiser, this six-story apartment house is distinguished by its unusual brickwork. The first story is stone and features a canopied entrance porch resting on a pair of sturdy columns. The window lintels and many horizontal band courses are handled boldly, as is the heavy cornice with paired brackets which crowns the building.

No. 235, now an apartment house with a fifth story added, was once part of a row of ten late Greek Revival houses of which only Nos. 223-225 and 231-233 remain. They were built for Stephen B. Peet in 1844. Like the other houses, this was once a three-story town house, with basement, but it has been completely changed and rough-stuccoed.

These houses are discussed under Nos. 223-225, below.

This six-story apartment house of 1906, which replaced two town houses; part of the Peet row of ten, was designed by Charles M. Straub for Sugarman & Adelstein. The first story has narrow horizontal band courses of stone, alternating with brickwork, and a canopied porch. The windows of the first floor have swagged keystones, and those of the upper floors have cornices carried on ornamental brackets.

These four attractive and well maintained houses are all that remain of a row of ten late Greek Revival houses which once stretched from the corner of Waverly Place to No. 235. These houses were built in 1844 for Stephen B. Peet. The original dentiled cornices are retained at three of the Eleventh Street houses. No. 223 has a later Nineteenth Century bracketed and paneled cornice. Nos. 223 and 225 now have basement entrances, replacing stoops.

The fine Greek Revival ironwork uses the characteristic Greek fret pattern at the bottom of the stoop handrailings and at both the top and bottom of the areaway railings. The painter Jack Levine lives at No. 231.

Stephen B. Peet was a real estate developer, who first opened a "land office" at 18 Nassau Street in 1836 and lived at No. 237 West Eleventh Street (formerly No. 31 Hammond Street) from 1844 to 1846. At the time he built these houses, he was developing an identical row on adjoining lots facing on Bank Street (Nos. 16-34), still one of the finest rows in Greenwich Village.
WES T ELEVENTH STREET North Side (Betw. West 4th St. & Waverly Pl.)

The corner building, a six-story apartment house erected in 1916, is described under Nos. 240-242 Waverly Place.

WES T ELEVENTH STREET (Between West 4th & Bleecker Streets)

Two long rows of town houses are the outstanding features of this almost purely residential street. It is a delightful place in which to live and has a warm, human scale. Here, the disparity in height between the apartment houses and the town houses is minimal, giving the street a sense of unity which is not always found.

On the north side, the long row of town houses is at the east end, whereas, on the south side, the long row of houses is located toward the western end of the block.

The best preserved house in the attractive row on the north side is located on the corner of Fourth Street. This fine Italianate house, of brick with brownstone trim over a rusticated stone basement, has segmental-arched doorway and windows, crowned with corniced lintels. This house and its twin have handsome bracketed roof cornices. Such buildings as this establish the character of a street, especially when located conspicuously on a corner site.

On the south side, a splendid Federal house, near the eastern end of the block, retains its original, handsome doorway and, although two stories have been added, it is one of the outstanding houses on the street. At the Bleecker Street end stand two houses built in 1818, among the oldest houses in The Village. Of these two, the one on the right, retaining its Flemish bond brickwork, high stoop, splayed window lintels with keystones and arched doorway, is an outstanding example of Federal architecture and a star in the firmament of West Eleventh Street.

This house, left virtually unchanged, stands in sharp contrast to the remodeling treatment of one of a pair of handsome brick apartment houses directly opposite. Here the imposing entranceway with its entablature supported on columns was replaced by a Twentieth Century curtain wall which occupies the space of the first and basement floors. Although separated by a fire escape balcony from the floor above, no attempt was made to relate its overall width to that of the windows above, nor was the window module in any way observed. This is a clear case where, had regulatory design controls been in effect, the alteration would have been given a character more suited to such a handsome street.

WEST ELEVENTH STREET North Side (Betw. Bleecker & West 4th Sts.)

The doorway at No. 285 West Eleventh Street leads to a two-story extension to No. 403 Bleecker Street, built in 1860 as part of a row of seven houses fronting on Bleecker Street.

Designed in 1901 by Charles Rentz for D. Rosenbaum, these two five-story apartment buildings are much simpler in style than their neighbor at No. 279. No. 283 preserves its classical entry flanked by Ionic columns and surmounted by an entablature with swags. The windows of first and second stories are emphasized by frames with prominent keystones; the panels under the fourth story are interesting. No. 281 has been considerably altered, particularly at ground floor level. A handsome cornice with swags unites the two buildings.

This imposing six-story brick apartment house was erected in 1906 and designed by George F. Pelham for the Lederman Construction Company. The architect has divided the building into three sections, with the end bays projecting slightly from the central portion and has emphasized them by a greater use of terra cotta ornament around the upper windows. Stone band courses and brick quoins are used as horizontal accents, while handsome vertical panels with Italian Renaissance detail provide a vertical accent between windows. A classical roof cornice crowns the building. This edifice is a good example of the Classical style of the early Twentieth Century.

Built in 1846, this pair of houses, originally identical, still retains much of its late Greek Revival appearance. Both dwellings were
#273 & 275

Originally three stories high, with attic, over a basement. No. 273 still retains its attic windows, while a fourth story was added at a later date to No. 275. The doorway of No. 273, with eared frame and cornice, is closer to its original appearance than the one at No. 275, which has been greatly simplified and stuccoed-over. French windows remain at parlor floor level at No. 273; the windows at upper story levels of both buildings have double-hung sash with muntins. The cornice at No. 273 is the fine original, while that of No. 275, Neo-Grec in style, represents a later addition. The stoop and area-way railings at No. 275 display attractive curvilinear designs; the wrought iron handrailing of the stoop and the newel posts at No. 273 were added in the latter part of the Nineteenth Century.

George H. Swords, a hardware merchant, had purchased the land from Andrew Lockwood, a builder who owned considerable property on this block. Swords was still taxed for the property in 1846, even though he had already sold the land the year before to Nathaniel Weed, a merchant, who developed it. In any case, it is possible that Lockwood, who lived at No. 269 (then No. 61 Hammond), was the builder of these two houses.

#269 & 271

Both these houses were erected in 1836 and were originally Greek Revival in style. No. 269, now a four-story house over a basement, was built as a three-story brick house in Flemish bond by Andrew Lockwood, the builder, as his own home. He lived here from 1836 to 1848. A basement entrance has been substituted for the former stoop, and a fire escape was added when the building was converted to multiple tenancy. Casement windows replace the original double-hung window sash. The strongly projecting bracketed cornice is a later addition, giving the building the appearance of an Italianate house.

No. 271, generally similar in appearance, except for the replacement of the roof cornice by a tall brick parapet with stone coping, was built for or by James Harriot, also a builder, who had purchased the land from Lockwood in 1835. The small cornices of the window lintels have been removed, but the double-hung window sash with muntins survive.

This house was erected by Andrew Lockwood in 1843 as an investment for Christopher Gwyer, a butcher. It retains its imposing Greek Revival doorway, with full entablature, and displays the simple window treatment typical of the early Eighteen-forties. Handsome balustraded stone handrailings at the stoop with paneled newels, reminiscent of those at Washington Square North, were unfortunately removed recently, but the unusual Greek Revival area-way railing, with lyre designs, remains. The full fourth story, crowned by a bracketed roof cornice, is the result of a later alteration.

Lockwood had sold Gwyer the land the previous year with the understanding that he build, within six months, a brick dwelling on his lot which would align with the neighboring houses at Nos. 269-271, erected some years earlier by Lockwood.

#261 & 265

These two four-story brick buildings, separated by No. 263, were erected in 1868 by architect William Naugle for Mrs. M. Doscher. They have the typical mansard roofs of the popular French Second Empire style of the Eighteen-sixties. Although No. 265 no longer has a stoop, in most other respects it remains closer to its original appearance than does No. 261. A high stoop, still seen at No. 261, originally led up to the parlor floor. The original rusticated basement remains at No. 265, although altered by a basement entrance. The curving window lintel cornices, shaved off at No. 261, must have once adorned the entrance doorways of both houses. The same curved window cornices appear in the mansard roof dormers of No. 261, but have been replaced by the addition of pediments at No. 265. The bracketed roof cornices at both houses are original.

#263

This building was erected in 1836 for Leonard Kirby, a drygoods merchant at 47 Cedar Street. It is now a four-story house, but was originally only three stories high, as may be verified by the change from Flemish to running bond brickwork. Some of the flavor of the
Greek Revival style remains today in the utter simplicity of the window lintels and of the doorway, where the outline of the original entablature may still be seen. The bracketed roof cornice, similar to those of its neighbors on either side, and the top story, represent later additions. The wrought iron Greek Revival areaway railing is the handsome original.

These three row houses were erected in 1861 for Peter P. Voorhis on property purchased in 1859 from the Mildeberger family, who had been property owners in this area for decades. Voorhis himself lived in the corner house, built on the site of A. Mildeberger’s former residence.

The original appearance of these Italianate residences, of brick with brownstone trim, may be seen at No. 255, the corner house. It is three stories high, over a rusticated basement; a high stoop leads to the entrance doorway at the left of the facade. This doorway, as well as the windows, are segmental-arched and capped by curved "eyebrow" lintels. The long parlor floor windows have double-hung sash with muntins. The bracketed roof cornice, with paneled fascia board and central "bull's-eye" motif, also preserved at No. 257, is characteristic of the new French taste of the period. The intricate arabesque design of the parlor floor window railings at Nos. 255 and 257 indicates the quality of the original stoop and areaway railings, now replaced by modern work.

No. 259 has been altered by the substitution of a basement entrance for the stoop and by the addition of a paneled brick parapet surmounted by urns, taking the place of the roof cornices of its neighbors. The brick lintels and arched windows of the second floor are part of an alteration of the Nineteen-twenties.

A feeling of openness pervades this short section of street due to the lone apartment house, with playground adjoining, which faces it on the north side.

The south side is a delightful admixture of houses and apartment houses with an uneven skyline, yet no house is more than one story taller or lower than its neighbor. Interesting contrasts present themselves at mid-block where an ornate apartment house with rusticated base, arched windows at the top floor and a rich heavy cornice, is set between two plain but attractive Greek Revival town houses. This sort of contrast not only gives aesthetic interest to a street but lends a feeling of historical continuity.
block with apartment houses at each end. The one on the Greenwich Avenue corner faces the Avenue and has its long side on Twelfth Street. It is six stories high and forms a termination point for the attractive Greek Revival houses which adjoin it to the west. The five-story apartment house at the west end of the block has a mansard roof, its most notable feature, which makes a graceful termination at the West Fourth Street corner.

**WEST TWELFTH STREET** (Betw Greenwich Ave. & West 4th St.)

**#234-238** The corner building (described under Nos. 97-101 Greenwich Avenue) was erected after 1921 and is occupied by a theater.

**#240** This three-story brick house with basement was built in 1859 for Louis Peugnet, replacing wood stables on what was formerly Factory Street, the northern extension of which is now called Waverly Place. Except for the doorway, which has been shorn of its frame and cornice, it is similar to the prototype houses, Nos. 252 and 254 West Twelfth Street, erected two years earlier by Linus Scudder.

**#242** Though both this house and its neighbor, No. 240, appear to date from the same period as the row houses built in 1857 by Scudder (see Nos. 250-260 West Twelfth Street), No. 242 was already built by 1852, when Reuben R. Wood, a well-known Village builder, was taxed for the house. The entrance is at grade, although the window alignment is quite different from that of its neighbors to the west. The overall height of this three-story house is identical to them. The roof cornice, however, is the same as that of the Scudder row of 1857, indicating that the building was altered at that date. Original Italianate ironwork, similar to that at Nos. 246 and 248, remains at the stoop.

**#244-248** These three narrow row houses were erected on two lots in 1852 by Reuben R. Wood, who built two wider houses on two lots back-to-back with these, which face on Bank Street (Nos. 13 and 15). Wood had purchased the land the previous year from Louis Peugnet for speculative purposes. No. 248 is the best preserved of the three houses, but they all retain their original stoops and long parlor floor windows, except No. 244, where the sills of the parlor floor windows have been raised. Nos. 244 and 248 have their original bracketed roof cornices, but No. 246 lost its cornice when the roof was raised. Nos. 246 and 248 retain their original ironwork of the Eighteen-fifties, identical to that at Nos. 252 and 254.

**#250-260** This row of six houses, all originally Italianate in style, was built in 1857 by Linus Scudder, builder, at the same time he was developing a row of six houses at Nos. 17-27 Bank Street.--all on property purchased the previous year from Hyacinthe Peugnet. The original appearance of these houses may best be seen at Nos. 252 and 254 which until very recently were in mint condition. They are almost identical to Scudder's Bank Street row. Three stories in height over rusticated basements, stoops lead up to the handsome segmental-arched doorways. The paneled entrance doors, deeply recessed, are framed by paneled reveals and rope moldings. The original handsome double doors with elaborately carved bosses at Nos. 250 and 254 are surmounted by a glazed transom, repeating the arch of the outer doorway. The long parlor-floor French windows and the double-hung muntined sash of the upper story windows, capped by lintels with cornices, are all characteristic of the Italianate style. The paneled roof cornices, with paired brackets, unify the whole row, and are the originals. The Italianate cast ironwork at the stoops of Nos. 252 and 254 has arched panels with ornament and is for the most part well preserved. The house of No. 250 retains its stoop and window trim, but the cornice of the doorway has been removed; the window sash is plate glass. Nos. 250 and 258 have substituted basement entrances for the stoops, but retain some of their original window sash and trim. No. 260 still retains its stoop, but all the cornices on windows and the doorway have been shaved off. The window sash is plate glass and the ironwork of the stoop belongs to the latter part of the Nineteenth Century.
Erected in 1841 for William Harsell, a sash and window frame maker who had built No. 29 Bank Street a year earlier, these three narrow, attractive row houses were originally Greek Revival in style, but have been greatly modified. The character of No. 262 was changed by the introduction of a basement entrance, with arched window above, an alteration of the Twentieth Century. No. 264 has been completely painted over.

Nos. 264 and 266 were obviously built as a pair. Three stories in height, the entrances are at grade. Of the two, No. 266 remains closest to its original appearance. Elaborate Neo-Grec roof cornices, with brackets, modillions, dentils and panels, were substituted for the original ones in both buildings. The ironwork at the entrances of these two houses, and at the areaway of No. 266, is Italianate in style, dating from the middle of the century. The painter, Lucile Blanch, lived at No. 266 in the late Nineteenth-thirties.

Designed in 1887 for Alexander Cameron by A. B. Ogden & Son, architects, these two buildings are less rich in their decoration than their neighbor, No. 274. At No. 268 a low stoop, above a rusticated first floor, leads to an entrance porch resting on columns with modified Ionic capitals; the entrance at No. 270 has been altered. The most conspicuous features of these two buildings are the Neo-Grec window enframements and the roof cornices, in which the horizontal is broken twice by central pedimental motifs, strikingly silhouetted against the sky. No. 268 still displays its ornamental cast iron newel posts and a handsome areaway railing deriving from the Neo-Medieval style popularized in France by Viollet-le-Duc, architect and restorer of Gothic monuments.

Designed with its neighbors, Nos. 268-70, in mind, this stone-faced apartment house presents a unified facade to the street, picturesque in outline and interesting in detail. Designed in 1889 for James Anderson by George Keister, architect, it is notable for its rich, almost Baroque, sculptural decoration. The entrance doorway, approached by a stoop, is very ornate; the lintel is carried on vertically placed consoles, adorned with classical swags of fruit, and crowned by classical heads. The window lintels on brackets, and the foliate band courses between them, are also notable. Like its neighbors to the east, which served as a model, the architectural elements, rustication of the first story, the band courses, the cornices above the windows, and the roof cornice crowning the building—all projecting boldly from the stone background—create a Baroque play of light and shade, so characteristic of late Nineteenth Century Eclectic architecture.

This number is the entrance to the rear extension to No. 319 West Fourth Street, an alteration of 1864 to a building of 1836. The changes in the brickwork (from Flemish to running bond) and in the window heights are obvious at a glance. Plain window lintels and a bracketed roof cornice provide the only notes of contrast in this vernacular four-story building, amply provided with fire escapes.

This corner five-story building, one of the City's early apartment houses, was erected in 1870 for James Collins by J. J. Howard. The mansard roof, reflecting the French Second Empire style, which reached the zenith of its popularity in the United States in the early Eighteen-seventies, and the bracketed roof cornice, are stylistic features typical of the period.

These three brick houses, originally two and one-half stories high, were originally built between 1828 and 1830 in the Federal style. They were owned by James McAllis, a grocer, who had purchased the neighboring land, extending from the present No. 323 West Fourth Street around the corner through No. 273 West Twelfth Street, in 1827. Interestingly enough, all this property remained in his hands until his death some forty years later. The new owner raised all three houses to a height of three stories in anticipation of a greater return on his investment.
No. 275 retains its stoop, while Nos. 277-279 were altered twenty years ago to provide basement entrances. At the same time, they were raised an additional story, with large studio windows extending the full width of the facade. The bracketed roof cornice of No. 275 dates from the period when the building acquired its third floor. The painter Ralston Crawford lived at No. 277 in the early Nineteen-forties.

This small, brick-faced frame building, though altered, still retains the flavor of the Federal period. It dates from 1830-31, when the property was owned by the same James McAllis. However, the taxes were paid by Michael Talley, a paver, who some years earlier had owned the McAllis properties. Like its neighbors to the west, No. 273 was raised in the Eighteen-seventies to three stories, clearly seen in the change from Flemish bond brickwork to running bond, and from the style of its roof cornice.

Six stories in height, this brick apartment house of 1911, designed by Henry S. Lion for Charles Rubinger, displays the classical ornament typical of its period. The pilasters, carried on corbels which extend up through the two upper stories, terminate under brackets supporting a cornice with classical swags.

This very attractive little three-story house, with store at street level, was erected in 1868-69 for and by the Lowe Brothers (James A. and Isaac N.). They also owned the adjoining properties facing onto Jane Street (Nos. 24-26). An extremely narrow doorway leads to the upper floors of the house which is crowned by a handsome but shallow roof cornice with brick dentils. There is a passageway at the right leading to the rear of the property.

Originally five stories in height, this apartment building of 1887 was later raised to six stories and was crowned by a high brick parapet. The facade is enlivened by classical decoration of terra cotta displayed in ornamental band courses, prominent window lintels, and panels. Konenburger & Stark were the architects for Jacob Margovitz.

Built in 1891, these five-story apartment houses display a contrast between the rough-textured stonework of the first floor and the brick above. They are late examples of the Romanesque Revival style, as may be seen in the general design, the treatment of the brickwork, and decorative detail. They were built for Amund Johnson and were designed by John C. Burne.

This structure dates back to 1910-11, but was completely rebuilt in 1923 after a disastrous fire. It serves the neighborhood as a garage and is a good example of the commercial style of the Nineteen-twenties. It has steel window sash and is crowned by a brick parapet with brick pinnacles carried above it at each end.

This row of three brick houses, Greek Revival in style, was built in 1843 for members of the DeKlyn family, who were developing property on lots back-to-back, facing on Jane Street (Nos. 4-8) and on Greenwich Avenue, at the same time. D. T. Baldwin, who in 1843-44 was taxed for No. 239, was the husband of Susan (DeKlyn) and a partner in the firm of Baldwin, Southmayd & DeKlyn, merchants at 146 Pearl Street. Nos. 243 and 245 were assessed to John B. DeKlyn, his brother-in-law.

These houses are three stories high. No. 241 remains closest to its original appearance. A stoop leads to a Greek Revival doorway, framed by pilasters and narrow sidelights, all surmounted by a rectangular transom. No. 243 has long parlor floor windows, a later modification, while the others have retained their high sills and double-hung, muntined window sash. The corniced lintels above the windows at Nos. 239 and 241 were covered by sheetmetal at a later date, but those at No. 243 are original.

Nos. 241 and 243 retain their charming cast iron stoop handrailings, with a wrought iron curvilinear design in the upper section and a Greek fret pattern below, augmented at No. 243 by additional decorative castings on the spindles. It is interesting to note that the ironwork at No. 241 is identical to that which until recently graced...
the Jane Street houses (Nos. 4-8). This pattern is found elsewhere in
The Village, indicating a stock iron founder's design. Nos. 241 and
243 are, in fact, so similar to the houses on Jane Street, that it is
very likely that they were erected by the same builders, Dunham &
Williams.

No. 239 has been altered to a far greater degree than its neigh­
bors. The stoop has been eliminated and a basement entrance substi­
tuted, while the fire escape dates from the period of its conversion
to a multiple dwelling. The heavy Neo-Grec roof cornice with brackets,
also a later addition, recalls classical triglyphs in the grooved
blocks under the brackets of the cornice.

#237 This most attractive little Greek Revival house is virtually un­
altered. Built in 1847-48 on a very shallow lot, it is narrower and
considerably lower in height than Nos. 239-245, due to the fact that it
has no basement and is entered practically at grade. The brick facade
is severely simple, relieved only by a very handsome dentiled roof cor­
nice with undecorated fascia board. The window sash is the typical
double-hung muntined type.

It is the fine entrance doorway which particularly distinguishes
this house. The paneled door is framed by Greek Revival pilasters and
narrow sidelights, which are paneled below. Above the door is a long,
narrow, rectangular transom, divided into four lights. Although styl­
istically the house appears somewhat earlier than 1847-48, when it first
appears on tax records, it may simply be retardataire, an expression of
the taste of its owner, Edward Pollock, a grocer. The original wrought
iron railing at the entrance and areaway is very simple and also somewhat
old-fashioned in design.

#235 This six-story corner apartment house, with stores below, was
erected in 1906-07 for the Samson Construction Company and was designed
by Bernstein & Bernstein. It displays Neo-Georgian detail in the window
treatment on both this and its Greenwich Avenue facade (Nos. 101-103).

WEST TWELFTH STREET (Between West 4th Street & Eighth Avenue)

There is little diversity in this street of medium sized apartment
houses except for the alterations which were made to the houses in mid­
block on the north side of the street.

With the exception of the three westernmost apartment houses on the
south side of the street, all of the other buildings were built in the
Eighteen-forties, an interesting example of how entire blocks were de­
veloped at certain specific periods.

A large apartment house on the south side of the street, at the
Eighth Avenue end, closes the block effectively. Of this row, the
apartment house in the middle of the block is the most notable.

On the north side of the block, the apartment house near the middle
of the block represent an attractive remodeling of the Nineteen-twenties
with overhanging tile roofs above the fourth floor windows.

WEST TWELFTH STREET South Side (Betw. West 4th St. & Eighth Ave.)

The corner four-story house (described under No. 314 West 4th Street)
was built in 1845, but completely refaced in 1927.

Built in 1846-49 for Richard J. Bush, a plasterer, on property he
had purchased from Aaron Marsh, this building has been completely smooth­
stuccoed. A penthouse was added in 1926. The building still retains its
Greek Revival inner doorway.

Originally erected in 1902-03, this six-story apartment house dis­
played characteristic Eclectic ornament of the period until it was re­
cently refaced with brick. It has steel sash with triple windows.

This six-story brick apartment house, built in 1925 for the Shearn­
Hartman Construction Company and designed by L. L. Cransman, is extremely
simple. The parapet is crowned by a high central gable.
WEST TWELFTH STREET  South Side  (Betw. West 4th St. & Eighth Ave.)

This sixteen-story corner apartment house (described under No. 21 Abingdon Square) was erected in 1930-31.

WEST TWELFTH STREET  North Side  (Betw. Eighth Ave. & West 4th St.)

All the houses on this block were built in the early Eighteen-forties on land owned by Aaron Marsh, who had been a builder earlier and who developed considerable property in this area. Originally three stories in height, all the houses were later raised to four stories and, although modified, they have a charm of their own.

This is the side entrance to Aaron Marsh's building of 1840, (described under No. 22 Eighth Avenue) which, was originally much shallower, as can clearly be seen in the change of the brickwork. This rear extension on West Twelfth Street was added after 1931.

This four-story dwelling was erected in 1848 for Abel Marker, mason. Since Harker purchased the land in 1847, but immediately sold it to two masons, John Huyler, Jr. and William Huyler, it is very likely that they were the builders of the house, particularly since they were building on adjoining property around the corner on Eighth Avenue at the same time. The house is transitional in style, displaying features of the Greek Revival and Italianate periods. It has a dentiled Greek Revival roof cornice, long Italianate windows at the second story, and very fine Italianate cast-iron railings at the entrance and areaway.

Built in the same year as Nos. 285-287 and taxed to Andrew McCall, a weaver, this house was altered at the same time as its neighbor. Overhanging tile roofs above the first and fourth floor windows provide a decorative accent and tie it with Nos. 285-287.

These two separate buildings, erected in 1841 for Aaron Marsh, were combined in 1928. They were provided with a common entrance doorway, shielded by a tile hood. The large top floor casement windows, under an overhanging tile roof, belong to the same period, but the basement entrance was an addition of 1932. The rear extension dates from a still later modification. Some of the ironwork is the original. Together, these two buildings present an interesting facade to the street.

The corner house (also No. 320 West Fourth Street) was erected in 1840 as a private house with a store at street level. Originally, the house was much shallower, with a yard between it and a small building at the rear of the lot; a one-story extension now occupies this space. This house is pleasingly proportioned, with windows diminishing in height as they ascend. The present roof cornice of sheetmetal was added when the building was raised to four stories. The appearance of the building would be considerably improved if the large signs above the store were made less conspicuous. It was originally assessed to Andrew McCall, who also owned No. 289.

WEST TWELFTH STREET  North Side  (Betw. Hudson St. & Eighth Ave.)

This sixteen-story apartment house of 1929-31 (described under No. 614 Hudson Street) is a good example of the design of its period.

Described under No. 11 Eighth Avenue, this five-story building was erected as part of a row of houses on the Avenue, all built in 1845.

WEST THIRTEENTH STREET  South Side  (Betw. Eighth Avenue & West 4th St.)

The corner gas station is described under No. 61 Eighth Avenue.
This three-story brick building, originally erected in 1892, was completely altered in 1953 for the Shevchenko Scientific Society by Julian K. Jastrensky, architect. The present facade is a replacement, but the original window openings were retained. Vertically banded aluminum siding separates each floor from the next and is used as a facing for the parapet which crowns the building. Steel sash is used throughout.

Five stories in height, and crowned by an imposing paneled roof cornice with evenly spaced brackets, this building was originally erected in the early Eighteen-fifties as a four-story house for John B. Ireland. After the widening of Thirteenth Street in 1886, when thirteen feet were shorn off the front of the structure, it was raised from four to five stories in height, extended to the rear of the lot, and the present store front installed. This handsome cast iron store front is typical of the period and is exceptionally well preserved. It has a fine modillioned entablature which unifies the street level of the building.

This handsome five-story building on the corner of West Fourth Street, designed in 1868 by D. & J. Jardine, the well-known architectural firm, for Matthew Kane, sashmaker, is part of a row of houses with mansard roofs facing on West Fourth Street (Nos. 345-49). It has a side entrance at No. 351 West Fourth Street. With its corner quoining, tall end chimneys, and fine detailing, it recalls Parisian town houses of the Eighteen-sixties, when the French Second Empire style was at its height. Stores occupy the ground floor on the Thirteenth Street side.

This little three-story brick building was built in the middle of the Nineteenth Century and has a store at first floor level. The store front has two paneled, cast iron columns flanking the entry. The windows, although replaced by metal casements, have handsome stone lintels with cornices. The left-hand windows were replaced at a later date by double windows with mullions between. A cornice, supported on console brackets, crowns this little front effectively.

This four-story house (described under No. 65 Eighth Avenue) occupies the corner site.