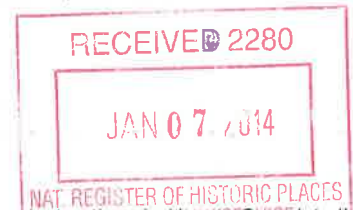


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United States Department of the Interior
National Park Service
**National Register of Historic Places
Registration Form**



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name South Village Historic District

other names/site number N/A

2. Location

street & number Bedford St., Bleecker St., Broome St., Carmine St., Clarkson St., Cornelia St., Downing St., Grand St., Jones St., LaGuardia Pl., Leroy St., MacDougal St., Minetta Ln., Morton St., Prince St., St. Luke's Pl., Seventh Ave., Sixth Ave., Spring St., Sullivan St., Thompson St., Varick St., Washington Sq. So., Watts St., West 3rd St., West 4th St., W. Houston St. [] not for publication

city or town Manhattan [] vicinity

state New York code NY county New York code 061 zip code 10012

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide locally. ([] see continuation sheet for additional comments.)

Roger Purpoint

DSHPO

12/24/13

Signature of certifying official/Title

Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [] see continuation sheet
- determined eligible for the National Register [] see continuation sheet
- determined not eligible for the National Register
- removed from the National Register
- other (explain) _____

Signature of the Keeper

date of action

Edson W. Beall

2-24-14

South Village Historic District

New York County, New York

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5. Classification

Ownership of Property
(check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
652	58	buildings
10	2	sites
		structures
		objects
662	60	TOTAL

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

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6. Function or Use

Historic Functions

(enter categories from instructions)

Current Functions

(Enter categories from instructions)

RESIDENTIAL/ single-family row house,
tenement, apartment house

COMMERCIAL/ store, loft, factory

PUBLIC/ school, firehouse, park, bath, library

INSTITUTIONAL/ charitable society

RELIGIOUS FACILITY/ church, church school

RESIDENTIAL/ single-family row house,
tenement, apartment house

COMMERCIAL/ store, loft

PUBLIC/ school, park, bath, library

RELIGIOUS FACILITY/ church,
church school

7. Description

Architectural Classification

(Enter categories from instructions)

Materials

(Enter categories from instructions)

EARLY REPUBLIC/ Federal MID-19th CENTURY/

Greek Revival LATE VICTORIAN/ Italianate, Neo-Grec,

Queen Anne, Romanesque, Renaissance LATE 19th & 20th

REVIVALS/ Beaux Art, Colonial & Tudor Revivals,

Italian Baroque MODERN MOVEMENT/

foundation Various; Stone, Brick, Concrete

walls Various; Brick, Stone, Terra Cotta, Cast Iron

Wrought Iron, Wood, Cast Stone

roof Various

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Commerce

Ethnic History

Period of Significance:

c.1820 - 1965

Significant Dates:

c.1820, 1920

Significant Person:

N/A

Cultural Affiliation:

N/A

Architect/Builder:

See Section 8

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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10. Geographical Data

Acreeage of Property 74.88 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 584594 4509299
Zone Easting Northing

3 18 584456 4508951
Zone Easting Northing

2 18 544609 4509196

4 18 584346 4508805

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Andrew Dolkart

organization Greenwich Village Society for Historic Preservation date August 30, 2013

street & number 232 East 11th Street telephone 212.475.9585

city or town Manhattan state NY zip code 10003

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

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**National Register of Historic Places
Continuation Sheet**

South Village Historic District

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Narrative Description of Property

The South Village Historic District encompasses a large section of the southern portion of the Greenwich Village neighborhood in the New York City borough of Manhattan, New York County, New York. The district includes all or part of thirty-seven blocks. It is bounded on the north and west by the National Register listed Greenwich Village Historic District. The southeastern portion of the district is bounded on the east by the National Register listed SoHo Historic District. A small portion of the western section of the district is bounded by the National Register listed Charlton-King-Vandam Historic District. The South Village Historic District incorporates the National Register listed MacDougal-Sullivan Gardens Historic District. To the east of the South Village Historic District, north of West Houston Street, LaGuardia Place forms a strong boundary between the historic South Village and the Washington Square Urban Renewal area, with its apartment complexes erected in the 1960s. To the north of the South Village Historic District, between LaGuardia Place and MacDougal Street, are institutional buildings belonging to New York University that are not part of the district, and Washington Square, which is within the boundaries of the Greenwich Village Historic District. Blocks to the south and west of the South Village Historic District, not bounded by previously designated historic districts, have a demonstrably different character than the blocks within the South Village Historic District's boundaries. The South Village Historic District is densely built up, primarily with brick residential buildings of between three and six stories, with a small number of industrial, commercial, and institutional buildings. The blocks in the historic district retain their integrity to a high degree and there are only a small number of non-contributing buildings in the district.

The initial phase of development in the South Village Historic District lasted for approximately twenty years, beginning in the second decade of the nineteenth century and extending into the 1830s, by which time the area had been almost totally built up with row houses of varied scale. Few of these row houses were designed by architects, but all made use of the classically inspired ornamental details that were fashionable on residential buildings in New York at the time. Although the neighborhood has largely been redeveloped since this initial phase of building, many early row houses are extant, some virtually intact, and others altered when they were converted into tenements or commercial buildings. Relatively modest row houses are prevalent on the streets west of Sixth Avenue, while the grandest Federal style row houses were erected on Bleeker Street, east of

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Sixth Avenue.

Houses erected in the 1810s, 1820s and early 1830s were designed in the Federal style. These range from modest two-and-one-half-story buildings to grander three-and-one-half-story homes, all of which had sloping roofs articulated by dormers. The facades were brick laid in Flemish bond, with detail including modest stone window lintels, some ornamented with panels or stylized frets. Each house was capped by a wood cornice. The focus of each facade was the ornate entrance, often marked by attenuated colonettes, leaded sidelights and transom, and a multi-paneled door. The entrances are generally reached by stoops, often only a few steps high. Some of these houses had small residences or workshops in their rear yards reached through a passage cut through the house, colloquially known as a "horse walk," although few of them were probably ever used for horses.

Many of the surviving Federal style row houses in the South Village were originally modest two-and-one-half-story structures. One of the finest, a classic example of the type, stands at 7 Leroy Street. This wood house with brick front was erected in 1830-31. It has a facade of Flemish-bond brick, sloping roof with a pair of dormer windows, modest stone window lintels and sills, multi-pane window sash, a low stoop, wrought-iron railings, and a multi-paneled entrance door flanked by attenuated columns and capped by a transom. There is also a "horse walk," leading to a dwelling in the rear. The entrance at 134 Sullivan Street, just north of Prince Street, is even more elegant. This transitional Federal/Greek Revival style brick house is entered through a doorway with attenuated Ionic pilasters. Other Federal features include the Flemish-bond brickwork and paneled brownstone window lintels.

Perhaps the grandest Federal style row house entrances in the South Village study area are the pair at 200-202 Bleecker Street, now part of the Little Red School House. Each of these brick houses, built in 1826, was originally only two-and-one-half-stories tall (they are now a full three stories), yet each has an imposing arched entrance with a paneled stone surround, as well as paneled window lintels. A house with a more modest arched entrance and paneled window and doorway lintels stands at 57 Sullivan Street. Like the Leroy Street house, this is also a wood structure with a brick front and was originally two-and-one-half-stories tall; it was expanded

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to three stories in the late 1850s. The house was built in 1816-17 by Frederick Youmans, a carter, and sold upon completion to David Bogart, a mason. The sale to a mason reflects the fact that in the early nineteenth century, modest row houses were affordable to families of prosperous working-class mechanics and tradesmen. As land values in New York City rose, this class was priced out of the market for single-family housing. No. 57 Sullivan Street appears to be the oldest extant structure in the study area.

As noted, there are several exceptional individual examples of Federal style row houses in the South Village. However, there are also clusters of early row houses still visible in the area. Notable groups of Federal row houses still stand on Bleecker Street between LaGuardia Place and Thompson Street (north side), between Cornelia and Jones Streets (north side), and between Leroy and Morton Streets (south side); at 42-46 Carmine Street (1827; complete with original sloping roofs and dormer windows); at 38-42 Bedford Street; on the south side of West Houston Street between Varick Street and Sixth Avenue; and on the north side of West Houston Street between LaGuardia Place and Thompson Street.

In the 1830s, as row house development was waning in the area, the Greek Revival style became popular. Houses in this style have street fronts that are grander and more austere than those on the earlier Federal houses. All have brick facades, with the brickwork generally laid entirely with stretchers. The sloping roofs of the earlier houses have been replaced by flat roofs; in some cases the wood cornices are articulated by small rectangular attic windows. The entrances were far grander than those on the earlier houses, with doors recessed behind stone temple-like enframements reached by high stoops. Often, as at 134 Sullivan Street, noted above, or at 12-20 Leroy Street, houses are transitional in design, with features of the older, more established Federal style, blended with newer Greek-inspired features (134 Sullivan Street is a full three stories and has a Greek Revival cornice). Another example of this transitional type is 114 Sullivan Street, dating from about 1830; with its old-fashioned Flemish-bond brickwork and low stoop, but magnificent Greek Revival style stone entrance enframement. Transitional design is also evident on iron stoop railings, such as that at 198 Prince Street, with its combination of curvaceous wrought-iron forms and cast-iron Greek anthemion.

The grandest extant Greek Revival house in the district is 132 West 4th Street, intact except for a studio cut into

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the center of the cornice and casement windows on the parlor floor. The brick house has a high stoop with iron railings, an imposing stone entrance enframingent, and an austere recessed entranceway with wood pilasters and simple sidelights and transom. The three-and-one-half-story and raised basement house is crowned by a cornice that incorporates small square attic windows, each surrounded by an iron laurel wreath. This building was recorded by the Historic American Buildings Survey in the 1930s. As with the Federal style houses, clusters of Greek Revival style homes can also be found in the district, notably on the north side of West Houston Street between Sullivan and Thompson Streets, on the south side of Bleecker Street between MacDougal and Sullivan Streets, and at 26-30 Jones Street (National Register listed).

By the 1840s when the Greek Revival style was being supplanted in popularity by the Italianate style, the character of residential construction in the South Village Historic District was changing from single-family row houses to tenements housing multiple families. Thus, there are only a few Italianate style row houses in the historic district, most of which are examples of transitional buildings, with Greek Revival and Italianate features. The transitional nature of these houses is especially evident in their use of brick, rather than the brownstone more common to Italianate style row houses, for their facades. An impressive pair of transitional houses is 130-132 MacDougal Street (circa 1843), brick houses notable for their cast-iron veranda, an extraordinarily rare survivor of this feature in New York City. Each house is capped by a wood cornice with an early Italianate style bracketed cornice. The two rows on MacDougal and Sullivan Streets between West Houston and Bleecker Streets, in the MacDougal-Sullivan Gardens Historic District, erected by the Low Family in the 1850s, are also examples of transitional Greek Revival/Italianate style houses.

Tenements began to appear in large numbers in New York City in the 1850s. These coincide with the popularity of Italianate style building elements. Unlike the Italianate brownstone row houses erected in large numbers during the 1850s, 1860s, and early 1870s for affluent households, largely in Manhattan neighborhoods to the north of Greenwich Village, such as Murray Hill and Turtle Bay (both National Register listed), and in Brooklyn neighborhoods such as Fort Greene, Clinton Hill, and Carroll Gardens (all National Register listed), and the marble and cast-iron commercial palazzi built in new commercial districts such as Tribeca and SoHo (National Register listed), Italianate style tenements were almost always faced with inexpensive brick.

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Italianate features are evident in the horizontal massing of the facades, segmental-arch window openings, modest projecting lintels of stone or cast iron, and pressed-metal bracketed cornices. These features were probably not chosen because the tenement designers were concerned about projecting an up-to-date image for their buildings. Rather, they appeared because these elements were available from building yards and other suppliers. Among the earliest purpose-built tenements in the South Village are 31, 31½, and 33 Carmine Street, built in 1859. These narrow four-story buildings retain their original storefronts with cast-iron piers, cast-iron window lintels and sills, and cornices with paired brackets. Also of note are the five-story brick buildings at 18 and 20 Cornelia Street and 8 and 10 Jones Street, all designed in 1871 by William E. Waring. The Cornelia Street pair are largely intact, including all four of their storefronts, their simple stone lintels, and their pressed-metal cornices. Other extant Italianate tenements include the pair at 498-500 LaGuardia Place (circa 1860s), with their rhythmically placed segmental-arch windows and original lintels, sills, and cornices, and 25-29 Jones Street (William Jose, 1872), which retain several original fire balconies (in case of a fire in one building, a resident was, theoretically, to escape onto a balcony and then exit to safety through the neighboring building). Most of these tenements occupy typical New York City lots that are twenty-five feet wide. They generally have four (or sometimes two) apartments per floor and almost all include stores at street level.

Beginning in the 1870s, the builders and architects responsible for the construction of tenements in the South Village began using Neo-Grec style features, such as the stylized, angular brackets and incised ornament that were widely available from the suppliers of building materials. Neo-Grec tenements, like their Italianate predecessors, are generally faced with red brick and trimmed with stone or cast-iron lintels and sills and are capped by pressed-metal cornices. Almost all had ground-floor storefronts. Examples can be found throughout the study area. Especially beautiful examples of the Neo-Grec aesthetic are the window lintels of 200 Spring Street, at the southeast corner of Sullivan Street (William Jose, 1880). Here the crisply carved, slightly projecting, light-colored stone lintels with shallow, flat-topped pediments, are each ornamented with a central rosette, incised flourishes, and a pair of stylized flowers. These lintels are supported by brackets with incised channels. This tenement was designed by William Jose. Although little is known about the German-born Jose, he was one of the most prolific tenement architects in New York at the time. Seven tenements designed by Jose between 1872 and 1880 have been identified in the South Village, and he designed dozens of others located in

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nearby tenement districts.

Archetypal examples of Neo-Grec cornices can be seen atop the pair of stone tenements at 104 and 106 West Houston Street designed in 1881 by William Waring. Stylized single and paired incised brackets support pediments that are capped by acroteria. Perhaps the most elegant Neo-Grec tenements in the district are the pair of red brick buildings at 55 and 55½ Downing Street, designed in 1876 by Thom & Wilson, a firm that would become known for the hundreds of row houses that it designed on the Upper West Side, in Harlem, and in other neighborhoods in the final decades of the nineteenth century. Together, these five-story red brick buildings with paired street-level entrances are six windows wide and housed twenty families – two per floor. Each window is capped by a pedimented stone lintel with a central rosette. The facades retain original wood double doors, handsome fire balconies, and pressed-metal cornices with stylized brackets. As on earlier tenements, those in the Neo-Grec style generally have ground-floor stores.

By the 1880s and 1890s, as fashions became more flamboyant and as a greater array of building materials and ornamental details became available with the expansion of American industry, tenement facades become more ornate and more varied. Architects purchased mass-produced features including ornament, often quite elaborate, of terra cotta or stone, pressed-metal cornices, iron railings, and wooden doors. The architects of these buildings, many of whom were immigrants, were not sophisticated practitioners of the popular styles of the time, including the Queen Anne, Romanesque Revival, and Neo-Renaissance. Rather, they mixed stylistic features to creating an aesthetic unique to the tenement building type. Thus, it is not very worthwhile to assign stylistic names to these eclectic buildings. Unlike the sober facades of most Italianate and Neo-Grec tenements, the facades of tenements from the 1880s and 1890s can be quite dynamic. They are constructed with an array of bricks of differing hues: red, yellow, and beige brick were popular), with extensive terra-cotta, and to a lesser extent, sandstone or limestone ornament. The five-story building at 95 MacDougal Street, designed in 1888 by Rentz & Lange, exemplifies this aesthetic. The facade is clad in yellow brick, heavily ornamented with red terra-cotta panels, blind fans, and balcony sills, as well as with light-colored stone lintels and other trim. The dynamic facade is enlivened by a play of planes – the central section of the upper floors projects from the main front. The facade culminates in a massive cornice ornamented with sunbursts and brackets and a crowning

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plinth that deeply projects out towards the street. There are stores at street level. This is but one example of the scores of ornate tenements erected in the South Village during the final decades of the nineteenth century when the area became a center for immigrants, primarily from Germany and Italy.

The 1880s and 1890s also marks the introduction of commercial and industrial buildings in the historic district. Several of these have facades with Romanesque Revival styling. Romanesque Revival commercial buildings are generally faced in brick, often ironspot and/or Roman brick, with stone trim that frequently has a rock-faced surface, or terra cotta. Important industrial buildings in the South Village include Stephen Decatur Hatch's laundry building at 116-122 West Houston Street (1883) and the elegant H. Upham & Co. at 508 LaGuardia Place, designed in 1891 by the firm of Brunner & Tryon. The district also includes several Romanesque Revival garages, notably on Downing Street, including numbers 27 (Alfred Zucker, 1893) and 49-51 (Werner & Wendolph, 1896).

The tenements built in the South Village and other immigrant and working-class neighborhoods of Manhattan in the late 1890s and the early years of the twentieth century were designed with facades embellished with Renaissance and Classical ornament. Many of these buildings are ornate Beaux-Arts structures with bold, three-dimensional terra-cotta detail. Often, the facades are red brick with white, glazed terra cotta (in imitation of limestone), providing a dramatic contrast. Michael and Mitchell Bernstein, the most prolific architects active in the South Village (as well as in other tenement neighborhoods), designed especially flamboyant tenements, highly ornamented with terra cotta. No. 208 Thompson Street (1903) is a typical examples of the type. It is a six-story, walk-up buildings with red brick facade and white terra-cotta and brick trim. It has a galvanized-iron cornice highlighted with swags. Sometimes brick patterning was used to further enliven a facade, as at 210-214 Thompson Street, a cream-colored brick building, designed by Janes & Leo in 1909, which employs pale yellow, French-inspired diaperwork. As on the earlier tenements in the South Village, the tenements of the early twentieth century almost always had stores at street level. Many of these storefronts are wholly or partially intact, such as those on architect Horenburger & Straub's tenements at 135 and 137-139 Sullivan Street, with their wood frames, plate-glass windows, and bracketed cornices. In the early twentieth century a group of five, especially interesting tenements was erected in the South Village with glazed, white brick

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facades, modestly trimmed with limestone (150 Sullivan Street and 90-92, 101-103, 132-136, and 152-154 Thompson Street). These were all designed by Louis A. Sheinart in 1911-14, four for the Citizen's Investing Company. These buildings are an exceptionally early use of the glazed white brick that became fashionable after World War II.

Scores of new tenements were erected in the South Village Historic District, but they are not the only multiple dwellings that lined the district's streets in the late nineteenth and early twentieth centuries. As the affluent population that inhabited the single-family row houses moved out of the neighborhood, the old row houses were converted into tenements. The interiors were subdivided into small apartments and, on the exterior, stoops were often removed and basement entrances created, while one or more stores were added to many of the row houses for additional rental apartments. Indeed, most of the Federal style row houses in the South Village had their peak roofs replaced by one or more full stories, and many of the low attics of Greek Revival row houses were similarly enlarged. At 200-202 Bleecker Street, the Federal style row houses with imposing arched entrances that are now part of the Little Red School House, a full third story was added to each house – in 1876 at no. 200 and in 1899 at no. 202 (for Joseph Laemmle, whose name can still be seen on the front and side cornices).

The district also has a few unusual residential structures. There is one middle-class, French flat at the northern edge of the district, 128-130 West 4th Street, overlooking Washington Square Park. This building, called the Washington View, was designed by the prolific residential design firm of Thom & Wilson in 1889 and had apartments that were larger and better appointed than those of nearby tenements. The district also includes one important reform housing project, Mills House 1, 160 Bleecker Street, designed in 1896. Mills House is an exceptionally sophisticated example of French-inspired Beaux-Arts design, by a leading Ecole des Beaux-Arts trained architect, Ernest Flagg. The street elevations include a massive limestone entrance enframingent with cartouche, diaper brickwork, and iron cornice brackets.

Construction in the South Village slowed after about 1910, as most of the streets were densely lined with tenements. There were, however, a number of notable alterations to older tenements and row houses, modernizing these often obsolete structures, and making them more attractive to those who could pay higher

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rents. Studio windows were cut into the facades of some older row houses, including the Greek Revival house at 132 West 4th Street (designed in 1918 by Josephine Wright Chapman, one of the earliest successful women to practice architecture in New York City) and 146 West 4th Street, redesigned with studio windows in 1917 by architect Frank E. Vitolo for Vincent Pepe, the developer most active in the conversion of Greenwich Village row houses into studios. These and other conversion projects also often included the addition of casement windows, generally steel, but sometimes wood. Other conversion projects included the rehabilitation of groups of old houses and their conversion from overcrowded tenements to more middle-class housing. This is evident, in particular in the twenty-two 1840s row houses of the MacDougal-Sullivan Gardens complex that had become tenements and stores and were converted into fashionable homes in 1921, with three units in each building and a common rear garden. Smaller apartments were created from combining the front and rear buildings at 224-228 Sullivan Street in the eighty-eight-apartment complex known as Washington Green (1930).

By the 1920s, social change was occurring in the South Village as many Italian residents moved out of the neighborhood and middle-class professionals began moving in. Some tenement owners took advantage of this development and rehabilitated their buildings, upgrading the interiors (moving walls, combining rooms, and updating utilities). Some owners also redesigned portions of the exterior, making them more fashionable and more likely to attract those who wished to live in an artistic neighborhood. This is evident, for example, at the parged, stucco first-story and basement redesign by James H. Galloway of 11 Cornelia Street, the Seville Studios, in 1928. The parging on this new front has whimsical details such as parakeets, gondolas, and sailing ships; the stucco is highlighted in a manner fashionable on redesigned facades of the 1920s, with dark red brickwork; and the stuccowork is capped by a Spanish-tile parapet. Similar parapets and unornamented stucco appear on the redesign of 6 and 8 Jones Street (Ferdinand Savignano, 1928 and Mitchell Bernstein, 1929), and the lower story of the combined 7 and 9 Cornelia Street was redone in a Modern style (by M. Milton Glass of firm of Mayer & Whittlessy, 1944) with metal canopy and mosaic detail.

A few larger apartment houses, mostly six-story buildings with elevators, appeared in the 1920s and 1930s. These were planned to attract the middle-class households who were increasingly attracted to the artistic character of Greenwich Village. These buildings are stylistically varied, with examples in the Colonial Revival,

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Spanish Renaissance, Neo-Tudor, and other styles. Examples of these buildings include the Colonial Revival style, red brick, apartment houses designed by H. I. Feldman at 19 Minetta Lane (1929) and 290 Sixth Avenue (1940), Israel Crausman's Old English 62-64 Leroy Street (1940; Crausman is known for his Art Deco apartment buildings in the Bronx, including several in the National Register listed Grand Concourse Historic District), and the Adora, a Spanish Renaissance style building designed by Charles Anderson in 1928 for a site at 76 Carmine Street. Art Deco also began to appear in the district in the late 1920s, although only a few examples are found in the South Village, notably the garage at 18-20 Morton Street (Matthew del Gaudio, 1932) and the apartment house at 210 Sixth Avenue (John B. Peterkin, 1928). After World War II, Modern buildings began to appear in the district. Perhaps the earliest building to show Modern details is the thirteen-story Breen Tower (Charles Greenberg, 1949) at 180-190 West Houston Street. Glazed white brick, first seen in the South Village on one of Louis A. Sheinart's tenements from 1911, became the most popular material for new, Modern style apartment houses in the 1950s and 1960s. In the South Village several of these buildings were new construction (202 Prince Street and 220 Sixth Avenue, both from 1960, for example), but others were new facades on earlier, remodeled tenements (35 Cornelia Street from 1958 and 65 Downing Street from 1965, for example).

Considering the size of the South Village historic District and the density of development, it is surprising how few institutional and civic buildings are located within the district. However, these buildings are notable individual works of architecture and they illustrate the variety of late-nineteenth- and early twentieth-century design. There are four churches in the district: St. Anthony of Padua Roman Catholic Church, a Romanesque Revival style building designed in 1886 with rock-faced and smooth granite facade; Our Lady of Pompeii Roman Catholic Church, a dynamic Baroque building from 1926, with a highly visible corner tower; the Judson Memorial Church complex, a masterpiece designed by McKim, Mead & White built in 1888-96 in an Italian Renaissance style; and the Bethlehem Memorial Presbyterian Church, designed in 1918 by George B. Post & Sons, also in an Italian Renaissance style. The style chosen for the Judson Church and Bethlehem Chapel was appropriate for buildings designed as mission churches to the Italian immigrant community. The civic realm is evident in the Beaux-Arts style firehouse at 84 West 3rd Street, built in 1906 by the New York Board of Fire Underwriters and later used as a traditional fire house; the transitional Beaux Arts/Colonial Revival style

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Hudson Park Branch of the New York Public Library, 66-68 Leroy Street, designed in 1904 by the prestigious architectural firm of Carrère & Hastings; the Colonial Revival style Carmine Street Public Baths of 1906-08, now at 2-8 Seventh Avenue South, designed by another prominent firm, Renwick, Aspinwall & Tucker; the Collegiate Gothic style P. S. 95, on Clarkson Street and West Houston Street, designed by prolific school architect C. B. J. Snyder in 1910; and the New York Public Library's maintenance building at 166 Sixth Avenue, a Modern style building designed by Rogers & Butler in 1947. The South Village Historic District abuts the main campus of New York University. Several buildings within the historic district are owned by NYU, including the university's Vanderbilt Law School designed by Eggers & Higgins (1951).

The most significant physical changes that occurred in the historic district were the cutting of first Seventh Avenue (1913) and then Sixth Avenue (1926-30) through Greenwich Village, at the same time that subways were constructed below ground, and the later widening of Houston Street (1933-1950s). All of these profoundly affected the physical fabric of the neighborhood, but each had a different impact on the architecture. Along Seventh Avenue, many building were demolished and others truncated, providing the rear facades of buildings on neighboring streets with new street frontages. Some earlier buildings were completely re clad, while others had stores inserted in the new street elevations. More significant to the architectural character were the small oddly shaped lots that were filled with low-scale, shallow, brick commercial buildings, dating primarily from the 1920s. Examples include 15-19 (1926) and 21-23 (1923) Seventh Avenue South. On Sixth Avenue, many buildings were also demolished, including the original home of Our Lady of Pompeii church. However, on this avenue, most of the remnant sites were acquired by New York City and transferred to the Department of Parks, which created a series of small parks and playgrounds. On Houston Street, the demolition including buildings that faced onto the south side of what had been a narrow street, resulting in older side-street buildings, such as St. Anthony of Padua Church, becoming corner sites.

Considering the large number of buildings in the South Village Historic District and the constantly shifting demographics and dramatic changes to the ground floor commercial uses, the buildings in the historic district retain an extraordinary amount of historic fabric and there are relatively few non-contributing buildings, a testament to the vitality of this area of New York City.

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Building List

Note: Most storefronts have been altered; individual storefront alterations are not noted, but original features are noted where they survive. Window alterations, which have occurred on almost every building, are not noted except in special cases.

•=contributing site

*=non-contributing building

+ =non-contributing site (generally sites where new construction is underway)

† = vacant sites (sites vacant as of August 2011; many are planned new building sites)

‡ =rear building where integrity could not be verified

Bedford Street, east side between Houston Street and Downing Street

2, northeast corner Houston Street. Unknown architect for William J. Lawson, 1828. One, three-story (now four-story), Federal style, red brick row house with stone trim; facade curves at angled corner. Alterations: raised to four stories with pressed-metal Italianate cornice (circa 1868); store inserted and later converted to an apartment.

4. Unknown architect for George Downing, 1828. One three-story (now four-story), Federal style, red brick row house with stone trim. Alterations: raised to four stories with bracketed, pressed-metal cornice (1870); first floor store inserted and later converted to an apartment; facade stuccoed above ground floor.

6. Unknown architect for David H. Van Waggenen, 1828. One, three-story (now four-story), Federal style, red brick row house with stone trim. Alterations: raised to four stories with pressed-metal bracketed cornice (1870); store inserted and later converted for residential use.

8. Unknown architect for Joseph Barron, 1828. One, three-story (now four-story), red brick, Federal style row house with stone trim. Alterations: raised to four stories (Frank Horenburger, 1913); cornice on addition removed; store inserted (Horenburger & Bardes, 1911) and later converted for residential use; facade stuccoed.

10 Unknown architect for William Carr, circa 1830. One, 2½-story (now three-story) and basement, red brick, Federal style, row houses with stone trim; stoop. Alterations: full third story with bracketed cornice (1885).

10 rear. Unknown architect, 1905. One, two story, brick shop. Alteration: converted to two-family residence and second story probably added (Benjamin Adles for Domenico Lagrutta, 1909); converted to single-family house (1969).

12. Benjamin Goldberg for Battista Laraia, 1935. One, three-story and basement, red brick multiple dwelling with white and red brick trim; parapet with checkerboard of red and white brick and projecting pinnacles.

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Originally a 2½-story and basement row house by an unknown architect for William Carr; full third story added (Steel & McNaughton for Balthasar Revel, 1876); original facade removed and building extended to lot line.

14-16. Bernstein & Bernstein for William and Julius Bachrach, 1903. One, six-story, brick, new-law tenement for twenty-two families and stores with terra-cotta trim; cast-iron pilasters on first story; ornate trim; pressed-metal cornice.

18. Bernstein & Bernstein for William and Julius Bachrach, 1904. One, four-story, Beaux-Arts style, brick, new-law tenement for nine families with terra-cotta trim; pressed-metal cornice; ornate wrought-iron fire escape. Alteration: store inserted (Ferdinand Savignano for Giuseppe Zanella, 1930) and later converted to an apartment.

Bedford Street, west side between Sixth Avenue and Downing Street

*3-17. William Zeph Ginsberg for Bedford CBFF Associates, 1987. One, six-story, Modern style, red brick apartment house. Non-contributing building.

19. Francis A. Minuth for Julius Ritter, 1888. One, five-story, red brick, old-law tenement and store with stone and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice. Alterations: Store converted for residential use (Joseph Lau, architect, 1940).

21. J. C. Cady & Co. for William H. H. Moore, 1888. One, five-story, Romanesque Revival style, red brick tenement for five families and store with stone, brick, and terra-cotta trim; pressed-metal cornice.

23, 25, and 27. Unknown architect for John McDermott, circa 1828. Three, 3½-story, Federal style, red brick row houses with stone trim. Alterations:

23. Peak roof replaced with full fourth story (E. Hadden for Mary L. Godfrey, 1885); first story converted to store with cast-iron piers (store later converted to an apartment); cornice replaced by stepped parapet (probably 1939).

25. Peak roof replaced with full fourth story (David Wilkie, builder for John Lotz, 1888); first story converted to store with cast-iron piers (Anthony Vendrasco. for William Lustgarten, 1914); ornate wrought-iron fire escape added; cornice replaced by stepped parapet (probably 1939).

27. First story converted to store; new brick, four-story facade with steel casement windows (extant on third story; 1941).

Bedford Street, east side between Downing and Carmine Streets

26 Bedford Street, northeast corner Downing Street. Stanley Rapaport for Silva Realty, 1949-50. One, four-story, red and burned brick apartment building. Originally a frame house of circa 1827 and brick tenement of circa 1865 in rear; frame house enlarged and given brick facade, circa 1895; redesigned as single structure in 1949-50.

28, southeast corner Carmine Street. George F. Pelham for Louis J. Marx, 1903. One, six-story, Beaux-Arts

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style, red brick, new-law tenement for thirty families and stores with terra-cotta trim; cast-iron storefront piers; ornate wrought-iron fire escape. Alterations: cornices removed above fifth and sixth stories; storefronts on Bedford Street converted into apartments.

Bedford Street, west side between Downing Street and Carmine Street

31-33, northwest corner Downing Street. J. C. Cocker for Buscemi Building and Construction Company, 1907. One, six-story, Beaux-Arts/Colonial Revival style, red brick with random burned bricks, new-law tenement and stores with white brick and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escapes; red, white, and green tile trim above one store (circa 1940). Building is a pair with 35-37 Bedford Street.

35-37. J. C. Cocker for Vincenzo Buscemi, 1906. One, six-story, Beaux-Arts/Colonial Revival style, red brick with random burned bricks, style, new-law tenement and stores with white brick and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escapes. Building is a pair with 31-33 Bedford Street.

37A, southwest corner Carmine Street. Charles M. Straub for Henry A. Thor, 1906. One, six-story, Beaux-Arts style, red brick, new-law tenement and stores with stone and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escape.

Bedford Street, east side between Carmine Street and Leroy Street

36. Attributed to James D. Whitall, builder for Peter P. Voorhees, circa 1835. One, 2½-story (now three-story), brick row house with stone trim. Alterations: full third story (1925); this or subsequent alterations before 1940 included removal of stoop, stuccoed facade, and third story studio window; casement windows of studio removed.

38. Attributed to Henry Frederick and Orren H. Sims, builders for John G. Hadden, 1835. One, 2½-story (now three-story), Federal/Greek Revival style, Flemish-bond red brick row house with stone trim. Alterations: full third story constructed with pressed-metal cornice (1923); stoop removed (1930). Residence in early 1960s of sculptor Alexander Archipenko.

40. Attributed to William Huyler, builder for William Haynes, 1835. One, 2½-story (now three-story), Federal/Greek Revival style, Flemish-bond red brick row house with stone trim. Alterations: full third story with bracketed cornice constructed by 1877; stoop removed and Colonial Revival style basement entry constructed (Ferdinand Savignano, 1930).

42. Attributed to William Huyler, builder for William Haynes, 1835. One, 2½-story Federal/Greek Revival style, Flemish-bond red brick row house with stone trim. Alterations: stoop removed and replaced by Colonial Revival style entrance and facade clad in stucco (Ferdinand Savignano, 1930; stucco later removed); stepped parapet added in 1930 replaced in late twentieth century by peak roof with wide dormer.

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44, southeast corner Leroy Street. Unknown architect for James D. Sherwood, 1861. One, four-story, brick, pre-law tenement and store with cast-iron trim; pressed-metal cornice; ornate wrought-iron fire escape. Alteration: ground floor redesigned with textured brick and shed roof (possibly 1909).

Bedford Street, west side between Carmine Street and Leroy Street

39. John B. Snook & Sons, 1892. One, five-story, beige brick, old-law tenement for eleven families with stone and terra-cotta trim. Alterations: cornice removed.

41. "Bedford," Louis Ungrich for Mary McManus, 1883. One, five-story, brick old-law tenement for fourteen families and stores. Alterations: cornice removed, stores converted into apartments and entrance altered (Harry A. Yarish for Ann Berk, 1958).

Bedford Street, east side between Leroy Street and Seventh Avenue South

46, northeast corner Leroy Street. Rene Brugnoli for Achille Boero, 1937. One-story brick, auto repair shop; converted for retail use, 1941.

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Bleecker Street, north side between LaGuardia Place and Thompson Street

145. Thomas E. Davis, builder, 1832. One, three-story and basement, Federal style, Flemish-bond red brick row house with stone trim; dormer windows; part of an original row with 147 and 149 Bleecker Street. Alterations: storefronts added; cornice fascia removed.

147. 1832. One, six-story, Federal style, red brick row house with stone trim. Alterations: originally three-story and basement Federal style row house; part of a row with 145 and 149 Bleecker Street. Alterations: top two stories added; cornice removed; stoop removed; smaller windows added on second floor; storefront added in basement. Home to the important music venue, The Bitter End.

149. Thomas E. Davis, builder, 1832. One three-story and basement, Federal style, Flemish-bond red brick row house with stone trim; dormer windows; early iron fire escape; part of a row with 145 and 147 Bleecker Street. Alterations: storefronts added.

151-155. Bernstein & Bernstein for J. Lippman, 1902. One, six-story, red brick, new-law tenement and stores with white stone trim; pressed-metal modillioned cornice.

Bleecker Street, south side between LaGuardia Place and Thompson Street

144-146. 1831 possibly for Thomas Davis. Two, 3 ½-story, Federal style, red brick row houses with stone lintels and sills, combined into one structure; stone lintels with vermiculated end blocks. Alterations: combined into a single structure; at least one dormer window removed and replaced by studio skylights (1913); rear addition, new ground floor, and other architecturally and historical significant Colonial Revival style facade changes undertaken by Raymond Hood for conversion into Mori's, a restaurant owned by Placido More (1920); ornate wrought-iron sign brackets may date from 1920 alteration. Site of the "four hour Lunch Club" where Raymond Hood, Joseph Urban, Ely Jacques Kahn, Ralph Walker, and other architects (including Frank Lloyd Wright) would gather on Fridays. Mori's photographed by Berenice Abbott for her *Changing New York* project of the late 1930s. Became Bleecker Street Cinema in 1961.

Bleecker Street, north side between Thompson Street and Sullivan Street

155, northwest corner Thompson Street. Circa 1850. One, four-story, brick building with stone trim. Alterations: cornice removed; storefront added.

157. Unknown architect, circa. 1833-37. One, three-story, red brick building with stone trim; simple pressed metal cornice. Alterations: storefront added. In the late nineteenth-century, this was the location of the notorious Slide, a bar that catered to a gay clientele.

*159. Unknown architect, circa 2004. One, nine-story, apartment building erected atop circa 1915 brick base that once housed Circle in the Square theater. Non-contributing building.

*163. One, two-story, modern brick building. Non-contributing building.

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165. Unknown architect 1887 for Samuel McCreery, circa 1887. One, five-story and basement (now six-story), red brick, old law tenement and store with stone trim; cast-iron storefront elements. Alterations: stoop removed and entrance moved to basement; cornice removed; first-floor storefront converted into apartments.

167. Unknown architect for Patrick Skelly, circa 1886. One, five-story, Neo-Grec style, red brick, old law tenement and store with stone trim; pressed metal bracketed cornice.

169, northeast corner Sullivan Street. Date unknown. One, five-story, brick building. Alterations: facade stuccoed; cornice removed; storefronts added.

Bleecker Street, south side between Thompson Street and Sullivan Street

160. Ernest Flagg for Darius Ogden Mills, 1896. Mills House No. 1. One, ten-story, Beaux-Arts style, beige brick hotel with limestone and dark beige brick trim; designed as hotel and stores for workingmen with small bedrooms and large atrium with common spaces; monumental, two-story limestone entrance with cartouche carved with Darius Ogden Mills's initials; panel below cartouche carved with name "Mills House No. 1"; dark beige brick quoins; arched windows on tenth floor; triplet windows in narrow-wide-narrow configuration light three individual rooms; cornice supported on wrought-iron brackets. Now Atrium apartment building. Alteration: storefronts added.

Bleecker Street, north side between Sullivan Street and MacDougal Street

173, 175, 177, and 179, northwest corner Sullivan Street. Alex T. Finkle for Isidor S. Korn, 1887. Four, Neo-Grec style, old-law, red brick tenements for eighteen families each and stores with brick and stone trim; pressed-metal cornices; stone pilasters with brick banding on second and third stories; cast-iron storefront piers. Alteration: cornice at No. 173 replaced (circa 1910).

181. Unknown architect for Peter Debaun, 1825. Probably originally a 2½-story building; now one, three-story, yellow brick building with red brick and stucco trim; by 1869 there was already a store on first floor. Alteration: peak roof raised to full story (Louis Burger, 1869); original facade replaced (possibly 1906); cornice removed; lintels and storefront cornice of second facade removed and stuccoed over.

183. Unknown architect for Peter Debaun, 1829. One, 2½ story (now three-story), red brick row house with stone trim. Alterations: peak roof raised to full floor (circa 1860) with Italianate cornice; store added to ground floor; storefront cornice removed and stuccoed; early wrought-iron fire escape added. In 1896, building used as a hotel; by 1901 a residence.

185-187, northeast corner MacDougal Street. Sass & Smallheiser for John Brown, 1904. One, six-story, Beaux-Arts style, new-law, red brick tenement for twenty-five families and stores with terra-cotta trim; pressed-metal cornice; cast-iron storefront piers, entrance piers, and corner column; wrought-iron railings at entrance.

Bleecker Street, south side between Sullivan Street and MacDougal Street

170, southwest corner Sullivan Street. Circa 1850, possibly for A. J. Stewart. One, four-story and raised

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basement (now six-story), Greek Revival style, brick row house with stone lintels and sills. Alterations: stoop removed and storefronts added to former basement and parlor-floor levels on Bleecker Street and (probably early 20th century); upper story with pressed-metal cornice added; rear two bays with storefront added; large fire escapes on Sullivan Street elevation.

172, 174, 176, †178, 180, 182, 184, and 186. Unknown architect for Estate of N. Low, 1861. Seven (originally 8) four-and-one-half-story, red brick row houses with modest stone trim, cornices and dormers. Rare blockfront of surviving early houses on Bleecker Street. No. 184-86 was home of Café Figaro, an early Village café.

Alterations: iron railing that connected all houses at second floor removed; stores added to basements; studios added to most roofs

No. 172. By 1881, store and tenement; full fifth story with band of multi-pane wood casement windows and pressed-metal cornice added after 1924.

No. 174. first floor converted into a store (1876; building occupied as a hotel); full fifth floor added along with nos. 176 and 178 with one apartment on each floor; fifth floor with large studio window with steel casements and pressed-metal cornice (Frank E. Vitolo, 1923).

176. By 1881, store and tenement; full fifth floor added along with nos. 174 and 178 with one apartment on each floor, fifth floor with large studio window; pressed-metal cornice (Frank E. Vitolo, architect, 1923).

†178. Vacant lot.

180. store added to what was already a tenement (George Martin Huss for Low Estate, 1881); building appears to retain its original cornice and dormers; lintels shaved.

182. By 1881, store and tenement; full fifth story constructed in 1920s with tile or cast-stone patterned ornament (painted out).

184. full fifth floor erected after 1939. Now combined with no. 186.

186, southeast corner Sullivan Street. full fifth floor erected (Matthew E. Del Gaudio for Fortunata Piperno, 1924). Now combined with no. 184. One-story rear extension (non-contributing structure).

Bleecker Street, north side between MacDougal Street and Minetta Street

189, northwest corner MacDougal Street and 193. John Ph. Volker for John L. Fogliasso, Joseph Raffa, John Gerberino, and Antious Prato, 1907. Two, Neo-Renaissance/Colonial Revival style, red brick, new-law tenements for twenty-families each and stores with terra-cotta and stone trim; ornate wrought-iron fire escape; pressed-metal cornices. Beginning in late 1920s, storefront at No. 189 was home to the San Remo, a bar and restaurant that was a literary hangout for such writers and artists as James Baldwin, Dylan Thomas, William Styron, Jack Kerouac, James Agee, Frank O'Hara, William Burroughs, Allen Ginsberg, Max Bodenheim, John Cage, W. H. Auden, Larry Rivers, Merce Cunningham, Chester Kallman, Harold Norse, Jackson Pollack, William de Kooning, and Franz Klein.

197. Unknown architect, probably circa 1920. One, three-story, red brick residential and store building with white brick trim.

199. M. W. Del Gaudio for Gianbatista Perazzo, 1924. One, six-story, brick tenement for fifteen families and

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store with limestone trim; stone cornice and brick parapet. Stone storefront with wide segmental-arch flanked by narrow round-arch openings with stained-glass fanlights has been home to the Perazzo Funeral Home.

201. Circa 1845. One, four-story, transitional Greek Revival/ Italianate style, red brick row house with stone trim; bracketed wood cornice. Alteration: storefront added (probably late 19th century); ornate wrought-iron fire escape (circa 1900); storefront home to Porto Rico Importing Co., coffee store since 1965.

201 rear. One, three-story, brick, rear tenement.

203. Charles Stegmayer for John H. Stark, 1889. One, five-story, yellow brick tenement and store with terra-cotta trim; pressed-metal cornice; cast-iron storefront piers.

205-209, northeast corner Minetta Street. Sommerfeld & Sass for Irvy Realty Co., 1925. One, six-story, Colonial Revival style, red brick apartment building and stores with brick and limestone (or cast stone) trim.

Bleecker Street, south side between MacDougal Street and Sixth Avenue

188. southwest corner MacDougal Street. Frank E. Vitolo and C. W. Schlusing for 188 Bleecker Street Inc, Adolph J. Fugazy, president, 1928. One, six-story, red brick, tenement for fifteen families and stores with limestone trim.

190. M. Bernstein for Lasar Wallenstein, 1900. One, six-story and basement, white brick, old law tenement for fourteen families and stores with terra-cotta trim; pressed-metal cornice. Alteration: stoop removed and entrance moved to street level.

192 and 194. John P. Cleary for John Kafka, 1901. Two, six-story and basement, Beaux-Arts style, red brick, old law tenements for twenty-two families each and stores with terra-cotta and stone trim; cast-iron piers at entrances; pressed-metal cornices.

196-198. George B. Post & Sons for University Place Presbyterian Church, 1918. Bethlehem Memorial Presbyterian Church (a mission church of the University Presbyterian Church for Italian immigrants).; now Little Red School House & Elisabeth Irwin High School. One, four-story, stucco, Italian Renaissance style, mission chapel, club, and nursery with brick trim; open-air playground on roof; modest cornice; round-arch windows on first story with original wood frames each with paired arches crowned by a Gothic quatrefoil. Alteration: multi-pane casement windows removed.

200-202, northeast corner Sixth Avenue. 1826 for Thomas Parker. Two, 2½-story and basement (now three-story and basement), Federal style, Flemish-bond red brick row houses with marble paneled lintels and sills; high stoops; round-arch entrances.

200. Basement and first story converted into stores with one family on each floor above (1882; this alteration may include removal of peak roof and construction of full third story with pressed-metal cornice); converted to Little Red School House (1970).

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202. Store added to basement with two families above (Charles Sturtzkober, 1882); peak roof removed and raised to three full stories for four families and store with pressed-metal cornice with name "J. Laemmle" on front elevation and "Jos. Laemmle" on side which originally faced Cottage Place (Jonathan Franklin for Joseph Laemmle, 1889); converted to Little Red School House (1970).

Bleecker Street, west side between Sixth Avenue and Carmine Street

228-232, southeast corner Carmine Street. Michael Bernstein for Max Weinstein, 1901. One, six-story, red brick, tenement for twenty-five families and stores with limestone and white terra-cotta and white brick trim; pressed-metal cornice above stores; pressed metal bracketed cornice; ornate wrought-iron fire escape.

Bleecker Street, west side between Carmine Street and Leroy Street

Side elevation of Our Lady Of Pompeii Church; see 17-25 Carmine Street.

Bleecker Street, east side between Carmine Street and Cornelia Street

233-235 northeast corner Carmine Street. Unknown architect for Hixon (or Hixen) Wilson, circa 1822. One, two-story, Federal and Italianate style, brick commercial and residential building with stone trim; complex history of extensions, alterations, and building mergers; 233 (aka 15 Carmine Street) originally a two-story, wood building (brick facade with stone trim and Italianate style, wood bracketed cornice probably added in 1870); extended along Bleecker Street between 1846 and 1850. Now on same tax lot as 237 Bleecker Street. Alterations: stores; facade covered in faux brick.

237. Circa 1835. One, Federal and Italianate style, brick (?) stage coach house with wood trim; wood bracketed cornice. Now on same tax lot as 233-235 Bleecker Street. Alterations: facade covered in faux brick.

239. Unknown architect for Elizabeth McCarter, circa 1828. One, two-story and raised basement (now four stories), Federal style, Flemish-bond red brick row house with stone trim. Alterations: building extended to four stories (James Hume for Ferdinand C. Weyrich, 1872); storefront added by 1872; cornice removed and parapet constructed (Michael Bernstein, architect, 1916).

241. Unknown architect, circa 1870s major alteration to circa 1829 building for William S. Ross, Originally a Federal style, red brick row house; now four-story, Neo-Grec style, brick tenement and store with stone and brick trim; pressed-metal bracketed cornice.

243 and 245. Unknown architect for Jonathan Southwick, circa 1829. Two, 3½-story (now four-story), Federal style, Flemish-bond red brick row houses with stone trim; Alterations: stores at ground level:

243. Raised to four stories (Vincent M. Cajano for Antonio Tripoli, 1921); 1921 cornice replaced by parapet before 1939; ornate wrought-iron fire escape added.

245. Raised to four stories with brick parapet (Vincent M. Cajano for Antonio T. Musa and Fiorentino Dellarovee, 1926).

*247 and 249. Unknown architect for Lewis Richards, circa 1828. Two, two or 2½ story, Federal style,

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Flemish-bond red brick row houses with stone trim; Alterations:

*247. By 1886, three-story building with store; raised to four stories with studio window (Richard L. Lukowsky for Leon Micheline, 1926); brick facade apparently replaced in 1998. Non-contributing building.

249. Store probably added by mid-nineteenth century; fourth story and faux-brick facade probably 1966 (Jacob and Donald D. Fisher for Edward H. Macaulay).

251 and 253. Unknown architect for Charles Gilmore, circa 1829. Two, Federal style, red brick row houses with stone trim. Alterations:

251. Store added by mid-nineteenth century; full fourth story (Vincent M. Cajano, architect, 1927); fourth floor built up and parapet added (George J. Casazza, 1931).

253. Store added by mid-nineteenth century; full fourth story (Vincent M. Cajano for Cono Pizzino, 1927); parapet may date from this alteration; facade faced in faux brick.

*255. E. Jerome O'Connor for Grace R., Martha H., and George H. McFarland, 1941. One, one-story brick commercial building. Alterations: pagoda roof added as part of total building redesign (He Gin Lee for Robert Viola and John Durando, 2003). Non-contributing building.

Bleecker Street, west side between Leroy Street and Morton Street

*250-258, northwest corner Leroy Street. Siegel & Green for Hotel Springfield Corporation, 1856; Stephen B. Jacobs Group for Bleecker Street Development, LLC, 1998. One-story, brick commercial building from 1956, expanded into five-story, brick, residential building. Non-contributing building.

260. Unknown architect for Abraham Quackenbush, circa 1832. One, 2½-story (now four-story), brick residential building with stone trim. Alterations: store added by 1851; raised to four stories (Damus S. Miller, architect, 1871) with a pressed-metal Italianate style cornice; facade faced in faux brick; interesting, mid-20th-century mosaic storefront for Faiccos Italian Specialties store.

262, 264, 266, 268, and 270. Unknown architect for Charles Oakley, circa 1833. Five, 3½-story, Federal style, Flemish-bond red brick row houses with stone trim; peak roofs each with a single dormers; stone lintels and sills. Alterations: stores added by mid-nineteenth century;

264. Dormer enlarged (1951).

268. Peak roof and dormer removed and full fourth floor added at unknown date.

270, southwest corner Morton Street. Rear extension erected 1868-69; peak roof and dormer removed and full fourth story added at unknown date; pressed-metal cornice.

Bleecker Street, east side between Cornelia Street and Jones Street

257, northwest corner Cornelia Street. Unknown architect for Charles Oakley, circa 1829. One, Federal style, red brick row house with stone trim; store added by mid-nineteenth century; one-story brick extension on Cornelia Street (William J. Conway, architect for Antonino Anello, 1921); full fourth floor added to main building and second story to extension (Matthew Del Gaudio for Antonino Anello, 1930).

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259-263. Horenburger & Straub for Isaac Leader and Jacob Bloom, 1904. One, six-story, red brick, Beaux-Arts style, new-law tenement for thirty-two families and stores with white brick and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escape.

265, 267, 269, and 271. Unknown architect for Charles Oakley, circa 1835. Four, narrow, two-story (now three story), Federal style, red brick row houses with stone lintels and sills. Alterations: mid-nineteenth-century storefronts;

265. Third story added (circa 1868); cornice and lintels removed after 1985. Now on same lot as no.

267.

267. Third story added (circa 1868); cornice and lintels removed after 1985. Now on same lot as no.

265.

269. Third story with Italianate style pressed-metal cornice added (circa 1868).

271. Third story with Italianate style, wood cornice added (circa 1855).

273. George J. Cavalieri (of DeRose & Cavalieri) for Banfi Corporation, 1921. One, three-story, brick, commercial building with cast-iron trim.

275. Unknown architect possibly for Gardner Jones, circa 1818. One, frame, Federal style house. Alterations: raised to full four floors (Thomas J. Drummond or Peter Weimar, 1876); store probably added by mid-nineteenth century with wood bracketed cornice; brick facade constructed between 1876 and 1891; facade stuccoed with tile trim.

Bleecker Street, west side between Morton Street and Seventh Avenue South

272-278, northwest corner Morton Street. George F. Pelham for Joseph and Isaac Polstein, 1903. One, six-story, Beaux-Arts style, red brick, new-law tenement for twenty-five families and stores with white terra-cotta trim; chamfered corner; cast-iron storefront piers; ornate wrought-iron fire escape. Alteration: cornice removed.

280. Unknown architect for Charles Tousley, circa 1848. One, 3½-story(now four-story), Greek Revival style, red brick row house with stone trim. Alterations: store added in mid-nineteenth century; top story raised to full fourth floor at unknown date with simple pressed-metal cornice.

282. Unknown architect for Charles Oakley, circa 1830. One, three-story, brick house with stone trim. Alterations: pressed-metal cornice and cast-iron piers on first story (William Graul, architect, 1886).

*284-286, southeast corner Seventh Avenue South. Unknown architect for Charles Oakley, circa 1832.

Originally two, now one, three-story, brick-fronted frame row houses. Full third story at no. 286 in 1869; rear corner of no. 286 and its rear extension demolished in circa 1915 for construction of Seventh Avenue South; facades of combined buildings reclad in brick by 1960s; windows enlarged in 1980s. Non-contributing building.

Bleecker Street, east side between Jones Street and Seventh Avenue South

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281, northeast corner Jones Street. One, 3½-story (now four-story), Federal style, Flemish-bond red brick house with stone trim. Alterations: stores (probably added by mid-nineteenth century); full fourth floor with pressed-metal bracketed cornice (1890); one-story rear extension, (probably 1890); ornate wrought-iron fire escape added.

283. Julius Boekell for Morris Jacobs, 1874. One, five-story, Italianate/Neo-Grec style, brick, pre-law tenement and store with cast-iron trim; cast-iron storefront piers (Foundry: Ayres & McCandless, New York); projecting cast-iron lintels and sills; pressed-metal bracketed cornice.

285. Julius Boekell for Michael Puels, 1874. One, five-story, Neo-Grec style, brick, pre-law tenement and store with cast-iron trim; cast-iron storefront piers; elaborate projecting cast-iron lintels and sills; pressed-metal bracketed cornice with segmental-arch pediment reading "M. Puels, 1874" (Puels was a butcher from Bavaria who lived and worked here).

287. Robert Mook for Ignatz Hoff, 1871. One, five-story, Italianate style, brick, pre-law tenement and store with stone trim; cast-iron storefront piers; pressed-metal bracketed cornice.

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Broome Street, north side between Thompson Street and Sullivan Street

*520. One, seven-story Modern apartment building. Site of Tunnel Garage (Hector O. Hamilton, architect for Tunnel Garage, Inc., 1922; demolished 2006). Non-contributing building.

Broome Street, south side between Thompson Street and Sullivan Street

517, southwest corner Thompson Street and northwest corner Thompson Street and Watts Street. Victor Mayper for Spraybel Realty Co., Joshua Sprayregen, president, 1927. One, one-story brick, office probably for a service station; clay-tile roof.

519. Late-nineteenth century. One, five-story, red brick, loft building; scalloped brick cornice; cast-iron storefront piers.

521-523 through to Watts Street (No. 22). Gronenberg & Leuchtag for Greenwich Investing Co., 1910. One, seven-story, beige brick, loft with brick trim. Alterations: cornice removed; windows on right bay on Watts Street bricked in.

525-527. George Kantor for Harry S. Meyer, 1897. One, six-story, Romanesque Revival style, beige brick loft with brick trim; cast-iron storefront column supporting iron beam. Alterations: cornice removed.

529, southeast corner Sullivan Street. Charles M. Straub for Rosehill Realty Corporation, 1907. One, six-story, vaguely Colonial Revival style, red brick, new law, tenement for thirty-five families and stores with limestone trim; pressed-metal cornice; limestone entrance enframement; wrought-iron fire escape.

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Carmine Street, north side between Sixth Avenue and Bleecker Street

5 (including 301-303 Sixth Avenue), northwest corner Sixth Avenue. Ferdinand Inocenti for Vito and Gilbert DeLucia, 1965-66. One, Modern style, three- and four-story, beige brick apartment building. Originally three separate buildings erected between circa 1829 and circa 1832 for Henry K. Campbell and John Parr; stores added by mid-nineteenth century; 5 Carmine Street and 301 Sixth Avenue already combined by 1903 when changes made to exterior and interior (Henry Regelman for Angelo Ortolano); former 303 Sixth Avenue added to complex in 1914 and expanded to four stories in 1918.

5A, 5B, and 5C. Unknown architect for Thomas Turner, circa 1858-62. Three, three-story, brick row houses on an internal courtyard at rear of 5 Carmine Street.

7. A. B. Ogden & Son for Anna Sutherland, 1893. One, five-story, gold ironspot brick, old-law tenement and stores with brownstone trim. Alterations: cornice removed.

11. Buchman & Deisler for Emilia Hoffman, 1891. One, five-story, buff brick, old-law tenement and store with stone and terra-cotta trim; pressed-metal cornice with raised central parapet; cast-iron piers on ground floor; curved iron fire escape.

13. William H. Russell for Estate of Cornelius V. S. Roosevelt, 1891. One, five-story, brick, old-law tenement and store with brick and stone trim; cast-iron storefront piers; rusticated brick on two; pressed metal cornice.

Carmine Street, north side between Bleecker Street and Bedford Street

17-25, southwest corner Bleecker Street. Church of Our Lady of Pompeii, Matthew Del Gaudio for Church of Our Lady of Pompeii, 1926. One complex with three buildings: church, rectory, school and convent designed in an Italian Baroque style for a major center of Italian cultural life in Greenwich Village. Church relocated to this site after its previous home was demolished for extension of Sixth Avenue. Church: limestone building with symmetrical facade focusing on pedimented entry pavilion flanked by pairs of Corinthian columns; frieze with "ave Maria" and "1892" "1926"; central pediment capped by figure of a priest; round-arch windows; corner tower with dome capped by cross; round-arch windows flanked by Corinthian pilasters on Bleecker Street frontage; limestone balustrade at roofline. Rectory on Carmine Street: L-shaped front with southern bay projecting; brick with limestone trim. School and convent, southeast corner Bleecker Street and Leroy Street: six-story buff brick with limestone trim; large windows; entrance portico with paired columns.

27. Mazza & Secchia for Caesar Donanzan, Society of St. Charles Borromeo, 1965. One, five-story, beige brick community house with limestone trim; double-height entry framed with limestone.

†29. Vacant lot.

31, 31½, 33. Unknown architect for Lawrence Van Wart, circa 1859. Three, narrow, four-story, Italianate style, red brick pre-law tenements for six families each and stores with cast-iron trim; Corinthian cast-iron piers on first floor; pressed-metal cornice above stores; cast-iron lintels and sills; bracketed wood cornices.

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35. Peter Schaeffler, builder/owner, 1877. One, five-story, buff brick, Neo-Grec style, pre-law tenement for sixteen families and stores with stone trim; cast-iron storefront piers (Clinton Foundry, 502 Water Street, N.Y.); pressed-metal bracketed cornice.

37. James Stroud for Lawrence Van Wart, 1993. One, five-story, Neo-Grec style, brick tenement for ten families and stores with stone, black brick, and molded red brick trim; cast-iron storefront piers; continuous stone bands stepping up at windows. Alteration: cornice removed and parapet constructed (1943).

39, 41, and 43. William Graul for Charles Pfizenmayer (nos. 41-43) and George Reichhardt (no. 39), 1873. Three, five-story, Neo-Grec style, red brick, pre-law tenements for sixteen families each and stores with cast-iron trim; cast-iron storefront piers; cast-iron lintels (pedimented on second story) and sills; pressed-metal bracketed cornices (different designs at Pfizenmayer and Reichhardt buildings).

45-47. Wechsler & Schimenti, 1954. One, five-story, brick apartment building; originally, two, five-story tenements designed by William Graul for Caspar Hirtler (1887) for sixteen families each and stores; buildings combined, stores removed, and new facade constructed in 1954.

49, northeast corner Bedford Street. Unknown architect for John E. Davidson, circa 1828. One, two-story (now four-story), Federal style, brick row house. Alterations: raised to four stories and store added to first floor (1878); building erected at rear of lot (34 Bedford Street; 1897; possibly the three-story structure now extant); one-story extension erected (1901). facade clad in Garden State Brickface (1953); cornice removed.

Carmine Street, south side between Bleecker Street and Bedford Street

26-28. Kurtzer & Röhl for David Silberstein, 1893. One, six-story, yellow brick, old-law tenement for eight families and stores with stone and terra-cotta trim; cast-iron storefront piers; Alteration: cornice removed.

30. Unknown architect for Daniel Rosenbaum, 1886. One, five-story, red brick, old-law tenement for fourteen families and stores with stone and terra-cotta trim. Alteration: cornice removed (1938).

•32 through the block to 7-11 Downing Street. Downing Street Playground, Aymar Embury II for New York City Department of Parks, 1934. One, two-story, Colonial Revival style, Flemish-bond red brick recreation center with limestone trim; vaulted passage through building leads to walled playground; arched entry with iron gates and fanlight created from iron arrows; entry arch flanked by blind round-arches with rectangular windows capped by limestone lintels with urns; limestone Vitruvian wave beltcourse between first and second stories; pressed-metal block cornice with fretwork parapet above; red brick wall with octagonal openings on Downing Street. Alterations: playground renovated in 1982-87; brick perimeter wall rebuilt; sitting area, known as Winston Churchill Square recreated 1998-99 (George Vellonakis, designer; see 283 Sixth Avenue). Contributing building and a contributing site.

34-36. John C. Burne for William Broadbelt, 1890. One, five-story, yellow brick, old-law tenement for six

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families and stores with red brick, stone, and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice.

38-40. Unknown architect for James Votey, circa 1826. possibly originally two, two-story red brick buildings with stone trim. Alterations: enlarged to four stories and probably combined (1868); cast-iron storefront piers added; cornice removed and parapet constructed at unknown date prior to 1940.

42, 44, and 46. Unknown architect for John D. Brower (42), Seba Bogart (? , 44), and Albert Berdan (46), circa 1827. Three, 3 ½ story, Federal style, Flemish-bond red brick row houses with stone trim; wood cornices; peak roofs, each with single pedimented dormer window; stone lintels and sills; stores added to first floor of each by mid nineteenth century. Alterations:

44. Dormer enlarged (1953); second dormer added behind original (possibly 1953).

46. Dormer enlarged (possibly 1937).

48. Theresia. Marshall L. Emery for Franz Ziegler, 1894. One, five-story, beige brick, old-law tenement for four families and store with stone trim; terra-cotta plaque with F.Z. initials located below central window of third story; pressed-metal bracketed cornice with "Theresia" on frieze.

50. Paul R. Lewis for John B. Canavotto, 1896. One, six-story, transitional Romanesque Revival/Neo-Renaissance style, gold ironspot Roman brick, old-law tenement for fifteen families and store with brownstone and brick trim; cast-iron storefront piers; pressed-metal bracketed cornice.

52. William Jose for Anthony Reichhardt, 1873. One, five-story, Italianate style, red brick, pre-law tenement for sixteen families and stores with cast-iron trim; cast-iron storefront piers; cast-iron lintels and sills; elaborate, bracketed, pressed-metal cornice with swan's-neck pediment and antefixes.

Carmin Street, north side between Bedford Street and Seventh Avenue South

51, northwest corner Bedford Street. Unknown architect for William Topham, 1845 One, three-story row house. Alterations: facade stripped and refaced with brick on first story probably replacing a nineteenth-century storefront (1961) and stucco above; cornice removed and replaced by parapet. Redesign similar to no. 57.

53-55. circa 1930. One, one-story, brick garage.

57. Unknown architect for Charles V. Varick, 1824. One, three-story row house. Alterations: facade stripped and refaced with brick on first story probably replacing a nineteenth-century storefront (1961) and stucco above; cornice removed and replaced by parapet. Redesign similar to no. 51.

59-61. Charles B. Meyers for Vinsani Building Corporation, 1926. One, six-story, red brick, Colonial Revival style apartment building and stores with cast stone and terra-cotta trim; decorative terra-cotta cornice; parapet with balustrade panels. Lot extends through to Seventh Avenue South; see 15-19 Seventh Avenue South.

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63 and 65. John G. Prague for William J. Gessner, 1873. Two, five-story, brownstone, Neo-Grec style, pre-law tenements for sixteen families each and stores; cast-iron storefront piers (foundry: Boyce & McIntire, 706 East 12th Street, New York). Alterations:

63. Facade stuccoed in rusticated pattern; later pressed-metal bracketed cornice; corner of rear facade cut away for construction of Seventh Avenue South (1914) and store created (11 Seventh Avenue South).

65. Facade stuccoed; cornice removed; rear of building truncated for construction of Seventh Avenue South and new brick elevation constructed (Vincent M. Cajano for Francesca and Nicola Satriano, 1922;) with store (9 Seventh Avenue South).

Carmin Street, south side between Bedford Street and Varick Street

66. circa 1840. One, four-story, brick tenement and store with stone trim; in 1906 housed seven families and a store; dentiled brickwork at cornice. Alteration: altered on interior after fire (Charles Stegmeyer for H. Bornemann, 1906).

68. 1945. One, three-story brick apartment building for four families and stores; corbeled brickwork below parapet. Alteration: stores converted into apartments (1964).

70. Kurtzer & Röhl for Morris Goldstein and David Moss, 1888. One, five-story, brick, old-law tenement for eight families and store with brownstone and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice with central parapet. Alteration: ground-floor store bricked in.

72-74. 1960. One, three-story, brick apartment building, combining two earlier buildings that received a new Colonial Revival facade.

76-78. Adora. Charles Anderson for Kuhn Realty Company, 1928. One, six-story, Spanish Renaissance style, beige brick apartment building for twenty-one families and stores with terra-cotta trim; name, Adora, on terra-cotta entrance enframement.

80-84, southeast corner Varick Street (230-232 Varick Street). See 57-63 Downing Street.

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Clarkson Street, south side between Seventh Avenue South and Hudson Street

10-20, through the block to 250-260 West Houston Street. P.S. 95. C. B. J. Snyder, 1910. One, five-story, Neo-Gothic style, red brick school with limestone trim; pointed-arch windows; crenellated parapet; projecting limestone entrance pavilion.

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Cornelia Street, north side between West 4th Street and Bleecker Street

5. George Keister for William Duffy, guardian for the heirs of Charles Fitzpatrick, 1890. One, five-story and basement, red brick, old-law tenement for sixteen families with stone trim; pressed-metal cornice.

7-9. William Graul for George Reichart, 1873; redesigned by M. Milton Glass of firm of Mayer & Whittlesy for 1599 West 10th Street Corporation, 1944. One (originally two), five-story, brick, pre-law tenements for twenty families (no. 7) and sixteen families (no. 9) and stores. Redesign: buildings combined; cornices removed; detail stripped; stucco applied to facade; projecting, angled, Modern style, silver-metal awning over recessed entrance; address in recess written out in blue mosaic tiles. Poet W. H. Auden lived here in 1948-51.

11. John B. Franklin for William M. Moran, 1876; redesigned as "Seville Studios," James H. Galloway for John H. Friend, 1928. One, five-story, red brick, pre-law tenement with stone trim on front of lot, possibly an alteration of an earlier brick house and store (the 1876 application is for an alteration); pressed-metal bracketed and pedimented cornice. Redesign: converted into an artistic complex with garden in 1928, including addition of parged stucco with brick trim and Spanish-tile roof on first story of both buildings and tiled arch "bridge" in alley at south edge of lot; parging with boats, parakeets, and other details; steel casement windows; iron window-box balconies; metal painter's palette with name of complex.

11 rear. John B. Franklin for William M. Moran, 1876; redesigned as "Seville Studios," James H. Galloway for John H. Friend, 1928. One, ___-story, brick, rear tenement, part of complex with no. 11.

13. Leonard F. Graether for Frances E. Hill, 1878. One, five-story, Neo-Grec style, red brick, pre-law tenement with cast-iron trim; pressed-metal bracketed cornice.

13 rear. Unknown architect, prior to 1852; one, two-story brick building, possibly originally a stable, converted for tenement use (1878); became a separate tax lot in 1991.

15. Unknown architect for John Wilson, circa 1853. One, four-story brick building with stone trim. Alterations: cornice removed and high parapet constructed.

15 rear. Unknown architect for John Wilson, circa 1853. One, four-story, brick tenement.

17. Anthony Vendrasco for Zampieri Bros., 1906. One, two-story (now three-story), brick commercial and residential building on front of lot and three-story brick building on rear of lot erected as bakery, shop, and residence in front and stable to rear. Alterations: front and rear buildings combined,(circa 1912); third story added to front building; combined with no. 19 (for Zampieri Brothers, 1956); converted for residential use (1984); storefront converted into apartment; cornice removed.

19. William H. Walker for John B. McPherson, 1891. One, three-story brick stable and rear building; one extant cast-iron storefront pier; front and rear building combined and both converted for bakery use; combined with no. 17 (for Zampieri Brothers, 1956); converted for residential use (1984); storefront converted into apartment .

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21. Unknown architect for William Stanley, 1843-45. One, three-story and basement, Greek Revival style, brick row house with stone trim; one building on lot (see 21 rear) erected 1843 and other in 1845, but unclear which was erected first. Alteration: stoop removed and entrance moved to street level (1925). Home to Broadway lighting designer Tharon Musser (1959-2007).

21 rear. Unknown architect for William Stanley, 1843-45. One, three-story, Greek Revival style, brick house; one building on lot 1843 and other in 1845, but unclear which was erected first..

23. Charles B. Meters for Joseph Marron, 1912. One, two-story, brick stable with stone trim; round-arch vehicular and pedestrian entrances; modest cornice; pedimented parapet.

25-27 and 29. William H. Boylan for Jacob Finelite, 1903. Two, six-story, beige brick, new-law tenements for twenty-eight families each and stores with red brick and limestone trim; rusticated limestone second story; pressed-metal cornices above fifth and sixth stories. Alterations:

25-27. Storefronts filled in with brick for conversion to apartments (1958).

29. Cornices removed.

31. Benjamin Warner for Michael Maloney, 1877. One, four-story, Italianate style, brick, pre-law tenement and store with stone trim; cast-iron piers at entrance (iron foundry, Z. S. & A. Ayers, 45th Street corner Tenth Avenue, New York); pressed-metal bracketed cornice. From 1958-68, storefront occupied by Caffè Cino, founded by Joe Cino, the birthplace of Off-Off-Broadway theater and the first theater to program plays with gay themes, including work by Doric Wilson, Langford Wilson, and William Hoffman.

33. Nicholas Serracino for Mary P. Bresciani, 1913 (front building); rear building, between 1833 and 1843. Front building, one-story, red brick blacksmith's shop; corbeled brick course below parapet. Artist Alice Neel lived here in 1932.

33 rear, Unknown architect, between 1833 and 1843. One, three-story, red brick building with denticulated cornice, partially visible from street. James Agee had a writing studio here in the 1940s and early 1950s.

35. Unknown architect for Carsten Engle, circa 1854. One, three-story and basement, Greek Revival style, red brick row house with stone trim, built on rear of lot at 257 Bleecker Street; stoop; stone entrance enframingent. Alterations: cornice removed.

Cornelia Street, south side between West 4th Street and Bleecker Street

2-8 at triangle created by juncture of Cornelia Street and Sixth Avenue (333-339 Sixth Avenue). "Varitype Building," Frederick Ebeling for Leah Goldstein, 1907. One, twelve-story, beige brick loft and stores with limestone, and dark Roman brick trim; chamfered corner; two-story, rusticated limestone base at corner. Many printers and publishers rented space here; artist John Sloan rented studio space in the building from 1912-15. Alterations: stores; converted for residential use (1982).

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*10 (through to 331 Sixth Avenue). Theodore R. Feinberg for Chatco Corporation, after 1985. One, one-story brick commercial building. Non-contributing building.

12 (through to 329 Sixth Avenue). Edward H. Kendall for Ogden and Robert Goelet, 1881. One, five-story, red brick, old-law tenement and store with stone trim; cast-iron storefront piers; denticulated brick cornices. Alteration: one-story extension at rear facing Sixth Avenue (1884).

†14-16. Vacant lot.

18 and 20. William E. Waring for Henry H. Haight, 1871. Two, five-story, Italianate style, red brick, pre-law tenements and stores with stone trim; Corinthian cast-iron storefront piers (iron foundry, Boyce & McIntire, New York); four wood storefronts with colonettes and brackets; pressed-metal bracketed cornices.

22. William E. Waring for Mary Ann Henry, 1877. One, five-story, red brick, pre-law tenement for ten families and stores with stone trim; cast-iron piers at entrance elaborate bracketed, pressed-metal cornice with swan's-neck pediment. Alteration: rusticated first story apparently replaced stores prior to 1939.

24 and 26. Julius Boekell for William Bischoff, 1873. Two, five-story, Neo-Grec style, red brick, pre-law tenements and stores with cast-iron trim; pressed-metal bracketed cornices. Alterations: small windows cut into center of facades on each floor indicating addition of toilets (Otto Reissman, architect, 1908); rusticated first story apparently replaced stores prior to 1939.

28. Unknown architect for Joseph Foster and John Stewart; circa 1824 or circa 1839 (rear building on lot, see no. 28½; not clear which built first). Four-story, brick, residential building with stone trim; Alterations: storefront added (Frederick Savignano for Josephine Mucci, 1924); cornice removed and replaced by parapet (Joseph Lau for Josephine Mucci, 1940).

28½ (aka 28 rear). Unknown architect, circa 1824 or circa 1839 (on lot with no. 28; not clear which built first). One, three-story, brick house.

30. C. E. Hadden for Jacob Varian, 1882. One, five-story, Neo-Grec style, red brick, old-law tenement for ten families with stone trim; store may not have been installed until 1906; cast-iron piers at entrance; pressed-metal bracketed cornice.

32. 1958. One, Modern style, four-story and basement, white brick apartment building; circa 1828 row house stripped and redesigned with enlarged windows and new facade.

32 rear. 1958. One, four-story, Modern style apartment building; modern facade alteration of earlier structure.

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Downing Street, north side between Sixth Avenue and Bedford Street

7-11. Downing Street Playground. See 32 Carmine Street.

13. F. Draper for William Kirk, 1877. One, four-story, Neo-Grec style, red brick, pre-law tenement for twelve families and store with stone trim; cast-iron storefront piers (Clinton Foundry, Water Street, New York); unusual pressed-metal bracketed cornice with antefix. Alteration: storefronts converted into apartments (1958-59).

15. Unknown architect for James Votey, circa 1832. One, three-story, simple Greek Revival style, brick stable (now residential) with stone trim; denticulated brick cornice.

17. Gage Inslee for Joseph Wilson, 1877. One, five-story, Neo-Grec style, brick, pre-law tenement for ten families and stores with stone trim; cast-iron storefront; pressed-metal bracketed cornice. Alteration: stores converted into apartments (1959-60).

19 and 21. G. W. La Baw & Son for John P. Elmdorf and Albert H., Scofield, 1877. Two, four-story, Neo-Grec style, brick, pre-law tenements for three families each and stores with stone trim; cast-iron storefront piers (Foundry: Z. S. & A. Ayres, New York); pressed-metal bracketed cornices.

23. Julius Boekell & Son for Edwin Holtz, 1886. One, three-story, Neo-Grec style, brick residence with stone trim; originally a Federal style dwelling (circa 1826) altered with new facade in 1886 when converted into two-family house; pressed-metal bracketed cornice with pediment. Alterations: basement and first-story converted for commercial use (J. Briganti for J. W. Moyer, 1910); stores removed (1934).

25. Schneider & Herter for Charles Weinstein, 1899. One, five-story and basement, beige brick, old-law tenement for fifteen families and stores with stone and terra-cotta trim; stoop; pressed-metal bracketed cornice. Alteration: basement stores converted into apartments (1960 and 1964).

27. Alfred Zucker for Helen C. Juilliard, 1893. One, Romanesque Revival style three-story, beige brick stable with stone and brick trim; three bays wide with pediment above two bays to right; round-arch openings on second story and at pedestrian entrance. Alterations: vehicular entrance enlarged; currently a two-family residence.

29. Unknown architect for Sarah and Louis Smith, circa 1829. One, two-story (now three-story), Federal style, frame house. Expanded to three full stories and probably given a red brick facade (circa 1870). Alteration: first floor converted to garage, with vehicular entrance added (1920).

31. George F. Pelham for James Peter Powers, 1894. One, five-story, yellow brick, old-law tenement with stone and brick trim; pressed-metal bracketed cornice. Alteration: stores added to first floor (1908; later removed).

Downing Street, south side between Sixth Avenue and Bedford Street

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10, southwest corner Sixth Avenue. Stephen L. Heidrich for Downing Street Corporation, 1940. One, six-story, Moderne style, red brick apartment building for 126 families and stores and offices with cast-stone trim; metal marquee; chamfered corner at Downing Street and Sixth Avenue; fluted brick piers with cast-stone bases and capital bands; cast-stone medallions with Greek keys. Building encompasses 2-20 Downing Street and its entrance is actually on Sixth Avenue, but it is named after the address of the British Prime Minister – 10 Downing Street. Alterations: first floor apartments on Sixth Avenue converted into stores and entire ground floor on Sixth Avenue, including entrance redesigned (C3D Architecture for SP 10 Downing, 2008-09).

*22. David Piscuska for Downing Street Developers, LLC, 2008. One, four-story residential building. Non-contributing building.

30. Andrew Spence for Francis Neppert, 1885. One, three-story and raised basement, Neo-Grec style, brick tenement for three families with stone trim; pressed-metal cornice. Alteration: stoop removed and replaced with Colonial Revival style entrance (Ferdinand Savignano for Cesare Pirro, 1930).

32, southeast corner Bedford Street. Ferdinand Innocenti for John Marra, 1946. One, five-story, brick tenement. Originally two, five-story tenements designed in 1874 by William Hughes; combined and completely redesigned in 1946 in a stripped-down Modern style; steel casement windows.

Downing Street, north side between Bedford Street and Varick Street

45-47. Attributed to Eugene DeRosa for Joseph Tassi, 1910. One, three-story, white brick garage with stone and brick trim; central vehicular entrance; cast-iron piers and beam on first floor; large, multi-part windows on upper floors; pressed-metal bracketed cornice with frieze advertising "45 Tassi Garage 47"; brick parapet. Alteration: converted for residential use (circa 1971).

49-51. Werner & Windolph for John F. Caragher, 1896. One, four-story, Romanesque Revival style, brick stable and single-family residence with rock-faced stone trim; central, round-arch vehicular entrance; round-windows at second story; pressed-metal cornice. Alteration: converted into multiple dwelling (1986-87).

53. Unknown architect for John Hagemeyer, circa 1857. One, five-story, Italianate style, brick commercial building (now residential) with stone trim. Alterations: first story redesigned; cornice removed; converted for residential use. Owned and occupied by J. & R. Lamb, decorative designers (1888-1925).

55 and 55½. Thom & Wilson for Estate of John Hagemeyer, 1876. Two, five-story, Neo-Grec style, brick, pre-law tenements for ten families each with stone trim; street-level entrance with stone pediments; stone window lintels with rosettes; pressed-metal bracketed cornices; cast-iron fire balconies.

*57-63. 1984. One, nine-story, brick apartment house set back from lot behind two, one-story pavilions. Lot extends to 80 Carmine Street with one-story commercial structure and 230-232 Varick Street with one-story commercial structure and outdoor dining area. Non-contributing building.

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65. 1964. One, five-story, white brick apartment building with granite entrance enframing; refacing of 1890 tenement designed by Richard Davis for Adelaide Beaudet. Alteration: cornice and parapet removed.

Downing Street, south side between Bedford Street and Varick Street

34, southwest corner Bedford Street. M. V. B. Ferdon for Alexander Walker and Martha Lawson, 1888. One, five-story, brick, old-law tenement for twelve families and store with brick and stone or terra-cotta trim; cast-iron column at corner; pressed-metal cornice.

38. John Hauser for Samuel W. B. Smith, 1893. One, five-story, Romanesque Revival style, brick, old-law tenement for eighteen families and stores with brick and stone trim; cast-iron storefront piers; piers with rusticated brickwork on second through fourth floors; corbeled brickwork above fifth-floor windows. Alteration: storefronts converted into apartments (1935 for Briget Cassino); cornice removed (circa 1992).

40. Gilbert A. Schellinger for David Richey, 1888. One, five-story, brick, old-law tenement for twenty families with stone trim. Alteration: stoop removed and entrance moved to ground level (1940); cornice removed.

*42. Richard Potofsky, 1985. One, five-story contemporary building; alteration of stable (Woodruff Leeming for Edwin H. Sayre, 1909). Non-contributing building.

44. Charles H. Israels for Samuel W. B. Smith, 1891. One, five-story, brick, old-law tenement for twenty families and stores with stone and brick trim; pressed-metal cornice with double rows of brackets. Alteration: first floor reclad in red brick probably in conversion of stores to apartments (after 1985).

46. John Hauser for Samuel W. B. Smith, 1892. One, five-story, brick, old-law tenement for twenty families with brick and stone trim; round-arch entrance; corbeled brickwork; pressed-metal bracketed cornice.

50-56. See 214-218 West Houston Street.

58. Unknown architect, circa 1854. One, Greek Revival style, three-story and basement, red brick row house with stone trim; wood door and door enframing with transom; Italianate style wood cornice (possibly original or an early replacement).

60-62. See 222-224 West Houston Street

64. Unknown architect, 1942. One, one-story, cream-colored terra-cotta commercial building. An alteration of a four-story residential buildings with the upper four floors removed so that structure aligned with 226 West Houston Street, and a new facade installed.

66. See 228 West Houston Street.

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Grand Street, north side between Thompson Street and West Broadway

*38-40. circa 1860s-1870s. One, five-story, tenement. Alterations: entire facade stripped and covered in faux brick; cornice removed. Non-contributing building.

42 and 44. circa 1860s-1870s. Two, five-story, Neo-Grec style, brick, pre-law tenements and stores; cast-iron trim; Italianate style wood bracketed cornice; storefronts with cast-iron piers.

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Jones Street, north side between West 4th Street and Bleecker Street

5. Kurtzer & Röhl for Henry J. Wirth, 1898. One, five-story, brick, old-law tenement and stores with brick and limestone trim; cast-iron storefront piers; one early storefront to left of entrance; pressed-metal bracketed cornice.

7. M. V. B. Ferdon for John J. Egan and Daniel Hallecy, 1888. One, five-story and basement, brick, old-law tenement with stone and brick trim; first-floor and basement of rock-faced stone; pressed-metal bracketed cornice.

9. William G. Pigueron for George H. Pigueron, 1902. One, seven-story, beige brick industrial building with limestone trim; long horizontal window bands; segmental-arch above sixth story; pressed-metal bracketed cornice. Alteration: cement spandrel above second story with tile insets; converted to apartments (1978).

11. Adam Munch for Adam Munch, 1889. One (originally one of three), five-story and basement, brick tenement for twenty families with stone trim; rock-faced stone basement and first story; entrance stoop; granite columns at entrance; pressed-metal cornice.

*13-15. Adam Munch for Adam Munch, 1889. Two (originally two of a row of three), five-story tenements for twenty families each with stone trim. Alterations: combined as one building and altered after fire (1973); facade above first story refaced in white brick; windows bricked in and reconfigured; stoops removed; entrance at no. 13 removed; cornice removed. Non-contributing building.

17. C. E. Hadden for Willet C. Hunter, 1882. One, three-story, red brick stable with stone trim; rectangular vehicular entrance; pressed-metal cornice. Alterations: ground floor stuccoed; upper floors converted to duplex for artist Frank Stella beginning (1966).

19. Sass & Smallheiser for Robert Friedman, 1901. One, six-story and basement, beige ironspot brick, old-law tenement and basement stores with limestone trim; Alteration: basement stores removed and wall stuccoed (1934).

21. 1922. One, three-story and basement (now four-story), Greek Revival style, red brick row house (unknown architect for Henry Frederick, circa 1842). Alteration: converted into non-housekeeping apartments with partial new brick facade that was stuccoed and a parapet constructed (1922); stucco later removed from facade.

21 rear. Charles Hadden for Henry Punchard, 1871. One, four-story, brick building.

23. William Graul for Theodore Van Eupen, 1891. One, five-story and basement, red brick, old-law tenement and store with stone, terra-cotta, and brick trim; cast-iron piers at basement storefronts; high stoop; round-arch entrance; pressed-metal cornice.

25, 27, and 29. William Jose for Jacob Schmitt, 1872. Three, five-story, brick, pre-law tenements and stores

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with cast-iron trim; massive pressed-metal bracketed cornice with pediment; iron fire balcony at 25-27.

Alterations:

25 and 27. Stores converted into apartments with rusticated stonework (1929); cornices removed.

29. Stores converted into apartments with new brickwork (probably 1959)

31. Unknown architect for Charles Miller, circa 1828. One, 2½-story and basement, Federal style, brick row houses with stone trim; peak roof with dormer. Alteration: stoop removed (pre-1940); facade stuccoed.

Jones Street, south side between West 4th Street and Bleecker Street

6 and 8. W. E. Waring for Henry Weil, 1871. Two, five-story and basement (now six-story), Italianate style, brick, pre-law tenements and basement stores with cast-iron trim; pressed-metal bracketed cornice. Alterations:

6. Stoop and stores removed and first floor and basement redesigned in a Mediterranean style, with stucco facing and brick trim, arched windows, and Spanish-tile pent roof (Ferdinand Savignano for Abraham Wasserman, 1928). Note: first-floor alteration identical to changes at 8 Jones Street despite different architect of record.

8. Stoop and stores removed and first floor and basement redesigned in a Mediterranean style, with stucco facing and brick trim, arched windows, and Spanish-tile pent roof above first story (Mitchell Bernstein for Lucie C. Driscoll, 1929). Note: first-floor alteration identical to changes at 6 Jones Street despite different architect of record.

*10-12. 1976. One, Modern apartment building; substantial alteration with new facade to earlier factory (Frederick C. Zobel for James Stanton, 1902). Non-contributing building.

14. Charles Rentz for James V. And Silas J. Donovan, 1887. One, five-story, red brick, old-law tenement with stone and terra-cotta trim. Alterations: first floor redesigned in a Mediterranean style with arched openings, steel casement windows, and pent roof (1929); cornice removed.

16. Delano & Aldrich for Greenwich House Settlement, 1928. One, three-story, Colonial Revival style, red brick art school with limestone trim. Built as woodworking and stone carving school for training local boys; home to Greenwich House Pottery since 1948; round-arch window and entrance on first floor, window with multi-pane casements; tall multi-pane windows on second floor; octagonal windows on third floor; modest stone cornice with brick parapet above; oval ceramic plaque with figures and animals between second and third floors, designed by faculty member Peter Gourfain (2002).

18 and 20. Unknown architect for George Schott, circa 1844. Two, three-story and basement, Greek Revival style, red brick row houses with brownstone trim; brownstone basement; high stoop; denticulated wood cornices. Alterations:

18. Stoop removed and original entrances converted to window (Henry Howard, owner/architect, 1940).

20. Stoop removed and original entrances converted to window (Henry Howard, owner/architect, 1940); restored 1994 (Harley Jones, owner/architect).

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‡18 rear. Unknown architect and date. One, one-story, brick building. Integrity cannot be verified.

‡20 rear. Unknown architect and date. One, two-story, brick building. Integrity cannot be verified.

22. John Philip Voelker for George Schenk and A. W. Schlichte, 1895. One, six-story, Romanesque Revival style, gold ironspot brick, factory for paper boxes with terra-cotta trim large central round arch; roundels on sixth floor with overlapping SS initials. Alterations: first floor refaced in fieldstone veneer; cornice removed; converted into apartments (1970s).

26, 28, and 30. Unknown architect for Jane S. Paradise, 1843-44. Three, three-story and basement, Greek Revival style, red brick row houses with brownstone trim; high stoops; wrought-iron railings; entrances with sidelights and transoms; brownstone basements; denticulated cornices. Listed on National Register of Historic Places and individual New York City landmarks. In 1902, no. 26 became first home of prominent settlement house Greenwich House; by 1905 all owned by Greenwich House and in 1921 all three converted into Greenwich House Co-operative Apartments.

26. Only house of three with brownstone entrance enframement (unclear if original).

30. Alteration: doors enlarged and sidelights removed.

‡28 and 30 rear. Unknown architect and date. Two, one-story brick buildings. Integrity cannot be verified.

32, northeast corner Bleecker Street. Max Muller for Amelia Glass, 1899. One, six-story, Romanesque Revival/Neo-Renaissance style, yellow brick, old-law tenement and stores with terra-cotta trim; on Jones Street facade, projecting wooden bayed storefront with colonettes and brackets with pressed-metal cornice and cast-iron piers. Alteration: cornice removed.

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LaGuardia Place, west side between West Houston Street and Bleecker Street

490-494, northwest corner West Houston Street. circa 1860. One, four-story, simple Italianate style, red brick building with cast-iron lintels and sills; possibly originally single-family converted into apartments with store; pressed-metal bracketed cornice.

496. circa 1850s. One, four-story, Greek Revival/Italianate style building, possible originally a row house converted into a tenement; brick with stone trim; bracketed pressed-metal cornice; store (probably not original) with cast-iron piers.

498 and 500. Unknown architect, circa 1860s. Two, Italianate style, brick, pre-law tenements and stores with cast-iron lintels and sills; pressed-metal bracketed cornices.

500 rear. Unknown architect and date. One, four-story, brick tenement.

502 and 504. John A. Whitenack for Mary Pinchot, 1901. Two, five-story, red brick, loft and store buildings with stone trim; paneled brick fascias support modest cornice; cast-iron storefront piers.

506. circa 1860s. One, five-story, red brick, Italianate style, pre-law tenement and store with stone trim later converted into industrial lofts and then back to apartments; pressed-metal, bracketed cornice; cast-iron storefront piers.

508. Brunner & Tryon for H. H. Upham & Co., 1891. One, five-story, Romanesque Revival style, buff-colored, ironspot Roman brick, loft and store with sandstone trim; cast-iron storefront piers; ornate neo-Classical style, iron panels on fourth-floor level stating "FOUNDED 1858" and "ERECTED 1891." Alterations: cornice removed; plate-glass windows.

510-518, southwest corner Bleecker Street. Probably late 1860s or early 1870s. One, five-story, red brick, commercial building with stone trim converted into lodging house and stores and then into apartments and store; projecting pavilion at south end with entrance and paired pilasters. Alterations: cornice removed; mansard roof replaced by flat roof following fire (1885); new brick facade at chamfered corner and one bay to either side (probably 1950).

LaGuardia Place, west side between Bleecker Street and West 3rd Street

520, northwest corner Bleecker Street. Cleverdon & Putzel for Patrick H. McManus, 1890. One, seven-story, buff brick, store and loft building with red stone trim; storefront with original cast iron. Alterations: seventh story added (1894); cornice removed; some windows on upper floors filled in; storefronts filled in as part of apartment conversion.

526. 1844 for James Oliver. One, four-story, brick building with stone trim; building appears to have undergone significant alterations in Neo-Grec style (circa 1880), including storefront with cast-iron columns, incised lintels, and pressed-metal bracketed cornice.

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530. J. Close & Bro., builder for Cella & Bro., 1884. One, five-story, red brick storage building (later used as a factory) with brownstone trim; storefront with cast-iron details; pressed-metal bracketed cornice.

532. 1848 for William Stanley. One, five-story, red brick building with brownstone trim; pressed-metal bracketed cornice. Alterations: storefront with cast-iron piers added (circa late nineteenth century).

534-538. A. Vendrasco for C. Passagno and S. Montresor, 1911. One, eight-story cream-colored brick, store and loft building with granite trim; wrought-iron cornice at storefront and above sixth story. Alteration: main cornice removed..

540. 1852. One, five-story, red brick building with stone trim; brick dentiled cornice. Alterations: storefront with wrought-iron cornice added.

540 rear. Unknown architect and date. One, five-story and basement, brick building.

542. Julius Franke for Charles H. Taylor, 1897. One, six-story, buff brick, store and loft building with terra cotta and cast-iron trim; pressed metal storefront and main cornice.

546. 1847 for Francis Cooper. One, four-story, red brick building with stone trim. Alterations: storefront added; cornice and lintels removed.

546 rear. Unknown architect and date. One, four-story, brick building; 546 is an L-shaped lot and rear building extends partially behind no. 548.

548 and 550. Unknown architect, circa 1841. Two, four-story, red brick buildings with stone trim and pressed-metal bracketed cornices. Alterations: storefronts with cast-iron pilasters and wrought-iron cornices added (circa late nineteenth century).

*552-562. Ira J. Benlevi for Ike Eshaghian, 1980-83. One, thirteen-story apartment building with multiple storefronts. Non-contributing building.

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Leroy Street, north side between Bleecker Street and Bedford Street

7. Unknown architect for Jacob Romaine, circa 1830. One, 2½-story and basement, transitional Federal/Greek Revival style, Flemish-bond red brick row house with stone trim; “horse walk” leading from street to rear; entrance with Doric columns and leaded transom; peak roof with two pedimented dormers. Alteration: new brick front (circa 1893-99); stoop rebuilt(mid-1980s).

7 rear. Unknown architect, circa 1835, enlarged Vincent M. Cajano, 1922. One, two-story, frame building converted for residential use in 1922.=

9. Unknown architect for Matthew Anderson, 1830. One, 2½-story and basement, Federal style, Flemish-bond red brick row house with stone trim; stoop. Alterations: raised to full three stories (Charles E. Hadden for James D. Sherwood, 1880), with addition of Neo-Grec style cornice; large vehicular entrance cut into facade (before 1939); complex wrought-iron railings (possibly circa 1900).

9 rear. Unknown architect circa 1835. One, two-story, frame building (probably a stable); converted to multiple dwelling (Vincent M. Cajano, 1922).

11. Edwin W. Crumley for Carolina Perazzo, 1912. One, two-story, gold ironspot brick stable with limestone and brick trim; erected for Gianbatista and Carolina Perazzo’s funeral service business; vehicular entrance on ground floor; pressed-metal cornice above second story. Alterations: third story added (Matthew Del Gaudio for the Perazzos, 1922); pressed-metal cornice above third story added after circa 1985.

*13. Unknown architect for Daniel J. Westervelt, circa 1829. One, 2½-story, brick house. Alterations: westernmost seven feet added 1869; first story and basement walls removed and converted to stable (later garage); major change in 2003 including new brick facade, steel beams on first story and at cornice; new garage doors; plate-glass windows and rooftop addition. Non-contributing building.

15. George F. Pelham for Laemmlein and Joseph L. Bittenwieser or J. Klingenstein, 1893. One, five-story and basement, buff brick, old-law tenement for twenty families and stores with stone, terra-cotta, and rock-faced brick trim; basement stores with cast-iron piers first floor faced in smooth and rock-faced stone; pressed-metal bracketed cornice with central parapet.

17-19. See 18-20 Morton Street.

21. George F. Pelham for Elias Kempner, 1899. One, six-story and basement, buff ironspot brick, old-law tenement for twenty-four families and basement stores with limestone and terra-cotta trim; pressed-metal bracketed cornice with central parapet. Alteration: stores removed.

23. Charles Stegmayer for Maris Urckermann, 1889. One, five-story and basement, brick, old-law tenements for twenty-two families each with brownstone and terra-cotta trim; stoops; pressed-metal bracketed cornices; wrought-iron areaway railings.

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25. James Cole for William Rankin, 1891, One, five-story and basement, brownstone old-law tenement for twenty families; cast-iron stoop railing; pressed-metal cornice. Alteration: facade detail stripped (mid-1980s).

Leroy Street, south side between Bleecker Street and Bedford Street

12. Attributed to Aaron Marsh, builder for Aaron Marsh, circa 1835. One, 2½-story (now three-story) and basement, Greek Revival style, Flemish-bond red brick row house with brownstone trim; stoop; wrought-iron stoop and areaway railings; entrance enframingent with Doric pilasters and transom divided by wood mullions. Alteration: attic story raised to full third floor with new cornice (2008-09).

14. Attributed to Henry M. Perrine, builder for Henry M. Perrine, circa 1835. One, 2½ story (now three-story) and basement, Greek Revival style, Flemish-bond red brick row house with brownstone trim. Alterations: full third story with Italianate style pressed-metal cornice (Charles Wright for William E. Miller, 1872); stoop removed and basement entrance created (Ferdinand Savignano, 1927).

16. Unknown architect for Jedediah Lester, circa 1835. One 2½-story and basement, Greek Revival style, Flemish-bond red brick row house with brownstone trim; stoop; entrance with Doric pilasters, sidelights, and transom divided by wood mullions; small rectangular attic windows; wrought- and cast-iron stoop and areaway railings. Alteration: pressed-metal pediment added above entrance.

18. Attributed to Aaron Marsh for Richard Taylor, circa 1835. One, 2½-story (now three-story) and basement, Greek Revival style, Flemish-bond red brick row house with brownstone trim. From 1907-1926 home to Doe Ye Next Thyng Society for Work Among the Poor, a religious settlement house. Alterations: full third story constructed with parapet (1932); stoop removed (1932) and restored (1997).

20. Unknown architect for Jonathan H. Ransom, circa 1835. One, 2½-story and basement, Greek Revival style, Flemish-bond red brick row house with brownstone trim; stoop; wrought- and cast-iron stoop and areaway railings; wood fascia with small, rectangular attic windows.

22-24. Bernstein & Bernstein for Harris Friedman and Barnet Feinberg, 1903. One, six-story, buff ironspot brick, new-law tenement for twenty-four families with terra-cotta trim; pressed-metal cornice; wrought-iron areaway railing, ornate wrought-iron fire escape.

26-28. Bernstein & Bernstein for Irving Judis, 1902. One, six-story, Beaux-Arts style, red brick, new-law tenement for twenty-two families and stores with beige terra-cotta and brick trim; cast-iron storefront piers, ornate wrought-iron fire escape. Alteration: stores converted to apartments with brick fronts (before 1980).

30. John G. Hadden and Silvanus Gedney, builders for Joseph Hammond, 1831. One, 2½-story (now three-story) and basement, Federal style, Flemish-bond red brick row house with stone trim; stoop; entrance with Ionic colonettes, leaded sidelights, and transom; wrought-iron stoop and areaway railings. Alteration: full third story constructed with parapet (1927).

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32. James W. Cole for William Rankin, 1889. One, Neo-Grec style, five-story and basement, brick old-law tenement for eleven families with stone trim; wrought-iron stoop and areaway railing; rock-faced brownstone first floor; pressed-metal bracketed cornice. Alterations: facade stripped and stuccoed above first floor.

34. William Huyler, owner/builder, 1845. One, three-story and sunken basement, Greek Revival style, red brick row house with stone trim; low stoop; door enframingent with Corinthian pilasters and transom; wrought- and cast-iron railings. Alteration: cornice removed and replaced with brick parapet (circa 1930s).

36. Unknown architect for James D. Sherwood, 1852-53. One, 3½-story and sunken basement Greek Revival style, red brick row house with brownstone trim; one-step stoop; wrought- and cast-iron railings. Alteration: cornice removed.

Leroy Street, south side between Bedford Street and Seventh Avenue South

40 and 42. Attributed to Aaron Marsh and William and John Huyler, builders for Andrew Quackenbush, 1836-37. Two, 2½-story (now three story) and basement, Greek Revival style, red brick row houses with stone trim; brownstone entrance enframingents; doors flanked by pilasters and capped by transoms. Alterations:

40, southwest corner Bedford Street. Full third story with pressed-metal cornice (1887-88); rear extension (1875).

42. Full third story with pressed-metal cornice (John Voelker, architect for Vitsle Pecorsa and Stephano Meastro, 1907); stoop and entrance enframingent removed.

Leroy Street, south side between Seventh Avenue South and Hudson Street

58-60, southwest corner Seventh Avenue South. Joseph Lau for Amalia DiMartino, 1958. One, Modern style, three-story, white brick apartment building with one-story wing.

62-64 (through the block to 14-18 Seventh Avenue South). Israel Crausman for Boson Construction Corp, 1940. One, six-story, Old English and Neo-Classical style, red brick apartment building for sixty-six families with randomly-placed fieldstone, stone, and clinker brick trim; some 3x3 steel sash windows; classical pilasters flank entrance; curved corner.

66-68. New York Public Library, Hudson Park Branch. Carrère & Hastings for New York Public Library, 1904-06. One, two-story, Beaux-Arts/Colonial Revival style, Flemish-bond red brick public library with limestone trim. Alteration: library expanded to Seventh Avenue South (Raphael Glucroft, 1934).

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MacDougal Street, east side between Prince Street and West Houston Street

38. Louis Ungrich for John Kellen, 1888. One, five-story, red brick, old-law tenement for twelve families and stores with brick and stone trim; polychromatic brickwork; cast-iron storefront piers (Foundry, Abraham Ayres); pressed-metal cornice.

40-42. Sass & Smallheiser for John Brown, 1904. One, six-story, Beaux-Arts style, red brick, new-law tenement for twenty-two families and stores with terra-cotta trim; pressed-metal cornice; ornate wrought-iron fire escape. Alteration: storefronts bricked in and converted into apartments (1959).

44, 46, and *48. Unknown architect, circa 1826. Three, 2½-story (now three-story), Federal style, red brick row houses with stone lintels and sills. Alterations: All three houses raised to three stories in 1875 (no architect for Thomas Norton) with bracketed cornices;

44. Ground floor converted into store (probably Frank Vitolo, 1914) with bracketed cornice and subsequently converted into garage.

46. Storefront on ground floor (Frank Vitolo, architect, 1914) with bracketed cornice for bakery.

*48. Storefront on ground floor (Frank Vitolo, 1914; subsequently altered) for bakery; facade rebricked and window enframements constructed. Non-contributing building.

50. George Pelham for Charles Weinstein, 1903. One, six-story, Beaux-Arts style, red brick, new-law tenement for seventeen families and stores with terra-cotta trim; original wood storefronts with projecting bays and colonettes; wrought-iron fire escape; pressed-metal cornice above five; cast-iron piers and wrought-iron railings flank entrance. Alteration: cornice removed.

52. John P. Schweikert, owner and builder, 1884. One, five-story, red brick, old-law tenement with brownstone and terra-cotta trim; pressed-metal cornice; rock-faced brownstone first story.

+54. In August 2013, the circa 1820 row house and rear building on the lot were being demolished. Non-contributing site.

56-58. George F. Pelham for Charles I. Weinstein, 1903. One, six-story, red brick, new law tenement for thirty-five families and stores with white brick and terra-cotta trim; cast-iron piers flanking entrance. Alteration: cornice removed above fifth floor.

60-62. St. Anthony School. Nicholas Serracino for St. Anthony of Padua Roman Catholic Church, 1909. One, five-story, Neo-Renaissance style, white brick school with terra-cotta trim; separate boys and girls entrances each with pedimented enframement topped by a cross; pressed-metal cornice above fourth floor high, iron fence at lot line. Alteration: cornice above fifth floor removed.

64. Bernstein & Bernstein for Abbate & Alvino, 1909. One, six-story, Beaux-Arts style, red brick new law tenement for twenty-two families and stores with brick, brownstone, and terra-cotta trim; pressed-metal cornice; ornate wrought-iron fire escape; cast-iron storefront piers; originally one of a row of three (other two

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demolished for widening of Houston Street). Alteration: Stores enclosed for apartments (one store converted 1961).

MacDougal Street, west side between Prince Street and King Street

35. See 210 Sixth Avenue.

MacDougal Street, east side between West Houston Street and Bleecker Street

74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, and 96. Unknown architect, circa 1844-50; redesigned by Francis Y. Joannes and Maxwell Hyde for William Sloane Coffin's Hearth and Home Corporation, 1921. Twelve, four-story, red brick row houses with stone trim, redesigned as apartments. As part of redesign, stoops removed, basement entrances with pediments added; storefronts (that had been added) removed; facades painted. Part of development with 170-188 Sullivan Street. Rear gardens of all houses except for 92-96 combined to create complex known as MacDougal-Sullivan Gardens. List on National Register in MacDougal-Sullivan Gardens Historic District.

MacDougal Street, west side between West Houston Street and Bleecker Street

69, 71, 73, 75, and 77. Unknown architect, circa 1840s. Five, three-story and basement, red brick row houses originally part of a row of six with ornate cast-iron, full height, Gothic Revival balconies (removed after 1939); Gothic Revival style cast-iron transom tracery at original entrance to no. 77. Alterations:

69. Fourth-story added, ground-floor store; stripped of all ornament.

71. Fourth-story added; stripped of all ornament; new stoop.

73, 75, and 77. Original stoops removed (rebuilt parallel to street at no. 77); all with Gothic, pointed-arch windows on what is now second floor; Converted into Tiro a Segno Club of New York (Frank Vitolo, 1938); now New York Rifle Club.

79-81 and 83-85. Edwin W. Crumley for Fogliasso Clement Building Co., 1910. Two, seven-story, red brick, new law tenements for thirty-nine families each and stores with terra-cotta trim. Alterations: cornices removed. Since 1915, home to Café Dante, one of the first Italian coffee houses in the Village.

MacDougal Street, east side between Bleecker Street and West 3rd Street

104. M. Bernstein for Michael E. Pepe, 1901. One, six-story, transitional Romanesque Revival/Colonial Revival style, red brick, old-law tenement for twenty-five families and stores with limestone trim; brick laid in imitation of rusticated stone; pressed-metal cornice; cast-iron storefront piers; ornate wrought-iron fire escape.

106. Charles Rentz for James A. Lowe, 1900. One, six-story, transitional Romanesque Revival/Beaux-Arts style, beige brick, old-law tenement for twenty-two families and stores with limestone trim; pressed-metal cornice; cast-iron storefront piers; ornate wrought-iron fire escape.

108. Frederick Jenth for E. W. Brown, 1889. One, five-story, brick, old-law, tenement for twenty-two families and stores with brick trim; cast-iron storefront piers. Alterations: cornice removed.

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110. Unknown date; alterations, Sass & Smallheiser for Dominick Abbate, 1903. One, six-story, red brick tenement with stone trim. Stylistically, building facade appears to date from 1903, but 1903 permit only discusses new storefront facades on first story and cellar; building has no air shafts so may date from before 1879 with new facade from 1903; pressed-metal cornice; cast-iron storefront piers; ornate wrought-iron fire escape. In the 1950s and 1960s a storefront in this building housed Izzy Young's Folklore Center, frequent ed by Bob Dylan, Joan Baez, Judy Collins, Pete Seeger, Peter, Paul & Mary, and other folk singers.

110 rear. One, six-story, brick tenement.

112. John Crouch, architect and owner, 1870. One, five-story, red brick, pre-law tenement and stores; with stone trim; pressed-metal cornice. Alteration: faux-Georgian entrance enframement with broken pediment and urn.

114. John Ph. Voelker for Eugene Gerbereux, 1899. One, five-story, transitional Romanesque Revival/Colonial Revival, beige brick, old-law tenement with stores and brick and terra-cotta trim; pressed-metal cornice; cast-iron storefront piers.

116. James Kyle for D. S. McElroy, 1883. One, five-story, brick, old-law tenement for eighteen families and stores with stone trim; pressed-metal cornice with name "MacDougal" in center of frieze; cast-iron storefront piers (possibly dating from 1903 alteration by Sass & Smallheiser for Dominick Abbate). The Gaslight, a popular folk and jazz venue was housed in this building.

118. Martin N. V. Ferdon for John V. Campbell, 1892. One, five-story-and-basement, red brick, old-law tenement for twenty families and stores with brownstone first story and terra-cotta trim above; pressed-metal cornice; ornate wrought-iron fire escape.

120. Schneider & Herter for Leopold Kaufmann, 1900. One, seven-story, old-law, red brick, tenement for twenty-eight families and stores with brick and terra-cotta trim; entrance portico supported by granite columns; pressed-metal cornice,

122 and 124. George Keister for William Rankin, 1889. Two, five-story-and-basement, old-law, red brick, tenements with brick and stone trim; Romanesque Revival style arches on first floor; pressed-metal cornice. Alterations:

122. Cornice removed (1941).

124. First-story redesigned and arches removed.

126 and 128. George Pelham for Joseph Bittenweiser, 1893. Two, five-story-and-basement, old-law, brick tenements for twenty-one families and stores each with stone and terra-cotta trim. Alterations:

126: First-story and basement stuccoed; stoop removed; cornice removed.

128. First-story and basement rebricked; stoop removed (1940); cornice removed.

130 and 132. unknown architect for Lawrence Van Wart, 1843 (or earlier). Two, three-story and basement,

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early Italianate style, brick row houses with stone trim; paired entrances set beneath cast-iron portico; wood bracketed cornice; arched, cast-iron areaway railings. Louisa May Alcott's uncle Bronson Alcott lived in no. 130, and Alcott is said to have written *Little Women* here.

MacDougal Street, west side between Bleecker Street and Minetta Lane

95. Rentz & Lange, 1888. One, five-story, beige brick tenement for ten families and stores with terra-cotta trim; pressed-metal cornice.

*97. Probably a row houses; facade completely stripped and refaced in faux-brick. Long-time home of Monte's Restaurant; early neon sign. Non-contributing building.

99. A. B. Ogden & Son for Burchell & Hodges, 1888. One, five-story-and-basement, Neo-Grec style, red brick tenement and store with stone trim; pressed-metal storefront cornice. Alteration: cornice removed.

*101. A. B. Ogden for Emaline Johnston, 1883. One, five story, old-law tenement. All detail stripped and facade stuccoed. Non-contributing building?

103 and 105 (through to 13 and 11 Minetta Street). M. Bernstein for Israel Lippmann, 1901. Two, seven-story, Beaux-Arts style, old-law, brick tenements for thirty-six families each and stores with brick and terra-cotta trim; pressed-metal cornices; cast-iron storefront piers; ornate wrought-iron fire escapes. Housed The Fat Black Pussycat. Because of depth of lot, these tenements have an unusual double dumbbell footprint.

107. Unknown architect, circa 1920s. One, four-story residential and commercial building with brick trim; denticulated brick cornice; red and white brick parapet. Present facade is probably a new brick front on an earlier building. Storefront once housed Café Rienzi and later a folk-music club and the office of *Fast Folk* magazine.

109. Unknown architect, probably circa 1840. One, three-story, Greek Revival style, red brick row house with stone trim; wood denticulated cornice. Alterations: storefront added with cast-iron piers and pressed-metal cornice (probably late nineteenth or early twentieth century).

113, southwest corner Minetta Lane. Bernstein & Bernstein for Israel Lippmann, 1904. One, six-story, Beaux-Arts style, red brick, new-law tenement for twenty-five families and stores with terra-cotta trim; ornate wrought-iron fire escape; pressed-metal cornice; cast-iron storefront piers; storefront with shallow, projecting wood framed bays; early neon sign for Minetta Tavern Restaurant (old Village watering hole with interior murals), corner entrance to restaurant with terrazzo entrance panel inset with "Minetta's" in bronze..

MacDougal Street, west side between Minetta Lane and West 3rd Street

115, northwest corner Minetta Lane. Sommerfield & Steckler for Rocco Marasco, 1907; extended westward on Minetta Lane, Sommerfield & Steckler, 1909. One, three-story, brick stable with brick and stone trim; brick quoins. Alterations: converted to garage (1936); by 1960 used as restaurant, theater, offices, and rehearsal

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studios; first floor openings on Minetta Lane bricked in. Bob Dylan played at the Café Wha?, an important folk music venue, upon his arrival in New York in 1961.

117. Unknown architect, circa 1870. One, four-story, French Second Empire style, brick commercial building/stable; projecting central pavilion; segmental-arch windows; brick corbeling; mansard roof. By 1876 used as chair factory and stable; stable converted to stores (1876); upper floors converted for residential use (1927).

MacDougal Street, west side between West 3rd Street and West 4th Street

125, 127, 129, and 131. Unknown architect for Alonzo Alwyn Alvord, circa 1827-28. Four, 2½-story and basement, Federal style, red brick row houses with stone trim; low stoops; stone lintels with raised central pediments and end panels; sloping roofs (originally with paired dormers); entrances with Ionic colonettes and transoms (extant at 129 and 131). Alterations:

125. Sloping roof removed and full third story (copying original lintels) and fourth-story mansard with dormer windows (circa 1870); rear extension probably built as part of circa 1870 alteration; ground floor altered for commercial use (walls removed 1926; Morris Whinston, architect for Albert Strunsky; continuous alterations later); entryway removed.

127. Parlor-floor windows extended down (circa 1950s); entry redesigned; dormers combined (before 1920). Designated a New York City landmark in 2004.

129. Retains original entry, window sills and lintels on second story, and wood cornice. First story converted into store; dormers combined (circa 1935). Hungarian-born photographer Nickolas Muray ran a salon in his studio apartment in the 1920s. Eve Addams' tearoom located here in 1925-26, an early lesbian venue (a sign read "men are admitted but not welcome"); Addams (ne Kotchever) was arrested on obscenity charges and deported. Designated a New York City landmark in 2004.

131. Retains original entry, and window sills and lintels on second story. First story converted into store (lintels extant); dormers combined (circa 1950s). Designated a New York City landmark in 2004.

*133-139. Provincetown Playhouse. Building largely destroyed as part of alteration by New York University (2009). Original, one-story, brick with cast-stone trim entrance survives at south end of new building. Non-contributing building.

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Minetta Lane, north side between MacDougal Street and Sixth Avenue

12-14. See 122-128 West 3rd Street.

16. Probably Floyd McCarthen for Ral-Mar Realty Corp., 1928., One, three-story, stucco-fronted, house; round-arch stone entrance surround; steel casement window on second floor. Probably originally an early nineteenth-century house redesigned at same time that 1871 rear building demolished and replaced with new two-story residential structure.(1928).

*20. One, three-story, Modern, concrete factory converted into apartments and theater (Minetta Lane Theater) with new facade (1984). Non-contributing building.

24. M. C. Merritt for Benjamin F. Bowne, 1881, One, five-story, Neo-Grec style, brick tenement and store with cast-iron trim; pressed-metal cornice.

Minetta Lane, south side between MacDougal Street and Minetta Street

1, 3, and 5. David Louderback, builder, 1840. Three, three-story and basement, Greek Revival style, red brick row houses with stone trim; denticulated wood cornices. Alterations: stoops removed (Richard Berger, Jr., for Charles F. Bisantz, 1924) as part of a conversion of these houses and 17 Minetta Street into studios with painted facades; rear entrances reached through a garden court entered beneath an iron arch with brick piers; paint removed from No. 1.

Minetta Lane, south side between Minetta Street and Sixth Avenue

19, southwest corner Minetta Street. H. I. Feldman for Belkind Realty Corp., 1939. One, six-story, Colonial Revival style, red brick apartment building for 65 families with terra-cotta trim.

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Minetta Street, east side between Minetta Lane and Bleecker Street

5 and 7. circa 1826. Two, three-story and basement, red brick row houses with stone trim. Alterations: cornices removed, entrances, and other early features altered, probably as part of apartment conversion in 1920s or 1930s; wood, multi-pane casement windows added at that time.

5 rear. Unknown architect and date. One, four-story, brick tenement.

9. A. B. Ogden for Emeline Johnston, 1883. One, five-story, old-law, Neo-Grec style, brick tenement with brick and stone trim. Alterations: cornice removed; ground-floor redesigned with stucco and pointed-arch entrance (E. A. Lee, 1927).

11. See 103 MacDougal Street.

13. See 105 MacDougal Street.

15. Unknown architect, probably circa 1850; this building is on rear of lot with 107 MacDougal Street. One, three-story, transitional Greek Revival/Italianate style, red brick row house with stone trim. Had been converted into a tenement, but in 1914 converted into business on first floor and two apartments above; converted from dance hall and lodge rooms on first floor and two families above, into lodge rooms and two-family residence (Ferdinand Savignano, architect, 1923).

17. David Louderback, builder, 1840. One, three-story and basement, Greek Revival style, red brick row house with stone trim; denticulated wood cornice. Alterations: stoop removed (Richard Berger, Jr., for Charles F. Bisantz, 1924) as part of a conversion of this house and 1-5 Minetta Lane into studios with painted facades; rear entrances reached through a garden court entered beneath an iron arch; paint removed (1999).

Minetta Street, west side between Minetta Lane and Sixth Avenue

12 and 14. Unknown architect for Leonard Warner, circa 1826. Two, three-story, Greek Revival style, red brick, row houses with stone trim; denticulated wood cornices. Alterations: 14: first-story windows combined into studio window (Arthur Holden, 1924).

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Morton Street, north side between Bleecker Street and Seventh Avenue South

5 and 7. Julius Boekell for John H. Muegge, 1872. Two, five-story, Neo-Grec style, brownstone, pre-law tenements for eight families and stores; cast-iron storefront piers; pressed-metal bracketed cornices with flamboyant friezes. Alterations:

5. Stores converted to apartments with brick front (1953).

7. Storefronts converted for residential use and stuccoed (before 1939).

9 and 11, stretching through the block to 51-55 Seventh Avenue South. Attributed to Henry M. Tostevin for George Orr, John J. Roberts, and Henry M. Tostevin, 1886. Two (now one), five-story, Neo-Grec style, brick, old-law tenements for twenty families each with brownstone trim; Alteration: rear of buildings chopped off for construction of Seventh Avenue South and new unified red brick facade with beige brick and cast-stone trim and two separate entrances constructed (Robert LaVelle for Miriam L. Trigg, 1914); cornices removed; two buildings combined into one (1938), entrances on Morton Street filled in and entrance moved to Seventh Avenue South.

13-15, stretching through the block to 47-49 Seventh Avenue South. George F. Pelham for Joseph L. Bittenweiser, 1895. One, five-story and basement, brick, old-law tenement for twenty-two families and stores with stone and terra-cotta trim; first floor clad in rock-faced brownstone. Alterations: cornice removed; storefronts filled in; rear of building chopped off for construction of Seventh Avenue South and new facade constructed (circa. 1915); one-story addition constructed on vacant lot to west of building at corner of Seventh Avenue South (no. 15; A. Bartoccini, engineer, 1933); metal and glass atrium added to no. 15 (after mid 1980s).

Morton Street, south side between Bleecker Street and Seventh Avenue South

6. 1938. One, three-story, yellow brick, residence and store. Originally, three-story row house (unknown architect for Charles Oakley, 1836); Alteration: store converted for residential use with glass block infill (1943)).

8. Unknown architect for Peter Hegeman, 1833. One, 2½-story (now three-story), Flemish-bond red brick house with stone trim. Alterations: full third floor constructed (George D. Huyler, mason, 1871); first-floor facade redesigned with store (1935; redesigned to resemble original residential use, 1999).

10-12. Edward A. Meyers for Israel Lippman, 1907. One, six-story, Colonial Revival style, buff-colored brick, new-law tenement for thirty-three families and stores with limestone trim; cast-iron storefront piers.

14. Frederick Jenth for John Kehow, 1895. One, five-story and basement, yellow brick, old-law tenement for twenty families and stores with sandstone trim; pressed-metal with segmental-arch pediment.

16. Salvatore P. Patti, 1928. One, 2½-story (now three-story), red brick garage and residence with brick trim; originally one, 2½-story, brick row house (attributed to Henry Fredricks, builder for Henry Fredericks, circa 1829) redesigned in 1928. Alterations: facade raised to full three-stories (1935).

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18-20, northeast corner Seventh Avenue South, stretching through the block to 17-19 Leroy Street. Matthew Del Gaudio for Enovan Realty Corp. and Navione Bros, Inc, 1932. One, three-story, Art Deco style, beige brick, garage and auto repair shop with brick and limestone trim; crenellated and stepped parapet with stone coping and header brick ornament.

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Prince Street, north side between West Broadway and Thompson Street

159. William Jose for Bieling Frey, 1873. One, five-story, brick pre-law tenement and store with cast-iron trim, cast-iron lintels and sills; quoins (probably cast iron); pressed-metal cornice with elaborate pediment and partially extant iron cresting; original projecting storefront with wood colonettes.

161. Charles M. Straub for Pasquale Lauria, 1908. One, six-story, brick and terra-cotta trim, new-law tenement with store; original storefront with cast-iron piers and pressed-metal cornice; original wood double doors at entrance; low stoop with wrought-iron railings; pressed-metal cornice with date "1908" in central panel; ornate wrought-iron fire escape.

Prince Street, south side between West Broadway and Thompson Street

156-158. 1962. One-six-story brick tenement created by combining two earlier buildings, adding stories to one former building, extending rear, and constructing a new facade. Non-contributing building.

160 and 164-166, southeast corner Thompson Street. Bernstein & Bernstein for N. Silverson, 1904. Two, six-story, red brick, new-law tenements and stores with terra-cotta and brick trim; storefronts with original pressed-metal cornice; store at no. 160 with original wood bay; pressed-metal cornice; ornate wrought-iron fire escape.

Prince Street, north side between Thompson Street and Sullivan Street

177. Charles Mettam for William Westerfield, 1874. One, six-story, brick commercial building (new building permit calls it a "store") with stone trim; storefront with some original cast iron; pressed-metal bracketed cornice; by 1902 used for light manufacturing; converted into store and warehouse (1925). Alterations: large show window on ground floor.

179 and 181. Bernstein & Bernstein for B. L. Golden, 1908. Two, six-story, buff ironspot brick new-law tenements and stores with limestone trim; pressed-metal cornices; cast-iron piers at street level.

Prince Street, south side between Thompson Street and Sullivan Street

178. Unknown architect, circa 1860. One, five-story, red brick building (probably originally commercial) with stone trim; storefront with cast-iron piers; bracketed Italianate style cornice.

180. A. H. Blankenstein for C. Koch, 1874. One, six-story, red brick, tenement and store with cast-iron lintels and sills; cast-iron storefront piers; pressed-metal bracketed and modillioned cornice.

184. Unknown architect, circa mid-nineteenth century. One, three-story (now five-story), red brick building with stone trim. Alterations: fourth floor added at unknown date; modern-fifth floor setback from building line; cornice removed; storefronts added.

Prince Street, north side between Sullivan Street and MacDougal Street

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191, northwest corner Sullivan Street. Unknown architect for Mills & Ryerson, circa 1826-27. One, 2½-story (now four story), Federal style, Flemish-bond red brick row house with stone trim; part of row with no. 193. Alterations: 191 Prince Street: stoop removed and stores added; expanded to four stories with corbeled brick cornice.; extended along Sullivan Street (132 Sullivan Street) to north edge of lot at unknown date; store at 132 Sullivan Street converted to apartment.

191 rear (aka 132 Sullivan Street). Unknown architect and date. One, four-story, red brick building with stone trim; brick cornice

193. Unknown architect for Mills & Ryerson, circa 1826-27. One, 2½-story (now four-story), Federal style, Flemish-bond red brick row house with stone trim. Alterations: stoop removed and basement store added; stone lintels removed; two stories added; cornice to addition removed.

195. John B. Snook for G. Ranchfuss, 1879. One, five-story, Neo-Grec style, old law, brick tenement for ten families with stone trim; pressed-metal cornice.

*197. Robert E. Lawless for First SoHo Tenants Corp, 1986. One, six-story Post-Modern apartment building. Non-contributing building.

199-201. John Voelker for Charles Darrow, 1906. One, six-story, beige brick, new-law tenement and stores with terra-cotta trim; ornate wrought-iron fire escape; pressed-metal cornice.

203. Unknown architect for John P. Hoff, 1833-34.. One, 2½-story and basement (now three-story and basement), Federal style, Flemish-bond red brick row house with stone trim; round-arch entrance with wood colonettes, leaded sidelights, and leaded fanlight. Alteration: full third story (1888); major restoration including addition of salvaged period door (1972 by owner Gordon McCollum). Designated as an individual landmark by New York City Landmarks Preservation Commission in 1974 and individually listed on the National Register.

205, northeast corner MacDougal Street. Unknown architect for John P. Hoff, 1833-34. One, 2½-story, Federal style, Flemish-bond red brick row house with stone trim; side facade with flat gable and chimneys. Alterations: original peak roof changed to mansard with dormers; store with cast-iron piers at street level.

Prince Street, south side between Sullivan Street and Sixth Avenue

190, southwest corner Sullivan Street. Saint Anthony's Convent, Ludwig P. Bono for Saint Anthony of Padua Roman Catholic Church, 1955. One, three-story and basement, Modern style, brick convent; corner bay windows with stained glass; austere white entrance surround with cross at the top; geometric grille-work in basement windows.

*196. Unknown architect and date. One, three-story and basement, brick building. Alterations: facade replaced by modern red brick; cornice removed. Non-contributing building

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198. Unknown architect, probably circa 1840. One, four-story and basement, brick building; pressed-metal bracketed cornice; probably originally a 2½-story, Greek Revival style, brick row house; top two stories constructed in 1876.

200. Unknown architect and date. One, three-story and basement, brick building. Alterations: peak roof changed to flat roof (1894); stoop removed (1931); facade altered to modern white brick (1960-64); cornice removed.

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St. Luke's Place, south side between Hudson Street and Seventh Avenue South

•Entire blockfront through to Clarkson Street. James J. Walker Park/originally Hudson Park (on site of St. John's Cemetery). One park with extant features from several periods of design; one tomb remaining from St. John's Cemetery; fence extant from Carrère & Hastings 1903 park design; now largely sports fields and swimming pool (Aymar Embury II, 1931); Keith Haring mural on wall of outdoor pool.

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Seventh Avenue South, east side between Carmine Street and Leroy Street

*1, northeast corner Carmine Street. One, five-story apartment house (circa 2012). Non-contributing building.

9. See 65 Carmine Street.

11. See 63 Carmine Street.

15-19. Charles B. Meyers for Vinsani Building Corporation, 1926. One, two-story, red brick commercial building erected as a result of cutting through of Seventh Avenue South. Part of lot with 59-61 Carmine Street.

21-23, southeast corner Leroy Street. Robert C. Weinberg for Josephine De Martino, 1924. One, two-story, brick commercial building erected as a result of cutting through of Seventh Avenue South.

Seventh Avenue South, west side between Clarkson Street and Leroy Street

2-8, northwest corner Clarkson Street. Carmine Street Public Baths (later Carmine Street Recreation Center, now Tony Dapolito Recreation Center), Renwick, Aspinwall & Tucker for New York City, 1906-08. One, three-story and mezzanine, Colonial Revival style, Flemish-bond brick public bath with limestone trim; Guastavino-arch interior structure. Alterations: corner of building removed for construction of Seventh Avenue South; extension of building constructed along Seventh Avenue South (Janos Kraus, 1922) two-story addition to west with roof pavilion (Mitchell Bernstein, 1929).

Seventh Avenue South, east side between Leroy Street and Morton Street

27, northeast corner Bedford Street (48-50). James W. Cole for William Rankin, 1889. One, five-story, Neo-Grec style, stone, old-law tenement for eleven families; pressed-metal bracketed cornice. Alteration: northernmost bay on Bedford Street sliced off for construction of Seventh Avenue South (Charles B. Meyers for Isaac Cohn, 1914).

*29-39. George Schwarz for Roka LLC, 1997. One, seven-story apartment house. Non-contributing building.

*41-43. Gertler Wentz Kerbeykian Architects for 41 Seventh Avenue South LLC, 2008. One, six-story apartment house. Non-contributing building.

Seventh Avenue South, east side between Morton Street and Bleecker Street

51-55. See 9 and 11 Morton Street.

57-59. Salvatore A. Patti for Giuseppe Fiorentino, 1927. One, four-story, brick tenement and store with brick and limestone (or cast-stone) trim, patterned brickwork in arches and spandrels; faux pedimented parapet; two-story brick addition to north (Adolph Witschard and Raymond Baxter Eaton for John and Virginia Ferrerio, 1937).

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Sixth Avenue, east side between Spring Street and Prince Street

166, northeast corner Spring Street. Rogers & Butler for the City of New York, 1947. One, two-story, Modern style, red brick building with cast-stone trim; recessed entranceway along Sixth Avenue; subway entrance cut into building on Spring Street; built as maintenance building for New York Public Library; occupied by the Library for the Blind and Physically Handicapped, 1953-1991; purchased by God's Love We Deliver, circa 1993. Non-contributing, concrete-block rear addition facing Spring Street.

†176-186. Vacant lot.

188, 190, and 192. M. Bernstein for Samuel Ginsburg, 1900. Three, six-story and basement, brick, old-law tenements and stores with terra-cotta trim; stone entrance enframing; pressed-metal bracketed cornice.

*196. Nathaniel D. Bush for New York City Police Department, 1893. Originally a four-story brick and stone police station (10th Precinct Station House); only extant feature is first story of brick with granite trim. Upper floors refaced in brick and additional stories added. (Terrance R. Williams, architect, 1987). Non-contributing building.

198 and 200. circa 1831-32. Two, 2½-story and raised basement, transitional Federal/Greek Revival style, red brick row houses with stone trim; bracketed cornices. Alterations:

No. 198. Stoop removed; full third story with block cornice; basement entrance with cast-stone, Art Deco style surround.

No. 200. Stoop removed; full third story with bracketed cornice (1883).

202, southeast corner Prince Street. 1960-64. One, Modern, six-story, white brick apartment building with mosaic trim at the entrance, created by combining two earlier structures.

Sixth Avenue, east side between Charlton Street and King Street

210, northeast corner Charlton Street through to MacDougal Street. Charlton Court. John B. Peterkin for 81 MacDougal Street Corp., Nathaniel J. Rosenberg, president, 1928. One, six-story, Art Deco/Moderne style, beige brick, apartment building for forty-five families and stores with red and tan brick and cast-stone trim; cast-stone entrance surround; store at south end of building.

220, southeast corner King Street through to MacDougal Street. Wechsler & Schimenti, 1960. One, six-story, Modern style, white brick, apartment building and stores.

Sixth Avenue, east side between West Houston Street and Bleecker Street

260-262, 264-266, and 268-270. Bernstein & Bernstein for Friedman & Feinberg, 1902. Three, six-story, Beaux-Arts style, red brick, new law tenements for thirty-three families each and stores with white terra-cotta and white brick trim including diapering; stone entrance enframements; pressed-metal cornices; ornate wrought-iron fire escapes. Alterations: cornice removed at no. 260-262.

*272. David Piscuskas for Little Red School House & Elizabeth Irwin High School, 1999. One, Modern, four-

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story, red brick school with stucco ground floor, located on rear of lot with 200-202 Bleecker Street. Non-contributing building.

Sixth Avenue, west side between West Houston Street and Downing Street

251, northwest corner West Houston Street. Dominick Salvati for Alfonso Sica, 1941. One, two-story, Moderne style, tan brick, commercial building and apartment with gold ironspot brick trim; one-story bay to north.

Sixth Avenue, west side between Downing Street and Bleecker Street

281, southwest corner Bleecker Street. Alfred G. Dorsch for Belvedere Land Company, Inc., 1929. One, two-story, brick, commercial building with cast-stone trim; Gothic drip lintels and shield with ribbons on second story.

•283, northwest corner Downing Street. Winston Churchill Square. Small park initially created in 1943 on site formed by extension of Sixth Avenue; relandscaped 1998-99.

Sixth Avenue, west side between Bleecker Street and Carmine Street

•Father Demo Square. Small triangular park created by extension of Sixth Avenue. Named for Reverend Antonio Demo of nearby Our Lady of Pompeii Roman Catholic Church; small, round, granite monument (originally the base for a light pole) dedicated by the Italian American community and its friends to Father Demo; relandscaped c. 2005.

Sixth Avenue, east side between Minetta Street and Minetta Lane

•278, northeast corner Minetta Street. Minetta Triangle. playground and park created 1935 as a result of the extension of Sixth Avenue; relandscaped 1998.

290, through the block to Minetta Street. H. I. Feldman for 6th Avenue and Minetta Corp., David M. Vogel, president, 1940. One, six-story, Colonial Revival style, red brick apartment building for sixty-five families with brick and cast-stone trim; stone entrance enframement with broken pediment.

•300, southeast corner Minetta Lane. Minetta Green. Playground and park created in 1935 as a result of the extension of Sixth Avenue; relandscaped 1998.

Sixth Avenue, east side between Minetta Lane and West 3rd Street

•Minetta Playground. Park created in 1934 as a result of extension of Sixth Avenue; relandscaped by Harry Bender, 1961.

Sixth Avenue, west side between Carmine Street and West 4th Street

301. See 5 Carmine Street.

*305. 2006. One, two-story commercial building. Originally a brick house (unknown architect for Jonathan

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Wickes and Thomas McClure, circa 1829) with successive alterations and additions; new facade in 2006. Non-contributing building.

307. 1948. One, two-story, brick, commercial building. Originally a brick house (unknown architect for Henry Youngs, circa 1832) with successive alterations and additions; new facade in 1948.

*309. Ferdinand Innocenti, 1963. One, two-story, commercial building. Originally a brick house (unknown architect for David Robbins and Timothy Chamberlain, circa 1828) with successive alterations including a Neo-Tudor gable still evident, and additions; Non-contributing building.

*311. Unknown architect for David Robbins and Timothy Chamberlain, circa 1828. One, four-story tenement and store; originally 3½-story Federal style house; raised to four full stories (Allan B. Bates, 1925). Alterations: facade stuccoed; cornice or parapet removed; fenestration altered. Non-contributing building.

313, 315, 317, 319, and 321. Unknown architect for David Robbins and Timothy Chamberlain, circa 1828. Five, 3½-story (now four-story), Federal style, red brick row houses with stone trim. Alterations: stores added by mid-nineteenth century; all raised to four full stories with pressed-metal, Italianate style cornices (circa 1864-66); added stories with paneled lintels.

*323-327. West Reformed Dutch Church (1853-circa 1875), later Union Reformed Church (circa 1875-1896), later factory for J & R Lamb Studios (1893-circa 1937), later Waverly Theater (1937-2001), now IFC Theater. Originally built, circa 1853 as church; converted to movie theater (1937). Street facade dates from 2001 (Lawrence Bogdanow of Bogdanow Partners Architects for IFC Companies); interior broken into multiple theaters.

329. See 12 Cornelia Street.

331. See 10 Cornelia Street.

Sixth Avenue, east side between West 3rd Street and West 4th Street

•Golden Swan Garden and West 4th Street Courts. Playground created 1935 as a result of extension of Sixth Avenue. Current design of park to north, 2000; basketball courts to south.

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Spring Street, north side between West Broadway and Thompson Street

169. J. M. Grenwell for William S. Hicks, 1882. One, five-story, neo-Grec style, brick commercial building (now apartments) and store with stone trim; cast-iron storefront piers; pressed-metal cornice with stylized brackets.

*171. Henry Nordheim for Leah Slapo, 1961. One, four-story building with stucco facade; cast-iron storefront piers. Probably originally a row house, converted into apartments (and later a factory) with a store in late nineteenth century; facade redesigned in 1961 in brick and later stuccoed. Non-contributing building.

173. Manhattan Railway Company, architect and owner, 1901. One, four-story brick, Romanesque Revival style, electrical station with rock-faced first story with massive blocks of granite and three bold arches; splayed brick lintels; stone sills; brick and terra-cotta (?) cornice. By 1922 leased to Interborough Rapid Transit Company. Alterations: windows filled in on upper floors; facade painted with a mural

177, northeast corner Thompson Street. Henry H. McAvoy for Henry Hughes, 1878. One, five-story, Neo-Grec style, red brick pre-law tenement for eight families and stores with stone trim; first-story storefronts with cast-iron piers and corner column; ornate cast-iron fire escape on Thompson Street; granite sidewalk; vacant lot to rear (aka 88 Thompson Street). Alteration: cornice removed.

Spring Street, south side between West Broadway and Thompson Street

170-172 and 174-176. Horenburger and Bardes for Alessandro Delhi Paoli, 1911. Two, six-story, white brick new law tenements and stores with ornate terra-cotta trim; pressed-metal bracketed cornices; cast-iron storefront piers; ornate wrought-iron fire escapes.

178. Unknown architect and builder, circa 1847-1853. One, five-story and basement, red brick residential building with stone trim; storefront (possibly original) with bracketed wood cornice.

180, southwest corner Thompson Street. Unknown architect and builder, circa 1836; expanded or replaced in 1847. One, four-story, brick residential building with stone trim; wood cornice fascia. Alteration: projecting cornice removed.

Spring Street, North side between Thompson Street and Sullivan Street

179-185, northwest corner Thompson Street. Vesuvio Playground, see 85-99 Thompson Street.

187. Unknown architect and date. One, six-story, brick building and store. Alterations: facade stripped and stuccoed; cornice removed.

189. Unknown architect and date. One, three-story building; ornate wrought-iron fire escape. Alterations: facade stripped and stuccoed; cornice removed.

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*191. One five-story Modern, stuccoed facade; probably a new front on a tenement designed by Bernstein & Bernstein, for Bisso & Paretto (1907). Non-contributing building.

193. Unknown architect, circa mid nineteenth century. One, three-story building with storefront; probably originally stone; bracketed cornice (circa 1880s). Alteration: facade stripped and stuccoed.

195, northeast corner Sullivan Street. Bernstein & Bernstein for Chas Friedman, 1902. One, six-story, red brick, new law tenement and stores with buff-brick and terra-cotta trim; chamfered corner; end bays project outward; pressed-metal modillioned cornice; cast-iron storefront piers; ornate wrought-iron fire escape.

Spring Street, south side between Thompson Street and Sullivan Street

182-184, southwest corner Thompson Street. Louis A. Sheinart for Angelo Frasinetti, 1921. One, two-story, brick commercial and residential building with stone trim; pedimented parapet with brick and stone diamond shapes. In May 2013, building was partially surrounded with scaffolding and there was a demolition permit, but building was still standing.

†186. Vacant lot.

188 and 190. Circa mid-twentieth-century alterations to pair of row houses built for Nathaniel Paine, owner, circa 1824. Two, 3½-story, Colonial Revival style, brick row houses; wood cornice; pitched roof with dormer windows. Alterations:

188. first floor converted to storefront, then changed to a wooden facade with two recessed entrances with brick stoops and central window (circa 1963)

192. Richard Röhl for August Ruff, 1891. One, six-story, beige brick, old-law tenement with terra-cotta and stone trim; pressed-metal cornice.

196-198. Dietrich & Smith for Benjamin V. R. Winterbottom, 1908. One, six-story, red brick, new-law tenement and store with stone and white brick trim; pressed-metal modillioned cornice; ornate wrought-iron fire escape.

200, southeast corner Sullivan Street. William Jose for J. Mohrmann, 1880. One, five-story, Neo-Grec style, red brick, tenement and store with stone trim; pressed-metal bracketed cornice; stone block at corner carved with names of cross streets.

Spring Street, north side between Sullivan Street and Sixth Avenue

203, northwest corner Sullivan Street. Horenburger & Straub for Morris Fine, 1903. One, six-story, red brick, new law tenement and stores with brick and limestone trim; elongated Ionic pilasters on facade; pressed-metal cornice; wrought-iron fire escape; pressed-metal frieze above second story.

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204. A. G. Rechlin for Manasco & Abbate, 1901. One, seven-story, white brick, old law tenement and store with terra-cotta and brick trim; pressed-metal bracketed cornice; ornate wrought-iron fire escape.

206. Charles E. Hadden for New York Pie Bakery Co., 1890. One, five-story, red brick loft building with granite trim; decorative brick cornice. Alterations: ground floor facade altered.

208-210, southeast corner Sixth Avenue. M. Bernstein for Chas Bacigalipo, 1902. One, six-story, beige brick tenement and stores with brick and limestone trim; cast-iron storefront piers. Alterations, cornice and ornamental portico removed; west side of building removed for Sixth Avenue extension.

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Sullivan Street, east side between Watts Street and Broome Street

47. See 34 Watts Street.

51. See 529 Broome Street.

Sullivan Street, east side between Broome Street and Spring Street

*55. One, three-story Modern residential building, circa 2010. Non-contributing building.

57. Frederick Youmans, builder, for Alexander L. Stewart, circa 1816-17. One, 2½-story (now three-story) and basement, Federal style, Flemish-bond red brick row house with stone trim; paneled sandstone lintels and arch; stoop and areaway with late nineteenth-century iron railing. Alterations: full third story with plain cornice added late 1850s.

59. Unknown architect and builder, circa 1820s. One, 2 ½-story (now three-story) and basement, Federal style, Flemish-bond red brick row house with stone trim. Alterations: full third story with bracketed cornice added later in nineteenth century; first floor front wall removed (circa 1903); two doors, stoops and window are later twentieth-century additions.

61. William H. Couvert for L. M. Thorn, 1877. One, five-story, brick, pre-law tenement and store with stone trim; pressed-metal bracketed cornice; cast-iron piers on first floor.

63, 65, and 67. 1878. Three, five-story, brick, pre-law tenements and stores with stone trim; pressed-metal bracketed cornice; wrought-iron fire balconies. Alterations: storefronts converted to apartments, (circa 1964).

71. Kurtzer & Röhl for Michael and Edward Lapp, 1897. One, six-story, beige brick, old-law tenement and store with stone trim; pressed-metal cornice; cast-iron piers flank entrance with original wood door.

73-75. 1963. One, one-story beige brick commercial building.

77. John M. Forster for John Heinson, 1878. One, five-story, Neo-Grec style, brick, pre-law tenement and store with cast-iron trim; pressed-metal bracketed cornice; cast-iron storefront piers and cast-iron fluted columns.

79. Schneider & Herter for Leopla Kaufmann, 1900. One, seven-story, beige brick new-law tenement and store with brick stone, and terra-cotta trim; pressed-metal, bracketed cornice; ornate wrought-iron fire escape.

81. Unknown architect, circa 1835. One, three-story (now four-story), Federal style, Flemish-bond red brick row house with stone trim; Alterations: fourth story with pressed-metal cornice added later in nineteenth century; ground floor converted to storefront; fire escape added to facade in 1939.

83 and 85. Unknown architect, 1819. Two, 2½ story (now three-story) and basement, Federal style, Flemish-bond red brick row houses with stone trim; stoops and areaways with wrought-iron railings; doorways with attenuated colonettes (extant at no. 83); ornate leaded transoms. Alterations: full third stories (no. 83 in 1880;

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no. 85 in 1874). Individually listed on National Register and individual New York City landmarks.

†87. Vacant lot.

Sullivan Street, east side between Spring Street and Prince Street

97. George Butz for H. P. Skelly, 1908. One, five-story, buff brick, new law tenement and store with brick and stone trim; cast-iron storefront piers; Pressed-metal cornice; ornate wrought-iron fire escape.

99-101. Vesuvio Playground, see 85-99 Thompson Street.

103 and 105. William Jose for P. Spies, 1874. Two, five-story, brick, old law tenements and stores with cast-iron trim; pressed-metal cornice; cast-iron storefront piers; entrance with wood rope molding (extant at no. 105).

107-109. Horenburger & Straub for Michael Briganti, 1905. One, six-story, ironspot beige brick, new law tenement and stores with limestone trim; cast iron storefront piers with pressed-metal cornice; pressed-metal, bracketed and dentiled cornice; ornate wrought-iron fire escapes.

111. Robert Hankinson for Joseph Cella, 1893. One, five-story, buff brick, old law tenement and stores with terra-cotta and brick trim; pressed-metal bracketed and dentiled cornice with the inscription "Cella Building" in the central section. Alterations: first-floor storefront converted to apartments and stuccoed.

111 rear. Unknown architect and date (prior to 1873). One, five-story, brick tenement.

113. c. 1860s. One, five-story, brick building with raised basement; bracketed cornice. Alterations: stoop removed and entrance moved to basement.

113 rear. Unknown architect and date. One, five-story, brick tenement. Alteration: bathrooms added and ventilation windows cut into front wall (1914)

115. Date unknown with c. 1940s facade. One, four-story, red brick building with raised basement.

115 rear. Unknown architect and date. One, four-story, brick tenement.

117 and 119. George Pelham for Joseph Bittenweiser, 1894. Two, Beaux-Arts style, five-story and raised basement, beige brick, old law tenements with brownstone and terra-cotta trim; high stoops. Alterations:

117: Cornice removed; stoop removed and basement and first-floor faced with stucco with red brick trim (circa 1920s)

119: Cornice removed; basement faced in fieldstone.

*123. 2000. One, six-story, modern brick residential building. Non-contributing building

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125. Michael Bernstein for Lasar Wollenstein, 1900. One, five-story and basement (now six-story), brick, old law tenement and stores with brick, stone, and terra-cotta trim; pressed-metal bracketed cornice; ornate wrought-iron fire escapes. Alterations: stoop removed; entrance moved to street level.

129, southeast corner Prince Street. c. 1834. One, 2½-story (now four-story), Federal style, Flemish-bond red brick house with brownstone trim; paneled brownstone lintels. Alterations: stoop removed; fourth floor with bracketed cornice added (circa 1860s); modern storefronts; three windows bricked in on Prince Street.

Sullivan Street, west side between Spring Street and Prince Street

100. David Kraus for Sullivan Apartment Realty Corp., 1962. One, seven-story, Modern style, white and blue-gray glazed brick apartment house for sixty-six families, the result of an alteration that combined and enlarged a six-story stable (converted to a warehouse) and a one-story garage.

104. Sass & Smallheiser for Mishkind & Feinberg, 1903. One, six-story, red brick, new-law tenement for eleven families and stores with white brick and stone trim. Alterations: cornice removed; storefronts converted to apartments (1943).

110. Louis Winter for Sullivan Apartment Realty Corp., 1962. One, six-story, Modern style, white brick apartment house with stone trim at entrance for sixty families, the result of an alteration that combined and enlarged one old-law tenement and two smaller buildings.

114. Unknown architect, circa 1830. One, 2½ story (now three-story) and basement, transitional late Federal/Greek Revival style, Flemish-bond red brick row house with stone trim; brownstone stoop, entrance enframing, and basement facade; wrought-iron railings; door surround with Doric pilasters, sidelights, and transom. Alterations: full third story (1898); cornice on addition removed. Home for many years of architect James S. Rossant.

116. Unknown architect, 1832. One, 2½ story (now four-story) and basement, Federal style, Flemish-bond red brick row house with stone trim; arched entranceway with attenuated Ionic columns; side lights with iron ovals. Alterations: top two stories with bracketed cornice added (1872). Individual New York City Landmark.

118. Architect unknown for Widow Moore, 1836. One three-story and basement brick building (probably originally a stable) with stone trim; in 1885 recorded as stable; by 1924 it was wagon storage on one, a stable on two, and general storage on three; by 1951 their was a cooperage on one and barrel storage above. Alterations: thirty-five foot extension at rear (1885); as part of 1971 conversion to apartments, portion of extension removed and fourth floor added (Carl Kaiserman, architect).

120. George J. Casazza for Victor and Louis Casazza, 1916. One, six-story, red brick, new-law tenement for twenty-five families and stores with stone trim. Alterations: cornice removed.

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Sullivan Street, east side between Prince Street and West Houston Street

131, northeast corner Prince Street. Stephenson & Greene for Mary E. Gregory, 1897. One, five-story, buff brick, old-law tenement and store with stone trim; central entrance flanked by Ionic columns; bracketed balcony with cast-iron railing above entrance; pressed-metal bracketed cornice.

135 and 137. Horenburger & Straub for Isaac Grossman & Charles Michael, 1904. Two, six-story, red brick, new-law tenements and stores with terra cotta and brick trim; storefront with original cast-iron; pressed-metal bracketed cornices; cast-iron piers flank entrance; projecting wood storefronts with wood cornices and twisted colonettes; ornate wrought-iron fire escapes.

141, 143, and 145. Unknown architect for William Zschustzke, 1875. Three, five-story, red brick, pre-law tenements with cast-iron trim; pressed-metal bracketed cornices with pediments; stores with cast-iron piers. Alterations: storefronts at 141-145 filled in for apartments (a portion of one cast-iron pier visible) and covered in stucco. Identical design to 147 Sullivan Street.

147. A. H. Blankenstein for John Rabenstein, 1875. One, five-story, red brick, pre-law tenement with cast-iron trim; pressed-metal bracketed cornice with pediment; cast-iron storefront piers. Alteration: cornice removed. Identical design to 141-145 Sullivan Street.

149-151. Ernest Greene for Mary E. Gregory, 1906. One, six-story, white brick, new-law tenement and stores with stone trim; shaft in the central bay enclosed a first story with entrance flanked by Ionic columns; ornate wrought-iron fire escapes. Alteration: cornice removed.

155. St. Anthony of Padua Roman Catholic Church. Arthur Brook for Reverend Father Anacletus De Angelis, 1886. One, Romanesque Revival style, church with gabled roof. Sullivan Street facade: rock-faced granite walls with smooth granite trim; wide front staircase leads to central tripartite stone entrance with round arches; central rose window; roundels below rose window filled with mosaics; triangular pediment with blind arcade. Houston Street facade (not originally a street facade): red brick; two levels of arched windows; coursed rubble walls with segmented arches at basement level; six-story corner tower with arched windows at top floor.

Sullivan Street, west side between Prince Street and West Houston Street

132. See 191 Prince Street.

134. Unknown architect, circa 1825. One, three-story and basement, Federal style, Flemish-bond red brick row house with stone trim; paneled stone lintels; doorway with attenuated colonettes, sidelights, and transom (no leadwork); denticulated wood cornice. Alteration: stoop and areaway iron (circa 1870s); store added (W. Holman Smith, 1890) and later removed.

*136. Susan Melamud, 1996. One, six-story Modern brick apartment house. Non-contributing building.

138. Unknown architect, circa 1840. One, three-story and basement, Greek Revival style, red brick row house

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with stone trim; wood piers at entrance; wood cornice; oval window to left of entrance. Alteration: store in basement.

140. Louis F. Heinecke for Ernest H. Freidricks, 1891. One, six-story, brick, store and loft with terra-cotta and stone trim; four-part windows divided by cast-iron piers on second through fifth stories; pressed-metal cornice; cast-iron piers at stores. Alteration: storefronts filled in.

140 rear. Unknown architect and date. One, four-story, brick buildings; 140 is an L-shaped lot and rear building is located behind no. 138.

142 and 144. Michael Bernstein for Nieberg Bros., 1900. Two, seven-story, yellow brick, old-law tenements for twenty-six families and stores with terra-cotta trim; cast-iron piers at storefronts; pressed-metal cornice. Alteration: cornice removed at 144.

146. Horenburger & Straub for Silverman & Bloch, 1905. One, six-story, red brick new-law tenement for twenty-two families and stores with terra-cotta and white brick trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escape.

148. Unknown architect, circa 1860s. One, five-story, brick tenement and stores with stone trim; corbeled and scalloped brick cornice.

150. Louis A. Sheinart for Citizens Investing Co., 1911. One, six-story, glazed white brick, new law tenement for forty families and stores with limestone trim; pressed-metal cornice; ornate wrought-iron fire escape; cast-iron piers and pressed-metal cornice at storefront.

154. St. Anthony's Rectory. One, four-story, Greek Revival style, red brick row house; acquired by Roman Catholic church in late nineteenth century; acquired by Friars Minor of the Order of St. Francis in 1900 and used as housing for Franciscan sisters. Alterations: storefront added; cornice removed; pressed-metal covers lintels and sills; first-story windows bricked up; four-story rear building reduced to one story for use as auxiliary exit to adjoining school (1896); chapel built at rear (N. Serracino, architect)' rear extension raised to two stories (1922).

156. Bernstein & Bernstein for Abbate & Alvino, 1904. One, six-story, Beaux-Arts style, red brick, new law tenement for twenty-two families and stores with brick and limestone trim; pressed-metal cornice; ornate wrought-iron fire escape; cast-iron piers flank entrance.

†160, southwest corner West Houston Street. Vacant lot.

Sullivan Street, east side between West Houston Street and Bleecker Street

171. James W. Cole for Ellen E. Ward, 1891. One, five-story, red brick, old law tenement and store for fifteen families with stone trim; cast-iron storefront piers; projecting wood storefront bays; pressed-metal storefront

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and building cornices.

173. Originally three-story and attic dwelling, altered into five-story, red brick, tenement and store with stone trim and wood (?) cornice with pointed arches (James Stroud for Alfred Roe, 1875). Alteration: store converted into apartment.

*175-177. 2004. One, seven-story, brick apartment building. Non-contributing building.

179. Unknown architect, possibly circa 1835. One, three-story (now four-story) and basement, Greek Revival style, red brick row house with stone trim; columned portico. Alterations: fourth story with bracketed cornice added (1876), by which time there was already a store in the basement; converted from tenement and store into dwelling for two or three mission workers (George Keister, 1905); extension for settlement house gymnasium (Crow, Lewis & Wickenhofer, 1910); converted into American Legion Club in 1955.

*181. One, five-story glass and metal apartment house (circa 2010), replacing row house with Sullivan Street Playhouse in basement. Non-contributing building.

183-185. Ernest Flagg for Darius Ogden Mills, 1897. One, six-story, Beaux-Arts style, beige brick, tenement for forty families and store with stone trim; ornate limestone entrance enframing with cartouche.

Sullivan Street, west side between West Houston Street and Bleecker Street

170, 172, 174, 176, 178, 180, 182, 184, 186, and 188. c. 1844-50; redesigned by Francis Y. Joannes and Maxwell Hyde for William Sloane Coffin's Hearth and Home Corporation, 1921. Ten, four-story, brick row houses with stonetrims, redesigned as apartments. As part of redesign, stoops removed, basement entrances created with segmental-arch paired window frames above; storefronts (that had been added) removed; facades painted. Part of development with 74-96 MacDougal Street. Rear gardens of all houses combined to create complex known as MacDougal-Sullivan Gardens. List on National Register in MacDougal-Sullivan Gardens Historic District.

Sullivan Street, east side between Bleecker Street and West 3rd Street

207. J. B. Snook & Sons for Patrick Skelly, 1887. One, five-story, red brick, old law tenement and store with stone trim; cast-iron storefront piers (foundry: Cook & Radley, New York). Alterations: cornice removed; storefront replaced with apartments.

+209-217. Construction site for new building. Non-contributing site.

219-221. Vaux & Radford for Children's Aid Society, 1891. One 4½-story, red brick, school with brownstone trim; gable roof. Alterations: in spring 2013, the building was vacant and was being incorporated into a new development at 209-217 Sullivan Street.

223, 225, 227, 229, and 231. Wm. B. Tuthill for Anthony A. Hughes, 1886. Five, five-story, stone, old law tenements and stores; cast-iron storefront piers; unusual pressed-metal scalloped and dented cornices. Alterations: storefront replaced with apartments at 223.

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235. John Miller for John Dorn, 1886. One, five-story, red brick, old law tenement and store with brown stone trim; elaborate pressed-metal cornice with 1886 date.

237. Architect unknown, probably circa 1830s. One, four-story, red brick building with stone trim. Alterations: the site originally contained three buildings that were combined into one in 1956; cornices removed; modern storefronts.

Sullivan Street, west side between Bleecker Street and West 3rd Street

208. Charles M. Straub for Pasquale Lauria, 1907. One, Colonial Revival style, six-story, red brick, new-law tenement for twenty-two families and store with limestone and brick trim; splayed stone lintels; pressed metal cornice; cast-iron storefront piers, projecting wood storefront bays with colonettes, and pressed-metal storefront cornice; ornate wrought-iron fire escape.

210. Unknown architect, circa 1853. One, five-story, brick tenement; Alterations: ground-floor storefront removed and replaced by an apartment; cornice removed. Storefronts and entrance leading to rear tenement photographed in Feb 1912 by Lewis Hine for the National Child Labor Committee with caption "entrance to rear tenement where many flowers are made."

210 rear. Unknown architect and date. One, four-story, brick tenement.

212. Unknown architect, probably circa 1850. One, four-story and basement, red brick row house with stone trim; bracketed wood cornice; open passage to south leading to rear building. Alteration: low stoop removed and basement moved to ground level. In January 1912, Lewis Hines photographed the families of Mary Bezzola and of the janitress Mrs. Barattini making flowers at night in their apartments in this building; photographs for the National Child Labor Committee. In 1956, there were two apartments on each floor.

212 rear. Unknown architect and date. One, four-story, brick tenement. In 1956, there were two apartments on each floor.

214-218. John Ph. Voelker for Eugene Gerbereux, 1899. One, six-story, beige brick loft building with limestone and cast-iron trim; large triple windows separated by cast-iron columns and pilasters; triple segmental-arch windows on five; pressed-metal cornice; cast-iron shopfront piers; by 1916 building used as a paper box factory; now residential.

220. Henry Gilvarry for Catherine Aste, 1895. One, five-story, brick old-law tenement for thirty-seven families and stores with stone trim; corbeled brick cornice; ornate wrought-iron fire escapes. Alterations: first story stuccoed and redesigned (circa 1930).

224, 226, and 228 and 224 rear, 226 rear, and 228 rear. unknown architect for Thomas H. Tantam, 1851. Three, three-story and raised basement (now five-story), red brick row houses with stone trim and wood modillion

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cornices, and three rear, five-story rear tenements built later; all buildings combined to create a single complex known as Washington-Green for Oliver E. Williams, president and Thomas Williams, vice president., designed by Thomas Williams, 1930. As part of this development, ground floor street facade stuccoed; passage created to yard (now a court); court decorated and planted; converted into eighty-eight small apartments.

230. unknown architect for Thomas H. Tantom, 1851. One, three-story and basement (now five-story), red brick row house with stone trim. Alterations: stoop removed; fifth story added; pressed-metal cornice (circa 1900); ground floor altered into storefront and then redesigned for apartment use (Richard Berger, Jr., 1937).

240, southwest corner West 3rd Street. See 100 West 3rd Street.

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52-56. D'Oench & Simon for Charles Broadway Rouss, 1893. One, seven-story, red brick loft building with rock-faced granite trim; central arched entrance flanked by two arched windows; brick patterning resembling rustication on seven; bracketed pressed-metal cornice.

*58-62. 1998-99. One twelve-story modern brick and stone hotel. Non-contributing building.

64-66. Unknown architect, circa 1860s-1870s. One, five-story, Italianate style, tenement seven bays wide (possibly a combining of two separate structures) and stores; bracketed wood cornice. Alteration: facade stuccoed; storefront filled in.

68-70 and 72-74. John Hauser for Solomon Jacobs, 1904. Two, six-story, red brick, new-law tenement and stores with white terra-cotta trim; storefronts with original cast iron piers; pressed-metal modillioned cornices; ornate wrought-iron fire escapes. Alterations: portion of cornice removed due to fire damage.

*76-78. 1947; altered 1989. One, one-story loading terminal altered with a stucco facade. Non-contributing building.

80. James M. Farnsworth for A. Baker, 1888. One, five-story, red brick, old-law tenement and store with stone trim pressed-metal bracketed cornice with central pediment with 1888 date; cast-iron storefront piers support wood cornice; original wood storefronts..

Thompson Street, west side between Broome Street and Spring Street

57, 59, and 63. J. H. Whitewacht for J. W. Dimick, 1877. Three, six-story, beige brick, pre-law tenements and stores with terra-cotta trim; ornate wrought-iron fire escapes; pressed-metal bracketed cornices; cast-iron storefront piers. Alteration: cornice removed at no. 63.

*65. 1999. One six-story, modern, red brick building with stone trim. Non-contributing building.

*67. One, six-story, tenement designed by Boring & Tilton in 1899; completely refaced in modern beige brick. Non-contributing building.

69. Horenburger & Straub for Raphael De Rago, 1896. One, five-story, red brick, old-law tenement and store with stone and brick trim; pressed-metal cornice.

71. John P. Leo for Helen D. Campman, 1888. One, five-story, red brick old-law tenement and store with cast-iron trim; cast-iron lintels with swags; pressed-metal bracketed cornice; cast iron piers on ground floor. Alterations: ground floor converted from storefront to apartment (1943).

73 and 75. Sass & Smallheiser for Robert Friedman, 1901. Two, six-story, beige brick old-law tenements and stores with limestone trim; bricks laid to resemble rusticated stone; pressed-metal bracketed cornices; ornate

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wrought-iron fire escapes; cast-iron piers flank entrance. Alterations: store converted to apartment at No. 73 (1938).

79-81. Sommerfeld & Steckler for Angelio Frasinetti, 1907. One, six-story, brick, new-law tenement and stores with limestone trim; ornate wrought-iron fire escape; cast-iron piers flank entrance. Alterations: stores converted from to apartment (1956); cornice removed.

Thompson Street, east side between Spring Street and Prince Street

88. See 177 Spring Street.

90-92. Louis A. Sheinart for Citizen's Inventing Company, 1913. One, six-story, glazed white brick, new law tenement and stores with modest stone trim; brick parapet with panels outlined in red brick; cast-iron storefront piers.

[94-96. This loft is outside of the boundaries of the South Village Historic District.]

98-100. Bernstein & Bernstein for M. Wimpie, 1904. One, six-story, beige brick, Beaux-Arts style, new-law tenement and stores for thirty-nine families with terra-cotta trim; pressed-metal cornice; ornate wrought-iron fire escapes.

[102-104. This loft is outside of the boundaries of the South Village Historic District.]

106. One, four-story tenement, probably originally a Federal style row house. Facade altered and resided in faux brick (1960).

108. One, three-story building, probably originally a Federal style row house. Facade altered and resided in faux brick (1960).

110. Sass & Smallheiser for Rosenberg & Feinberg, 1900. One, six-story and basement, beige brick old-law tenement and basement stores with stone, terra-cotta, and red brick trim; stone entrance enframing; quoins; round-arch windows on sixth story; pressed-metal cornice; ornate wrought-iron fire escape.

114-116. Wechsler & Schimenti for Martin Schulman, 1960. Two buildings combined, completely redesigned on interior, and refaced with beige and tan brick.

Thompson Street, west side between Spring Street and Prince Street

•85-99, northwest corner Spring Street, through to Sullivan Street. Vesuvio Playground. Mid-block portion of park acquired in 1929-30; brick recreational building, Aymar Embury II, consulting architect for Park Department, City of New York, Commissioner Robert Moses, 1934; park expanded 1957..

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101-103. Louis A. Sheinart for Thompson Holding Co., Inc., 1914. One, six-story, white glazed brick, new law tenement and stores with limestone detail; cast-iron storefront piers. Alterations: cornice removed.

105. Charles Rentz for Mrs. Kate Duffy, 1897. One, six-story, beige brick, old law tenement and stores with brownstone and brick trim; cast iron storefront piers and cornice (foundry: John Davie & Son, Brooklyn); original wood storefronts with twisted colonettes; original wood door; pressed-metal bracketed cornice.

107. Sass & Smallheiser for Robert Friedman, 1901. One, six-story, red brick, old law tenement and stores with white and red brick and terra-cotta trim; cast-iron storefront piers; ornate wrought-iron fire escape. Alterations: cornice removed

109. Julius Bockell for Thomas Halstead, 1878. One, five-story, red brick, old law tenement and store with cast-iron trim; entranceway framed by fluted Corinthian piers. Alteration: cornice removed.

111. Unknown architect and builder, circa 1860. One, five-story, red brick, pre-law tenement and store; wood storefront with pressed-metal cornice; pressed-metal modillioned cornice.

113. Unknown architect, circa mid-nineteenth century. One, three-story and basement, brick building (probably originally a row house); first-story and basement storefronts with cast-iron pilasters, wood colonettes and pressed-metal cornice; two iron stoops with wrought-iron railings; wrought-iron areaway railings; pressed-metal lintels and sills; pressed-metal modillioned cornice with garlands. Storefronts and stoops date prior to 1904. Owned by the New York Protestant Episcopal City Mission Society, 1894-1903.

115-117, southwest corner Prince Street. Bernstein & Bernstein for Charles Friedman, 1903. One, six-story, beige brick tenement and stores with terra-cotta trim; ornate wrought- iron fire escapes. Alterations: cornice removed; some windows bricked in.

Thompson Street, east side between Prince Street and West Houston Street

124-126, northeast corner Prince Street. Bernstein & Bernstein for Jacob Binder and Jacob Baum, 1902. One, six-story, red brick, new-law tenement for thirty families and stores with white brick and white terra-cotta trim; storefronts with cast-iron corner column; pressed-metal cornice. Alteration: storefronts on Thompson Street converted to apartments.

128-130. Horenburger & Straub for Pasquale Lauria, Giuseppe Genevese, and Panoragio Grassy, 1904. One, Romanesque Revival and Colonial Revival style, six-story, red brick, new-law tenement for twenty-eight families and stores with stone trim; pressed-metal cornice ornate wrought-iron fire escapes; cast-iron piers at stores and flanking entrance; storefront at no. 128 with projecting wood bay.

132-136. Louis A. Sheinart for Citizen's Investing Company, 1912. One, six-story, white glazed brick, new-law tenement for thirty-nine families and stores with limestone trim; cast-iron storefront piers; pressed-metal bracketed cornice; ornate wrought-iron fire escapes.

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[138-150, Loft buildings that are is outside of the boundaries of the South Village Historic District.]

152-154, southeast corner Houston Street. Louis A. Sheinart for Citizen's Investing Company, 1913. One, six-story, glazed white brick, new-law tenement for forty families and stores with brick and limestone trim; segmental-arch entrance with stone enframement; brick corbeling and panels at parapet; cast-iron piers on ground floor. Alteration: stores on first story converted to apartments.

Thompson Street, west side between Prince Street and West Houston Street

*121-129, northwest corner Prince Street. Michael Doyle for Franciscan Friars, Province of the Immaculate Conception, 1996. One, three-story, orange and red brick building. Originally single-story building constructed in 1937 for stores, offices, storage, and manufacturing; expanded in 1951; two stories and new facade added in 1996. Non-contributing building.

131-133. Mitchell Bernstein for Charles Bales, 1899. One, seven-story, buff brick, new law tenement and stores with gray brick and terra-cotta trim; pressed metal bracketed cornice; cast-iron storefront piers supporting pressed-metal cornice; all three storefronts with projecting wood bays with twisted colonettes.

137 and 139. George Holzeit for Fred Kirchers, 1875. Two, five-story, red brick, old law tenements and stores with cast-iron trim; cast iron storefront piers; pressed-metal bracketed cornices. Alterations: storefront at 139 converted to apartment.

143. Memorial Hall, St. Anthony of Padua Roman Catholic Church, 1949. One, three-story, Modern style, yellow-orange brick church hall with stone, brick trim, and glass block; curved metal railings at entrance; stone crosses on each side bay; raised brick spells the inscription "ST. ANTHONY'S MEMORIAL HALL" in the space above the third-story windows.

147. Rectory, St. Anthony of Padua Roman Catholic Church, 1949. One, three-story, Modern style, orange brick rectory with stone trim; stone cross above central second-story window.

151. Friary, St. Anthony of Padua Roman Catholic Church. Arthur Brook for Reo Fr. Anacletus De Angelis, 1886. One, four-story and basement, French Second Empire style building; rock-faced granite with smooth granite trim; central doorway with stone stoop; bracketed cornice; mansard roof with pedimented dormers; central convex roof with ocular windows and decorative metal tower crowned by a cross. Alteration: non-contributing red brick addition to the north side.

†157. Vacant lot.

Thompson Street, east side between West Houston Street to Bleecker Street

166. Unknown architect, circa 1870s. One, three-story, Neo-Grec style, red brick, old law tenement and store with stone and brick trim; pressed-metal bracketed cornice; ornate wrought-iron fire escapes. Alterations: rear

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extension (Charles M. Straub, 1908); store converted into offices (now apartment; Joshua Brown, 1945).

*168. One, six-story apartment house (2012-13). Non-contributing building.

170 and 172. Michael Bernstein for M. A. Rofrano, 1899. Two, six-story, Beaux-Arts style, beige brick, old law tenements for twenty-two families each and stores with terra-cotta, limestone, and brick trim; ornate wrought-iron fire escapes. Alterations: cornices removed.

174 and 176. Michael Bernstein for D. Harris and Julius Solomon, 1899. Two, six-story, Beaux-Arts style, beige brick, old law tenement for twenty-two families and stores with terra-cotta, limestone, and brick trim. Alterations: cornices removed; stores converted into apartments (1939).

178. Michael Bernstein for William Harris and Julius Solomon, 1899. One, six-story and basement, Beaux-Arts style, beige brick, old law tenement for twenty-four families and stores with terra-cotta, limestone, and brick trim. Alterations: cornice removed; stoop removed, street-level entrance with mosaic enframement created; and stores converted into apartments (all probably circa 1940).

180-182. Samuel S. Schiffer, engineer for Thompson Street Development Corp., 1961. One, six-story, red brick apartment building and doctors' offices with granite trim at entrance; created by combining and redesigning facades of two earlier buildings. Alteration: rooftop addition at north end.

*184-188, southeast corner Bleecker Street. circa 1977. Four early buildings combined and enlarged for seven-story and basement apartments and stores. Non-contributing building.

Thompson Street, west side between West Houston Street to Bleecker Street

169. Unknown architect, circa 1860s. One, six-story, Italianate style, red brick, tenement and stores with stone trim; ornate Corinthian cast-iron storefront piers; bracketed wood (?) cornice,

171 and 175. Bernstein & Bernstein for Max Weinstein and Solomon Wollenstein, 1902. Two, six-story, Beaux-Arts style, red brick, new law tenements for twenty-eight families each and stores with white brick and terra-cotta trim; ornate wrought-iron fire escapes. Alterations: cornices removed; storefronts converted into apartments. 171 was the home of singer Buffalo Springfield.

177-179 and 181. Bernstein & Bernstein, 1903. Two, six-story, Beaux-Arts style, red brick, new law tenements and stores with white brick, red brick, and terra-cotta trim; cast-iron storefront piers; pressed-metal cornices.
183-185. J. M. Robinson for Darius Ogden Mills, 1907. One, seven-story, modest Beaux-Arts style; beige brick tenement with limestone trim; stone entrance enframement with cartouche; modest pressed-metal cornice.

Thompson Street, east side between Bleecker Street and West 3rd Street

208. Bernstein & Bernstein for N. Navarsky and C. Navarsky, 1903. One, six-story, red brick, new-law tenement and store with white terra-cotta and brick trim; pressed-metal modillioned cornice; ornate wrought-

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iron fire escape.

210-214. Janes & Leo for Anna M. Pisarra and Victoria Cavagnaro, 1909. One, seven-story, cream-colored brick, new-law tenement and store with limestone trim and pale yellow brick creating a diaper pattern on the second story; pressed-metal modillioned cornice.

216. Unknown architect and date. One, five-story, brick tenement and store. Alterations: facade stripped and stuccoed and tile insets added between fourth and fifth stories, circa 1920s.

218-220 and 222-224. Bernstein & Bernstein for S. Wallenstein (218-220) and Julius Weinstein (222-224), 1904. Two, six-story, buff brick, new law tenements and stores with terra-cotta and brick trim; cast-iron piers flank entrances; pressed-metal modillioned cornices; ornate wrought-iron fire escape. Alterations: cornice removed at 222-224.

226. Hornenburger & Straub for Nathan Kirsh and Samuel Sindeband, 1904. One, six-story, red brick, new-law tenement and store with white brick and terra-cotta trim; pressed-metal bracketed cornice; ornate wrought-iron fire escape; cast-iron piers flank entrance.

228. Unknown architect, circa 1830s. One, three-story and basement (now four-story and basement), Greek Revival style, Flemish-bond red brick row house with stone trim; stone entrance enframing; door frame with pilasters, sidelights, and transom. Alterations: fourth story with pressed-metal cornice added (1880); store in basement.

230 and 234. Sass & Smallheiser for Rosenburg and Aronson, 1903. Two, six-story, red brick, new law tenements and stores with white brick, and terra-cotta trim; cast-iron storefront piers; pressed-metal cornice; ornate wrought-iron fire escapes. Alterations: cornice removed from 234.

Thompson Street, west side between Bleeker Street and West 3rd Street

*207-213. One, six-story modern apartment building. Non-contributing building.

215. Michael Bernstein for Morris Lippman and Harris Friedman, 1899. One, six-story, brick, old law tenement for twenty-two families and stores with terra-cotta and brick trim; projecting wood storefront bays; cast-iron piers flank entrance.

217. Janes & Leo for Fogliasso Clement Building Co., 1909. One, seven-story, Colonial Revival style, red brick, new law tenement for forty-three families and stores with limestone trim; pressed-metal cornice.

229. H. L. Gillen for Henry Birdsall, 1911; extended, J. M. Felson for Henry Birdsall, 1920. One, three-story, brick garage. Originally, two stories, extended to north and expanded to three stories; elevator shaft extends to four stories; steel fixed and pivot windows.

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231. Michael Bernstein for Charles Friedman, 1901. One, six-story, red brick, old-law tenement for sixteen families and stores with limestone and brick trim; pressed-metal cornice.

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Varick Street, east side between West Houston Street and Downing Street

206-208, northeast corner West Houston Street (208) and southeast corner Downing Street (68). M. Glick for Fialbar Realty Corp., 1922. One, two-story, brick commercial building with brick and kimestone trim; Flemish bond and parquet brick; shallow pediment.

Varick Street, east side between Downing Street and Carmine Street

220, northeast corner Downing Street (67 Downing Street). F. B. McDuffee for Rose Laneri, 1925, One, one-story, brick motor repair shop built as a result of widening of Seventh Avenue and Varick Street.

222 Varick Street (aka 69 Downing Street). F. B. McDuffee for Rose Laneri, 1925, One, two-story, brick motor vehicle repair shop and office built as a result of widening of Seventh Avenue and Varick Street; dog-leg-shaped building extending from Varick Street to Downing Street.

224. Michael A. Cardo for Charles Pasannante, 1922. One, two-story brick storage building built as a result of widening of Seventh Avenue and Varick Street. Alteration: second story appears to have been rebuilt.

226. Michael A. Cardo for Charles A. Perilli, 1922. One, two-story, brick store and showroom building built as a result of widening of Seventh Avenue and Varick Street.

*228. Unknown architect, circa 1922. One, narrow, two-story, brick building erected as a result of the widening of Seventh Avenue and Varick Street. Alteration: New brick front. Non-contributing building

230-232. See 57-63 Downing Street.

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Washington Square South, south side between MacDougal and Sullivan Streets

40 (occupying entire block bounded by Washington Square South, West 3rd Street, MacDougal Street, and Sullivan Street). Eggers & Higgins for New York University, 1951. Vanderbilt Law School. One, four- and five-story, Colonial Revival style, red brick school building with limestone trim; H-shaped plan; deep courtyard facing Washington Square South, enclosed by one-story arcade; peak roofs; shallower courtyard facing West 3rd Street.

Washington Square South, south side between Sullivan and Thompson Streets

50, southeast corner Sullivan Street. Philip Johnson and Richard Foster for New York University, 1972. Hagop Kevorkian Center for Near Eastern Studies. One, four-story, Modern style, granite building; strongly horizontal, recessed windows mark three upper floors. Significant building, non-contributing due to age only.

51-57, southwest corner Thompson Street. Judson Memorial Church (55-57), McKim, Mead & White, 1888-93; Judson Tower and hall (51-54), McKim, Mead & White, 1895-96. Three buildings: One, Italian Renaissance Revival style, yellow brick church and apartment complex with beige terra-cotta trim. Church: basilican in form; one-story entrance, serving as transition between church and tower, with Renaissance-inspired, arched enframing; stained-glass by John LaFarge. Tower: ten-stories originally used as apartments. With five- and seven-story sections to rear; triple arched windows. Hall: five-stories and basement; originally used for apartments, later a dorm; converted to King Juan Carlos of Spain Center (Polshek Partnership, 1997). Complex listed on the National Register, October 16, 1974.

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Watts Street, north side between Thompson Street and Sullivan Street (Sixth Avenue)

34, northeast corner Sullivan Street (47; aka 112-114 Sixth Avenue). The "Minneola." Horenberger & Straub for Morris Fine, 1903. One, six-story, Beaux-Arts style, red brick, new-law tenement for thirty families and stores with white brick and limestone trim; pressed-metal cornice; ornate wrought-iron fire escapes; cast-iron storefront piers.

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West 3rd Street, south side between LaGuardia Place and Thompson Street

60-66, southwest corner LaGuardia Place. See 552-562 LaGuardia Place.

68. George F. Pelham for J. L. Bittenweiser, 1891. One, five-story, yellow brick, old-law tenement for eighteen families and store with brick and stone trim; cast-iron storefront piers. Alteration: cornice removed.

70. Unknown architect, circa 1920s. One, four-story, red brick commercial building (probably new facade on old row house) with beige brick trim. New facade could have been added during 1923 alteration (Ferdinand Savignano for Michael Ambrose) into auto repair shop on first floor and cellar and artificial flower factory on second floor, which also included connecting the front building to a rear building erected as a hat factory in 1890 (Albert C. Neuman, architect for R. Bonetti), or in 1926 when first floor and cellar converted to restaurant and dancing, with flower factory on second floor and one-family on the third floor (this is first mention of the third floor in building records), or in 1930 when first floor and cellar converted back into an auto repair shop. It is probable that the present first two stories were originally a single floor. Alteration: setback fifth floor added.

West 3rd Street, south side between Thompson Street and Sullivan Street

78, southwest corner Thompson Street. Unknown architect for John Lyon, 1835. One, three-story, red brick house with stone trim. Alterations: cornice removed; storefront added; one-story rear extension.

80 and 82. Unknown architect, circa 1840. Two, three-story-and-basement, Greek Revival style, red brick row houses with stone trim. Alterations: stoops removed; stores in basement and first story; Neo-Grec cornice (circa 1880).

84. Franklin Baylis for the New York Board of Fire Underwriters, 1906. One, four-story, Beaux-Arts style, red brick, fire house with white terra-cotta trim; granite base; brick parapet with terra-cotta panel with date, 1906, flanked by firemen's trumpets..

86. c.1830s. One, three-story-and-basement, Greek Revival style, red brick row house with stone trim. Alterations: stoop and cornice removed; modern storefront installed on ground floor.

88. Charles R. Behrens for John Ireland, 1894. One, five-story, buff brick, old law tenement and store with red brick and stone trim. Alterations: cornice removed.

West 3rd Street, south side between Sullivan Street and MacDougal Street

100, southwest corner Sullivan Street. Schneider & Herter for Leopold Kaufmann, 1901. One, seven-story, red brick, old-law tenement for twenty-four families and stores with brick, stone, and terra-cotta trim; pressed-metal cornice.

*110, southeast corner MacDougal Street. One, twelve-story, Modern dormitory. Non-contributing building.

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West 3rd Street, north side between MacDougal Street and Sixth Avenue

121. Unknown architect, circa 1840. One, three-story and basement, Greek Revival style, red brick row house with stone trim. Alterations: converted to five-story tenement and store (Berger & Baylis for Louis Berger, 1887) with pressed-metal, Neo-Grec style cornice, cast-iron storefront piers (Foundry: F. Cook, 122 West 22nd Street, N. Y.), and ornate wrought-iron fire escape.

123. Bula & Co. For G. M. Mitnacht, 1871. One, five-story, Italianate/Neo-Grec style, pre-law tenement with facade of rusticated, cast-iron on second through fourth floors; pressed-metal, Neo-Grec cornice (possibly moved in 1913); cast-iron storefront piers (Foundry: J. Alexander, Greenpoint). Alterations: original mansard roof removed and placed by fifth floor faced in brick, laid in a rusticated pattern with cast-iron lintels (John Nitchie, 1913).

125-129. Frank Vitolo for Zachary T. Piercy, 1919. Z. T. Piercy Garage. One, three-story, beige brick garage (now apartments and store) with terra-cotta trim; reinforced concrete structure; terra-cotta panel above third floor reads Z. T. PIERCY.

*131. Louis A. Sheinart for Alexander Rinaldi and Andrew DeLorenzo, 1915. One, five-story Modern stone building. Originally, two-story garage. Later used for manufacturing; converted to Heatwave cabaret (1954; now Blue Note Cabaret). Alteration: original facade removed and three stories added, circa 2005. Non-contributing building,

133. Unknown architect, circa 1845. One, four-story, Greek Revival/Italianate style, red brick row house with stone trim; wood cornice with blocks. Alteration: Storefront added.

133 rear. Unknown architect and date. One, three-story, brick carriage house. In the 1890s, location of the Golden Rule Pleasure Club, a male brothel cited by Rev. Charles Parkhurst in his campaign to close sex clubs.

135. Henry H. Koch for Louise Gucker, 1907. One, seven-story, brick loft and store with limestone trim; large windows framed by brick. Alterations: west party wall now exposed and cut by windows for present apartment use.

West 3rd Street, south side between MacDougal Street and Sixth Avenue

116 southwest corner MacDougal Street (119-121). Schneider & Herter for Leopold Kaufmann, 1900. One, seven-story, Neo-Renaissance style, beige brick, old-law tenement with terra-cotta, stone, and brick trim for twenty-four families and stores; granite columns at entrance; pressed-metal cornice; ornate wrought-iron fire escape. 119 MacDougal Street is home of Café Reggio, one of New York's oldest coffee houses, located in this storefront since 1927.

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118. William B. Tuthill for Anthony A. Hughes, 1885. One, Neo-Grec style, five-story, brownstone, old-law tenement for eighteen families and two stores; pressed-metal cornice.

120. Possibly J. M. Valentine for Marie Ware, 1884. One, Neo-Grec style, five-story, red brick, old-law tenement for twenty families and basement stores with brick and brownstone trim; pressed-metal cornice. Alterations: stores added to first floor (1963)

122-128 (through the block to 12-14 Minetta Lane). Benjamin E. Lowe for Christina Sharp Wylie, 1889; extended to Minetta Street, William van Doren for Christina Sharp Wylie, 1900. One, four-story, brick boarding stable (converted to garage, 1921); wrought-iron beam with rosettes on Minetta Street frontage; corbeled brick cornice. Alterations: some openings on ground floor bricked in or altered.

130. Unknown architect, circa 1870s. One, five-story, Italianate/Neo-Grec style, brick factory/warehouse with brick and brownstone trim; cast-iron ground floor; remnants of painted signs for glass company (advertising wire glass, window glass, etc). Alterations: cornice removed. Gerdes' Folk City moved here from 11 West 4th Street in 1969.

*134. One, two-story, Modern, stucco and glass building. Non-contributing building.

*136. One, two-story, Modern, brick and glass building. Non-contributing building.

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West 4th Street, south side between MacDougal Street and Sixth Avenue

128-130, southwest corner MacDougal Street, "Washington View," Thom & Wilson for Martin Disken, 1889. One, five-story, Romanesque Revival style, brick and stone French flat for eleven families; pressed-metal cornice; wide, round-arch entrance set above stoop set parallel with 4th Street; keyed window frames; chamfered corner; roof parapet above entrance with name of building; cast-iron areaway railing; chamfered corner.

132 and 134. Alexander Masterton and Robert Smith, builders, 1839. Two, Greek Revival style, three-story and raised basement, brick row houses with brownstone trim; high stoops; at no. 132: original entrance enframing; wrought-iron stoop and areaway railings; wood cornice incorporating two square attic windows with laurel wreath surrounds; 6x6 sash on upper floors wood cornice (partially extant at 132); high stoops.

Alterations:

132. Converted into apartments (Josephine Wright Chapman for Mrs. Julia [Juliette] Nichols, owner and actor John Barrymore, lessee, 1918), including addition of French windows on first story, studio window in center of cornice and on roof;. House recorded by HABS in 1937. John Barrymore's third-floor apartment was later home to writer Paul Rudnick. Caricaturist Hans Stengel lived here and committed suicide in his apartment in 1928.

132 rear. A. G. Bogert & Brother, builder, 1888. One, one-story, brick industrial building used for "gold beating." Probably converted into residence in 1918.

134. Cornice removed and additional story added by Raymond Hood for Estate of Gottlob Handte (represented by Pepe & Bro.), 1919. Rooftop addition consists of band of four multi-pane, wood, casement windows with original Greek Revival cornice molding reused as sill. Woodrow Wilson's daughter Margaret lived here in 1920s; stoop removed (1937).

136-138. Charles B. Meyers for Robert Garlocke, 1927. One, six-story, beige brick apartment building with simple brick trim on first story. Cornice or parapet removed and rebuilt.

140 and 142-144. M. Bernstein for Paley & Lapin, 1900. Two, six-story and raised basement, brick, old-law tenements for twenty-four families each and stores in basement with stone, brick, and terra-cotta trim; stoop leading to central entrance; ornate stone entrance enframing; patterned brick and terra-cotta trim above; pressed metal cornices; ornate wrought-iron fire escapes. Alterations: one store at 140 built out to lot line; solar panels on roof.

146. Unknown architect, circa 1830. One, four-story and raised basement, late Federal style, brick with stone trim row house; Federal style stone lintels extant on windows to left on three upper floors; high stoop.

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Alterations: extensively redesigned in 1917 (Frank E. Vitolo for Vincent Pepe); Vitolo's redesign elements extant include enlarged tripartite windows on upper floors, block cornice, and studio window on roof. Later alterations include removal of round-arch entryway; addition of stores in basement and on parlor floor removal of all multi-pane sash (1921). In the 1920s, the building was home to the Pepper Pot, a popular bohemian restaurant and entertainment venue, which had a restaurant and dance floor on the first floor, samovar dance room on the second floor, private banquet and meeting room on the third floor, and studio residence on the top floor.

*148. Unknown architect for M. Mitchell, 1896. One, two-story store and residence. Facade extensively altered, Non-contributing building.

148 rear. Unknown architect and date (prior to 1896). One, four-story, brick building. By 1896 used for commercial purposes; in 1922 first-floor used for restaurant and dance hall and upper floors for offices and shop; restaurant and cabaret in 1944; by 1946 upper two floors residential.

150. Early nineteenth century. One, two-story commercial and residential building. Original profile. Alterations: front facade stuccoed; side covered in vinyl siding.

West 4th Street, south side between Cornelia Street and Jones Street

162, southwest corner Cornelia Street. George Keister for William Rankin, 1890. One, five-story, red brick, old-law tenement and stores with brownstone and brick trim; pair with no. 166, built with separate permit; chamfered corner; one-story commercial extension on West 4th Street; brown stone quoins; pressed-metal bracketed cornice.

166. George Keister for William Rankin, 1890. One, five-story, red brick, old-law tenement and stores with brownstone trim; pair with no. 162, built with separate permit; chamfered corner; pressed-metal bracketed cornice. Alteration: small, one-story commercial extension on West 4th Street.

168-170. Bernstein & Bernstein for Robert Friedman, 1903. One, six-story, Beaux-Arts style, red brick, new-law tenement and stores with white terra-cotta and beige brick trim; cast-iron storefront piers; ornate wrought-iron fire escape. Alteration: cornice removed.

*174, southeast corner Jones Street. Michele H. Morris, CMA Design Studio for 172-174 West 4th Street Company, 2000. One, four-story, brick apartment house and stores. Non-contributing building.

West 4th Street, south side between Jones Street and Barrow Street

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180-184, northwest corner Jones Street. Attributed to Thom & Wilson for Joseph Hoffman, 1893 (complicated building history due to law suits between owner and mortgagee; original architect Sheridan & Bryne replaced by Thom & Wilson and ownership changed from Thomas Sheridan and James E. Bryne to Joseph Hoffman). One, five-story, Neo-Grec style, brick, old-law tenement and stores with stone trim. Cast-iron piers flank entrance. Alteration: probable original cornice removed.

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West Houston Street, north side between LaGuardia Place Street and Thompson Street

90. Unknown architect, circa 1829, possibly for Isaac Plum; One, 2½-story, Federal style, red brick row house with stone trim. Alterations: raised to four stories, with a mansard with dormer windows and storefront with cast-iron piers probably added (1871).

90 rear. Unknown architect, 1871. One, four-story and basement, brick tenement.

92. Unknown architect, circa 1829, probably part of a row with no. 94; One, 2½-story (now three-story), Federal style, Flemish-bond red brick row house; stone window lintels and sills on second story; Alterations: top story raised and new brick parapet (1925); store added with cast-iron piers.

94. Unknown architect, circa 1829, probably part of a row with no. 92. One, One, 2½-story (now three-story), Federal style, Flemish-bond red brick row house; stone window lintels and sills on second story; Alterations: top story raised and new brick parapet (probably 1924); store added.

96. Unknown architect, circa 1830. One, One, 2½-story and basement (now three-story and basement), Federal style, Flemish-bond red brick row house; stone window lintels and sills; Alterations: basement storefront probably added 1886; dormers removed and full story added (1926); stoop removed and Colonial Revival style arched entry created (1928); store added.

100-102. Charles Rentz for Kottowsky & Levy, 1890. One, six-story, Romanesque Revival style, buff brick, loft (ware rooms) and stores with brownstone and brick trim; cast-iron storefront piers and lintels (with Queen Anne style pots of sunflowers) and window piers; iron tie rods. Alteration: cornice removed.

104. William Waring for Louis P. Deschiemen, 1881. One, five-story, Neo-Grec style, stone tenement for four families and store; pressed-metal cornice with pediment and anthemion; cast-iron storefront piers; pair with no. 106 (different owners). Alteration: facade, probably originally brownstone, stuccoed.

106, northeast corner Thompson Street. William Waring for Henry Thoen, 1881. One, five-story, Neo-Grec style stone and brick with stone trim (on Thompson Street), tenement for eight families and store; pressed-metal cornice with pediment and anthemion; cast-iron storefront piers; cast-iron fire balconies on Thompson Street; pair with no. 104 (different owners). Alteration: facade, probably originally brownstone, stuccoed.

West Houston Street, north side between Thompson Street and Sullivan Street

108, northwest corner Thompson Street. Unknown architect, circa 1830s. Possibly originally three-story, Greek Revival style brick row house with stone lintels and sills, converted into five-story tenement and store. Alteration: cornice removed; storefront added (circa 1920).

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110. William Waring for Henry Thole, 1878. Probably three-story and attic row house altered into a five-story, Neo-Grec style, stone tenement and store; pressed-metal cornice with pediment; cast-iron storefront piers.

Alteration: stuccoed..

112. William Waring for Henry Thole, 1875. Three-story and attic row house altered into five-story tenement and store, probably identical to no. 110; cast-iron piers at entrance. Alteration: facade stripped; cornice removed; stores converted into apartments.

*114. One, four-story building, probably originally three-story and attic row house converted into tenement and store with cast-iron piers. Alterations: facade stripped. Non-contributing building.

116-122. Stephen D. Hatch for Mrs. Ellen W. Ward, 1883. One, six-story, Romanesque Revival style, yellow brick, laundry building with brick trim; segmental-arch windows; cast-iron and brick piers at storefronts; incised granite sidewalk blocks with several carved with curb cut; wrought-iron fire escape. Later converted for manufacturing and storage.

124. Charles W. Clinton for Wolfe Estate, 1892. One, six-story, brick, warehouse and store with stone trim; cast-iron storefront piers and iron lintel with rosettes and waves of water; corbeled brick cornice; granite sidewalk blocks. By 1910, used as moving picture theater, loft, and tenement.

126, northeast corner Sullivan Street. Bernstein & Bernstein for Jacob Binder and Israel Bauns, 1904. One, six-story, Beaux-Arts style, red brick, new law tenement for twenty families and stores with white terra-cotta and white brick trim; stone entrance enframement on Sullivan Street; ornate wrought-iron fire escapes; pressed-metal cornice.

West Houston Street, south side between Thompson Street and Sullivan Street

†109, southwest corner Thompson Street and southeast corner Sullivan Street. Vacant lot.

West Houston Street, north side between Sullivan Street and MacDougal Street

130, 132, 134, 136, 138, 140, and 142. Unknown architect, c. 1820s. S even, three-story and raised basement, Federal style, red brick row houses. All extensively redesigned; storefronts added to first story; cornices removed and replaced by parapets (134 and 136, by Lloyd E. Mellor, architect for Maria Prestigacomio, 1933). Non-contributing rear addition to no. 130.

144. Unknown architect and date. One, four-story brick building; pressed-metal cornice; originally, three-story and

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raised basement row house. Alterations: stoop and entrance removed; store in ground floor; second-story windows shortened.

146-148. Unknown architect and date, Originally two, four-story houses, combined with new front facade, possibly in 1950s or 1960s.

West Houston Street, north side between MacDougal Street and Sixth Avenue

•William F. Passannante Ballfield. One, paved park with ballfields. Site acquired by city as part of construction of IND subway and given to Department of Parks in 1934; ballfields renovated circa 1998.

West Houston Street, north side between Sixth Avenue and Bedford Street

174 (stretching through the block to 255 Sixth Avenue) 176, and 178. George F. Pelham for Leon Laurowitz and Morris Fine, 1898. Three, five-story, Neo-Renaissance style, brick, old-law tenements for twenty-two families each and stores with terra-cotta trim; cast-iron storefront piers; pressed-metal bracketed cornices. Alteration: cornice removed at no. 174.

West Houston Street, north side between Bedford Street and Varick Street

180-190. Breen Towers. Charles E. Greenberg for Joseph Realities Corporation, 1949. One, thirteen-story, tan brick apartment building with 116 apartments with red brick trim; setbacks in accord with zoning law creating terraces; entrance faced in granite.

*196. 1996. One, Modern brick residential building. Non-contributing building.

*200-202. One, four-story, Modern, brick apartment building (possibly a new facade on an earlier building). Non-contributing building.

204-206. Louis Berger for L. Meier, 1869. One, five-story, Round-Arched style, red brick factory with brick and stone trim; segmental-arch windows with denticulated brick lintels and stone sills; brick cornice; cast-iron storefront piers. Alteration: stores filled in. Used as a box factory by 1885.

*214-218 through the block to Downing Street (50-56). 1996. Village Lane Rehabilitation and Nursing Center. One, seven-story, Modern building. Non-contributing building.

220. Unknown architect, circa 1860 or earlier. One, three-story, Greek Revival style, red brick factory building with stone trim; denticulated brick cornice. Possibly originally part of Hammersly Foundry.

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222 through the block to Downing Street (50-56). Charles E. See for D. I. Christie & Co., 1895. One, two-story, brick manufacturing and workshop building, later used as a wagon shop; wide segmental-arch entrance; Downing Street facade with central pediment and bracketed cornice. Alteration: Downing Street facade stuccoed.

226. Unknown architect, circa 1942. One, two-story, terra-cotta commercial building. Alteration: glazed terra cotta painted. Present building probably an alteration to a building erected before 1854.

228 through the block to Downing Street (66). Unknown architect, before 1885. One, five-story, red brick factory probably for office and bar fixtures with stone trim; round-arch windows on second story; denticulated brick cornice.

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Statement of Significance:

The streets of the South Village Historic District are lined with a rich array of buildings of architectural, historical, and cultural significance. The district is eligible for listing on the National Register of Historic Places under criterion A as a reflection of the broad patterns of our history. The district exemplifies the residential development and redevelopment of neighborhoods in New York City as they evolved to accommodate different groups of people. The row houses, tenements, industrial lofts, churches, and other buildings in the area reflect the changing character of life in New York over a period of almost one hundred and fifty years. In the South Village, initial development took the form of single-family row houses for affluent households. Later, the district became significant as a center for working-class immigrants, including those from Germany, Ireland, France, and, especially, from Italy, as well as African-Americans. The immigrant face of the community is also evident in the religious structures within the district, notably two Roman Catholic churches that were built to minister to the area's growing Italian community. The housing stock shifted to reflect these changes, with row houses expanded and converted into multiple dwellings but, primarily, with the construction of custom-built tenements, housing many families. The buildings in the district provide a history of the evolution of tenement design. The South Village also attracted bohemian artists and writers, especially in the early decades of the twentieth century, and the architecture also reflects this development, with buildings converted into artist's studios or faux studios or into complexes for those with an artistic bent. The character of commerce also changed to reflect the changing nature of the population. The row houses did not have stores, but stores were added to many of the surviving examples as the population shifted. The tenements were almost always built with ground-floor stores, with commercial operations catering to immigrant needs. In the early twentieth century, stores and restaurants opened that reflected the bohemian population's requirements. This development continued into the post-World War II era, as stores and entertainment venues opened to cater to the beat crowd, the gay and lesbian community, folk music culture, and other social developments.

In addition the district is eligible for National Register listing under criterion C. Although only a few buildings in the area are significant as individual works of architecture, this area forms an amazingly intact urban cultural landscape of great value to the character of New York City and to the history of the city and the nation. The buildings provide a history of development and change in urban architecture, beginning with Federal and Greek

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Revival row houses, continuing with mid and late nineteenth-century tenements, and including early twentieth-century tenements and apartment houses. A few prominent architects worked in the district, notably Carrère & Hastings, George B. Post, Delano & Aldrich, Arnold Brunner, and McKim, Mead & White, but most buildings in the district were erected by builders or by architects who specialized in the design of speculative buildings, but who are not well known. It is these little-known architects who created the essential character of New York City's unique streetscapes.

Narrative Statement of Significance

The South Village is an architecturally rich and complex area where immigrant tenements are the dominant built form, but where streets also contain early nineteenth-century row houses, churches and buildings erected by philanthropic organizations, industrial lofts and factories, garages, and other structures. The changing character of the built fabric in the district closely reflects the changing nature of the area's population as it shifted from affluent homeowners to immigrants living in multiple dwellings. The built fabric is primarily brick – hand-made and mass produced; headers, stretchers, and Roman bricks; red, yellow, beige black, glazed white, and other hues. The brick is ornamented with various types of stone, cast iron, terra cotta, and other materials. A complex array of architectural details highlights buildings throughout the South Village study area – ornate, wrought-iron fire escapes and fire balconies, cast-iron storefront piers, wood and glass storefronts, iron stoop railings, stone and cast-iron window lintels, pressed-metal cornices, etc. These and other architectural features illustrate the utilitarian and aesthetic concerns of their builders and those who lived, worked, shopped, worshiped, or played in the buildings. Over time, the South Village has been a diverse neighborhood, where patrician New Yorkers, Italian immigrants, African-Americans, bohemians, beatniks, hippies, gays and lesbians, and others have contributed to the vibrant neighborhood character.

Early History

The land that is now within the South Village Historic District was undoubtedly traversed by the Algonquin-speaking Native Americans who had seasonal settlements on Manhattan Island. However, the recorded history of the area begins in 1644 when William Kieft, the Director General of the Dutch colony of the New Netherlands, transferred property to the north of the small settlement of New Amsterdam, located at the

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southern tip of Manhattan Island, to freed African slaves. The Dutch chose to settle the families of former slaves on this land in order to protect the town from incursions by Native Americans – the Africans would serve as a buffer and would be the first settlers attacked during a raid. Gracia D’Angola and Paulo D’Angola were among those of African descent who owned property in the “negroes land” that included what later became the South Village.ⁱ By the late seventeenth century, the land of these black families had been sold to large landowners, generally second or third generation New Yorkers. Most of the land in the study area was part of the Bayard West Farm, acquired by Nicholas Bayard, grandson of the original Dutch immigrant of the same name in the 1690s. The Bayard farm was split in circa 1775 when Great George Street (later Broadway) was cut through the property, creating the East Farm and the West Farm. The northern boundary of Bayard’s property was marked by Amity Lane, a small road that ran southeast from the present-day corner of MacDougal Street and West 3rd Street (originally Amity Street). The farm was inherited by another Nicholas Bayard (known as “the younger”), and he conveyed the property to trustees in 1789 for the benefit of his creditors. Beginning in 1790, the trustees sold some of the land in lots and other parts of the estate to Aaron Burr and to Anthony L. Bleecker, who later sold off the property.

Much of the land west of present-day Sixth Avenue was part of Dutch Director General Wouter van Twiller’s bowery, which was transferred to Elbert Herring and became part of what was known as the Herring Farm.ⁱⁱ Portions of the Herring property were acquired by Aaron Burr in the 1790s, while other sections were inherited by Herring descendants in the Jones family (thus Jones Street), including Cornelia Jones (thus Cornelia Street).

The early land-holding pattern in the South Village remains evident today. The street pattern east of Sixth Avenue, including MacDougal, Sullivan, and Thompson Streets and West Broadway (originally Laurens Street) reflects the grid of rectangular blocks, with the long blocks running in a north-south direction, laid out on the Bayard property. On the Herring Farm, the street grid north of West Houston Street, including Downing, Carmine, Leroy, Cornelia, Morton, and Jones Streets between Varick, Bedford, Bleecker, and West 4th Streets, runs diagonal to the streets laid out on the Bayard property.

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According to I. N. Phelps Stokes, in his *The Iconography of Manhattan Island*, the blocks on the Bayard West Farm may have been laid out as early as 1752. Stokes writes that lots were surveyed in 1788.ⁱⁱⁱ The streets did exist by 1811 when the Commissioners' Plan was promulgated, creating the grid of rectangular blocks over most of Manhattan Island. Streets that already existed, including all of those within the study area (except West 3rd and 4th Streets, which are part of the grid system) were retained.

Development of an Affluent Row House Neighborhood

As New York's population increased in the early decades of the nineteenth century and as commerce expanded in Lower Manhattan, displacing residents, new residential neighborhoods developed to the north of the historic core of the city at the southern tip of Manhattan Island. By the 1820s and 1830s, major residential development was occurring in the South Village. Landowners sold or leased their property, and individuals or developers erected new houses. There was no comprehensive plan for the development of the blocks in the South Village. Rather, the neighborhood was built up with a mix of modest and grand houses, some wood, others wood with brick fronts, and still others with solid brick structures.

Many of the finest streets of row houses in the area were given special names that, to residents and visitors, denoted their character as locations for elegant residence. Among the finest blocks of row houses in the South Village were St. Clements Place (now MacDougal Street between Bleecker and West Houston Streets), Varick Place (now Sullivan Street between Bleecker and West Houston Streets), and Depaw Place (now Thompson Street between Bleecker and Houston Streets). Other streets lined with uniform rows of houses were the blocks of Bleecker Street from St. Clements Place (now MacDougal Street) to Laurens Street (now West Broadway). The Bleecker Street frontage included Depau Row, erected in 1829-30 as what Charles Lockwood refers to as "one of the city's first uniform blockfronts or terraces."^{iv} More modest homes could be found on Leroy Place, Jones Street, Sullivan Street, and other streets in the study area. Just as the houses varied in scale and use of materials, the economic and social level of early residents also varied. Nonetheless, the new neighborhood largely attracted members of New York City's dominant white Protestant communities, as is evident from the religious buildings erected by or for neighborhood residents, all of which were Protestant churches (none survive).^v The row houses erected during the first wave of construction in the district were designed in the

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Federal and Greek Revival styles and display both high-style and vernacular elements of these styles. Relatively intact examples of early row houses in the district include the Federal style row houses at 42-46 Carmine Street, at 57, 83, 85, 116, and 134 Sullivan Street, and at 200-202 Bleecker Street. and the Greek Revival row houses on the south side of Leroy Street between Bleecker and Bedford Streets and 132 and 134 West 4th Street.

“Tenementized” Row Houses

The South Village remained a relatively stable residential neighborhood for several decades. However, by the 1850s and 1860s, major changes were occurring in the area north of Canal Street, including the South Village. Commerce was moving north, leading to the transformation of the area to the east of the study area (now SoHo). Stores and hotels appeared on and just off of Broadway, while many of the old houses nearby were converted into brothels, advertised in guidebooks such as the *Directory of the Seraglios in N.Y., Phila., Boston & All the Principal Cities in the Union*, edited and compiled by a “Free Lover Yer” in 1859. As commerce and unsavory land uses crept closer to their homes, many of the affluent residents of the South Village moved uptown to new residential neighborhoods where houses were more up-to-date in style and were erected with technological innovations such as indoor plumbing.

Some of the row house owners, both individual owners and estates that had leased homes, sold their holdings as the character of the neighborhood changed, but others retained their property, profiting from renting space in former single-family homes to multiple tenants. This was the case, for example, on the block bounded by MacDougal, Sullivan, Bleecker, and West Houston Streets. The Low family had developed this block with row houses in the 1840s and early 1850s and retained ownership even as the houses deteriorated into densely packed immigrant tenements. Like the Lows’ row houses, most of the old houses in the South Village were not immediately torn down and replaced by new structures. Rather, they were converted into multiple dwellings. In 1865, a sanitary inspector, working for the Council of Hygiene and Public Health of the Citizens’ Association of New York, reported that the “tenant-houses” located east of Sixth Avenue were “with few exceptions, old buildings, originally private dwellings, in which are now crowded from four to six families, averaging five persons each.”^{vi} The new residents were a heterogeneous group of poor and working-class New Yorkers – white and black, native born and immigrant. As part of the conversion of the old row houses into

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multiple dwellings, many of the earliest houses had their sloping roofs and dormer windows removed and replaced by full-story additions. For example, the two-and-one-half-story house at 90 West Houston Street, erected in 1829, already housing four families in 1870, was expanded a year later into a four-story building, with the addition of the mansard roof that is still extant. In addition, a four-story rear tenement was erected in the back yard at this time.^{vii} Similarly, 186 Prince Street, on the corner of Sullivan Street, is a Federal house that had a single story added when it was turned into a tenement. The presence of an Italianate style cornice leads to the conclusion that this alteration probably occurred in the 1860s. Despite the changing use, the building retains many original Federal style features. Other row houses had several stories added and their facades altered, although evidence of their original character is evident to the careful observer. For example, 147 Bleecker Street, was originally a three-and-one-half-story Federal style row house, but it was later transformed into a six-story apartment building; some of the original Flemish bond brickwork is still evident on the front facade, as it also is on the flanking houses at 145 and 149 Bleecker Street. These two buildings also retain their original sloping roofs and dormer windows, although the lower floors have been altered by the addition of storefronts.

The Tenement Era

Even with the construction of one or more additional stories to many of the row houses and the construction of new residential units in the backyards, the number of people who could be crowded into an old house was limited. Thus, beginning circa 1870, the old row houses in the South Village were torn down and replaced by purpose-built tenements – multiple dwellings specifically planned to house large numbers of households on narrow lots and with few amenities. This development reached its peak in the final decades of the nineteenth century and first years of the twentieth century. Today, it is these late nineteenth- and early-twentieth-century tenements that dominate the streetscapes of the South Village. Indeed, the South Village provides an opportunity to study and understand the entire history of tenement design, construction, and use, with archetypal examples of pre-law, old law, new law, and reform tenements.^{viii}

“Tenement” is both a legal term, codified in city regulations, and a word commonly used to refer to a certain type of multi-family housing. As officially defined in the Tenement House Law of 1867, a tenement is any

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building housing more than three families, each living and cooking independently. In 1887, this definition was officially expanded to also include those buildings that housed just three families. This broad definition can apply to almost all of New York City's multiple dwellings, even such luxurious apartment houses as those erected on Fifth and Park Avenues and on Central Park West; however, the term "tenement" generally came to define only those multiple dwellings built for the poor and which contained few, if any, of the amenities demanded by wealthier apartment dwellers, such as private toilets, running water, gas lines, and one or more windows in every room.

Pre-law Tenements in the South Village

The exact date of construction of the first purpose-built tenement in Manhattan is unknown, but it is often traced as far back as the 1820s or 1830s. However, it was only in the 1860s and 1870s that large numbers of custom-built tenements began to appear on the streets of working-class and immigrant neighborhoods. The earliest tenements were erected before there was any substantial regulation of this type of housing. The first law that governed the actual physical form of tenements was not passed until 1879 and is known as the "old law." Thus, the first wave of tenements erected in New York City and, in particular, in the South Village, are "pre-law" tenements. The typical pre-law tenement was five stories tall and housed ten to twenty families on a narrow twenty-five foot wide lot. There were generally four units on each of the upper floors, with a pair of stores and two rear apartments on the first floor. Each apartment had two or three rooms. Windows only lit one room in each apartment; thus, most rooms had no immediate access to natural light or fresh air. These apartments were not supplied with gas or water, although both gas lines and water lines had already been laid on Village streets. Some tenements had a single water line with a tap in the hall on each floor. Others had both the water source and toilets in the shallow backyard. In some cases the toilets were placed between a front building and a rear tenement erected at the back of the lot. The entrance to the tenement was generally in the center of the facade with stores to either side. The stores had cast-iron pilasters flanking projecting storefronts with slender wood frames and large plate-glass windows.

Examples of pre-law tenements can be found throughout the South Village, but are especially prominent on the streets west of Sixth Avenue, including Carmine Street, Cornelia Street, and Jones Street.. Their construction

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coincided with the popularity of the Italianate style. Almost all are brick, with stone or cast-iron window lintels and sills, wood window frames, pressed-metal cornices, and an iron fire escape. Each occupies a single lot measuring no more than twenty-five feet in width. One interesting exception to this is 123 West 3rd Street designed in 1871 by Bula & Co. This is one of a small group of tenements in New York City with cast-iron facades.^{ix} The second through fourth stories of the facade of the West 3rd Street building are faced with blocks of iron cast in imitation of rusticated stone. The building originally had a mansard roof, but this was replaced by a full fifth story in 1913.

While the basic form, plan, and lack of amenities of the pre-law tenement remained static until these buildings were banned by the 1879 tenement law, the style of their facades changed as fashions in building design evolved. Thus, by the mid-1870s, most of the tenements in the South Village had facades designed in the Neo-Grec style.

Old Law (Dumbbell) Tenements

The 1879 law was the result of a campaign by reformers who had become concerned about conditions in New York's increasingly congested neighborhoods. The result, the Tenement House Act of 1879 (often referred to as the "old law") actually did not greatly improve conditions. This law had no effect on tenements that had already been constructed or on row houses that had been converted into tenements, and it did nothing to alleviate the problem of erecting buildings for large numbers of households on narrow lots. However, the law succeeded in prohibiting the construction of buildings with windowless interior rooms, requiring that all rooms have windows facing the street, rear yard, or an interior shaft. The most common design resulting from this requirement was the "dumbbell," so named because the required air shafts created a building footprint that resembles the shape of a dumbbell weight. Unfortunately, the shafts required by the 1879 law were so small that they provided little light and air to apartments below the top floor; instead, they became receptacles for garbage and created flues that sucked flames from one floor to another during a fire. In addition, the shaft windows of adjoining apartments were so close that privacy was virtually eliminated. Most dumbbell tenements in the South Village and in other immigrant neighborhoods continued to be built with four apartments of two or three rooms per floor, although a few had only two apartments per floor, with rooms set in

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a straight line, giving rise to the term “railroad” apartment. Despite its shortcomings, the dumbbell was the most accepted plan for tenements for over twenty years, until a new tenement law was passed in 1901. Several dozen five- and six-story dumbbell tenements were erected in the South Village.

Like the pre-law tenements of the 1870s, tenements built just after the passage of the 1879 law were generally designed in the Neo-Grec style, while later examples, erected in the 1880s and 1890s have far more eclectic facades, combining Queen Anne, Romanesque Revival, Renaissance, and other features. All of these buildings are attributed to architects, since New York City required the involvement of architects in the construction of all new buildings beginning in the mid-1860s. However, most were immigrant architects who probably had little or no training and did not design buildings in the manner that we associate with architects in the twentieth and twenty-first centuries. Indeed, there are examples in the district of virtually identical buildings “designed” by different architects. This is evident in the group of pre-law tenements with distinctive cast-iron lintels that appear in several locations in the district. German architect William Jose was responsible for Nos. 103-105 Sullivan Street in 1874, while a year later A. H. Blankenstein is the architect of record for a virtually identical facade at 147 Sullivan Street; also in 1875, George Holzeit is listed as the “architect” for 37 and 139 Thompson Street. Rather than designing buildings, the architects of these vernacular buildings purchased much of the mass-produced ornamental detail from catalogues or building yards.

Many of the pre-law and old-law tenements extended well into their lots, with only a small yard at the rear. In other cases, however, the tenements extended only partially into the lot with a second building, a back house, at the rear of the lot, separated from the front tenement by a narrow yard where the outdoor toilets were located. The surviving rear tenements are extremely simple in design since their facades were not visible from the street.

New Law Tenements

The failures of the 1879 law became evident almost immediately after its passage, but the owners of the extremely lucrative tenements (return on investment could be as high as 20 percent) resisted changes. It was not until early in the twentieth century that reform efforts bore fruit and the New York State Legislature passed the Tenement House Act of 1901 (known as the “new law”). While this act did not officially ban the

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construction of tenements on twenty-five-foot-wide lots, it made it difficult to efficiently plan such buildings. Most new law tenements were built on lots with a width of thirty-five feet or more. As required by the law, these tenements had larger, if still relatively small, light courts and occupied somewhat less of the total lot area. The new law mandated that all rooms have windows and each apartment have its own toilet facilities. New law tenements, most designed with ornate terra-cotta or limestone details, are scattered throughout the study area. Another important aspect of the law was its impact on older tenement buildings. The law mandated a series of changes designed to address the dangerous and unsanitary conditions in these pre-existing tenements, including mandating improved lighting, and requiring the addition of one toilet for every two families.

The 1901 law was the result of intense pressure brought to bear on the New York State Legislature by housing reform groups. This pressure resulted in Governor Theodore Roosevelt appointing a commission to study the issue in 1900. In February 1901, the commission issued a report to the new governor, Benjamin B. Odell, Jr. (Roosevelt had become vice president), recommending new legislation. The State Legislature almost immediately held hearings, and on April 12, 1901, only two months after the commission issued its report, the Tenement House Act of 1901 was enacted. Many in the real estate community had feared that the passage of this law would inhibit new tenement construction. However, this did not occur, for the peak years of tenement construction in the South Village were 1903 and 1904, just after the law was passed; several dozen tenements were erected in the area during this two-year period.

Speculative building construction tended to attract small investors who built only a few buildings. Often these investors were themselves working-class immigrants, many of the same nationality or ethnic group as their tenants. In the 1860s and 1870s, many of the tenement builders were German immigrants who worked with German architects such as William Jose and Julius Boekell, and then rented apartments to German tenants. By the late nineteenth century, Jewish investors became heavily involved in tenement construction and some of the architects employed were also Jewish, including Michael and Mitchell Bernstein and Sass & Smallheiser. By the early twentieth century, as the South Village became increasingly Italian, Italian immigrants began investing in real estate, either purchasing older buildings, or building new tenements. Dominick Abbate

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became an important builder of tenements in the district and Vincent Pepe became the leading proponent of the early twentieth-century rehabilitation of old row houses into dwellings for the affluent.

French Flats

Tenements planned for the city's poorer residents were not the only multiple dwellings erected during the nineteenth century. Indeed, the first apartment house erected specifically for middle-class tenants, the Stuyvesant Apartments at 142 East 18th Street (demolished), was built in 1869-70. The success of this building resulted in the construction of similar structures which, at the time, were referred to as "French Flats."^x These buildings had well-appointed apartments with windows in every room and included modern kitchens and bathrooms. They generally also had accommodation for servants. French Flats were erected in many of the city's affluent neighborhoods, including Greenwich Village. In the Village most of the French Flats are located north of Washington Square. Thus, there is only one major example of a French Flat in the district. This is the Washington View Apartments at 128-130 West 4th Street, across the street from Washington Square. The Renaissance-inspired, five-story, brick and stone building, with its bold, brownstone entrance and its keyed window surrounds, was designed in 1883 by Thom & Wilson. The Washington View had two apartments per floor, on a lot that was thirty-four feet wide and eighty-six feet deep. Needless-to-say, these apartments were far more spacious than those in contemporary tenements.

Reform Housing

Although major laws were passed in 1879 and 1901 that sought to improve conditions in the city's tenements, many reformers realized that profitable speculative construction would never create decent housing for all of the low-income New Yorkers who needed it, nor would it provide the variety of units required in a diverse city where single men and women as well as large families were seeking affordable apartments with adequate light, air, and sanitary amenities. Thus, reformers themselves sponsored the construction of model tenements and other forms of housing that would provide safe and healthy apartments for the working class.

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One of the most important experimental housing projects in New York is located in the South Village – Mills House No. 1, which replaced Depau Row on the south side of Bleecker Street between Thompson and Sullivan Streets in 1896-97. Mills House was a home for single men funded by banker and philanthropist Darius Ogden Mills and designed by housing reformer Ernest Flagg. Typifying model housing projects sponsored by the city's elite, Mills House was not a charitable building project; rather, Mills ran the home as a business, but he expected only a limited profit. Mills House consisted of two ten-story, fireproof brick blocks with concrete floors. These buildings surrounded a fifty-foot square light court. Inside there were 1,500 tiny bedroom cubicles, each 5 x 7 feet and lit by a single window facing either a street or the court. The rooms were to be used only for sleeping, with residents at work during the day (they were forbidden to use their rooms between 9:00 A.M. and 5:00 P.M.). Amenities included a sitting room with palms; restaurants; reading and smoking rooms; a self-service laundry; and baths and washrooms.^{xi} On the exterior, the building is faced in light-colored brick, with the windows arranged in groups of six. Flagg's French training is evident in the cartouches over the entrances and in the monumental cornice supported by wrought-iron brackets.^{xii}

While Mills House No. 1 has been extensively researched and is a well-known example of reform housing efforts at the turn of the twentieth century, another group of buildings in the South Village remains virtually unknown. These are the five tenements designed between 1911 and 1914 by Louis A. Sheinart for Italian-born builder and real estate developer Dominick Abbate.^{xiii} Abbate was involved with many building projects in the South Village area, including such typical tenements as those at 26 Thompson Street (1899) and 64 MacDougal Street (1904). In 1911, Abbate established the Citizen's Investing Company, which commissioned four unusual tenements in the South Village – 150-152 Sullivan Street (1911) and 90-92 (1913), 132-134 (1912), and 152-54 Thompson Street (1913). A fifth building, 101-103 Thompson Street (1914), was erected by Abbate's Thompson Construction Company. Each of these buildings is faced with glazed white brick, a material undoubtedly chosen because it symbolized health and cleanliness; this use of white brick continues into the entranceway and lobby. These buildings were erected decades before white glazed brick became fashionable on Modern apartment houses in the late 1940s and 1950s, and they may be the first examples of the use of this material on the facades of New York City apartment houses. Each building is a six-story walk up. They were erected on lots ranging in width from forty-nine to sixty feet. In plan, each is shaped like an H, with light courts

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to either side and in the rear. This was a plan favored for middle-class apartment houses erected in large numbers, particularly on the Upper West Side and on Morningside Heights. Plans for 150-152 Sullivan Street show seven apartments per floor, ranging in size from three to four rooms. Some apartments have separate kitchens and “parlors,” while others have the kitchen and parlor combined into a single “living room.” Each apartment had a double wash tub and a toilet closet, but no bath. Nothing is known about the genesis of these projects, how conditions in these buildings compare with those in contemporary tenements, or how they were marketed.

Population Change in the Tenements of the South Village

As has been noted, by the 1860s, the population of the South Village was changing. Although the neighborhood would become best known as a center of Italian-immigrant settlement, Italians did not arrive in the South Village until later in the nineteenth century. In the 1860s and 1870s, the residents of the converted row houses and new tenement buildings were a mix of the native-born and immigrants. The 1865 sanitary inspection report for the area south of Houston Street indicates that the dominant groups in that area were Irish and Germans and notes that there were also “a few negroes.”^{xiv} Indeed, by the 1860s, the South Village had become home to a substantial black population. The black population of what was known as “Little Africa” was estimated at about 5,000 people.^{xv} In his pioneering 1930 history of New York’s black community, James Weldon Johnson writes that “as late as 1880 the major portion of the Negro population of the city lived in Sullivan, Bleecker, Thompson, Carmine, and Grove streets, Minetta Lane, and adjacent streets.”^{xvi} Jacob Riis also discussed the population of Little Africa in his famous 1890 book, *How the Other Half Lives*. Riis felt that Little Africa provided the worst housing for the city’s black residents and particularly singled out Thompson Street for its “vile rookeries.”^{xvii}

Besides the streets listed by Johnson, other black families lived on adjacent streets, including Cornelia Street between Bleecker and West 4th Streets, where census enumerators consistently recorded large numbers of African-Americans. While a few of the adults in these households were born in New York and other northern states, the census records show that as early as 1880 most were migrants from the south, especially from Maryland, Virginia, Georgia, and other Atlantic states. These African Americans moved north to New York

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decades before the more famous “great migration” of the early twentieth century. In New York, they were segregated into a limited number of menial jobs – men as waiters and porters and women overwhelmingly as laundresses and dressmakers. Most black families lived in buildings inhabited entirely by other black families, although neighboring buildings might be entirely inhabited by white residents. For example, in 1900, 32 Cornelia Street had black residents while 30 Cornelia Street housed white residents born in Italy, Germany, France, and the United States. By 1910, the area was becoming more solidly Italian, although 32 Cornelia Street remained home entirely to black families. By 1920, Cornelia Street and most of the rest of the South Village, was heavily Italian; New York’s African American population had, by this time, largely migrated north to Harlem. In *How the Other Half Lives*, Jacob Riis comments on how Italians were “overrunning the Old Africa of Thompson St., pushing the Negro rapidly uptown... occupying his home, his church, his trade and all.”^{xviii} Some African Americans did remain in the area. Indeed, Konrad Bercovici notes in his 1924 ethnic history of New York that the black residents “living in Carmine Street speak Italian as well as the Italians.”^{xix}

While the 1880 United States census indicates that a substantial black community had developed in the South Village, it also shows that the area was far from a homogeneous one. Indeed, this was an area with a diverse population. Many people living in the new and old tenements were working-class residents born in the United States, with other more recent immigrants from Ireland, England, and the German-speaking states of Central Europe. This settlement pattern is not unexpected in New York in 1880, when the largest number of immigrants came from England, Ireland, and Germany. The presence of a sizable French community, living on the streets south of Washington Square and as far east as Broadway, is more unexpected. This “*Quartier Français*,” settled in part by exiles following the 1871 Paris Commune, was featured in an 1879 article in *Scribner’s Monthly*. Author William Rideing reported that the French were an “insular and exclusive group. . .of the lowest and poorest class,” although he admitted that “the denizens of the quarter are mostly industrious, thrifty and honest.”^{xx} He reports on local French restaurants and *boulangeries* and the fact that many apartments doubled as factories for the manufacture of artificial flowers and leaves and for feather dying; “in the attics of the tenement houses entire families are found engaged in one of these occupations.”^{xxi}

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By the 1890s, the population of the district was again changing as the South Village became a major center of Italian settlement. Large-scale Italian immigration to America began in the mid-1880s and continued into the first decades of the twentieth century. The South Village was not the first location in New York where Italians settled – the Lower East Side, west of the Bowery, along Elizabeth and nearby streets, was the earliest area with a substantial Italian population.^{xxii} By 1900, however, Italians were a major group throughout the South Village, sharing streets and, in many cases, buildings with native-born residents and immigrants from Germany and elsewhere. By 1910, Italians were the dominant group.^{xxiii} In contrast to Elizabeth Street and other streets on the Lower East Side where immigrants were almost entirely from Southern Italy and Sicily, southern Italians and Sicilians in the South Village mixed with immigrants from Genoa and other sections of northern Italy. According to Caroline Ware in her history of Greenwich Village, the Genoese and other Northern Italians from the Piedmont and Tuscany were the earliest Italian residents of the South Village, but by 1900, Southern Italians “began to swarm into the district . . . [and] the area had become thoroughly Italianized.”^{xxiv} The prevalence of Italians in the historic district area in the early decades of the twentieth century is made graphically evident in a 1920 map prepared by the New York State Legislature's Lusk Committee, a committee established to ferret out subversive organizations in the city. An Italian community is noted in an area that is virtually coterminous with the boundaries of the South Village Historic District.^{xxv}

The dominance of Italians in the South Village is manifested in the presence of two large Roman Catholic churches that catered to this community. The earliest Italian church, indeed the first “national parish” to minister to Italians in the United States, was St. Anthony of Padua, founded in 1866.^{xxvi} The congregation acquired a small Methodist Church on Sullivan Street, south of Houston Street, where it ministered to the city’s still small Italian community, as well as to the large Irish population that lived in the immediate neighborhood. Even as the Italian population increased on the surrounding blocks, the Irish continued as a presence in the parish. Donald Tricarico, who examined the church records, notes that as late as 1899, eighty-three weddings were performed for couples of Irish descent (there were 153 Italian weddings that year).^{xxvii} The present rock-faced stone church facing onto Sullivan Street and its adjoining mansard-roofed friary on Thompson Street were designed in 1886 by Arthur Crooks. Originally built in the middle of the block between Prince and West

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Houston Streets, the church is now highly visible since the demolition of buildings on the south side of Houston Street as part of the widening of that street in the 1930s resulted in St. Anthony having a corner location.

The other Italian church in the South Village is Our Lady of Pompei.^{xxviii} The establishment of this parish in the 1890s reflects the large increase in the Italian population in New York, and specifically in the South Village at that time. The congregation's first home was the former Methodist church on Sullivan Street between Bleecker and West 3rd Streets that had become the Bethel African Methodist Episcopal Church in 1862, and its second home, acquired in 1898, was the former Universalist Church on Bleecker Street that had housed St. Benedict the Moor, a black Roman Catholic congregation since 1883. Our Lady of Pompei, commissioned a new church in 1926 when its former home was condemned for the extension of Sixth Avenue. Italian-American architect Matthew Del Gaudio's Italian Baroque-inspired church on the corner of Carmine and Bleecker Streets remains a prominent anchor in the community.

In the early decades of the twentieth century, the picturesque street life and shops of the Italian South Village were described by travel writers and urban chroniclers, and the area attracted tourists. Of particular interest to outsiders were the local street festivals, the small cafes, and the unusual ethnic food – pasta, broccoli, and other foodstuffs that were not yet well known to most Americans. Robert Shackleton described the spirited street life of the South Village on a festival day:

The streets, arched with little oil lights in tumblers of colored glass, the flags, the banners, the festoonings, the tinsel, the flowers, the color and life of the throngs that are at once so gay and so devout, the scarlets and violets and saffrons and greens, the baldachino set up in the open air, in the open street, with its effigies of the Madonna and Child – yes; it is a veritable Naples!^{xxix}

Some years later, the Federal Writers' Projects' *Guide to New York City* described:

The numerous Italian cafés and restaurants, some small and wholly native, several – particularly on West Houston Street – having city-wide fame, cater to the needs

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of the residents and visitors. Here are held minor fiestas, with streets strung with lights, with singing and dancing, and the sale of candies and ices.^{xxx}

For many Italians living in the tenements of the South Village, life was far harsher than the picturesque descriptions of the community so widely published. Most tenements contained small, crowded apartments with minimal amenities, and these apartments were often a place of work in addition to a home. Tenement factories, or “sweat shops,” were especially prevalent in Italian immigrant neighborhoods since, by tradition, married Italian women did not leave the house for work. Instead, they took in work, toiling through the evening, often assisted by their young children. In 1912, when the National Child Labor Committee undertook a survey of child-labor conditions in America, photographer Lewis Hine recorded conditions in several South Village tenements. Hine photographed the Cattena family making the legs for Campbell Kids dolls at 71 Sullivan Street and the Romana family manufacturing dresses for the same dolls at 59 Thompson Street. Other images show the Gatto family making pansies at 106 Thompson Street and Mrs. Barattini, the “janitress” of 212 Sullivan Street, working at 9:00 P.M. on silk rose petals with her son and daughter.^{xxxii}

Community and Social Service Buildings

By the early years of the twentieth century, the tenement was the dominant building type in the South Village. But, as in any neighborhood, residential buildings were not the only type of structure in the area. Several important buildings were erected to meet the needs of the immigrant Italian population. The most prominent buildings were those erected to serve the spiritual needs of the area’s residents, notably the two Roman Catholic churches discussed above. Although most Italian immigrants were members of the Catholic Church, some Italians arrived in America with anti-Catholic views, since for them, the church in Italy had been associated with the elite. Thus, Protestant denominations established missionary churches in Italian immigrant neighborhoods seeking congregants who were alienated from the Catholic Church. The most famous of these missionary churches is the Judson Memorial Church (NR listed 1974), a Baptist institution located on Washington Square South. Also significant is the nearby Bethlehem Chapel and Memorial House at 196-198 Bleecker Street, designed in 1918 as a missionary church and settlement house. Construction was funded by

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the elite First Presbyterian Church, located on Fifth Avenue just north of Washington Square (in the Greenwich Village NR District). This four-story building, originally crowned by a rooftop pergola, housed both English and Italian speaking congregations (Bethlehem Chapel for English services and Church of the Gospel for Italian services), as well as space for the mission's settlement work. The building was designed in an Italian-inspired style, with rough-textured pale pink stucco and red brick highlights. This style was chosen specifically for its appropriateness in an Italian neighborhood. In 1923, an *Architectural Forum* writer noted how inspiring it was for immigrants, living "amid the miles of dreary streets of an American city," to find a building that "suggests some old quarter of a city in his homeland." Thus, according to this critic, for architect George B. Post & Sons "the problem was to plan a building which by its appearance would attract and impress favorably the people for whose use it was meant."^{xxxii} By the early 1930s, the chapel was rented to progressive educator Elisabeth Irwin and her experimental Little Red School House, which purchased the mission chapel in 1937 and has maintained it ever since.

While the Bethlehem Chapel was a settlement house with a specific religious purpose, other, more secular social service organizations also appeared in the South Village in the late nineteenth century and first decades of the twentieth century. One of the earliest was the Children's Aid Society, which built its Sullivan Street Industrial School at 221 Sullivan Street in 1891. This was one of approximately a dozen industrial schools and lodging houses designed by Calvert Vaux and the firm of Vaux & Radford for the Children's Aid Society, an organization founded in 1853 by Charles Loring Brace in response to the problems of vagrant children. Vaux designed at least five industrial schools where poor boys and girls would be taught respectable trades. All were freestanding structures where light entered classrooms from at least three sides. Each of the industrial schools was privately financed by wealthy donors – in this case two women, Mrs. Joseph M. White and Miss M. W. Bruce. The Sullivan Street school is a picturesque Victorian Gothic style brick building, typical of Vaux's work.^{xxxiii}

Also secular in its outlook is Greenwich House, a settlement house established in 1901 by Mary Kingsbury Simkhovitch to improve the lives of the immigrant population of Greenwich Village. Greenwich House offered classes in English and in citizenship, organized activities for local children, inaugurated a neighborhood

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improvement organization, and ran a famous arts program. Although the main settlement house building is outside of the district (on Barrow Street in the NR-listed Greenwich Village Historic District), the Greenwich House Pottery is at 16 Jones Street in the district. This pioneering ceramic's studio was established in 1909. The current building was designed in 1928 and, like the main settlement house, it is a Colonial Revival style structure designed by the prominent architectural firm of Delano & Aldrich.

The City of New York also sponsored projects in the South Village that catered to the needs of the area's working-class immigrants. Reform efforts by the city centered on the construction of buildings that would improve the physical and intellectual lives of the city's poor; thus schools, libraries, bath houses, and parks were major building types planned by the city during the Progressive Era in the late nineteenth century and first decades of the twentieth century. In 1906, Carrère & Hastings designed the Hudson Park Branch of the New York Public Library on Leroy Street, and Renwick, Aspinwall & Tucker designed an adjoining public bath on Carmine Street (now the Tony Dapolito Recreation Center). Both buildings overlooked Hudson Park (now James J. Walker Park), which was landscaped by Carrère & Hastings (the firm's impressive fence and gate posts are extant, but the park landscape has been redesigned several times). The Hudson Park library branch catered particularly to the Italian community. Father Antonio Demo of Our Lady of Pompei Church helped the librarians choose Italian-language books for the collection.^{xxxiv} These two structures were originally midblock buildings, but with the southern extension of Seventh Avenue through the Village many of the buildings to the east were demolished and both buildings were given avenue facades. Just south of Hudson Park and the public bath, on the south side of Clarkson Street, extending through the block to West Houston Street, is the neo-Gothic style P. S. 95, designed in 1910 by C. B. J. Snyder, one of many schools erected by the city's Board of Education in the final years of the nineteenth century and first decades of the twentieth century as the city committed itself to the education of all its children.

Industrial and Commercial Building in the South Village

Few independent commercial buildings were erected in the South Village, since most of the tenements included stores on their ground floors. There are, however, a number of notable factories and lofts in the study area.

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Many of these are in the eastern end of the area, along LaGuardia Place and West Houston Street, close to the industrial lofts of SoHo, and on the southern edge, along West Houston Street near Varick Street.

Some of the earliest industrial buildings in the historic district are the brick buildings on the north side of Houston Street between Bedford Street and Vandam Street, including the Greek Revival style structure at 220 West Houston Street and the Round-Arched style brick building at no. 220. Within the district there are a few fine examples of the industrial architecture of the late nineteenth century. Perhaps the finest is 508 LaGuardia Place, a Romanesque Revival style building constructed of ironspot Roman brick and trimmed with rock-faced brick and terra cotta. The building was designed in 1891 by Brunner & Tryon, one of the most prestigious firms in New York, for H. H. Upham & Co. There are also several notable commercial buildings on the north side of West Houston Street between LaGuardia Place and Sixth Avenue, including no. 116-122, designed in 1883 by Stephen Decatur Hatch. This simple straightforward loft building has an exceptional granite sidewalk dating from the nineteenth century. This sidewalk is especially notable for the manner in which the granite forms a sloping curb cut that permitted carts to back up to the building's loading docks. The most prominent commercial building in the study area is the Varitype Building, a twelve-story "flatiron" structure at the confluence of Sixth Avenue and Cornelia Street, designed in 1907 by Fred Eberling.

The western portion of the district includes a number of commercial stables and garages. Downing Street, in particular, is lined with former stables, including a Romanesque Revival style example at no. 49 (Werner & Windolph, 1896), adorned with a projecting horse head. Next door is the Tassi Garage, designed by George Provot in 1910, a three-story building with a cast-iron ground floor and white glazed brick facade above. The construction of commercial garages increased dramatically in the 1920s when private automobile ownership grew. A striking example is the three-story Art Deco style garage at 17-19 Leroy Street through to 18-20 Morton Street, designed in 1931 by Matthew Del Gaudio, architect of Our Lady of Pompei Church.

Bohemia in the South Village

Even as the population of the South Village was changing in the final decades of the nineteenth century with the arrival of immigrants, streets at the north end of the area, notably Bleecker Street, attracted an early group of

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bohemians. James McCabe, author of *Lights and Shadows of New York Life*, noted as early as 1872 that Bleecker Street was the “headquarters of Bohemianism.”^{xxxv} In fact, by the 1890s, Bleecker Street, West 3rd Street, and adjoining streets had become notorious for their rowdy nightlife. In May 1890, the New York City newspaper, *The Press*, published an extensive article describing what it considered the city’s lowest dens of iniquity. The article was accompanied by a map of the South Village that recorded the location of all of the “dives” in the area and noted their proximity to churches, schools, and the local police station. West 3rd Street between Thompson Street and Sixth Avenue was lined with “disorderly houses” (a euphemism for brothels), and, the reporter suggested, it “might well be named Profligate lane” because of the “licentiousness” of the behavior in the local establishments. Bleecker Street from Broadway to Sixth Avenue was considered to be even worse – “a long lane of corruption and drunkenness. On both sides of the street are low dives where men and women of the lowest order are received as welcome guests.” For example, on the north side, between Thompson and Sullivan Streets, were Frank Carroll’s saloon, “a resort for white and colored women,” and John C. Dodd’s saloon, which attracted “gamblers and degraded women.” But none of these were considered as bad as Frank Stevenson’s Slide, located in the basement of no. 157. *The Press* characterized the Slide as not only the “lowest and most disgusting place on this thoroughfare,” but “the wickedest place in New York.” The Slide was especially popular with what historian George Chauncey has called “fairies,” described by *The Press* as men who were “not worthy the name of man . . . effeminate, degraded and addicted to vices which are inhuman and unnatural.”^{xxxvi}

However, it was not until the early decades of the twentieth century that the blocks to the west and south of Washington Square became a nationally famous center of bohemian culture. Artists, writers, political radicals, and others interested in a less conventional life were attracted to the cheap rents in apartments on the quaint streets of the Village. Here the bohemians lived and worked, patronizing new artistic restaurants and bars that opened near Washington Square, writing for and publishing journals such as *The Masses*, attending artistic salons, joining leftist political movements – in sum, contributing to America’s early twentieth-century artistic and literary heritage. Within the South Village, bohemian and pseudo-bohemian meeting places clustered on MacDougal Street between West 3rd and 4th Streets and on adjoining streets. These included the Provincetown Playhouse (133 MacDougal Street), the Washington Square Bookshop (135 MacDougal Street), the Liberal

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Club (137 MacDougal Street), Polly's Restaurant (137 MacDougal Street basement and later at 147 West 4th Street), Café Bertolotto (West 3rd Street), the Pepper Pot (146 West 4th Street), the Samovar (148 West 4th Street), and the Mad Hatter (150 West 4th Street). The bohemian area also attracted a gay and lesbian clientele, frequenting the cheap restaurants and tearooms of the bohemian South Village, as well as their own speakeasies and tearooms, especially on MacDougal Street between West 3rd and 4th Streets. By the 1920s, notes George Chauncey, this block of MacDougal Street had become the city's "most important and certainly the best-known locus of gay and lesbian commercial institutions."^{xxxvii}

Street Pattern Changes

The early twentieth century is not only marked by population change in the Village, but also by major physical changes to the streetscape as wide avenues were cut through the neighborhood. Street widening first arrived in the South Village in 1870 when Laurens Street was widened and renamed South Fifth Avenue (later West Broadway), establishing the eastern edge of the area. The portion of the widened street between West Houston Street and Washington Square South was renamed again in the early 1960s as LaGuardia Place, when it became the western boundary of the Washington Square Urban Renewal project and, specifically, the boundary of Washington Square Village. Throughout the nineteenth century and into the first decades of the twentieth century, Greenwich Village had no through north-south avenues. However, beginning in 1913, in association with the construction of the Seventh Avenue extension to the Interborough Rapid Transit Company's subway line, Seventh Avenue was cut through the neighborhood, resulting in the demolition of hundreds of buildings. This was followed in 1926-30 by the extension of Sixth Avenue through the neighborhood as part of the construction of the Independent Line subway. These two wide avenues brought traffic into Greenwich Village and separated the once uniform neighborhood into quadrants.

The bulk of the architecture on the streets to either side of the new avenues remained unchanged. However, the construction of the Sixth and Seventh Avenue extensions resulted in dramatic changes to the character of the neighborhood as the oddly-shaped lots created by cutting the avenues diagonally through the street grids were filled with new buildings (often only one or two stories tall) or parks (especially on Sixth Avenue), and old buildings were retrofitted in relation to their new frontages. In some cases, the former party walls of buildings

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facing the side streets were redesigned as avenue fronts. In other cases, buildings were literally cut in half and entirely new facades were constructed facing onto the avenue. For instance, part of the rear facades of the 1886 tenements at 9 and 11 Morton Street were demolished in 1914 as a result of the Seventh Avenue Extension. Architect Robert E. LaVelle designed a new five-story brick rear facade for these buildings, facing onto Seventh Avenue. Similarly, what is now 184 Sixth Avenue had a MacDougal Street address until Sixth Avenue was extended. In 1926, as a result of the avenue construction, the 1831-32 peak-roofed, Federal style row house was given a new facade on the avenue and the peak roof was flattened.

The final change to the street pattern occurred between 1933 and the late 1950s when narrow Houston Street was widened. These wide boulevards are now defining elements of the neighborhood.

Architecture in the Bohemian South Village^{xxxviii}

The actual early twentieth-century bohemian period in the Village was short lived, but the vision of a bohemian neighborhood where people were free to break away from more traditional social strictures had a far longer life span. Real estate interests, led by Village realtor Vincent Pepe, saw the potential of marketing the Village as a bohemian neighborhood. By about 1914, Pepe became aware of the possibility of profitably capitalizing on the artistic and bohemian reputation of Greenwich Village by attracting residents who could pay higher rents than most of the bohemian artists and writers. He hoped to take advantage of the increasingly large number of single professionals entering the job market and looking for apartments away from their families. The bohemian reputation of Greenwich Village was a natural attraction for educated young people who may not have been bohemian artists themselves, but were seeking a neighborhood that was open to new ideas and new lifestyles and where inexpensive restaurants, shops, and nightspots abounded. By the 1920s, as Caroline Ware notes, “more and more of the Village population came to consist of young people holding ordinary jobs, coming from ordinary backgrounds.”^{xxxix}

Pepe’s radical notion was to take the rundown row houses of the Village and invest a modest amount of money in improving the utilities (adding hot water, new electric lines, and improved plumbing), and make minor changes to the exterior and interior finishes in order to attract higher rents. Buildings within the district were

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being updated and redesigned as a part of this movement. For example, in 1916 Pepe acquired 146 West 4th Street, a four-story and basement Greek Revival style brick row house that had become a tenement with a total rent roll of only about \$1,500 per year. In rehabilitating the old building, Pepe and his architect, Frank Vitolo, preserved historic details, such as original stone lintels and iron railings. Vitolo cut studio windows into the facade on each floor, giving the apartments the air of being artist's studios, although no special effort was made to rent specifically to artists. A modest tiled mansard roof crowned the building, and a tall glass studio rose from the roof. The rent roll increased substantially to \$4,600 per year, since Pepe was able to rent the building to middle-class tenants.

The success of Pepe's project at 146 West 4th Street resulted in other "improvements" on the block. The most interesting of these was at 132 West 4th Street, a handsome Greek Revival row house. This house was rehabilitated in 1917 by architect Josephine Wright Chapman, one of the first successful women architects in America. Chapman installed new plumbing and a new heating system, enlarged rooms by removing partitions, and made other interior repairs. The intact exterior was largely retained; however, Chapman added stylish multi-pane casement windows to the parlor floor and a three-sided, angled studio window to the center of the attic level. Among those able to pay sixty to ninety dollars a month in rent for an apartment here was actor John Barrymore.^{x1}

The rehabilitation work in the South Village peaked in the years immediately after World War I. A few other individual buildings were upgraded, but most of the work in the South Village focused on creating small artistic enclaves. The most famous of these is MacDougal-Sullivan Gardens (NR listed), planned in 1917 by William Sloane Coffin's Hearth and Home Company. Coffin purchased the rundown row houses from the Low Estate, which had held the buildings since the early nineteenth century, and had his architects, Francis Y. Joannes and Maxwell Hyde; undertake modest redesign to the facades of the twenty-two old houses. Each house was converted into two housekeeping apartments (with kitchens) and one non-housekeeping unit (no kitchen). All of the houses share a common garden. MacDougal-Sullivan Gardens, which attracted a group of elite New Yorkers, was something of an anomaly in the poor immigrant tenement district of the South Village. Initially William Sloane Coffin had intended to rehabilitate all of the buildings on the block, but when this became too

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expensive he sold most of the old row houses on Bleecker Street (he rehabilitated the corner row houses). In 1923, many of the adjoining buildings on Bleecker Street were upgraded into small apartments by John D'Anna and Aniello Orza's Village Estates, Inc., which hired Frank Vitolo as architect. Vitolo added an artist's studio atop each of the houses.

The row house rehabilitators looked around the Village for locations that had the potential to become quaint enclaves. In the South Village, real estate interests focused on the Minettas, the warren of short irregular streets west of MacDougal Street, that the *New York Tribune* referred to in 1919 as "the pest-hole of New York."^{xli} In 1924, thirteen houses on Minetta Place and Minetta Street were converted into a picturesque residential enclave focusing on a central garden; unfortunately, most of this complex was demolished when work began on cutting Sixth Avenue through the South Village in the 1926. However, another, smaller complex from the same year still survives at 1, 3, and 5 Minetta Lane and 17 Minetta Street. Here, architect Richard Berger, Jr. transformed each house into four small apartments. All of the stoops were removed and new rear entrances were constructed off of a courtyard entered through a gate on Minetta Street. Six buildings at 224-228 Sullivan Street – three old row houses and three back buildings – were rehabilitated as part of the conversion of these buildings into modern apartments in 1930. The buildings were purchased by Washington-Green, Inc., and combined into small apartments – eighteen or twenty in each of the front buildings and ten in each of the rear structures. Each of the eighty-eight units had a living room with a wood-burning fireplace and a kitchenette and was provided with modern plumbing, steam heat, and electric wiring. On the exterior, only the ground-floor was altered; a stucco coating was applied to the brick and a pair of portals cut to permit entry into a passage leading to the landscaped central garden created between the front and rear buildings. The alteration permit issued by New York City's Department of Buildings does not list an architect, but newspaper articles attribute the design to Thomas Williams, vice president of Washington-Green, Inc.^{xlii}

Rehabilitation work was not limited to old row houses. During the 1920s and 1930s, tenement owners also realized that by investing a limited amount of money in upgrading their buildings, they could increase rents. This is clearly evident at 11 Cornelia Street, a lot with five-story front and rear tenements designed in 1876 by John Franklin. In 1928, the old tenement apartments were converted into modern studios. As part of this

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extensive renovation project, outdoor toilets were removed from the rear yard and modern bathrooms installed in each of the new apartments. Architect James H. Galloway updated the street facade with the addition of fashionable Mediterranean-inspired, rough-textured stucco, into which were impressed ornamental ship forms. The stucco is highlighted with picturesque, irregularly laid brick trim at the entrance and windows on the ground floor. A Spanish-tile cornice crowns the redesigned first story and additional Spanish tile marks a “bridge” spanning the narrow alley leading to the rear tenement. The complex was dubbed “Seville Studios,” with the name inscribed on a metal sign shaped like a painter’s palette. In August 1928, the apartments were marketed for their modern kitchens and their “Old World” atmosphere.^{xliii}

Other interesting tenement alterations are evident at the 1871 buildings at 6 and 8 Jones Street, which in 1928 acquired a unified stucco ground floor with brick surrounds at the entrance and windows, iron balconies, and metal faux-Spanish tiling. Interestingly, these tenements were altered separately: No. 6 in 1928 by architect Ferdinand Savignano, and No. 8 the following year by Mitchell Bernstein. Rehabilitation projects that upgraded the utilities and rearranged the floor plans on the inside and altered all or part of the facades continued into the 1940s, as is evident at 7 Cornelia Street. In 1944, during World War II, prominent apartment house architects Mayer & Whittlesey applied for a permit to rehabilitate this tenement, but, as the *New York Times* reported, the alterations would be undertaken “when materials are available.”^{xliiv} It was not until 1946, after the war had ended and construction materials became available for civilian projects, that the Art Deco style alteration, focusing on a modest metal entrance canopy, was actually undertaken.

The rehabilitation of row houses in the Village helped establish the area as one that became increasingly popular with middle-class households and led to the development of a few new apartment buildings in the South Village area. Between about 1928 and 1940, a small number of interesting middle-class apartment buildings were constructed to take advantage of this new tenant market. Many were designed in the same traditional “homey” styles popular with suburban house designers at the time. Examples of these buildings include the Renaissance-inspired Adora at 78 Carmine Street (Charles Anderson, 1928) and the Colonial Revival style building at 16-22 Minetta Street (H. I. Feldman, 1939). Perhaps the finest of these traditional buildings is that

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at 62 Leroy Street, designed in 1940 by Israel Crausman. Crausman employed clinker bricks and eccentrically placed blocks of rough stone to lend the building the appearance of an ancient monument.

Post-War Culture

The bohemian character of the blocks close to Washington Square, established in the early decades of the twentieth century, became even more significant in the decades after World War II as these streets became central to the development of beat and hippie cultures. The buildings along MacDougal Street, Bleecker Street, West 3rd Street, and nearby streets became home to music clubs that incubated many of the great folk and jazz musicians of the era. Avant-garde theaters, beat poetry venues, and the shops, restaurants, bars, and other commercial establishments frequented by artists and writers and by those attracted to the new music and to new lifestyles that developed in the area also abounded in the South Village. The places popular with each group of bohemians changed frequently, but for decades these locales centered on Bleecker and MacDougal Streets. After World War II, the most popular bohemian bar and restaurant for both straight and gay bohemians was the San Remo, an old Italian watering hole established in about 1925 at 189 Bleecker Street on the northwest corner of MacDougal Streets.^{xlv} According to cultural historian Steven Watson, “The younger generation of bohemians regarded the San Remo as the closest thing in New York to a Paris bar, an addiction and nightly hangout that continued into the early hours of the morning.”^{xlvi} Among those who were regulars at the bar were Jack Kerouac, James Agee, John Cage, Merce Cunningham, Miles Davis, Dorothy Day, Frank O’Hara, Jackson Pollack, Larry Rivers, and Gore Vidal.

In the 1950s and 1960s, the center of the folk music revival was Izzy Young’s Folklore Center in a storefront at 110 MacDougal Street, just south of Bleecker Street, while Pete Seeger, Bob Dylan, Joan Baez, Judy Collins, Peter, Paul & Mary, Odetta, and other leading figures could be heard in nearby clubs. Such jazz greats as Stan Getz, Dizzy Gillespie, John Coltrane, and Herbie Mann also played in local clubs. Folk and jazz venues (often with overlapping programs) included the Village Gate (185 Thompson Street), Gerdes’ Folk City (founded at 11 West 4th Street in 1956 and moved to 130 West 3rd Street in 1969), The Gaslight (116 MacDougal Street), the Bitter End (147 Bleecker Street), the Blue Note (131 West 3rd Street), Café Au Go Go (152 Bleecker Street; Lenny Bruce was arrested here on charges of obscenity in 1964), and the Fat Black Pussycat (105 MacDougal

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Street), where Tiny Tim, Mama Cass, Richie Havens, and others performed.^{xlvi} On Cornelia Street, the small shopfront at No. 31 was home to Café Cino, a coffee house that also became the birthplace of the Off-Off-Broadway theater movement and, in particular, was the first place to extensively program plays with gay themes. In this tiny café space, such playwrights as John Guare, William Hoffman, Robert Patrick, Sam Shepard, Doric Wilson, and Langford Wilson presented their earliest plays in the decade beginning in 1958.

One important venue that attracted a variety of uses is the former Mori's Restaurant at 144-146 Bleecker Street, originally a pair of Federal row houses. In 1883, the ground floor of one of these houses was converted into Mori's Restaurant by Florentine immigrant Placido Mori. By 1920, one of the residents of the apartments upstairs was the young architect Raymond Hood. Mori had Hood design a new facade for the two buildings. Hood created a conservative Colonial Revival front with a row of Doric columns at the base and carved stone plaques above. Every Friday, Hood, Ely Jacques Kahn, Joseph Urban, and other architects met here for lunch, often bringing guests including Ralph Walker and Frank Lloyd Wright. Mori's closed in 1938, later serving as a theater, a center for anti-fascist organizations, the restaurant Montparnasse, and, for many years as the Bleecker Street Cinema, a major venue for classic, avant-garde, and foreign films, which closed in 1990.^{xlvi}

Although most residents of the South Village largely interacted with members of their own ethnic, racial, religious, or social group, people of different groups shared the streets and buildings and did interact with one another. Both Irish and Italian South Village residents attended services at St. Anthony of Padua; poor Irish and African-Americans lived in the same deteriorated buildings in the Minettas and frequently intermarried; black residents of the South Village became proficient in speaking Italian; and bohemians and tourists frequented the restaurants, food stores, and other shops run by immigrants. At times there were tensions. In his history of the Washington Square area, Luther Harris discusses the negative reaction that some members of the Italian community had to the Beats and the hordes of young people who descended on the South Village on weekends, noting how, in 1959, street muggings, especially of interracial couples and gays, increased and windows of new commercial establishments were smashed.^{xli} However, most people – residents and visitors alike, went about their business, interacting when necessary. No commercial establishment better reflects this mingling of cultures than the cafes of the South Village. These cafes were opened by Italians who were

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recreating a social space from Italy. The simple interiors generally centered around a large espresso machine. Cafes, especially those on MacDougal and Bleecker Streets – Reggio, Dante, Borgia, Figaro, and others – soon became popular with other groups and are symbols of the rich overlapping histories of the South Village. Café Reggio is thought to have had the first cappuccino machine in America, purchased by the cafe’s founder, Domenico Parisi, in the early twentieth century, shortly after the cappuccino machine was invented in Italy. Reggio has been at 119 MacDougal Street since 1927. Café Dante, at 79-81 MacDougal Street, was founded in 1915.

The South Village is an extraordinary area, one where the physical character is largely the result of waves of construction in the nineteenth and early twentieth centuries. While the buildings retain their integrity to an extraordinary degree, they have hosted a remarkably diverse population that has continued to evolve ever since the first affluent Protestant families settled in the area’s newly constructed row houses in the early years of the nineteenth century. The South Village has remained a vibrant neighborhood that powerfully reflects the evolution, diversity, and vitality of New York City.

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- ii. Early farm histories are noted in I. N. Phelps Stokes, *Iconography of Manhattan Island*, vol. 6 (New York: Robert H. Dodd, 1928), 70-71, 82-83, 104-106. Other information on early land transactions from New York City Department of Finance, Conveyance Records.
- iii. Stokes, vol. 6, 71.
- iv. Charles Lockwood, *Bricks and Brownstone: The New York Row House 1783-1929* (New York: McGraw-Hill, 1972; reprinted, New York: Rizzoli, 2003), 42.
- v. There must have been some Roman Catholics in the area from the earliest period of development, since St. Joseph's Roman Catholic Church, erected in 1833-34, is just outside of the study area, on the northwest corner of Sixth Avenue and Washington Street, within the boundaries of the Greenwich Village Historic District.
- vi. J. W. Purdy, "Report of the Fifth Sanitary Inspection District," in *Report of the Council of Hygiene and Public Health of the Citizens' Association of New York, Upon the Sanitary Condition of the City* (New York: D. Appleton and Company, 1865), 71.
- vii. Christopher Gray, "90 West Houston Street," *New York Times*, November 30, 2003, sec. 11, 7.
- viii. The discussion of tenements and tenement design is based on Andrew S. Dolkart *Biography of a Tenement House in New York City: A History of 97 Orchard Street* (Chicago: Center for American Places, 2012).
- ix. A survey of undesignated cast-iron buildings in New York City, commissioned by the Metropolitan Chapter of the Victorian Society in America and completed by the author of this survey, identified five additional extant tenements with cast-iron fronts, 321 and 323 East 53rd Street (1870) and 969, 971, and 973 First Avenue (1869), all with rusticated facades; see "Cast-Iron Fronts in New York City" (Metropolitan Chapter of the Victorian Society in America, 2006).
- x. For a discussion of French flats and other early New York City apartment buildings, see Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca: Cornell University Press, 1990).
- xi. Marges Bacon, *Ernest Flagg: Beaux-Arts Architect and Urban Reformer* (New York: Architectural History Foundation, 1986), 258-261.
- xii. Mills House is now a condominium known as the Atrium; needless to say, its small cubicles were combined as part of the conversion in the mid-1970s.
- xiii. "Dominick Abbate, 70, A Realty Man, Dies," *New York Times*, December 31, 1939, 22.
- xiv. E. B. Warner, "Report of the Fifth Sanitary Inspection District," in *Report of the Council of Hygiene*, 67.
- xv. A detailed discussion of Little Africa is provided in Gerald W. McFarland, *Inside Greenwich Village: A New York City Neighborhood, 1898-1918* (Amherst: University of Massachusetts Press, 2001), 11-25.

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- xvi. James Weldon Johnson, *Black Manhattan* (1930, reprinted, New York: Da Capo, 1991), 58.
- xvii. Jacob Riis, *How the Other Half Lives*. New York (Charles Scribner's Sons, 1890), 157.
- xviii. Riis, *How the Other Half Lives*, 22.
- xix. Konrad Bercovici, *Around the World In New York* (New York: The Century Co., 1924), 131.
- xx. William H. Rideing, "The French Quarter of New York," *Scribner's Monthly* 19 (November 1879): 1-2.
- xxi. *Ibid*, 7.
- xxii. For Italian settlement in the Elizabeth Street area, see Donna R. Gabaccia, *From Sicily to Elizabeth Street: Housing and Social Change Among Italian Immigrants 1880-1930* (Albany: State University of New York Press, 1984).
- xxiii. John B. Taylor for the Lusk Committee, "Ethnic Map" (New York State Archives, Albany).
- xxiv. Caroline Ware, *Greenwich Village 1920-1930: A Comment on American Civilization in the Post-War Years* (Boston: Houghton Mifflin Co., 1935), 153.
- ^{xxv} The Luck Committee map is discussed in Paul E. Cohen and Robert T. Augustyn, *Manhattan in Maps 1527-1995* (New York: Rizzoli, 1997), 150-151.
- xxvi. Dunlap, *From Abyssinian to Zion*, 192.
- xxvii. Donald Tricarico, *The Italians of Greenwich Village: The Social Structure and Transformation of an Ethnic Community* (New York: Center For Migration Studies, 1984), 12.
- xxviii. For Our Lady of Pompei, see Mary Elizabeth Brown, *From Italian Villages to Greenwich Village: Our Lady of Pompei 1892-1992* (New York: Center for Migration Studies, 1992).
- xxix. Robert Shackleton, *The Book of New York* (Philadelphia: The Penn Publishing Co., 1917), 145.
- xxx. Federal Writers' Project, *New York City Guide* (New York: Random House, 1939), 137.
- xxxi. <http://www.loc.gov/pictures/search/?q=lewis%20hines%20new%20york%20city>
- xxxii. "A New York Settlement House: Bethlehem Chapel and Memorial House," *Architectural Forum* 38 (February 1923): 67. The chapel is also discussed in Theodore Fiske Savage, *The Presbyterian Church in New York City* (New York: The Presbytery of New York, 1949), 116-117, and Christopher Gray, "Streetscapes/The Little Red School House at 196 Bleeker Street: Progressive Education in a Onetime Mission Church," *New York Times* March 29, 1998, sec. 11, 5.
- xxxiii. Two of the Children's Aid Society buildings have been designated as individual landmarks – the Fourteenth Ward Industrial School (Vaux & Radford, 1888-89), at 256-258 Mott Street, and the Tompkins Square Lodging House for Boys and Industrial School (Vaux & Radford, 1886), on Tompkins Square East and East 8th Street. The buildings are discussed in Francis Kowsky, *Country, Park & City: The Architecture and Life of Calvert Vaux* (New York: Oxford University Press, 1998), 292-298.

xxxiv. Brown, *From Italian Villages*, 65. An image of the original building was published in *Brickbuilder* 16 (January 1907), plate 5; also see Mary B. Dierickx, *The Architecture of Literacy: The Carnegie Libraries of New York City* (New York: Cooper Union, 1996), 143.

xxxv. James B. McCabe, *Lights and Shadows of New York Life; or the Sights and Sensations of a Great City* (Philadelphia: National Publishing Co., 1872), 386.

xxxvi. “Blot Out the Crime Breeders,” *The Press*, 11 May 1890, 13-15. West 3rd and Bleecker Streets are discussed on page 15; George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World 1890-1940* (New York: Basic Books, 1994), 37. The Slide was also described in “Here, Mr. Nicoll, Is a Place to Prosecute,” *New York Herald*, 5 January 1892, 8, cited in Chauncey, 37-39.

xxxvii. George Chauncey, “Long-Haired Men and Short-Haired Women: Building a Gay World in the Heart of Bohemia,” in Beard and Berlowitz, eds., *Greenwich Village*, 162; quoted in New York City Landmarks Preservation Commission, “127 MacDougal Street House Designation Report,” report written by Jay Shockley (New York: Landmarks Preservation Commission, 2004), 4; also see Chauncey, *Gay New York*, 237-243.

xxxviii. This section is largely based on Andrew Scott Dolkart, *The Row House Reborn: Architecture and Neighborhoods in New York City, 1908-1929* (Baltimore: The Johns Hopkins University Press, 2009, chapter 4, “The Real Estate of Bohemia,” 113-177.

xxxix. Ware, *Greenwich Village*, 252.

xl. United States Census, 1920, E. D. 718. Owner Julia Nichols also lived in the building. The house was recorded by the Historic American Buildings Survey in the 1930s (Survey No. NY 448).

xli. “The Minettas, Pest-Hole of New York, Capitulates to Great Demand For Living Accommodations and Are To Be Made Into a ‘Latin Quarter,’” *New York Tribune*, November 30, 1919, sec. 3, 8.

xlii. “Real Estate Notes,” *Wall Street Journal*, July 7, 1930, 17; “Sullivan St. Suites Built,” *New York Times*, March 22, 1931, sec. 11, 6.

xliii. Advertisement, Seville Studios, *New York Times*, August 8, 1928, 17.

xliv. “Apartment Sold on West 113th St.,” *New York Times*, June 12, 1944, 29.

xlv. The San Remo is discussed in Steven Watson, *The Birth of the Beat Generation: Visionaries, Rebels, and Hipsters, 1944-1960* (New York: Pantheon Books, 1995), 119-121 and in Paul Orentlich, “Bohemia’s Last Stand,” *Cue*, 18 (12 February 1949): 14-15.

xlvi. Watson, *Birth of the Beat Generation*, 120.

xlvii. Robbie Woliver, *Bringing It All Back Home: 25 Years of American Music at Folk City* (New York: Pantheon, 1986).

xlviii. Christopher Gray, “The Lost Frescoes Of an Artist-Soldier,” *New York Times*, November 4, 1990, 8; “Placido Mori Dead,” *New York Times*, July 19, 1927, 23; “Mori’s In Village Is Forced to Close,” *New York Times*, January 5, 1938, 23.

xlix. Luther S, Harris, *Around Washington Square: An Illustrated History of Greenwich Village* (Baltimore: Johns Hopkins University Press, 2003), 267.

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Section number 10 Page 1

Verbal Boundary Description

See attached mapping

Boundary Justification

The boundaries of the study area were partially determined by major streets and avenues that divide neighborhoods, partially by the character of the historic physical fabric, partially by the ethnic history of the area, and partially by the boundaries of previously listed historic districts. The study area is located to the south of the Greenwich Village Historic District (NR listed in 1979), east and north of the Charlton-King-Vandam Historic District (NR listed in 1973), and west of the SoHo - Cast Iron Historic District (south of Houston Street; NR listed in 1978) and the Washington Square South Urban Renewal area (north of Houston Street). The physical fabric consists of largely intact streets of row houses converted to multiple dwellings and generations of tenements, and the area is virtually coterminous with an Italian ethnic neighborhood noted on a New York State Legislature map of 1920. (See below)



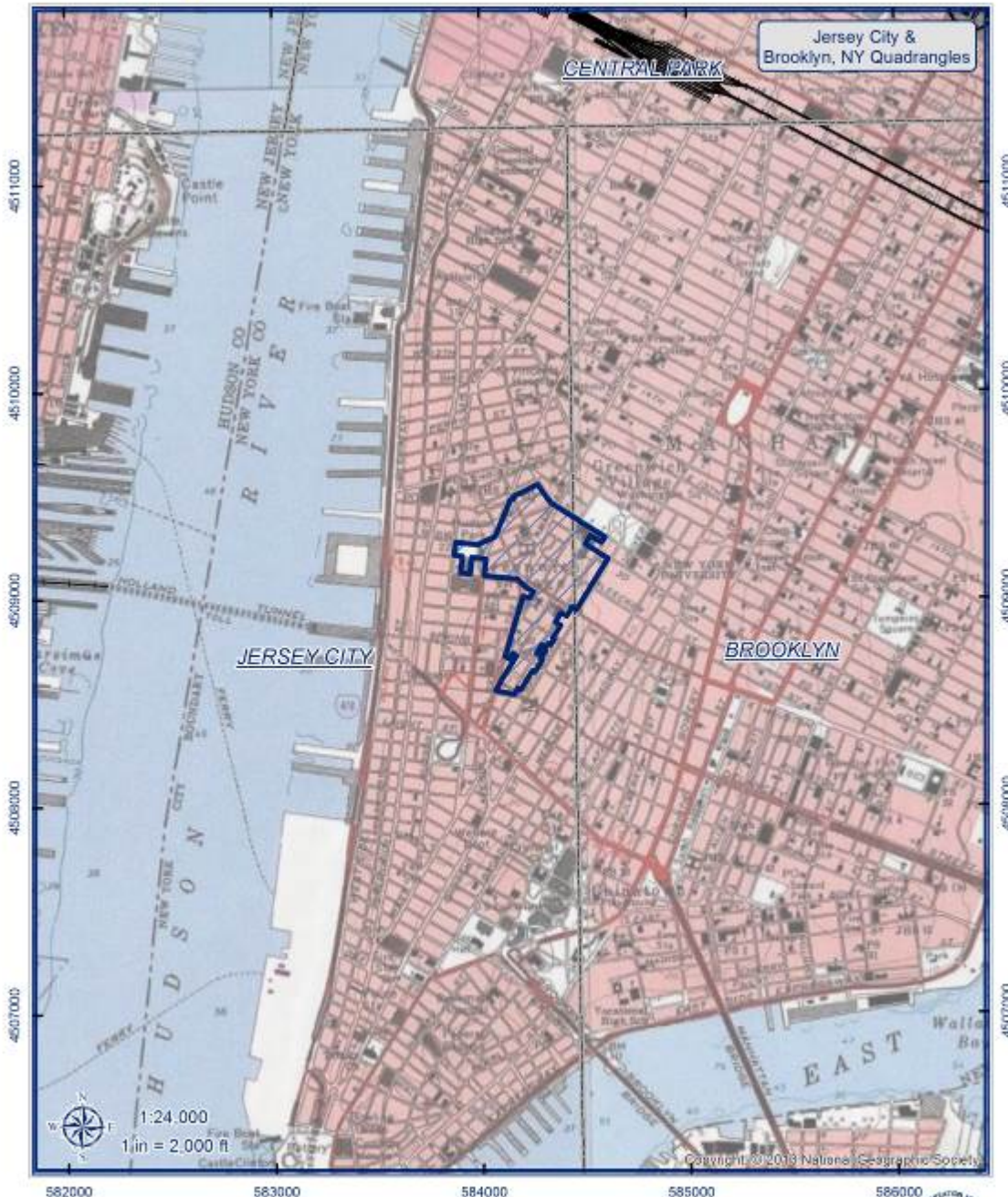
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Continuation Sheet

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New York, New York County

Section number 10 Page 2



South Village Historic District

Manhattan, New York County, NY



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 South Village HD
 USGS quad index

Tax Parcel Data:
NYC PLUTO
<http://www.nyc.gov/>

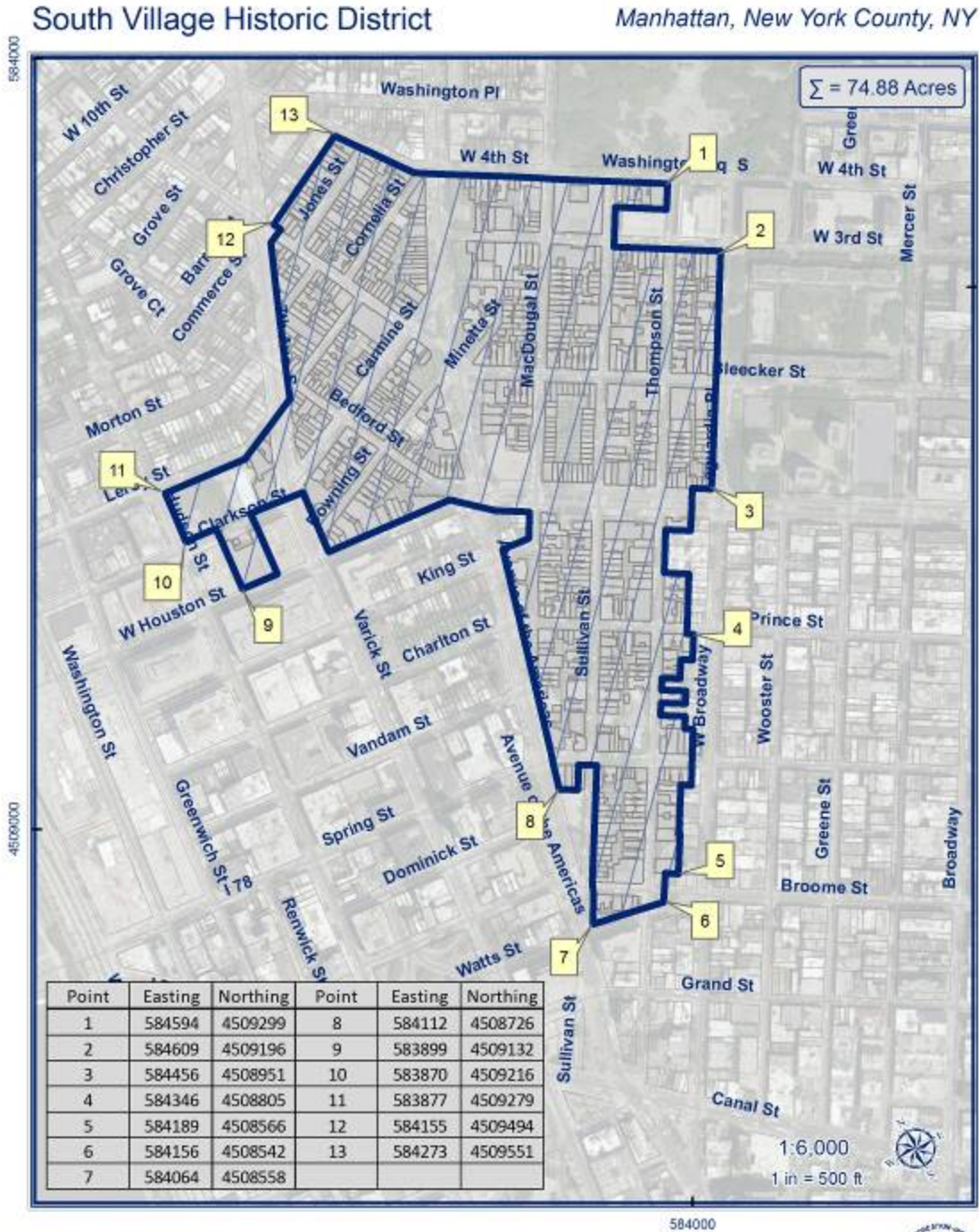


See continuation sheet

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Continuation Sheet

South Village Historic District
New York, New York County

Section number 10 Page 3



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



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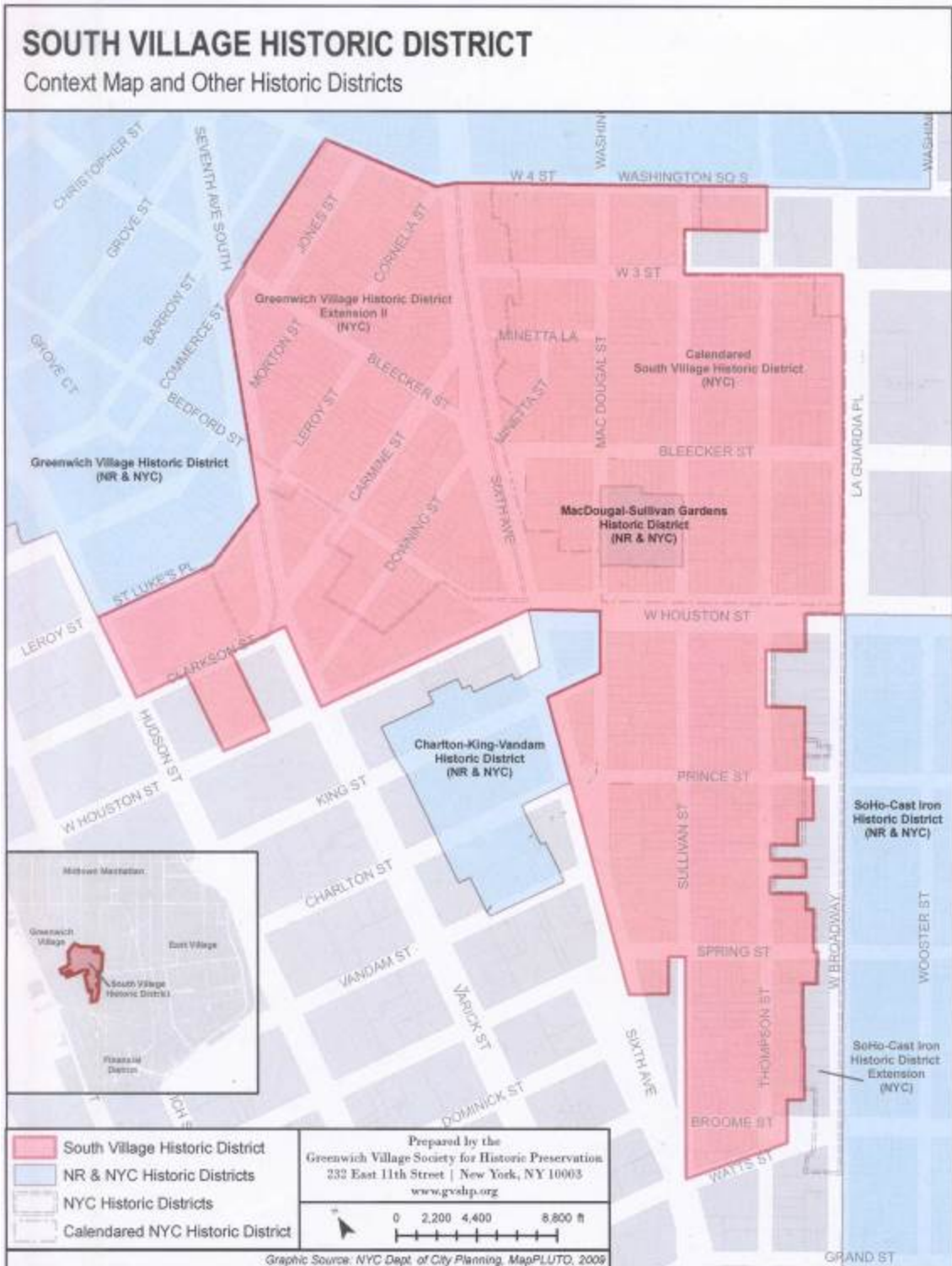


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South Village Historic District
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South Village Historic District
New York, New York County

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Additional Information

Name of Property:	South Village Historic District
City or Vicinity:	New York City
County:	New York
State:	NY
Name of Photographer:	Bill Morache
Date of Photographs:	July 2013
Location of Original Digital Files:	232 East 11 th St., New York, NY 10003
Number of Photographs:	25



See continuation sheet

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South Village Historic District
New York, New York County

Section number 11 Page 2

Photo #1

NY_NewYorkCounty_SouthVillageHistoricDistrict0001

128-130 West 4th Street. East elevation (left) and north facade (right), camera facing southwest.

Photo #2

NY_NewYorkCounty_SouthVillageHistoricDistrict0002

11 Cornelia Street. First floor, southeast façade, camera facing northwest.

Photo #3

NY_NewYorkCounty_SouthVillageHistoricDistrict0003

18-20 Cornelia Street. Northwest facades, camera facing east.

Photo #4

NY_NewYorkCounty_SouthVillageHistoricDistrict0004

23 Jones Street. Southeast facade, camera facing northwest.

Photo #5

NY_NewYorkCounty_SouthVillageHistoricDistrict0005

7 Leroy Street. Southeast facade, camera facing northwest.

Photo #6

NY_NewYorkCounty_SouthVillageHistoricDistrict0006

64-66 Leroy Street, New York Public Library. North façade (left) and west elevation (right), camera facing southeast.

Photo #7

NY_NewYorkCounty_SouthVillageHistoricDistrict0007

31-33 ½ Carmine Street. Southeast facades, camera facing north.

Photo #8

NY_NewYorkCounty_SouthVillageHistoricDistrict0008

160 Bleecker Street, Mills House. Northeast facade, camera facing southwest.

Photo #9

NY_NewYorkCounty_SouthVillageHistoricDistrict0009

132-134 Thompson Street. Northwest facade, camera facing southeast.

Photo #10

NY_NewYorkCounty_SouthVillageHistoricDistrict0010

508 LaGuardia Place. Southeast façade, camera facing northwest.

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South Village Historic District
New York, New York County

Section number 11 Page 3

Photo #11

NY_NewYorkCounty_SouthVillageHistoricDistrict0011
151 Thompson Street. East façade, camera facing northwest.

Photo #12

NY_NewYorkCounty_SouthVillageHistoricDistrict0012
200 Spring Street. North façade (left) and west elevation (right), camera facing southeast.

Photo #13

NY_NewYorkCounty_SouthVillageHistoricDistrict0013
Our Lady of Pompeii Church, Carmine Street. Southeast facade (left) and northeast elevation (right), camera facing northwest.

Photo #14

NY_NewYorkCounty_SouthVillageHistoricDistrict0014
195 Spring Street. South façade (right) and west elevation (left), camera facing northeast.

Photo #15

NY_NewYorkCounty_SouthVillageHistoricDistrict0015
156 Sullivan Street. East façade, camera facing northwest.

Photo #16

NY_NewYorkCounty_SouthVillageHistoricDistrict0016
42-46 Carmine Street. Northwest facades, camera facing southeast.

Photo #17

NY_NewYorkCounty_SouthVillageHistoricDistrict0017
Bleecker Street at Carmine Street. East side, camera facing north.

Photo #18

NY_NewYorkCounty_SouthVillageHistoricDistrict0018
Carmine Street between Bedford Street and Bleecker Street. North side, Our Lady of Pompeii Church (right), camera facing northeast.

Photo #19

NY_NewYorkCounty_SouthVillageHistoricDistrict0019
MacDougal Street at Minetta Lane. West side, Minetta Tavern (left center), Café Wha? (right), camera facing southwest.

Photo #20

NY_NewYorkCounty_SouthVillageHistoricDistrict0020

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Prince Street between Sullivan Street and Thompson Street. North Side, camera facing northwest.

Photo #21

NY_NewYorkCounty_SouthVillageHistoricDistrict0021

Bleecker Street between MacDougal Street and Sullivan Street. South side, camera facing southeast.

Photo #22

NY_NewYorkCounty_SouthVillageHistoricDistrict0022

Church of St. Anthony of Padua and Sullivan Street. East façade (left), west side of street, camera facing southeast.

Photo #23

NY_NewYorkCounty_SouthVillageHistoricDistrict0023

MacDougal Street at West 3rd Street. West side, camera facing northwest.

Photo #24

NY_NewYorkCounty_SouthVillageHistoricDistrict0024

135-139 Sullivan Street . West facade, camera facing southeast.

Photo #25

NY_NewYorkCounty_SouthVillageHistoricDistrict0025

MacDougal Street between Bleecker Street and Houston Street. East side, camera facing southeast.

South Village Historic Images

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Continuation Sheet****South Village Historic District**
New York, New York CountySection number 11 Page 5

No.	Description	Photographer	Year	Source
1	Provincetown Playhouse, 133 MacDougal Street, between Washington Square South and West 3 rd Street	Berenice Abbott	Dec. 29, 1936	Museum of the City of New York
2	Italians leaving Our Lady of Pompeii Church, 25 Carmine Street	Unknown	1940s	Library of Congress
3	Clotheslines across the backyards of tenements on Thompson Street	Jacob A. Riis	c. 1895	Museum of the City of New York
4	Sullivan Street Back Alley	Jacob A. Riis	c. 1895	Museum of the City of New York
5	Victory celebration banner, "Our Boys – God Bless Them," Sullivan Street looking south towards Bleecker Street	John Albok	1943	Museum of the City of New York
6	202 Spring Street at the corner of Sullivan Street	Charles Von Urban	1932	Museum of the City of New York
7	57 Sullivan Street, near Broome Street	Charles Von Urban	1932	Museum of the City of New York
8	Bleecker Street between MacDougal and Sullivan Streets (with the Mills House No. 1 in the background)	Unknown	Mar. 27, 1920	Museum of the City of New York
9	Wurts Brothers, 214 Sullivan Street	Unknown	June 28, 1944	Museum of the City of New York
10	Mori Restaurant at 144 Bleecker Street between Thompson Street	Berenice Abbott	Nov. 21, 1935	Museum of the City of New York

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Continuation Sheet**

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	and West Broadway			York
11	Bread store, 259 Bleecker Street	Berenice Abbott	Feb. 3, 1937	Museum of the City of New York
12	Gaslight Café, formerly at 116 MacDougal Street	Unknown	c. 1960	Unknown
13	San Remo Café, formerly at 93 MacDougal Street at the corner of Bleecker Street	Unknown	c. 1960	Unknown
14	Coatmaking in a tenement	Unknown	c. 1900	Library of Congress

1.) Provincetown Playhouse, 133 MacDougal Street, between Washington Square South and West 3rd Street

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2.) Italians leaving Our Lady of Pompeii Church, 25 Carmine Street



3.) Clotheslines across the backyards of tenements on Thompson Street

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4.) Sullivan Street Back Alley

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New York, New York County

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5.) Victory celebration banner, "Our Boys – God Bless Them," Sullivan Street looking south towards Bleecker Street



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6.) 202 Spring Street at the corner of Sullivan Street



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7.) 57 Sullivan Street, near Broome Street



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8.) Bleecker Street between MacDougal and Sullivan Streets (with the Mills House No. 1 in the background)



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9.) Wurts Brothers, 214 Sullivan Street



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10.) Mori Restaurant at 144 Bleecker Street between Thompson Street and West Broadway



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11.) Bread store, 259 Bleecker Street



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12.) Gaslight Café, formerly at 116 MacDougal Street



13.) San Remo Café, formerly at 93 MacDougal Street at the corner of Bleecker Street



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South Village Historic District
New York, New York County

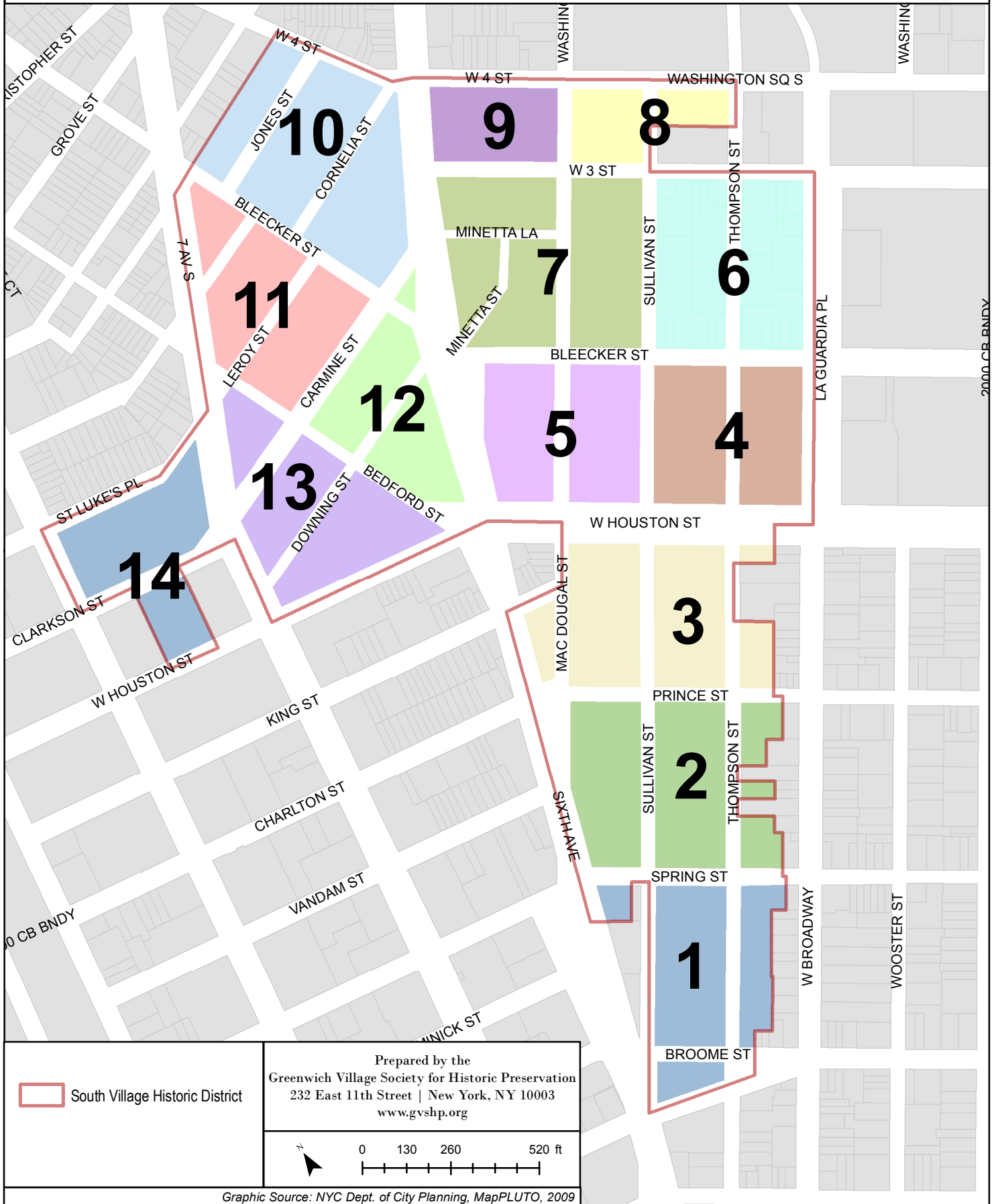
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14.) Coatmaking in a tenement



SOUTH VILLAGE HISTORIC DISTRICT

Key for Integrity Status Map - Numbered by Area












SOUTH VILLAGE HISTORIC DISTRICT

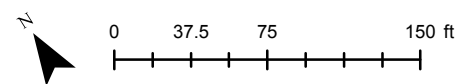
Property Integrity Map

Area 1



- | | | | |
|---|---------------------------|---|---------------------------------------|
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|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

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SOUTH VILLAGE HISTORIC DISTRICT

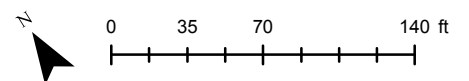
Property Integrity Map

Area 2



- | | | | |
|---|---------------------------|---|---------------------------------------|
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|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

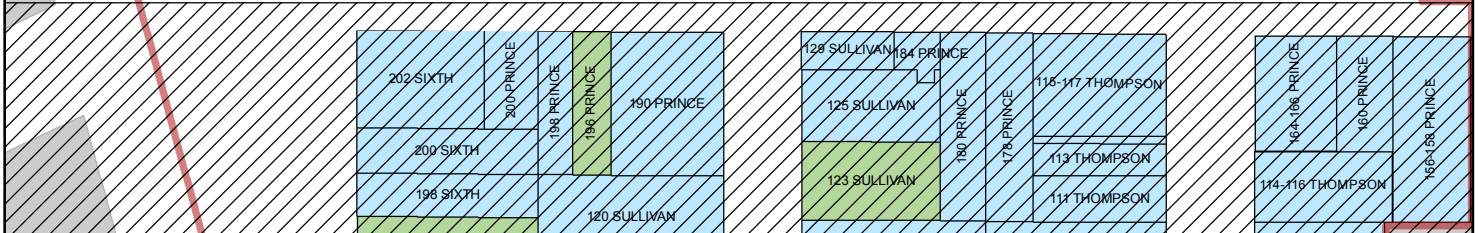
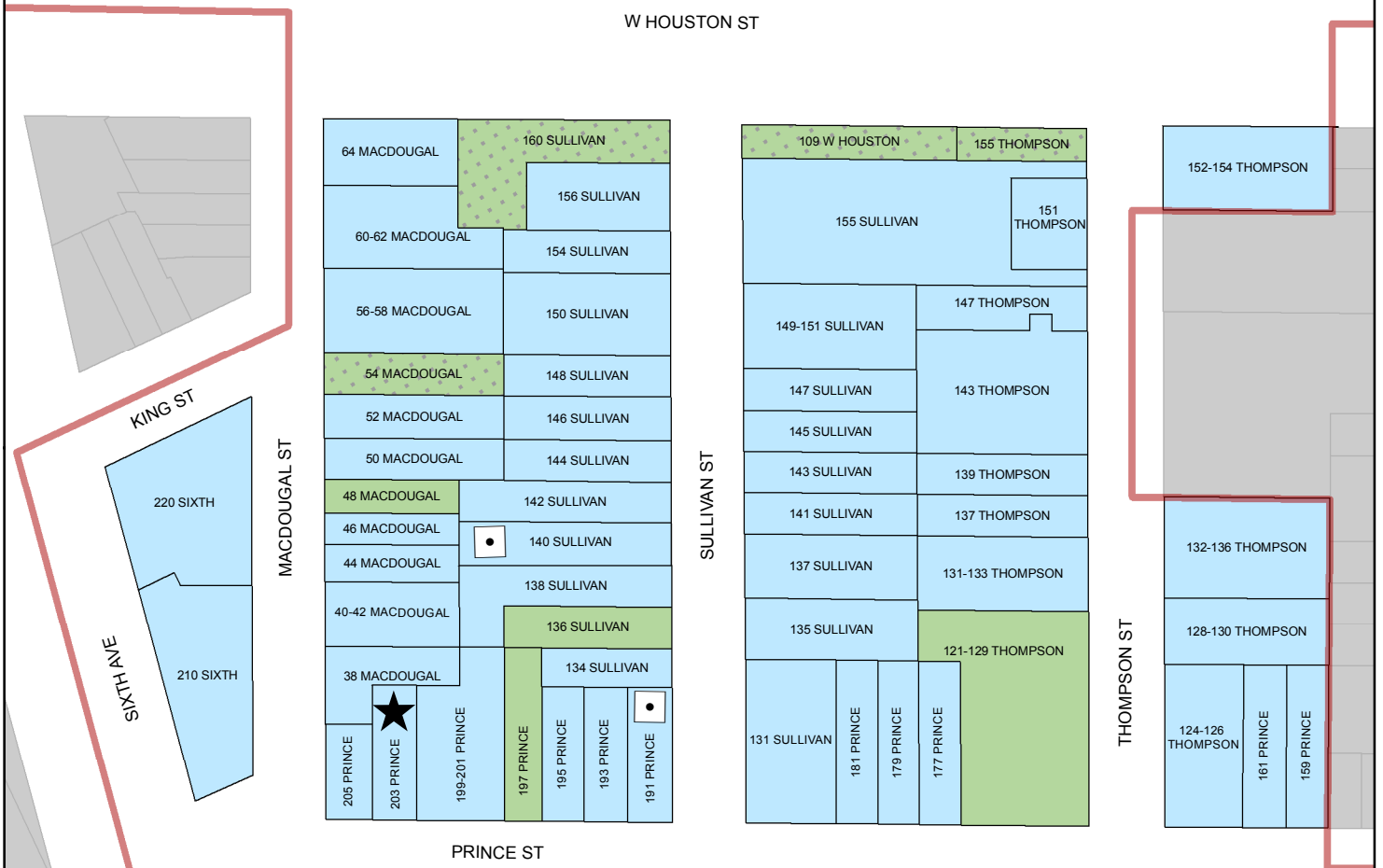
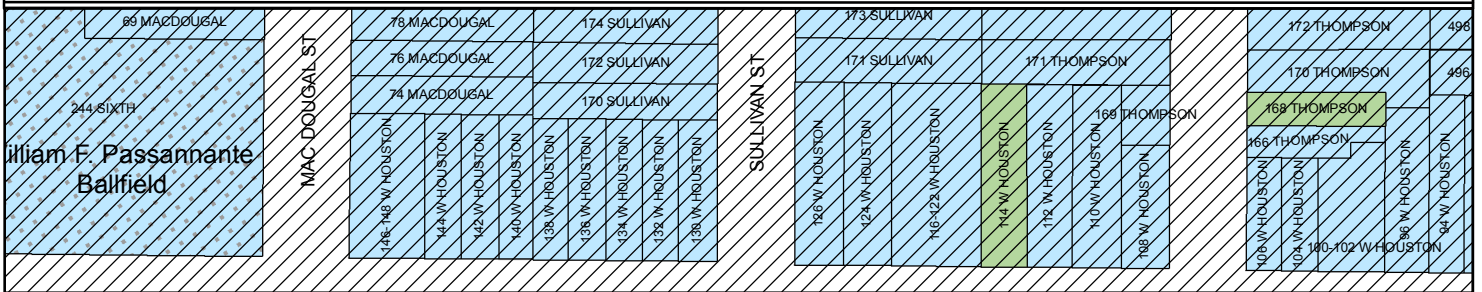
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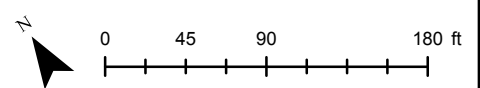
Property Integrity Map

Area 3



- Contributing Building
- Contributing Site
- Non-Contributing Building
- Non-Contributing Site
- Vacant Lot
- South Village Historic District
- Contributing Rear Building
- Rear Building, Integrity Undetermined
- National Register-Listed Building

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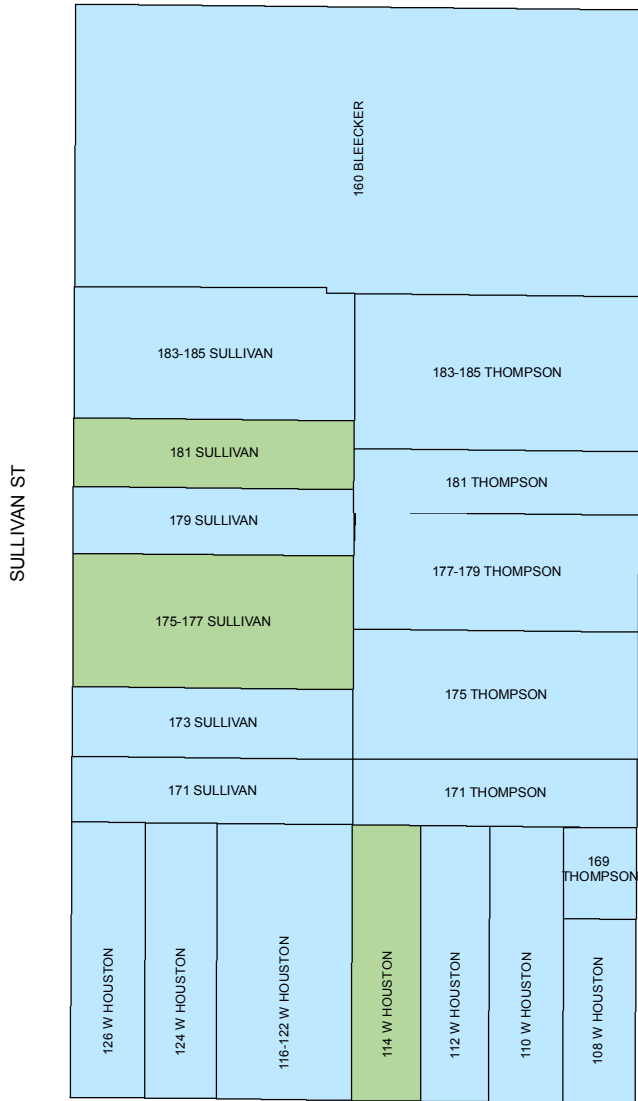


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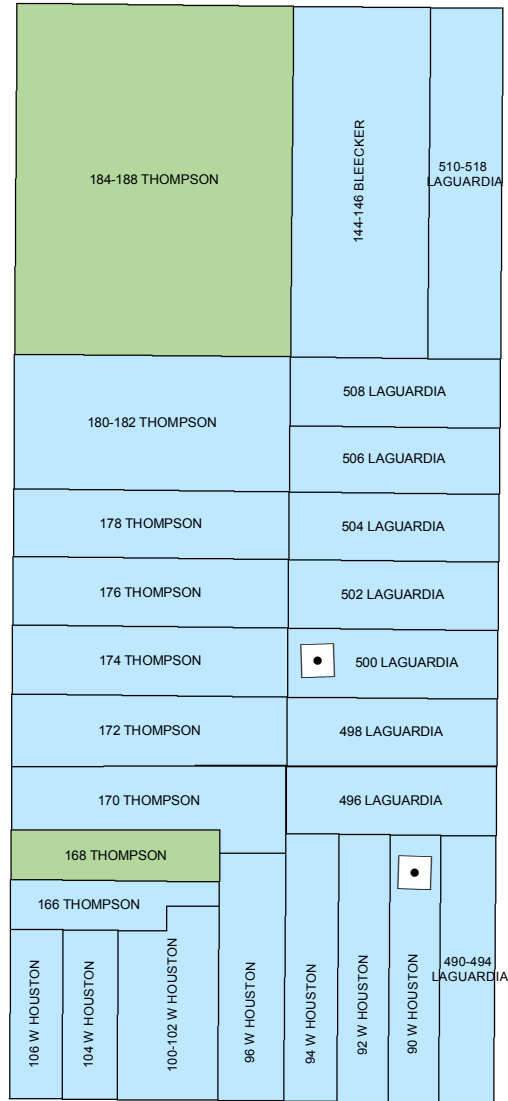
Property Integrity Map

Area 4

BLEECKER ST












THOMPSON ST

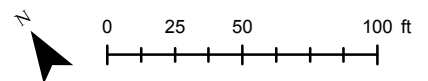


LA GUARDIA PL

W HOUSTON ST

- | | | | |
|---|---------------------------|---|---------------------------------------|
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|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

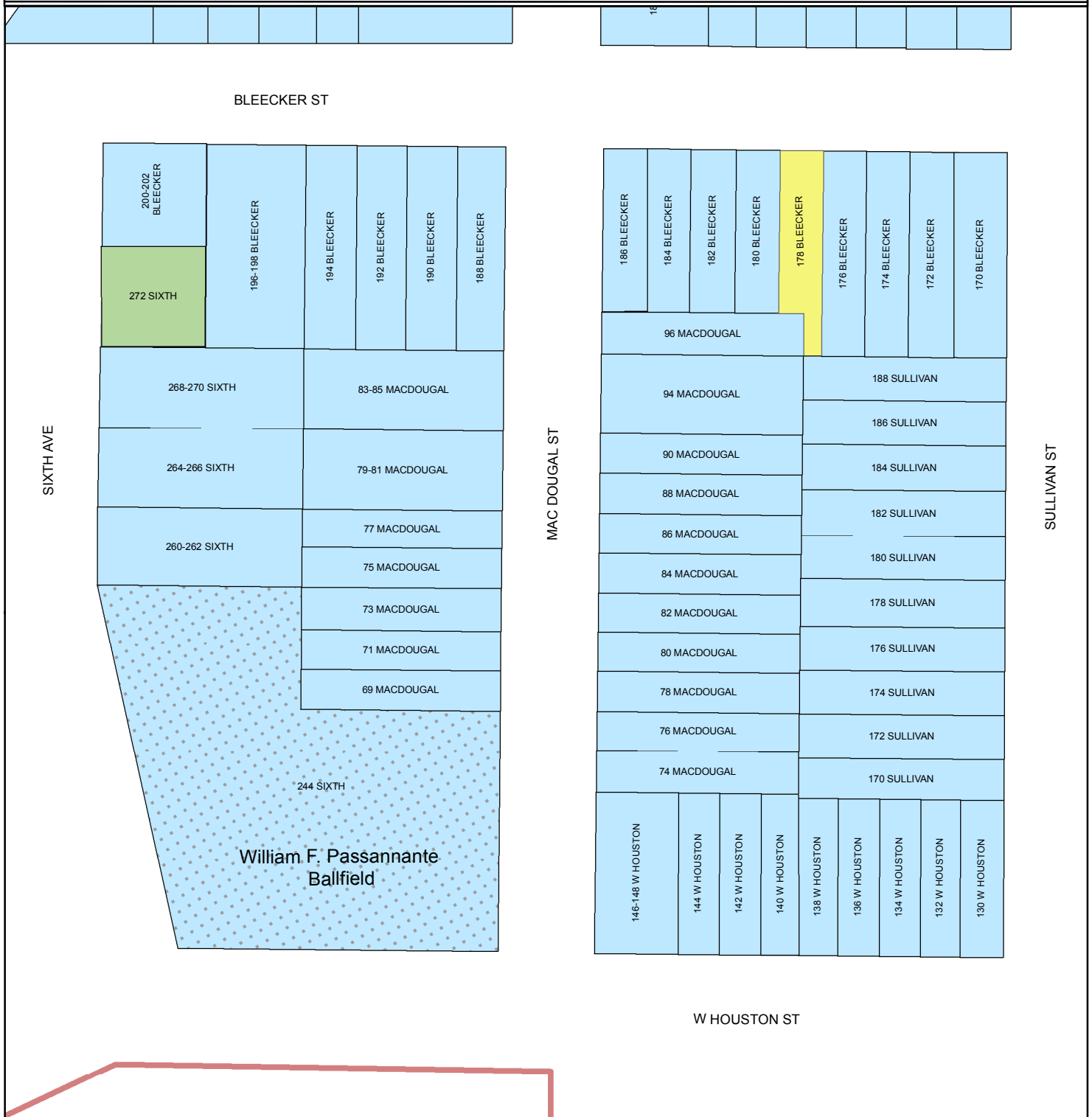
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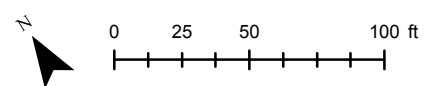
Property Integrity Map

Area 5



- | | | | |
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|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

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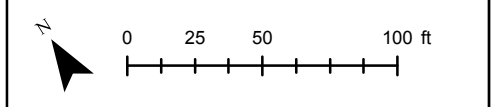
Property Integrity Map

Area 6



- | | | | |
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|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

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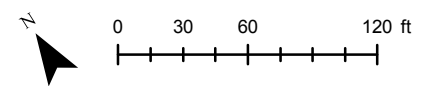
Property Integrity Map

Area 7



- Contributing Building
- Contributing Site
- Non-Contributing Building
- Non-Contributing Site
- Vacant Lot
- South Village Historic District
- Contributing Rear Building
- Rear Building, Integrity Undetermined
- National Register-Listed Building

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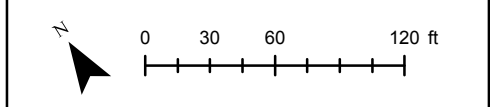
SOUTH VILLAGE HISTORIC DISTRICT

Property Integrity Map

Area 8



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SOUTH VILLAGE HISTORIC DISTRICT

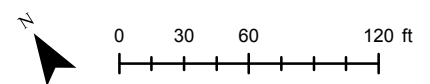
Property Integrity Map

Area 9



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|---|---|
|  Contributing Building |  South Village Historic District |
|  Contributing Site |  Contributing Rear Building |
|  Non-Contributing Building |  Rear Building, Integrity Undetermined |
|  Non-Contributing Site |  National Register-Listed Building |
|  Vacant Lot | |

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


SOUTH VILLAGE HISTORIC DISTRICT

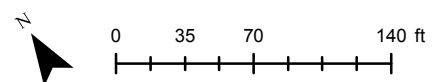
Property Integrity Map

Area 10



- | | |
|---|---|
|  Contributing Building |  South Village Historic District |
|  Contributing Site |  Contributing Rear Building |
|  Non-Contributing Building |  Rear Building, Integrity Undetermined |
|  Non-Contributing Site |  National Register-Listed Building |
|  Vacant Lot | |

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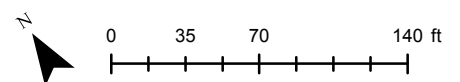
Property Integrity Map

Area 11



- | | |
|---|---|
|  Contributing Building |  South Village Historic District |
|  Contributing Site |  Contributing Rear Building |
|  Non-Contributing Building |  Rear Building, Integrity Undetermined |
|  Non-Contributing Site |  National Register-Listed Building |
|  Vacant Lot | |

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SOUTH VILLAGE HISTORIC DISTRICT

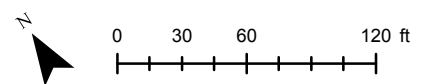
Property Integrity Map

Area 12



- | | |
|---|---|
|  Contributing Building |  South Village Historic District |
|  Contributing Site |  Contributing Rear Building |
|  Non-Contributing Building |  Rear Building, Integrity Undetermined |
|  Non-Contributing Site |  National Register-Listed Building |
|  Vacant Lot | |

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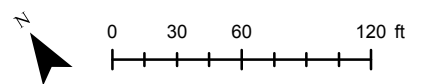
Property Integrity Map

Area 13



- | | | | |
|---|---------------------------|---|---------------------------------------|
|  | Contributing Building |  | South Village Historic District |
|  | Contributing Site |  | Contributing Rear Building |
|  | Non-Contributing Building |  | Rear Building, Integrity Undetermined |
|  | Non-Contributing Site |  | National Register-Listed Building |
|  | Vacant Lot | | |

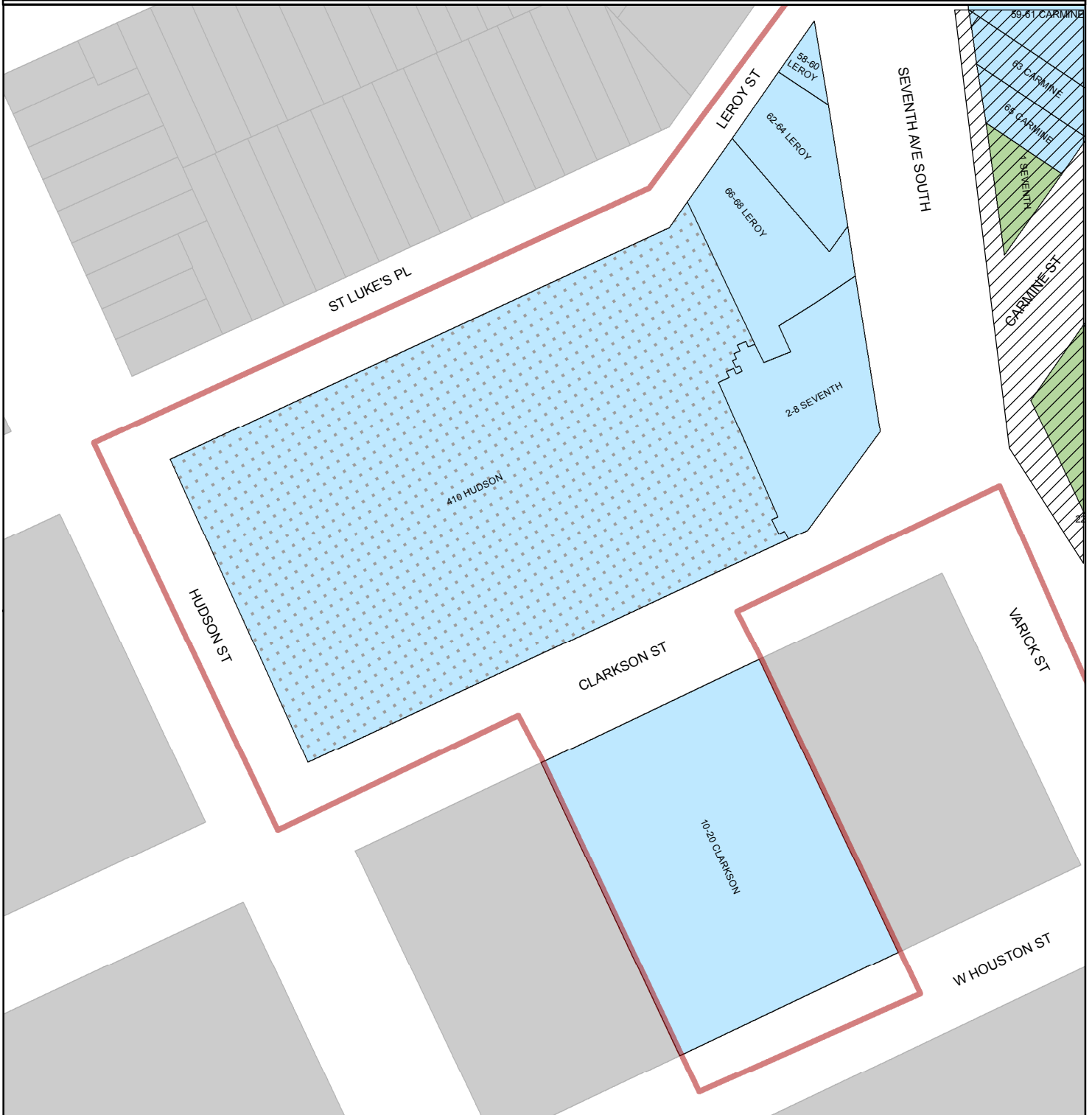
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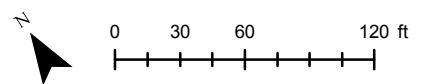
Property Integrity Map

Area 14



- | | |
|---|---|
|  Contributing Building |  South Village Historic District |
|  Contributing Site |  Contributing Rear Building |
|  Non-Contributing Building |  Rear Building, Integrity Undetermined |
|  Non-Contributing Site |  National Register-Listed Building |
|  Vacant Lot | |

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