

354 WEST 11th STREET HOUSE, Manhattan. Built c. 1841-42.

Landmark Site: Borough of Manhattan Tax Map Block 637, Lot 63.

On November 14, 2006, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 354 West 11th Street House and the proposed designation of the related Landmark Site (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Thirteen people spoke in favor of designation, including representatives of State Senator Thomas K. Duane, State Assemblymember Deborah J. Glick, City Council Speaker Christine C. Quinn, Manhattan Borough President Scott M. Stringer, Greenwich Village Society for Historic Preservation, Manhattan Community Board 2, Greenwich Village Community Task Force, Municipal Art Society of New York, Metropolitan Chapter of the Victorian Society in America, Historic Districts Council, New York Landmarks Conservancy, and Morton Street Block Association. One of the owners spoke in opposition to designation. In addition, the Commission received several letters in support of designation, including that of U.S. Congressman Jerrold Nadler.

Summary

No. 354 West 11th Street is a relatively rare surviving residential building of the early period of the mixed-use development that came to characterize the far western section of Greenwich Village, which was built up with residences for the middle and professional classes, industry, and transportation- and maritime-related commerce. It is also one of the best extant examples of the Greek Revival style rowhouses of the 1830s-40s located in the Hudson River waterfront section of Manhattan, specifically the area west of the Greenwich Village Historic District between West 14th Street and Lower Manhattan. The Greek Revival style characteristics of the house are its 3-story height; machine-pressed red brickwork laid in stretcher bond; stoop and areaway with wrought-ironwork; entrance with pilasters, entablature, sidelights, and transom; molded brownstone lintels; and flat roofline. The building was constructed c.1841-42, apparently for William B. Fash, a carver and “composition ornament” manufacturer, and his wife, Frances, who were foreclosed in 1843. It was next owned, until 1852, by attorney Edwin L.B. Brooks and his wife, Catherine. They never resided here, but leased it to merchant-class tenants, as did subsequent owners. The first long-term owners of the property, from 1866 to 1923, were the family of Friedrich C. Knubel, a German-born grocer. The Knubels lived in No. 354 in 1870-75, and in 1871



extended the house in the rear; it is likely the pressed metal cornice on the front facade dates from this period. A son, Frederick Hermann Knubel, born the year they moved into the house, went on to study for the ministry and became the first president of the United Lutheran Church in America (1918-45). In the 20th and 21st centuries, the building has housed single-family and multiple residents.

DESCRIPTION AND ANALYSIS

The Development of the Far West Village¹

In the early 17th century, the area now known as the Far West Village was a Lenape encampment for fishing and planting known as Sapokanican, identified through archeology and historical documents at the foot of Gansevoort Street. During Dutch rule, the second director general (1633-37) of New Amsterdam, Wouter van Twiller, “claimed” a huge area of land in and around today’s Greenwich Village for his personal plantation, Bossen Bouwerie, where he cultivated tobacco. Starting in the 1640s, freed African slaves were granted and farmed parcels of land near current-day Washington Square, Minetta Lane, and Thompson Street, establishing the nucleus of a community of African-Americans that remained in this location until the Civil War.

Under British rule during the 18th century, the area of Greenwich Village was the location of the small rural hamlet of Greenwich, as well as the country seats and summer homes of wealthy downtown aristocrats, merchants, and capitalists. The vicinity of the Far West Village was amassed during the 1740s by Sir Peter Warren as part of a vast tract of land along the North (Hudson) River. An admiral in the British Navy, Warren earned a fortune in war prize money and had extensive land holdings throughout the New York region. As historian Jill Lepore suggests based on a review of documents at The New-York Historical Society, “Warren appears to have owned a sizable number of slaves.”² Warren’s three daughters, who resided in England, inherited the property after his death in 1752 and slowly sold off portions. In 1788, Richard Amos, one of Warren’s trustees, acquired the portion of the estate north of today’s Christopher Street, between Hudson and Washington Streets. The land west of this tract was acquired by 1794 by Abijah Hammond, another Warren trustee and also owner of holdings to the southeast. According to the New York Census (1790 to 1810), Hammond owned several slaves, while Amos had none.

New York State’s first prison, the 4-acre “State Prison at Greenwich,” or Newgate State Prison, was constructed in 1796-97, with grounds extending between today’s Christopher, Perry, and Washington Streets and the North (Hudson) River shoreline. The land was transferred from Hammond. Newgate’s massive buildings, surrounded by high stone walls, were designed by Joseph-Francois Mangin, later the architect of City Hall (1802-11, with John McComb, Jr.) and (old) St. Patrick’s Cathedral (1809-15) on Mott Street.³ Prisoners were transferred here from the old Bridewell jail in City Hall Park. “A more pleasant, airy, and salubrious spot could not have been selected in the vicinity of New York,”⁴ stated an observer in 1801, and the prison, as one of the area’s most imposing structures, became one of Greenwich’s first tourist attractions. Ferry service was established from the prison’s dock to Hoboken in 1799. The Greenwich Hotel, opened in 1809 near the prison, became a popular summer hostelry and daily stage service was begun from the hotel to lower Manhattan in 1811. A number of cholera and yellow fever epidemics in lower Manhattan between 1799 and 1822 led to an influx of settlers in the Greenwich area, with the population quadrupling between 1825 and 1840. Previously undeveloped tracts of land were speculatively subdivided for the construction of town houses and rowhouses. By the 1820s and 30s, as commercial development and congestion increasingly disrupted and displaced New Yorkers living near City Hall Park, the elite moved northward into Greenwich Village, particularly the area east of Sixth Avenue. Throughout the 19th century, Greenwich Village developed as a primarily residential precinct, with the usual accompanying institutions and commercial activities. The far western section of Greenwich Village developed with mixed uses, including residences for the middle and professional classes, industry, and transportation- and maritime-related commerce.

Street improvements were made in the vicinity. Amos (later West 10th), Perry, and Charles Streets were surveyed in 1796 and, extending westerly only to the prison grounds, deeded to the City in 1809 by Richard Amos. Christopher Street had been the northern boundary of the Trinity Church Farm, granted to the church by the Crown of England in 1708; it was laid out prior to 1799, opened as a street in 1817, and paved in 1825. Hammond (later West 11th) Street was laid out by 1799 leading to a wharf on the river. Amos subdivided his land into lots by 1817, as did Hammond in 1827. South of the prison, landfill extended the shoreline westward, and West Street was laid out by 1824. In 1828, a pier was opened at the end of Christopher Street that became a transfer depot for lumber and building materials. In 1826, the City of New York acquired from the State the Newgate prison, and prisoners were moved to Sing Sing Prison in 1828-29. The City plotted and sold the prison land in 1829, reserving the blockfront along West Street between Christopher and Amos Streets for a public market. Jacob Lorillard purchased the prison buildings, which he converted into a sanatorium spa in 1831. Around the same time, the former farms located along Christopher Street were plotted and readied for development.

A public Greenwich Market had existed since 1813 on the south side of Christopher Street between Greenwich and Washington Streets, on land formerly owned by Trinity Church. The market house was enlarged

in 1819 and 1828, and the streetbed of Christopher Street was widened west of Greenwich Street to accommodate the market business and wagon traffic. Market business here was negatively affected by the 1833 opening of the Jefferson Market at Greenwich Lane (later Avenue) and Sixth Avenue, and the Greenwich Market was closed in 1835. The new market, also officially called the Greenwich Market but known as the “Weehawken Market” to differentiate it from the old market one block away on Christopher Street, was constructed in 1834, but only operated until 1844.

Examples of the earliest surviving residential buildings located in the far western section of Greenwich Village, all rowhouses, include: the rare, vernacular wood-framed No. 132 Charles Street (c. 1819), attributed to carpenter Matthew Armstrong, a co-owner/occupant who was active in neighborhood development, and extended one story c. 1853, attributed to carpenters/owner-occupants John and Levi Springsteen; Nos. 651, 653 and 655 Washington Street (1829), 3-1/2-story, brick-clad Federal style houses owned by merchant Samuel Norsworthy; No. 398 West Street (1830-31), a 3-1/2-story, brick-clad Federal style house built for flour merchant Isaac Amerman; No. 7 Weehawken Street (c. 1830-31), a 3-story, brick-clad rowhouse/stable owned by carpenter Jacob P. Roome; No. 131 Charles Street (1834), an intact, relatively rare and late example of a 2-1/2-story, brick-clad Federal style house, owned by stone cutter David Christie and a designated New York City Landmark since 1966; No. 269 West 10th Street (c. 1835), a Greek Revival style (now altered) house for widow Hannah Jenkins; and No. 159 Charles Street (c. 1838), a brick-clad Greek Revival style house built for merchant Henry J. Wyckoff and today a designated New York City Landmark.⁵

Three activities helped to spur commercial activity in the vicinity. Ferry service to Hoboken was re-instituted by 1841 at the foot of Christopher Street (earlier service, after 1799, was from the prison dock). Around 1845, part of the Newgate prison site was adapted for use as a brewery by Nash, Beadleston & Co. (later Beadleston & Woerz). In 1846, the Hudson River Railroad was incorporated, and was constructed along West Street, terminating in a station at Chambers Street in 1851 (this was replaced by the St. John’s Park Terminal for freight in 1868).

Construction and 19th-Century Ownership and Residency of No. 354 West 11th Street ⁶

This block, formerly part of the Greenwich Village land holdings of Abijah Hammond (the western, underwater portion of which he acquired in 1821), was extended by landfill and later plotted and sold by Hammond in 1827. This lot was acquired by cartman/milkman Jonathan Lounsberry and his wife, Charlotte, who built a house here c. 1828. The address was originally No. 144 Hammond Street (the name was officially changed to West 11th Street by the City Council in 1865).⁷ The house was sold in 1830 to Charles Gilmore, a New Jersey resident, and his wife, Elizabeth, and in 1832 to James Agnew, a lawyer who lived here. In 1838, however, a fire in the Baurmeister & Scheplin soap factory located in the rear of No. 160 Hammond Street destroyed much of the block, including some 50 buildings.⁸ The 1841 tax assessments listed Agnew’s lot (with no building) at \$1600. That year, Agnew was foreclosed, and the property was briefly owned by John Westervelt, Jr., a coal merchant. It was purchased in October 1841 for \$2250 by William B. Fash, a carver and “composition ornament” manufacturer (at 192 Varick Street), and his wife, Frances. The 1842 tax assessments listed Fash’s “house and lot” at \$2500, with the annotation “unfinished.” (City directories in 1842-43 indicate that Fash was living at No. 752 Greenwich. The 1843 tax assessment for the 144 Hammond Street property is missing). In April 1843, a foreclosure action against Fash was concluded by George O. Post and Edward Mitchell, guardians of George Edward Post, and the Greek Revival style rowhouse was placed at auction. The highest bidder (\$3325) was attorney Edwin L.B. Brooks and his wife, Catherine M., then residents of No. 47 Bank Street. The 1844 assessment of this property was \$4000.

The Brookses never resided at No. 144 Hammond Street, but leased it. The earliest known tenants were Eliza Scott (1849-50), the widow of Charles T. Scott, a drygoods merchant living at No. 7 Hammond Street in 1848-49; drygoods merchant Willet Hawkins and his wife, Sarah (1849-52); and typemaker C. Joepfer (1851). After Brooks’ death, the house was sold in 1852 to undertaker Peter Relyea and his wife, Margaretta (it was briefly held in 1853 by Asa W. Roath, ice merchant, and his wife, Hanna Maria, but reverted to the Relyeas). In 1854, Relyea advertised: “ROOMS TO LET: On the first floor of house No. 144 Hammond-st... N.Y.. consisting of two parlors, two bed-rooms, and cook kitchen in the rear. Inquire of PETER RELYEA on the premises.”⁹ The house was acquired that year by Joshua and Mary Stafford Read. Read (1783-1865), a prosperous farmer/businessman and a resident of Palatine Bridge, N. Y., was the uncle of Susan Brownell Anthony (1820-1906), the future women’s rights advocate – the brother of her mother, Lucy Read Anthony, he had significantly assisted the Anthony family when it was ruined financially in the Panic of 1837. In 1859, Read transferred this property to his daughter, Eleanor J.

Read Caldwell, wife of merchant George Caldwell (Eleanor J. Caldwell had been listed in the tax assessments here as early as 1854), who retained it until 1866. The Read/Caldwell family never lived here, but rented the house in 1856-62 to clerk David S. Lockwood (1825-1891), who had married Eleanor C. Griswold in 1856.

In 1866, the house (now No. 354 West 11th Street) was purchased by Friedrich (Frederick) C. Knubel (1827-1908), a German-born grocer who had immigrated in 1855, and his wife, Katherine (Anna) Knubel Knubel. The Knubels were the first long-term owners of the property. Formerly residents of Nos. 163 and 145 Hammond Street (his business was at No. 137 Hammond), the Knubels lived in No. 354 in 1870-75 and in 1871 extended the house about 11 feet in the rear. It is likely the pressed metal, denticulated, modillioned, and bracketed cornice on the front facade dates from their ownership. Their son, Frederick Hermann Knubel (1870-1945), born the year they moved into the house, went on to study for the ministry and became the first president of the United Lutheran Church in America (1918-45). After the senior Frederick Knubel's death in 1908, the property was transferred in 1909 to his daughter, Henrietta M. Knubel Wilshusen (c. 1861-1929), the wife of John Wilshusen (died 1915), who retained it until 1923.

Greek Revival Style Rowhouses in Manhattan ¹⁰

As the city of New York grew in the period after the Revolution, large plots of land in Manhattan were sold and subdivided for the construction of groups of brick-clad houses. Their architectural style has been called "Federal" after the new republic, but in form and detail they continued the Georgian style of Great Britain. Federal style houses were constructed from the Battery as far north as 23rd Street between the 1790s and 1830s. The size of the lot dictated the size of the house: typically each house lot was 20 or 25 feet wide by 90 to 100 feet deep, which accorded with the rectilinear plan of New York City, adopted as the Commissioners' Plan in 1811. The rowhouse itself would be as wide as the lot, and 35 to 40 feet deep. This allowed for a stoop and small front yard, or areaway, and a fairly spacious rear yard. During the early 19th century, several houses were often constructed together, sharing common party walls, chimneys, and roof timbering to form a continuous group. The houses, of load-bearing masonry or modified timber-frame construction, had brick-clad front facades. With the increasing availability of pattern books, such as Asher Benjamin's *American Builders Companion* (published in six editions between 1806 and 1827), local builders had access to drawings and instructions for exterior and interior plans and details. Federal style rowhouses usually had a 3-bay facade with two full stories over a high basement and an additional half story under a peaked roof with the ridge line running parallel to the front facade. The front facade was usually clad in red brick laid in the Flemish bond pattern, with stone trim, commonly brownstone. The planar quality of the facades was relieved by ornament in the form of lintels, entrances, stoops and areaways with iron railings, cornices, and dormers. The most ornamental feature was the doorway, often framed with columns and sidelights and topped with a rectangular transom or fanlight, and having a wooden paneled door. The wood-framed sash were double hung and multi-light (typically six-over-six). A wooden cornice with a molded fascia extended across the front along the eave. Pedimented or segmental dormers on the front roof slope usually had decorative wood trim.

Around 1830, builders in New York City began to incorporate some Greek Revival style features on grander Federal style houses, such as the Seabury Tredwell ("Old Merchant's") House (1831-32), 29 East 4th Street. During the early 1830s, fashionable rowhouses were constructed in a Greek Revival style that was distinct from the earlier Federal style houses. Local builders were influenced by the designs and builder's guides of architects such as Asher Benjamin, Minard Lafever, and Alexander Jackson Davis. Some examples were "high style," such as the nine marble-fronted houses with a continuous Corinthian colonnade known as LaGrange Terrace or Colonnade Row (1832-33, attributed to Seth Greer), of which Nos. 428-434 Lafayette Street survive. Many rows of speculatively-built Greek Revival style houses were constructed, particularly in the Greenwich Village and Chelsea neighborhoods, during the period of enormous growth and development in New York City during the 1830s-40s.

Greek Revival style rowhouses, which became widely popular, basically continued many of the traditions of Federal style houses, including 3-bay front facades, brick cladding with brownstone trim, and raised stoops and areaways with iron railings. They differed, however, in stylistic details and in scale, being taller and somewhat grander at a full three stories above a basement (with higher ceilings per story). By this period, technological advances in brickmaking allowed for higher quality, machine-pressed brick. The brick was laid in a bond other than Flemish, such as stretcher bond. Ornamentation was spare, including simple, molded rectangular lintels and a flat roofline capped by a denticulated and molded wooden cornice (sometimes with attic windows). Like on Federal style houses, the most ornamental feature was the doorway. The Greek Revival style doorway was recessed, with

a rectangular transom, sidelights, and paneled (often a single vertical panel) door. On grander houses, the entrance featured a portico with Doric or Ionic columns flanking the doorway and supporting a prominent entablature. Examples of this type include “The Row” (1832-33), 1-13 Washington Square North, and the Samuel Tredwell Skidmore House (1845), 37 East 4th Street. More commonly, the entrance featured a brownstone surround with wide pilasters supporting an entablature. No. 354 West 11th Street is of this latter type. The wood-framed sash were double hung and typically six-over-six (often nine-over-nine or six-over-nine on the parlor level).

Late-19th and 20th Century History of the Far West Village ¹¹

New York City had developed as the largest port in the United States by the early 19th century, and in the early 20th century emerged as one of the busiest ports in the world. In Manhattan, South Street along the East River had been the primary artery for maritime commerce, but West Street became a competitor in the 1870s and supplanted the former by about 1890. After the Civil War, New York also flourished as the commercial and financial center of the country. The continued mixed-use character of the Far West Village is evidenced by industries located on the southern side of the block behind No. 354 West 11th Street – an 1879 map shows an iron foundry here, while an 1885 map indicates a coalyard. To the west, there was a boat basin on the Hudson River.¹²

At the turn of the century, the *New York Times* and New York Police Department considered the section of the Hudson River waterfront along the piers between Houston and West 14th Streets particularly unsavory. A 1902 newspaper article stated that “for years, especially in fine weather, it has at night been the resort of outcasts, drunkards, dissolute people, and a dangerous class of depredators and petty highwaymen...”¹³ A major public undertaking that had a profound impact on this section of the waterfront was the construction, by the New York City Department of Docks, of the Gansevoort Piers (1894-1902) and Chelsea Piers (1902-10, with Warren & Wetmore), between West 11th and West 23rd Streets. These long docks accommodated the enormous trans-Atlantic steamships of the “United States, Grace, Cunard White Star, Panama Pacific, and American Merchant” lines.¹⁴ This area was described in 1914 as “in the heart of the busiest section of the port, adjacent to the transatlantic liners, coast and gulf vessels, between Christopher and 23rd Streets, surrounded by 5,000 seamen of all nationalities” of the half a million seamen that came into the harbor each year.¹⁵

After a period of decline, Greenwich Village was becoming known, prior to World War I, for its historic and picturesque qualities, its affordable housing, and the diversity of its population and social and political ideas. Many artists and writers, as well as tourists, were attracted to the Village. At the same time, as observed by museum curator Jan S. Ramirez,

*As early as 1914 a committee of Village property owners, merchants, social workers, and realtors had embarked on a campaign to combat the scruffy image the local bohemian populace had created for the community. ... Under the banner of the Greenwich Village Improvement Society and the Greenwich Village Rebuilding Corporation, this alliance of residents and businesses also rallied to arrest the district's physical deterioration... their ultimate purpose was to reinstate higher-income-level families and young professionals in the Village to stimulate its economy. Shrewd realtors began to amass their holdings of dilapidated housing.*¹⁶

These various factors and the increased desirability of the Village led to a real estate boom – “rents increased during the 1920s by 140 percent and in some cases by as much as 300 percent”.¹⁷ The desirability of the far western section of Greenwich Village as a residential community by the late 1920s is exemplified by the conversion of multiple dwellings and other building types into middleclass apartments.

The completion of the Holland Tunnel (1919-27) and, especially, the elevated Miller Highway (1929-31) above West Street, while providing easier access between the Hudson River waterfront and the metropolitan region, had a number of effects on real estate values and on the uses of buildings, particularly along West Street. The Federal Writers' Project's *New York City Guide* (1939) described this stretch of the waterfront along West Street, the “most lucrative water-front property in the world,” as follows:

Although the western rim of Manhattan is but a small section of New York's far-flung port, along it is concentrated the largest aggregate of marine enterprises in the world. Glaciers of freight and cargo move across this strip of ... water front. It is the domain of the super-liner, but it is shared by the freighter, the river boat, the ferry, and the soot-faced tug... Ships and shipping are not visible along much of West Street. South of Twenty-third Street, the river is walled by an almost unbroken line of bulkhead sheds and dock structures... Opposite the piers, along the entire length of the highway, nearly every block houses its quota of cheap lunchrooms, tawdry saloons and

*waterfront haberdasheries catering to the thousands of polyglot seamen who haunt the “front.” Men “on the beach” (out of employment) usually make their headquarters in barrooms, which are frequented mainly by employees of lines leasing piers in their vicinity.*¹⁸

In 1961, Mayor Robert Wagner announced an urban renewal plan for the far western section of Greenwich Village that would have included the 12 blocks bounded by West, Christopher, Hudson, and West 11th Streets, and another 2 blocks along West Street south of Christopher Street. As reported in the *Times* in March 1961, *residents of the site immediately rallied in vigorous protest. Their spokesman [sic] was Mrs. Jane Jacobs, an editor of Architectural Forum magazine, who lives with her family in a house they own at 555 Hudson Street. The entire site, the group said, contains only a negligible amount of blight. It would be unconscionable, they argued, to demolish any of their well-maintained homes to make way for a bleak, architecturally sterile, institutional housing development.*

The Housing and Redevelopment Board responded that its intention was actually to “remove the industrial buildings, warehouses and trucking depots that threaten the neighborhood.”¹⁹ That same year, Jane Jacobs authored the influential *The Death and Life of Great American Cities*. The urban renewal plan for this area was never to proceed as initially envisioned by the City. Jacobs, on behalf of the West Village Committee, wrote to the newly formed New York City Landmarks Preservation Commission in 1963 (prior to the passage of the Landmarks Law in 1965 which enabled designations), urging that any consideration of a Greenwich Village historic district include the far western section of the Village to West Street.²⁰

After 1960, with the introduction of containerized shipping and the accompanying need for large facilities (space for which could be accommodated in Brooklyn and New Jersey), the Manhattan waterfront rapidly declined as the center of New York’s maritime commerce. In addition, airplanes replaced ocean liners carrying passengers overseas. Most of the piers and many of the buildings associated with Manhattan’s Hudson River maritime history have been demolished.

In 1974, the Miller Elevated Highway was closed, and it was subsequently demolished in the 1980s. The buildings along West Street, formerly in the permanent shadow of the highway, were exposed again. A *New York Times* writer in 1986 still disparaged the character of West Street as “a gritty mixture of auto garages, shuttered sex clubs, truckers’ coffee shops and a flurry of construction.”²¹ Buildings along West Street had begun to be redeveloped and demolished – as early as 1968-69, the Bell Telephone Laboratories, at West and Bank-Bethune Streets, had been converted into Westbeth, a residential complex for artists. Farther north, the Manhattan Refrigerating Co. complex, West Street and Horatio-Gansevoort Streets, was renovated and converted as the West Coast Apartments and opened in the 1980s (the complex today is located within the Gansevoort Market Historic District). By 1999, the *Times* observed the Far West Village’s “developers’ gold rush” to convert structures and construct new high rises along the West Street corridor.²² The relatively rare surviving individual rowhouses in the area, such as No. 354 West 11th Street, were also restored for use as single-family homes.

Later History of No. 354 West 11th Street²³

In 1923, Henrietta M. Knubel Wilshusen sold No. 354 West 11th Street to fireman Anthony Udovicich, and his wife, nee Elena Possidel; they were listed in 1930s city directories living at No. 354. The next owners were Josefa Muino (1946-61), who resided here for a time, and John and Sidney Wasserman (1961-63). Beginning in the late 1950s, directories listed multiple occupants of the house. In 1963-65, the owner/occupant was John F. Mehegan (1916-1984), a noted jazz pianist, recording artist, teacher (including Juilliard, 1947-64), and author of numerous books, including the widely used 4-volume work *Jazz Improvisation*. Mehegan had been the composer of the musical score for Tennessee Williams’ Broadway play “A Streetcar Named Desire” (1947), which he played offstage during its initial run. No. 354 was briefly owned (1965-67) by Sophie G. Griscom, a Maine resident. The building was transferred in 1967 to the 354 West Eleventh Street Corp. (Lester Fiske); Fiske resided here c. 1975-86. In 1988, it was sold to Neil and Susan Selkirk. A London-born photographer, Neil Selkirk has specialized in portraits and advertising and corporate work, which has been widely published in magazines, and has been an instructor at Parsons School of Design. He has been the sole person authorized to print the work of photographer Diane Arbus since her death in 1971.

Today, No. 354 West 11th Street is a relatively rare surviving residential building of the early period of development of the far western section of Greenwich Village, and is one of the best extant examples of the Greek Revival style rowhouses of the 1830s-40s located in the Hudson River waterfront section of Manhattan, specifically the area west of the Greenwich Village Historic District between West 14th Street and Lower Manhattan.

Description

This 3-story (plus basement) Greek Revival style rowhouse is clad in machine-pressed red brick laid in stretcher bond above a (painted) rusticated brownstone base. The areaway, bordered by stone with historic wrought-iron railings and gate, has steps and concrete and bluestone paving. The basement level has two windows with non-historic iron grilles, and an entrance under the stoop with a non-historic iron gate and a wood-and-glass entrance door. The high (painted) stone stoop has historic wrought-iron railings with curved newel-posts. The main entrance has a (painted) brownstone surround with pilasters supporting a denticulated entablature, and a recessed doorway with pilasters, sidelights, a triple-light transom, and a paneled wooden door. Sconces are placed on the reveals. Windows have molded brownstone lintels and plain sills, recede in size from the first- to third-story levels, and have six-over-six double-hung wood sash (six-over-nine on the first-story level) (installed c. post-1980; previously, two-over-two double-hung wood sash). Planters are set on metal brackets below the first-story windows. One through-the-wall air conditioner is located below the center window of the second story. The facade is terminated by a c. 1870s pressed metal, denticulated and modillioned cornice (four brackets were removed prior to c. 1980).

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NOTES

1. This section was adapted from: LPC, *Greenwich Village Historic District Extension Designation Report* (LP-2184)(N.Y.: City of New York, 2006), prepared by Jay Shockley.
2. Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth-Century Manhattan* (N.Y.: Knopf, 2005), fn 4, 302.
3. Both buildings are designated New York City Landmarks.
4. Cited in Edmund T. Delaney, *New York's Greenwich Village* (Barre, Mass.: Barre Publr., 1968), 19.
5. Aside from the two designated Landmarks, the other houses mentioned are located within the Weehawken Street Historic District and Greenwich Village Historic District Extension.
6. *Note*: The address of this property was officially 144 Hammond Street until 1865. New York County, Office of the Register, Liber Deeds and Conveyances, including Liber 418, p. 522 (Oct. 5, 1841), and Liber 433, p. 189 (Apr. 7, 1843): "Edward Mitchell and George O. Post vs. William B. Fash," Chancery Court Records (Ch 384-M, Apr. 3, 1843), Division of Old Records, New York County Clerk; New York Tax Assessments (1841-1851); *New York City Directories* (1825-1877); Ann D. Gordon, edit., *The Selected Papers of Elizabeth Cady Stanton and Susan B. Anthony* (New Brunswick, N.J.: Rutgers Univ. Pr., c. 1997), 55, 61; "Married [David S. Lockwood]," *NYT*, Mar. 24, 1856; "David Lockwood," U. S. Census (1860, New York); "Cleaning the Streets [Lockwood]," *NYT*, Mar. 6, 1860, 11; Peter V. Lockwood obit. listing, *NYT*, Jan. 30, 1862, 5; David S. Lockwood obit., *NYT*, Jan. 13, 1891, 2; NYC, Dept. of Buildings (Alt. 437-1871); "Frederick Knubel," U. S. Census (1900, New York); Frederick Knubel obit. listing, *NYT*, Nov. 29, 1908, 11; "Real Estate Transfers," *NYT*, May 1, 1909, 14; [Frederick H. Knubel], William S. Pelletreau, *Historic Homes and Institutions and Genealogical and Family History of New York* (N.Y.: Lewis Publ. Co., 1907), 309; Frederick H. Knubel obit., *NYT*, Oct. 17, 1945, 17; Henrietta M. Wilshusen obit., *NYT*, Sept. 23, 1929, 25.

7. I.N. Phelps Stokes, *The Iconography of Manhattan Island* (N.Y.: Robert H. Dodd, 1926), vol. 3, 1001.
8. *New York Evening Post*, Aug. 1, 1838, cited in Stokes, vol. 5, 1754; Augustine E. Costello, *Our Firemen: A History of the New York Fire Departments, Volunteer and Paid* (N.Y.: Knickerbocker Pr., 1997), reprint of 1887 edit., 229-230.
9. "Rooms to Let," *NYT*, Apr. 22, 1854, 5.
10. Federal style houses portion adapted from LPC, *281 East Broadway House (Isaac T. Ludlam House) Designation Report* (LP-1993)(N.Y.: City of New York, 1998), prepared by Marjorie Pearson. Also: Charles Lockwood, "Greek Revival Style" in *Bricks and Brownstone: The New York Rowhouse 1783-1929* (N.Y.: Rizzoli, 2003); Ada Louise Huxtable, "Houses With Grecian Graces," in *Classic New York: Georgian Gentility to Greek Elegance* (Garden City, NY: Anchor Bks., 1964), 89-107; LPC, *Rowhouse Manual* (n.d.).
11. This section was adapted from: LPC, *Greenwich Village Historic District Extension Designation Report*.
12. E. Robinson, *Atlas of City of New York* (1879 and 1885).
13. "Police Raid the Lower West Side Waterfront," *NYT*, July 6, 1902, 20.
14. Federal Writers' Project, "West Street and North (Hudson) River Water Front," *New York City Guide* (N.Y.: Octagon Bks., 1970), reprt. of 1939 edit., 72.
15. Douglas C. McMurtrie, *Seamen's Institute of the American Seaman's Friend Society* (N.Y.: ASFS, 1914), 3.
16. Jan S. Ramirez, "The Tourist Trade Takes Hold," in Rick Beard and Leslie Cohen Berlowitz, *Greenwich Village: Culture and Counterculture* (New Brunswick, N.J.: Rutgers Univ. Press, 1993), 388.
17. Ramirez, in Kenneth T. Jackson, ed., *The Encyclopedia of New York* (New Haven: Yale Univ. Pr., 1995), 508.
18. Federal Writers', 68-69.
19. "'Village' Housing a Complex Issue," *NYT*, Mar. 23, 1961, 35, 39.
20. Jane Jacobs, letter to NYC Landmarks Preservation Commission, Oct. 31, 1963, cited in Community Board 2, letter to N.Y.C. Landmarks Preservation Commission, Sept. 23, 1991, LPC, Far West Greenwich Village research files.
21. Andrew L. Yarrow, "The Hidden Charms of the Far West Village," *NYT*, Apr. 18, 1986, C24.
22. David W. Dunlap, "In West Village, a Developers' Gold Rush," *NYT*, Aug. 29, 1999, RE1 and 6.
23. *Manhattan Address Directories* (1930-1993); NY County; "Anthony and Elena Udovicich," www.familysearch.org and beckysworld.info websites; "Manhattan Transfers," *NYT*, Dec. 21, 1932, 37; Mehegan obit., *NYT*, Apr. 5, 1984, D30; "Neil Selkirk," www.parsons.edu and www.photoeye.com websites; *Diane Arbus Revelations* review, www.amazon.com website.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the 354 West 11th Street House has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the 354 West 11th Street House is a relatively rare surviving residential building of the early period of the mixed-use development that came to characterize the far western section of Greenwich Village, which was built up with residences for the middle and professional classes, industry, and transportation- and maritime-related commerce, and is also one of the best extant examples of the Greek Revival style rowhouses of the 1830s-40s located in the Hudson River waterfront section of Manhattan, specifically the area west of the Greenwich Village Historic District between West 14th Street and Lower Manhattan; that the Greek Revival style characteristics of the house are its 3-story height, machine-pressed red brickwork laid in stretcher bond, stoop and areaway with wrought-ironwork, entrance with pilasters, entablature, sidelights, and transom, molded brownstone lintels, and flat roofline; that the building was constructed c.1841-42, apparently for William B. Fash, a carver and “composition ornament” manufacturer, and his wife, Frances, who were foreclosed in 1843, and that it was next owned, until 1852, by attorney Edwin L.B. Brooks and his wife, Catherine, who never resided here, but leased it to merchant-class tenants, as did subsequent owners; that the first long-term owners of the property, from 1866 to 1923, were the family of Friedrich C. Knubel, a German-born grocer, the Knubels living in No. 354 in 1870-75, and extending the house in the rear in 1871, around which time it is likely the pressed metal cornice on the front facade was installed, and that a son, Frederick Hermann Knubel, born the year they moved into the house, went on to study for the ministry and became the first president of the United Lutheran Church in America (1918-45); and that in the 20th and 21st centuries, the building has housed single-family and multiple residents.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 354 West 11th Street House, 354 West 11th Street, Borough of Manhattan, and designates Manhattan Tax Map Block 637, Lot 63, as its Landmark Site.

Robert B. Tierney, Chair
Christopher Moore, Thomas F. Pike, Margery Perlmutter,
Jan Hird Pokorny, Elizabeth Ryan, Commissioners



354 West 11th Street House, Manhattan

Photo: Carl Forster, LPC



354 West 11th Street House, Manhattan

Photo Credit: NYC Dept. of Taxes (c. 1939)



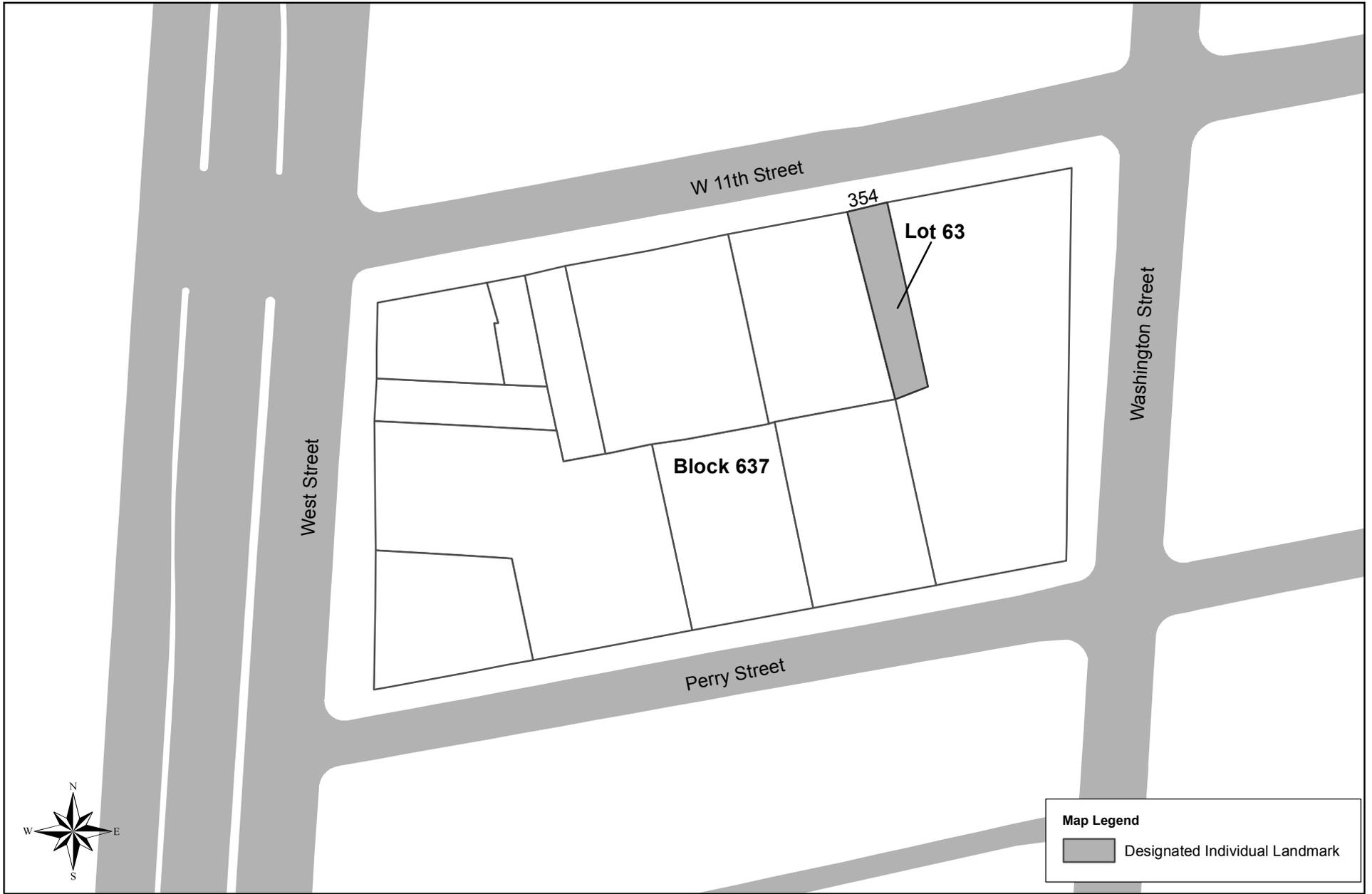
354 West 11th Street House, stoop and entrance

Photo: Carl Forster, LPC



354 West 11th Street House, façade detail

Photo: Carl Forster, LPC



354 WEST 11TH STREET HOUSE (LP-2210), 354 West 11th Street.
Landmark Site: Borough of Manhattan Tax Map Block 637, Lot 63.

Designated: March 6, 2007