

Welcome To The South Village




Entrance, 140 West 4th Street

Virtual Tour

The map below features links to images and information about streets, houses, tenements, apartment buildings, theaters and churches in the South Village. The links include buildings that are as much as 200 years old and embody some of the richest history in the Village and in New York. They tell the story of the founding of Greenwich Village as a refuge from the yellow fever epidemics of New York City (then the southern tip of Manhattan) in the early 19th century, of the South Village's role as a center of immigrant life in the late 19th century, as a center for artists, bohemians, and "free-thinkers" in the early 20th century, of beatniks, hippies, folk musicians, and the counterculture in the second half of the 20th century, and today, as an eclectic mix of old and new, avant-garde and traditional, gritty and glamorous, sacred and profane.

Unfortunately, the South Village is not in a New York City historic district, and therefore is not protected from inappropriate demolitions, alterations, or new construction. The Greenwich Village Society for Historic Preservation is seeking to change this, and is working to protect this area through research, documentation, advocacy, and education, which we hope will lead to recognition of its unique and valuable historic and architectural features, and the enactment of historic district protections. [Read more.](#)

Click on the links on the map below for more information and pictures of each site.

-  Designated Historic District
-  South Village Historic District Study Area
-  Points of Interest in South Village
-  Federal Rowhouses Proposed for Individual Landmark Designation
-  Individually Designated Landmarks in South Village



Map Sites Listed by Name

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Individually Designated Landmarks

- A. [Judson Memorial Church, Tower, and Hall](#)
- B. [83 and 85 Sullivan Street Houses](#)
- C. [116 Sullivan Street House](#)
- D. [203 Prince Street House](#)
- E. [26, 28, and 30 Jones Street Houses](#)

Federal Rowhouses Proposed for Individual Landmark Designation

[7 Leroy Street](#)

[57 Sullivan Street](#)

[127, 129 and 131 MacDougal Street](#)

Designated Historic Districts

[MacDougal Sullivan Gardens Historic District](#)

[Charlton - King - Vandam Historic District](#)

Historic Maps

[Map of the North Division of the Protestant Episcopal Church Property and the Adjoining Properties of Aaron Burr, Mary Barclay,.
Anthony Lispenard and Others, May 1882](#)

[Map of the Estates of Sir Peter Warren
Samuel Boyd, George Rapelje & John Staples, April 1881](#)

[Map of the Haring or Herring Farm as Surveyed in 1784, January 1869](#)

[Fire Insurance Map ca. 1890](#)

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127-131 MacDougal Street



127, 129, and 131 MacDougal Street (l. to r.) are slightly altered but clearly recognizable federal-era rowhouses built around 1829. The only major alterations include the insertion of a large picture window in the ground floor of #'s 129 and 131 (note the preservation of the original lintels for the two separate windows), and the replacement of the smaller original dormers with one larger one on all three. #125 (the red house on the corner) probably originally had a similar appearance, but had a full third story plus mansard roof added in the late 19th century. (Please see also report on individual designation of federal rowhouses.)

Houses at 125-131 MacDougal Street and the Provincetown Playhouse



The Provincetown Playhouse next door at #133 (r. and picture below) opened in 1918 and was at the vanguard of experimental theater, serving as a home to Eugene O'Neil and the Provincetown Players. Experimental Theater thrived in this section of the Village, largely in converted venues carved out of tenements, stables, rowhouses, garages, and other structures, testifying to the area's history of adaptive re-use of buildings and prescient, experimental approaches to culture and the built environment. The Provincetown Playhouse continued to host cutting edge theater productions through the 1990's, when it was taken over by NYU's Theater Department. The current building is the result of several renovations and combinations of pre-existing buildings on the site, finally evolving into roughly its current form in the late 1930's.



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Rowhouses at 130, 132 MacDougal Street



This picturesque pair of houses (left picture) was built in 1852, and in many ways typifies the rowhouse architecture of Lower Manhattan of this era. Of special note is the delicate wrought-iron grill surrounding the doorway and the thick greenery growing around it (right picture). Until just a few years ago, the greenery actually covered most of the facades of both buildings (which have also recently been cleaned and repainted), giving them a furtive and anachronistic feel on this otherwise loud and boisterous block.

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MacDougal Street between West 3rd and Bleecker Streets



The rest of the east side of MacDougal Street, south of the houses at 130-132 (see [map item #3](#)), is a patchwork of colorful late 19th and early 20th century tenements, representing styles including Romanesque, Beaux Arts, and Victorian. The lively rhythm of the streets, punctuated by fire escapes, active storefronts, and colorful paint jobs on each building, give the area a distinctive look.



Base of Romanesque Style Tenement at 122 MacDougal Street -- intact architectural details, with businesses inserted within.

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Tenements on MacDougal Street



95 (l.) and 103-105 (r.) MacDougal Street, pictured here, reflect the colorful whimsy and decorative flair which often characterize South Village tenements (at least on the outside). Though these structures were built to house the maximum number of families on the smallest plot of land, and generally had not a spare inch of unnecessary interior space (hallways and stairways were usually just wide enough to allow two people to pass), their exteriors often had an eclectic mix of historical detailing and a deft sense of proportion and color. 95, built in 1888, utilizes alternating seashell fans for lintels above windows and ledges below. 103-105 has a more staid neo-classical façade (probably dating from the turn of the century), but visual interest is supplied by the filigree of the “basket” fire escapes. Here, as in so many South Village tenements, the fire escapes are, in spite of their utilitarian function, an integral part of the design of the façade, and enliven it considerably as an architectural element.

Both buildings also show a particularly South Village propensity for playful use of color to further enliven the facades. As a reflection of the neighborhood’s creative and unconventional character, you are more likely to find tenements in the South Village repainted in lively colors accenting architectural details, in a manner reminiscent of San Francisco or South Beach, than anywhere else in New York.

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Minetta Street



Atypical street patterns creating uniquely shaped building and unusual cul-de-sac-like spaces are a prominent feature of the South Village. Minetta Street connects Minetta Lane and Sixth Avenue, but due to its bend appears at a glance to be a dead end.



Houses, south side of Minetta Street

The name comes from Minetta Brook, a stream which ran from 23rd Street through what is now Washington Square Park to the Hudson (from the Dutch Mintje Kill, for small stream).



The Minetta Lane Theater (left), at the head of Minetta Street, one of the few remaining active theaters in the area, was carved out of a deserted tin factory in 1984.



Rear courtyard entry to Minetta Lane Houses

5 Minetta Lane and 19 Minetta Street date back to as early as the 1840's, and were part of an early development of the area by local entrepreneur Vincent Pepe.



At the bend in Minetta Street (photo at left) at 11-13 Minetta Street (which is also the rear of 103 MacDougal Street – see [map item #5](#) "Tenements on MacDougal Street"), you can see the faded painted wall sign, "Fat Black Pussycat Theatre," a notorious establishment of the 1960's previously located in this space but long since gone.

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Our Lady of Pompeii Church overlooking Father Demo Square



Our Lady of Pompeii Church is one of the two major churches in the South Village, both established for the South Village Italian-American community (the other is St. Anthony of Padua's). Built in 1929, the church was built in an Italian-Renaissance style. It overlooks Father Demo Square, an open space created when 6th Avenue was extended below Carmine Street in the early 20th century. (See also map item #8). This triangular plot of land was later named for Father Antonio Demo, an Italian-born priest who served in Our Lady of Pompeii Church for 35 years.

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The extension of Sixth Avenue below Carmine Street (where it previously ended) resulted in the demolition of many buildings along its route and the creation of many open and unbuildable spaces along the new avenue. In the mid-1970's, the City of New York decided to take many of these unused spurs off of 6th Avenue and redesign them as small vest-pocket parks and public seating areas. In the late 1990's, several of these parklets around Minetta and Downing Streets were renovated in a faux-historicist style, and given iron fences to keep "undesirable elements" out. The curious sight of greenery and parks alongside a major Manhattan Avenue is the result of this unusual history of Sixth Avenue's latter-day extension through the South Village. For further information, [Click Here](#) for historic maps.

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Beaux-Arts Tenement at Bleeker & MacDougal Streets



This striking tenement at 185 Bleeker Street was built in 1904 and is typical of structures of its era in the South Village. Heavy with monumental detailing, the structure sits weightily on the important corner of Bleeker and MacDougal Streets. The brightly painted ground floor reflects the trend toward colorful architectural accentuation in the neighborhood, while the upper floors, with heavy quoins, lintels, and arches, in alternating brick and masonry, creates an eye-catching rhythm at least as strong as the contrasting paint job below.

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These four handsome five story red brick tenements were built in 1887. The design is typical of the era and the neighborhood, and shows the precise features common among Victorian-era tenements in the South Village, with the only major alteration being the addition of fire escapes in 1939 (note the streamlined, rounded moderne design, betraying their later date). Historic records indicate the buildings were built by, and largely housed, Italian-Americans. The buildings were typical old law "dumbbell" tenements, with very small indentations in the center to allow a minimum of light and air into some interior rooms. Later changes to New York City housing law (in 1901) required more light and air and a window in every room ("new law" tenements).

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Bleecker Street from LaGuardia Place to 6th Avenue



Bleecker Street forms the spine of this section of the South Village, and much of this historic neighborhood's story, both architecturally and historically, can be told from these few blocks.

Bleecker Street was one of the prime commercial streets of the Italian-American South Village, and vestiges remain in the Italian cafes, coffee shops, and even funeral homes on this street. Coffeehouses in the area became a center of the bohemian life of the Village in the 1920's, and speakeasies were numerous here and on the side streets during Prohibition. Music venues proliferated in the 1950's and 60's, and the area played a significant role as home to New York's folk music revival of this era (several venues remain on this stretch of Bleecker Street and on sidestreets). This part of Bleecker Street was also a center of Off-Broadway and experimental theater, with Art D'Lugoff's Village Gate at 160 (now a chain drug store, but the sign remains -- see picture below), the Bleecker Street Playhouse at 146, and the former Circle in the Square Theater at 159 Bleecker Street. Sadly, all are now defunct, and the Circle in the Square building is for sale, prompting fears this historic building might be torn down.



Though barely recognizable as such now, 146 (see below) was a pair of 1830's rowhouses until a 1920 conversion by then little-known architect Raymond Hood (who later designed the Chicago Tribune Tower, the Daily News Building, the McGraw Hill Building, and Rockefeller Center).



The conversion was originally done to house an Italian restaurant. Both sides of this block of Bleecker Street (between LaGuardia and Thompson Streets) had rows of red brick houses like what 146 once looked like. 145 and 149 (built in 1832 -- pictured below) which are substantially intact, show the best evidence of what the row looked like. 147 once looked just like them, but has had its dormers removed and an additional story added. This block was once known as Carroll Place.



149 Bleecker Street

In addition to several handsome and typical tenements, the street boasts several early 19th century rowhouses in varying states of alteration, and one enormous, and formerly notorious, monumental building. The building now known as the Atrium at 160 Bleecker Street (below) was built in 1896 by renowned architect Ernest Flagg. Originally called Mill's House No.1, it was a men's hostel with 1500 tiny bedrooms facing either the street or large interior courtyards.



By the 1960's it came to be known as the Greenwich, and was a seedy hotel which was generally considered a source of crime and drug activity in the neighborhood. In 1976 it was converted to upscale apartments, and the interior courtyards have been skylighted over (hence the 'Atrium').

The row of buildings on the south side of Bleeker Street between MacDougal and Sullivan (170-186) were actually once a unified row of Greek Revival rowhouses built in 1861 (note that virtually all of the windows line up ' evidence of their original form and composition as a single row of houses built in tandem); most have since had stories or lofts added above, and some new pediments installed (in geometric styles, typical of the 1920's).



Bleecker Street was named for Anthony Bleecker, an early 19th century Greenwich Village literatus, whose family's farm the street ran through.

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Sullivan Street, including Sullivan Street Playhouse



In the 1830's, the entire east side of this street (known as Varick Place until the mid-20th Century) had a row of handsome Greek Revival rowhouses, of which 181 (the Sullivan Street Playhouse) and 179 (the American Legion Club, in green) were the best surviving vestiges. 179 is in fact largely intact, while 181 was remodeled significantly with its stoop removed and a theater inserted inside in 1958. Prior to its conversion to a theater, long-time Village residents report that the building was home to a nightclub and speakeasy operated by Jimmy Kelley, a long-time Greenwich Village Democratic Party boss. The grand proportions visible on 179 speak to the wealth of the neighborhood in the mid-19th century, which had changed drastically by the late 19th century and through most of the 20th.



Adaptive re-use of a building for theater use, such as at the Sullivan Street Playhouse, was typical of the South Village. The Sullivan Street Playhouse became famous as home to New York's (and, by reputation, the world's) longest running play, "The Fantasticks," which was performed here continuously for more than 40 years until 2002. In 2002 the theater went dark, and in 2005, over GVSHP's protests, the original building was radically altered and converted to today's glass-fronted luxury condos. Loss of theaters remains one of the most vexing historic preservation problems in the South Village ([CLICK HERE](#) and [HERE](#) for more information).

Two doors down at 177 a new building has been constructed (shrouded and under construction in this picture). Without historic district designation, there is no way to prevent the loss of historic structures, or to ensure that new construction is compatible in design with its surroundings.

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169 Sullivan Street



This striking tenement was built in 1904 by architects Bernstein & Bernstein. Like 185 Bleecker Street, it is designed in the heavy Beaux-Arts style typical of the era, making for a monumental presence on this prominent corner. Also like its contemporary two blocks away, the vivid contrasts of material and color (from the architecture and from later paint jobs) make this tenement appear anything but drab from the outside. Also of particular note is the lacy, intricate ironwork of its fire escape balconies. Typical of many New York tenements, especially of those in the South Village, the fire escapes become integral architectural elements, the light decorative forms providing a necessary contrast to the heavy detailing of the building itself. Tenements in the South Village are extraordinary for the concentration of buildings with these original details remaining intact.



169 Sullivan Street Detail

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Houston Street



This broad street forms a chasm separating two sections of what was once one neighborhood: the South Village.

In 1940, Houston Street was widened considerably, resulting in the demolition of several buildings along its south side (many vacant lots still remain – see sidewalls of buildings facing Houston Street on left in picture). The widened Houston Street stops at 6th Avenue, where Robert Moses had intended it to continue as a connection to the Holland Tunnel, presaging his plan for a Lower Manhattan Expressway in the 1960's (a plan which would have destroyed much of the South Village, the defeat of which was one of the high water marks of the early Village preservation movement, and one of Moses' first defeats at the hand of community activists).

MacDougal, Sullivan, and Thompson Streets below Houston Street were a continuation of the South Village neighborhood to the north, and shared not only the same mixture of tenements, rowhouses, and converted commercial buildings, but the same massive influx of immigrants in the late 19th century, largely Italian-Americans. This section of the South Village, in addition to retaining some of its Italian-American community, also had a significant Portuguese-American community.

Due to the rise in prominence of Soho after the 1970's, the identity gradually became subsumed into that of its neighbor's. It is now common for this cut off section of the South Village south of Houston Street to be referred to as Soho. This, in spite of the historic connection to the Village to the north and the lack of connection to Soho's role as a center for art production and galleries, and the lack of cast-iron loft buildings which characterize Soho but not this part of the South Village.

In spite of its role severing this neighborhood in half, the widened Houston Street adds an important layer to the history of this neighborhood. As with the extensions of Sixth Avenue and Seventh Avenue South through the South Village (see [map items #8](#) and [#27](#)) the neighborhood's relationship to its shifting street patterns are part of what makes the South Village a unique repository of New York City's history.

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St. Anthony of Padua Church



Built in the mid-1880's, St. Anthony of Padua Church's construction reflected the growing South Village Italian-American community, and its desire to form a new parish for the Italian-American community independent of the Irish-American parishes which dominated lower Manhattan up to that time. Until St. Anthony's construction, the local parish was the Old St. Patrick's on Mulberry Street. Built in the Romanesque style, the church makes a powerful impression. The view of the church is somewhat askew since the widening of Houston Street in 1940 resulted in the demolition of the buildings to its north, leaving the church's façade and northern wall unintentionally open to Houston Street, instead of tightly nestled within the dense fabric of tenements it was intended for.

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View down Sullivan Street below Houston Street, south from St. Anthony of Padua Church



This view shows the remarkably intact late 19th/early 20th century streetscape one can experience on streets in the South Village. The row of tenements create a strikingly monumental uniformity, and everything from the building's cornices to their storefronts are remarkably intact. In fact, these blocks of Sullivan and Thompson Street below Houston Street probably have the largest array of virtually completely intact late 19th and early 20th century tenements, including the especially vulnerable architectural detailing at the buildings' tops and bottoms, anywhere in New York or the world.



Intact tenement entrances and storefronts

Because tenements have long been considered undesirable or charmless structures, efforts to keep them intact are rare. Here, however, benign neglect has left an incredible concentration of these structures in a condition quite similar to when they were built over a hundred years ago.



Early 19th century rowhouse, Sullivan Street

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Streetscape details, Thompson Street



ironwork detail, tenement, 86 Thompson Street

Just one example of the many carefully crafted, often overlooked details of tenements in the South Village, here remarkably well preserved (above). The design of the ironwork of this fire escape goes far beyond the functional necessity it serves.



entryway, Thompson Street tenement (left); mid-19th century house, 113 Thompson Street (right)

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Thompson streetscape with new tower rising above



This block of Thompson Street presents a wonderful array of colorful tenements which form a consistent streetscape unified by scale and materials. However, the recent addition of the tower at 60 Thompson Street shatters that scale, and illustrates the danger this neighborhood faces without historic district protections. Note 68-74 Thompson Street, left of picture (detail [map item #19](#)).

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Cast iron detail, typical South Village storefront, 68-74 Thompson Street



One of the many compelling elements of the architecture of the South Village is the frequency of intact 19th century details on storefronts such as this. Cast iron was frequently used to create intricately detailed panels and posts on these storefronts, and many have other original details such as cast-iron bay window frames and friezes. The colorful paint job here at 68-74 Thompson Street emphasizes the details.



At 68-74 Thompson Street you also have an impressively designed Beaux Arts tenement with lyrical ironwork fire escape balconies (see below), a chunky and elaborately detailed cornice, a modulated façade, and intricately detailed coursings and lintels (see below). Along with this storefront, this is a remarkably intact example, down to the finest details, of a turn-of-the-century tenement, though few are as elaborately detailed as this one. (See [map item #17](#)).



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Altered rowhouses on Spring Street



Though missing their stoops and with highly altered dormers, the 19th century origins of these rowhouses at 186, 188, and 190 Spring Street are still clearly legible. The tenement to their west (right) at 192 Spring Street is slightly altered but has an unusually vibrant and colorful façade, and a unique entryway.

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195 Spring Street



Another prominent Beaux-Arts tenement on a South Village corner. Here the colorful blue accents unite the fire escapes, cornice, and ground floor café, and make a sharp contrast with the limestone and brick façade. An unconventional use of color accentuates the building's architectural features.

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Sullivan Street north from Vesuvio Playground



Here again color accentuates and provides contrast. 103 Sullivan Street (red) and 105 have identical facades, but the vibrant paint jobs give variety and accent to the street. The colorful mural on the south wall of 103 faces Vesuvio Playground, renamed in honor of Vesuvio Bakery, located around the corner on Prince Street. The proprietor of Vesuvio Bakery for many years was a much beloved figure in the South Village, Tony D'Apolito, one of the longest serving Community Board members in New York City and affectionately referred to by many as "the Mayor of Greenwich Village."

The original intention was to rename the park in Tony's honor, but due to a city prohibition against naming parks for living persons, the community board opted to name it for his bakery, a neighborhood institution for generations. In 2003, Tony passed away. Undoubtedly, Tony's memory, and his contributions to the South Village community, will be honored and remembered in this neighborhood.

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Romanesque tenement on MacDougal Street



A simple design is enlivened by multi-colored brick accents, three-dimensional brickwork, and a vibrantly contrasting paint job for the storefronts of this tenement at 38 MacDougal Street. Perfectly intact details, a lively but simple design, and a use of color somewhat peculiar to the area, speaks to why buildings such as these help create a unique sense of place in the South Village, one worth preserving.

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Rowhouses on West Houston Street



These four federal rowhouses at 197-203 (l. to r.) West Houston Street were built around 1820, and are very similar to the landmarked rowhouses of King Street in the King-Charlton-VanDam Historic District directly behind them. They are well-preserved examples of housing from this era, with minor alterations (notice the preserved lintels above the picture window inserted more recently into 201, much like at 129 and 131 MacDougal Street). (See map items #1 and #2.) Given the nearly executed plans to widen this stretch of Houston Street along with the rest of Houston Street, and the elimination of most houses on the street for industrial warehouses in the 1920's and 30's, these four houses' nearly 200 year tale of survival is particularly remarkable. Lack of landmark protections, however, means they could be lost or mutilated at any time.

This stretch of what is now known as Houston Street was actually first called Village Street, then Hamersly Street, and only much later annexed to the already extant Houston Street, which previously ended at Sixth Avenue. [Click here](#) to see historic map.

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Curving streetscape, Bedford Street



The unusual curved façade of 2 Bedford Street results from the joining of different street grids where Houston Street meets Bedford Street (Houston Street in fact originally ended at Bedford Street, and joined another street called Village Street, later Hamersly, which continued west; when 6th Avenue was extended southward through this intersection, Hamersly became West Houston Street). [Click here](#) to see historic map.

2 though 8 Bedford Street (left of #2 Bedford Street) were all built in 1829 as part of a row of identical 3-story late federal houses. Each had an additional story and new cornice added at some point in the late 19th or early 20th centuries. 10 and 12, just visible in the above picture, were built a year later as 2 ½ story houses, as part of a row of six which continued to their west (left). These two survivors each now have a full third story, and 12 had a new façade installed in the 1930's.



4 through 12 Bedford Street (r. to l.)



12 (l.) and 10 Bedford Street

The street pattern in this part of the South Village west of 6th Avenue is particularly unusual for Manhattan. Unlike your typical grid streets, or even many West Village streets, few streets continue unbroken for more than one or two blocks. This is the result of the merging of several street grids at this location. As a consequence, these blocks have a sense of isolation and self-containment found few other places in Manhattan.

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Downing Street "cul-de-sac"



South end of Downing Street -- Bedford to Varick Streets

Not truly a cul-de-sac, but surprisingly close in feel. Two-block long Downing Street may be one of the least well-known and least traveled streets in all of the Village. Its southern end is visually blocked by the mass of the loft building at 225 Varick Street, making it feel closed. At its north end, it gently curves off of the extension of 6th Avenue, with parklets on either side of its entrance giving it a secluded, tucked away feel. The buildings on Downing Street itself are an unusual assortment of stables, garages (some converted to residences, some still in use), houses, tenements, and a variety of old industrial buildings, some dating to the early 1800's. It feels like a back alley, but a remarkably picturesque one, which is especially surprising when you realize its proximity to the hub-bub of Houston Street, 7th Avenue South, and Bleecker Street.



North end of Downing Street -- Bedford Street to Sixth Avenue

(l. to r.) 29 Downing (red), built in 1829 as a two story wood-frame house; 27 Downing, built in 1893 as a stable with apartments above; 25 Downing, 5 story tenement built in 1899; and 23 Downing (shutters, brown triangular pediment), built in 1826 as a wood-frame two-story house

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7th Avenue South



7th Avenue South is the extension of 7th Avenue through to Varick Street. This was done in 1917 and coincided with the building of the West Side IRT which followed its route. Originally, 7th Avenue went no farther south than 11th Street, and Varick Street no farther north than Carmine Street. Their conjoining resulted in the demolition of numerous structures, and some scars in the built fabric which only slowly healed. Unlike Houston Street (see [map item #13](#)), the cut was done at an angle to the existing street grid, leaving unusually shaped triangular lots left over. Unlike 6th Avenue (see [map item #8](#)), however, these lots did not become parks, but have gradually over time been filled in with triangular structures (see left of picture). For further information, [Click Here](#) for historic maps.

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Carmine Street, looking north to Our Lady of Pompeii Church



Carmine Street forms the heart of this part of the South Village, and like intersecting Bleeker Street, it formed the spine of the Italian-American community here. That presence can still be felt in Carmine Street's shops, as can that of the artists, musicians, and counter-culture purveyors who followed them, in the second-hand book and record stores which dot the street. Our Lady of Pompeii's tower punctuates the streetscape. The north side of this block, visible in this picture to the left, largely consists of older tenements built between the 1850s and early 1880s (see also below). Two houses from the 1820s survived until the 1960s when they were replaced by the annex to Our Lady of Pompeii Church, just to its west (left of the church in the picture).



41 Carmine Street Tenements



31-33 Carmine Street -- tenements built circa 1859

It is often assumed that Carmine Street's naming reflects the Italian-American heritage of the area; in fact, the street is named for Nicholas Carman, an early vestryman of Trinity Episcopal Church, New York's first established English Church and the owner of much of the land in this area for centuries (and still the owner of much of the land south of here). Originally Carman Street, it eventually became Carmine Street.

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South Side of Carmine Street



This row, facing Our Lady of Pompeii Church, contains an eclectic mix of buildings. Most exceptional are the largely intact late-Federal style rowhouses at 42, 44, and 46 (center of picture-- see also below), built in 1827 and 1828. The single dormers remain intact. On either side are an array of tenement buildings running the gamut of late 19th and early 20th century styles, including a Renaissance-Revival building from 1900 at #22 (the corner of Bleecker Street – far left of picture), an elaborately detailed tenement named the “Theresa” (carved in large letters on the top of the upper floor) at #48 (right of rowhouses-- see also below), a Romanesque Revival tenement from 1896 at #50 (third from right), and an older tenement with an unusually elaborate cornice with urns at #52 (see below).



Federal Rowhouses, 42, 44, and 46 Carmine Street



Theresa, 48 Carmine Street (l.) and Romanesque Revival 1896 Tenement at 50 Carmine Street (r.)



52 Carmine Street

Just to the left of the surviving federal rowhouses at #38-40 sits a four story building which was once a pair of two-story houses built in 1859, which were gradually combined and stories added in the late 19th and early 20th centuries (see below). To its left at 36 Carmine Street is a handsome, elaborately detailed sand-colored turn-of-the-century apartment building. The block is a veritable cornucopia of South Village architecture and history.



WPA Playground entrance (r.), 36 Carmine Street, 38-40 Carmine Street, and federal rowhouses at 42-46 Carmine Street (l.)

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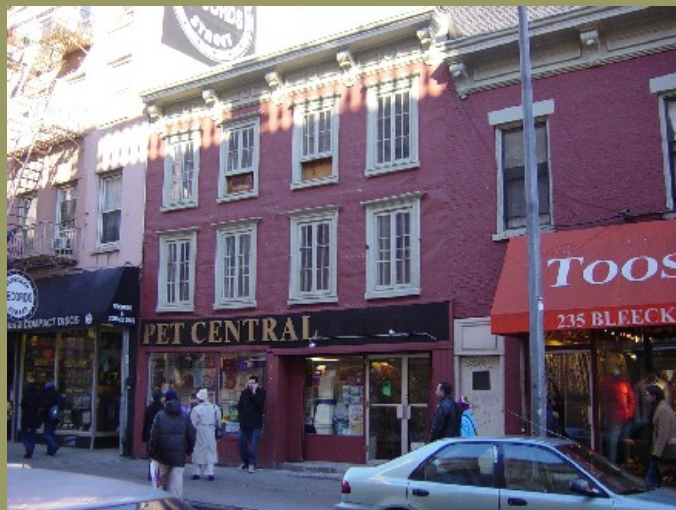
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233 and 237 Bleecker Street



On the bustling corner of Bleecker and Carmine Street in the heart of the South Village sits what may be its most surprising and intriguing buildings.

233 ("Joe's Pizza") is actually the remnant of a two-story wood frame house built in 1822 for a cartman named Hickson Wilson. 235 next door was built around 1860 as a brick extension of 233. 237 (the slightly taller 3 story red building with shutters on its windows to the left of 235) is actually a wood frame coach house built in 1830. It has since been covered over in siding styled to look like brick, but it is, along with 233, one of the few wood frame structures left in Lower Manhattan.



237 Bleecker Street

The 4-story buildings to the west of 237 (beginning with "Bleecker Records") may look at first glance like early 20th century tenements or commercial buildings, but all were in fact 3 ½ story late-federal houses built around 1830 with full fourth stories and new pediments added in the late 19th and early 20th centuries.



239-253 Bleecker Street -- 3 1/2 story 1830's federal rowhouses disguised as late 19th c. tenements and early 20th c. commercial buildings

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Our Lady of Pompeii Church



Commanding the all-important intersection of Bleecker and Carmine Streets, Our Lady of Pompeii utilizes a neo-classical style and an asymmetrically placed tower to frame the view across what is now Father Demo Square. By the time Our Lady of Pompeii Church was built in 1929, Italian-Americans had established themselves in this neighborhood for several generations, and the grand church reflects this level of establishment.

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Layers of History on Leroy Street



12-20 Leroy Street

Looking south along Leroy Street from the edge of the Our Lady Of Pompeii Church complex, one can discern many layers of South Village history on this small street. 12 Leroy Street is a largely intact Greek Revival house built in the 1830's. In typical Greek Revival fashion, the dormers of the federal house have been replaced with a flat-roofed attic, and the attic windows are set within a frieze, making the structure resemble a Greek temple. The doorways are also set more deeply within the structure than those of the federal houses, and are grander.



Notice that each of the four structures to the south (right) of #12 are also three windows wide, and that all of the windows for all five of these structures line up at the first and second floors (see photo above). This is most likely because all five of these buildings were probably built as part of the same Greek Revival row, originally closely resembling #12. #14 had its stoop removed (a basement entrance now goes into the building where the original raised entrance probably was), and a third story and new cornice was added, probably in the late 19th century. #16 had its Greek Revival frieze over its attic windows removed and a neo-classical pediment place over its entrance, but otherwise retains its basic Greek Revival form. #18 lost its stoop and had a third story added, like #14. Unlike #14, however, there is no cornice but a geometric parapet, and a new brickface, common to such renovations in the 1920's and 30's. #20 also retains much of its original Greek Revival detail and form.

Further down the block, past the ca. 1900 tenements to the right of #20, #30 Leroy Street (see below) is also clearly part of the same original row. This house probably has the most intact original Greek Revival doorway on the block, with its Doric columns in place, although the typical temple-like structure above the doorway is gone. A plaque on the house cites its date of construction as 1831. The attic was removed and a third story with a geometric pediment was added, probably in the 1920's. However the iron gate in front of the house, with anthemions atop the posts, appears to be original probably dating from the 1830's.



30 Leroy Street

Further down the block, #34 and 36 were also clearly once rowhouses, now somewhat altered, although their varying window height indicates they were not built at the same time as the rest of the row. Their arrangement might indicate that they are even older, possibly federal style houses from before 1830.

Across the street at 7 Leroy Street is an almost perfectly intact double-dormered federal style house built in 1830; the small door to the left of the main door was originally for a horse walk, leading to the stables behind the house. Like so many rear stables connected to Village houses, it has since been converted to residential use. (See link to [7 Leroy Street item](#).)

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Cornelia Street, one block long



Like so many streets in this part of the South Village, Cornelia Street is only one block long and feels quite removed, in spite of its proximity to the hustle-bustle of Sixth Avenue and West 4th Street. The 12-story former industrial/loft building at the head of the street at 6th Avenue (center of picture) was built in 1907 as the Varitype Building. Now converted to residences, its height and bulk help give the rest of Cornelia Street its isolated feeling. The street mostly consists of a typical mixture of tenements and altered rowhouses and commercial buildings, including a very altered early 19th century rowhouse at #35, and a 19th century stable converted to residential use at #23. At the far end of the block, 7 Cornelia is a pair of late 19th century tenements merged in the 1930's to create communal spaces for the tenants and given an art moderne veneer; this is one of many examples of such redevelopments typical of the South Village from this era.

Cornelia Street is named for Cornelia Herring, the granddaughter of Robert Herring, on whose farm the street was laid out in 1794. The Herrings – originally Harnicks – were early Dutch settlers of New York.



7 Cornelia Street entrance



23 Cornelia Street, former stable (left) and 21 Cornelia Street altered 19th century rowhouse (red, middle)

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Federal rowhouses and their neighbors on Bleecker Street



This colorful stretch of Bleecker Street between Leroy and Morton Streets presents a charming face typical of the South Village.

#262 (red, left), #264 (blue-grey, middle), and #266 (light red, right) were built as part of a row of late federal style houses in 1833 for Charles Oakley. While they may not have originally had ground-floor stores, records do indicate stores as early as 1844. The original single dormers (264's was expanded at a later date) resemble those of 42, 44, and 46 Carmine Street just two blocks away. The common window pattern at #268 and #270, to their right, seems to indicate that these buildings were probably part of the original row of federal houses, with their full fourth story added at a later date.



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Jones Street



Jones Street Streetscape



18 and 20 Jones Street



One-block long Jones Street feels especially tranquil and self-contained because at both ends it hits the mid-block of its intersecting streets, making it feel like a cul-de-sac. At the south end where it faces 280 Bleecker Street (1st picture --white four story building, center), an altered Greek Revival rowhouse, the quaintness of scale on the street seems almost impossible for Manhattan.

The six-story Romanesque apartment building at 32-43 Jones Street (1st picture, left of screen, and 3rd picture, right) creates a monumental presence on this sedate block. To its left (2nd picture) are 26, 28, & 30 Jones Street, built in 1844 and designated as individual New York City landmarks (see also [map item E](#)). This row of Greek Revival houses typifies vernacular design of the 1840s. Of special note are the stoops, wrought-iron railings, modest temple-like entrances and dentiled cornices. To their left (2nd picture) is 24-22 Jones Street, a 1905 industrial loft building. To its left are 18 and 20 Jones Street (2nd picture, left, and 3rd picture). These two houses appear to be part of the same original row as 26, 28, and 30; however, these are not designated landmarks and therefore are vulnerable to alteration or demolition. While 18 has lost its stoop, and both have lost some doorway detail, the original designs remain largely intact, and add an air of grace to the block. To the left of 18 and 20 is the Greenwich House Pottery Building. Built in 1929 to the designs of Delano and Aldrich, the premier neo-Georgian architects of New York's jazz age, the building adds an uncharacteristic air of nobility and grandeur to this otherwise modest block.

31 Jones Street (not visible in pictures) is a federal era rowhouse which was refaced with stucco, obscuring the original brick. However, the silhouette and form, with typical slanted roof and dormers, is still visible.

The cover for Bob Dylan's 1963 album, "Freewheelin," which contains his iconic song, "Blowing in the Wind," features Dylan and his girlfriend at the time walking down Jones Street. Dylan lived nearby at the time on West 4th Street. To see the image, click [HERE](#).

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Intricately detailed entrance, 140 West 4th Street



The lush entrance to this tenement on West 4th Street is a testament to the care and detail which went into the (exterior) design of these buildings meant to house the City's working, immigrant classes. This one is unusually rich, and here as elsewhere in the South Village color and materials are used to accent architectural details in a playful and unconventional way. (see also [opening portal](#).)

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132 and 134 West 4th Street, classic Greek Revival rowhouses



These two striking examples of Greek Revival architecture are instructive in several ways. In spite of their incredible level of design, the retention of an enormous amount of original detail, and their location in what is probably New York's premier historic neighborhood, these two houses are not protected by landmark designation and thus are vulnerable to alteration or destruction (they lie directly across the street from the designated Greenwich Village Historic District). Both display some particularly grand elements of high-Greek Revival architecture: the temple-like doorway of #132 (left in both pictures), its wreathed attic windows, and the stately frieze atop both houses typify some of the grandest elements of the style.

Both houses also show alterations which convey significant information about the evolution of life in the South Village. 134 lost its stoop, possibly when the building was altered from a single-family home to a multi-family apartment building (a single basement entrance made for a more efficient, if less grand, use of space). Many Village houses, especially those south of Washington Square Park, were converted to multi-unit houses when the neighborhood began to lose its cache and immigrants and the working classes began to dominate the area.

Both have also had an additional loft story inserted into what was the attic story. This became commonplace in the Village in the 1920's and 30's. Once these houses were divided up into multiple units, low attic spaces were undesirable as apartments, especially as they were at the top of a long walk upstairs (elevators become common in new buildings in New York by the 1910's and 20's). Many landlords simply found the cheapest way possible to expand that space to full floor height and lifted the roofs of these floors and inserted industrial

glass over them to create raw loft spaces. While such living conditions were unheard of for most people, artists were willing to trek up four flights of stairs for an amply sized living space with the requisite natural sunlight for painting, and didn't mind the lack of conventional domesticity of such a living space. Thus the residential loft space was born.

#132's loft space is added in a particularly sensitive way. Much of the original Greek Revival frieze of the attic remains as do two of the windows, with an industrial casement bay window placed in the center. A broad plate of industrial glass forming the new attic ceiling is inserted into the roof, set back at an angle from the street -- thus, while it is visible, it does not disrupt the symmetry and proportion of the original design.



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Judson Memorial Church, Tower, and Hall

51-55 Washington Square South



McKim, Mead & White, Church, 1888-93, Tower and Hall, 1895-96. Built as a memorial to Adoniram Judson, the first American Baptist missionary in Asia, and funded in part by John D. Rockefeller, Judson Memorial is one of Stanford White's most elegant works. Standing on the south side of Washington Square Park, the Church's campanile has long stood as a counterpoint to the Arch (its contemporary), the elegant Greek Revival houses on the north side of the park (its predecessors) and the later towers behind them. Built by the wealthy gentry on the north side of the park at a time when the area south of the park was becoming a ghetto for Italian immigrants, the church's progressive, social-service oriented ministry geared toward those in need long served as a bridge between the Brahmins on the north side of the Square and the poor and working class of the South Village.

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83 and 85 Sullivan Street Houses



Built in 1819, this pair of houses still have their original Federal style doorways with leaded transoms, which are among the earliest surviving in the city. The low stoops with wrought-iron railings, Flemish brickwork, and multi-paned wooden sash windows are also original. The houses were originally 2 ½ stories tall, but full third floors were added when the former single-family homes became multiple dwellings. In 1900, No. 85 housed five families.

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116 Sullivan Street House



Built in 1832, this federal style house has an extremely unusual original doorway. Typical of many Village federal houses, the six-paneled door is flanked by Ionic colonnettes and topped by a fan light. However, note the very unusual sidelights -- each one is broken into three ovals with wooden frames carved to simulate a cloth curtain drawn through a series of rings. The upper two floors of the house were added in 1872.

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Built in 1834, this late Federal style house was built on land once part of Aaron Burr's estate. Originally 2½ stories tall, the house had a full third floor added in 1888 (note the change in brick pattern above the second floor windows, from Flemish bond -- alternating long and short sides of brick -- to running bond -- all bricks with long side exposed. Flemish bond brickwork is characteristic of federal architecture, while running bond is more common to late 19th century construction). The elliptically arched entranceway above the high stoop is an impressive example of Federal-style design.

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26, 28, and 30 Jones Street Houses



Built in 1844, these Greek Revival Row houses typify vernacular design of the 1840s. Of special note are the stoops, wrought-iron railings, modest temple like entrances and dentiled cornices.

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7 Leroy Street

The stretch of Leroy Street located between Bedford and Bleecker presents a wonderful opportunity to see the range of New York's residential architecture, from the early 19th to the late 20th century. The buildings include 7 Leroy, an excellent example of the Federal style. The building was constructed between 1830 and 1831 by Jacob Romaine. The area known today as the South Village was known as Richmond Hill in the late 18th century. Aaron Burr purchased the country mansion of the estate in 1797 and much of the farmland was sold off in the 1820's. As residents of Lower Manhattan looked to escape the regular cholera outbreaks occurring in the more densely populated neighborhoods at the tip of the Manhattan, this neighborhood became more heavily populated. By the 1830's many of the streets in the area were slowly being filled with small row houses.

7 Leroy Street perhaps best typifies what people envision when they think of a Federal period row house. It is 2½ stories high over a high basement. The steeply pitched roof is pierced by two wooden dormers. The brick facade is laid in Flemish bond, which alternated a stretcher and header in every row. The windows have simple incised brownstone lintels. The building also features what is commonly referred to as a horse walk, a secondary entrance placed to the left of main entrance. This small wooden door provided access to the rear yard, and often a stable or rear lot house that was constructed there. Above the wooden door is a window – often a typical feature when a horse walk was included in the design of the house. Rear lot structures were quite common throughout Lower Manhattan. No. 7 Leroy Street still has a rear lot structure, although the construction date is not known. The tax assessment records do record a structure very early, and it was most likely a house rather than a stable. By 1906, a rear house was still being used and a total of five families lived between the two houses.

In style 7 Leroy Street is very similar to 131 Charles Street, an individually designated local landmark known as the David Chrystie house after the stonecutter responsible for its construction. Chrystie has been credited with a number of houses in the South Village. It is believed that the Chrystie and Romaine families were related by marriage, perhaps explaining the similarity in style.



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57 Sullivan Street

The structure located at 57 Sullivan Street is an important early example of the Federal Period building in Manhattan. Constructed in 1816 or 1817, the building has retained many of its significant architectural features. The house sits in the area now known as the South Village, but during the 18th century it was known as the Lispenard Farm. Alexander L. Stewart, a merchant who married Sarah Lispenard, safeguarded his property on this block by including in the conveyance the provision that "the house to be built in front on the lot hereby granted shall be a good brick or brick front house the full breadth of the lot." The house was constructed by Frederick Youmans, a carter, and sold in 1817 to David Bogart, a mason.

The architectural history of 57 Sullivan Street is typical of many federal structures. Originally built in the early 19th century, it underwent alterations in the later 19th century to accommodate changes in style and space needs. The building still retains important elements of the Federal period: the Flemish bond facade, the windows with simple paneled lintels, and the doorway with a simple brownstone arch around the fanlight. A third story was added in the late 1850's, replacing the original pitched roof and dormers. The builder carefully duplicated the original lintels in the new construction.

The house changed ownership in the late 1990's and the new owner undertook a number of renovations. Work included new windows, shutters, ironwork, the re-facing of the side facade, and the installation of windows in that facade. The owner did maintain the original brownstone lintels and door surround. According to the owner, the wooden siding on the side facade had been replaced numerous times and therefore he did not remove original material.

Despite recent alterations, the building maintains a high level of integrity and with its early lintels and door surround, is an important link in understanding the full range of the Federal style in Manhattan.



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127, 129, and 131 MacDougal Street

These buildings were built on land originally part of the Elbert Herring farm. John Ireland was deeded a portion of the farm in 1825, and after several years began developing the land. The entire blockfront on MacDougal Street between Amity and Fourth was developed between 1829 and 1831. The buildings constructed on the block were typical of the period – modest 2½-story Federal-style row houses.

The Federal style is typified by 127, 129 and 131 MacDougal Street, excellent remaining examples of the Federal style in Greenwich Village. Despite some alterations, all three buildings retain the simple silhouette of early 19th century dwellings. Particularly notable are the original door surrounds found on all three buildings. Even more remarkable is the survival of the original pineapple finials on the ironwork of the stoop. A symbol of welcome, the pineapple was frequently worked in iron and placed in a prominent place near the entry.



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MacDougal-Sullivan Garden Historic District



This small enclave planned around a private central garden became a prototype for related developments of the 1920s. In 1920 the Hearth and Home Corporation purchased 22 deteriorated Greek Revival Row Houses, built between 1844 and 1850. It commissioned a rehabilitation from the architects Francis Y. Joannes and Maxwell Hyde who removed the stoops and gave the two street facades a Colonial Revival appearance, as well as communal backyards. The development served as a model for several other redevelopment projects in the South Village in the 1920's and 30's, where older buildings (often tenements) were joined together to create communal spaces and more "modern" appearances for their buildings. This was in many ways reflective of the changes in the neighborhood in the inter-war years: foreign immigration had subsided, but the area was increasingly of interest to Americans of a creative or bohemian bent. Older housing, such as rowhouses and tenements were considered by some obsolete. However, this communal style of redevelopment reflected a valuing of the neighborhood's quaint features, even as landlords and new residents sought modern amenities and collectively enjoyed light, air, and open space.



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Charlton-King-Vandam Historic District



This four-block historic district in the South Village is located on the site of Richmond Hill, a colonial mansion that served as George Washington's headquarters, the official residence of the Vice-President of the United States, and the home of Aaron Burr. The street grid dates to 1797, commissioned by Burr. The district contains the largest concentration of federal style rowhouses in New York City, as well as houses in the Greek Revival style and a Queen Anne style former school. The intrusion of 6th Avenue through the area in the early 20th century resulted in the destruction of several of the areas houses; those adjacent to 6th Avenue were never intended to front a street (much less a major avenue) on their eastern sides, and thus present blank walls to the street.

[CLICK HERE](#) for NYC Historic District Designation Report, State and National Register of Historic Places Designation Report and Photos, and Map

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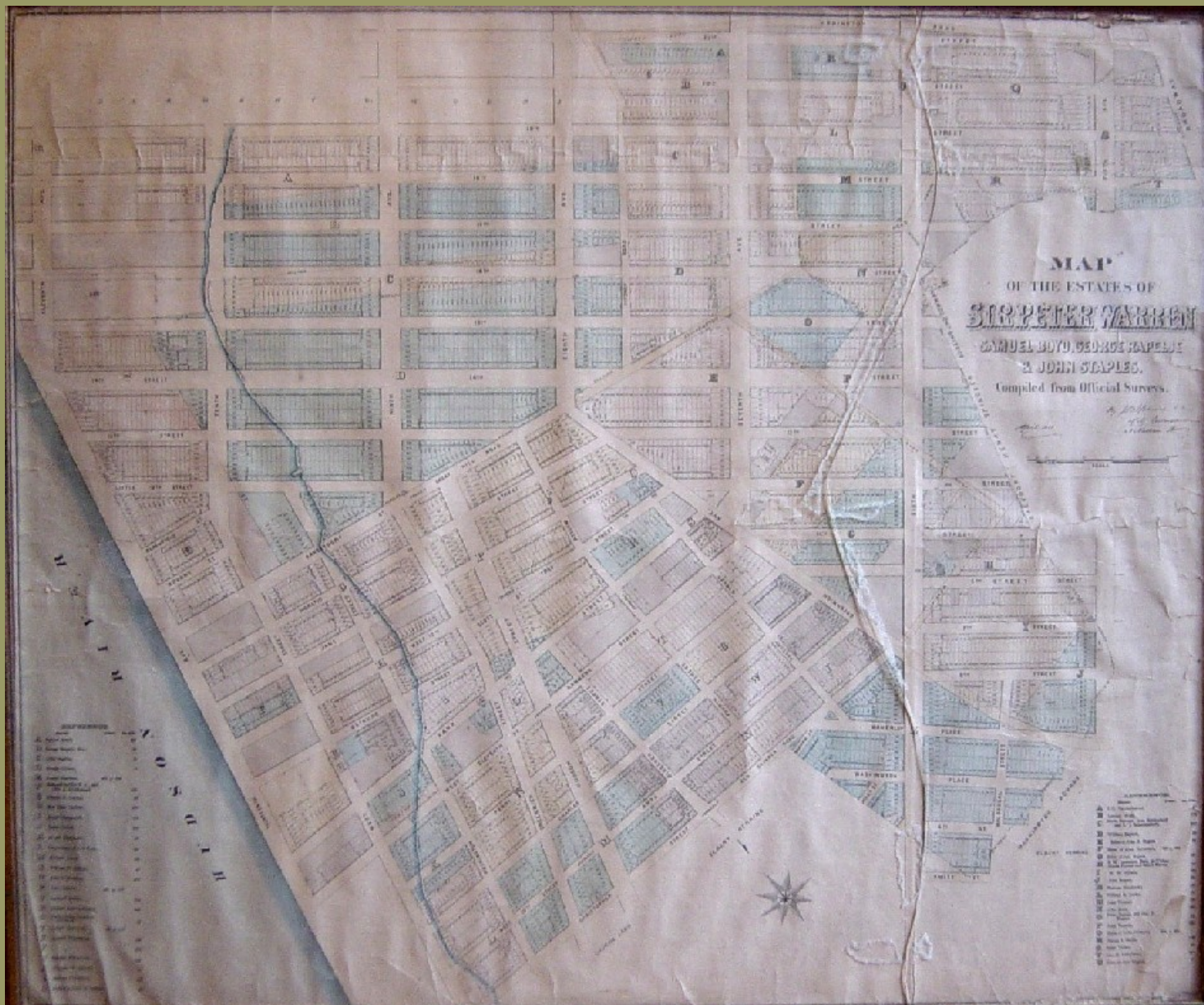
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Map of the Estates of Streeter Warren
Samuel Boyd, George Rapelje, & John Staples
April 1881

(click on sections of the map to enlarge)



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Map of the Haring or Herring Farm as Surveyed in 1784,
January 1869

(click on sections of the map to enlarge)



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