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November 12, 2019

Hon. Sarah Carroll, Chair

New York City Landmarks Preservation Commission

One Centre Street, 9th floor

New York, NY 10007

Hon. Marisa Lago

Chair, New York City Planning Commission

120 Broadway, 31st floor

New York, NY 10271

Hon. Carlina Rivera

New York City Councilmember, 2nd District

254 East 4th Street

New York, NY 10009

Mayor Bill de Blasio

City Hall

New York, New York 10007

Re: Historic information regarding 88 East 10th Street and 11 & 13 East 12th Street in proposed historic district south of Union Square, and missing information and flawed analysis in Environmental Assessment Statement for CEQR# 20DCP058M for Union Square South Special District Extension/Hotel Special Permit Requirement

Dear Chair Carroll, Chair Lago, Councilmember Rivera, and Mayor de Blasio,

I write regarding several serious flaws in the Environmental Assessment Statement for CEQR# 20DCP058M for the Union Square South Special District Extension/Hotel Special Permit Requirement. This includes the failure to include accurate and complete information regarding the historic significance of the projected development sites at 88 East 10th Street and 11 & 13 East 12th Street along with other historic resources in the area, as well as other significant inaccurate data and analysis. As this ULURP moves through the public review process and development pressure increases in this area from the recent Tech Hub upzoning and construction, it is critical that city agencies accurately analyze the potential impact of new construction and identify the considerable historic resources in the area, which is unfortunately largely absent from this document.

88 East 10th Street



The EAS identifies 88 East 10th Street as a potential development site which has “no architectural significance.” We disagree with that assessment of this largely intact 1844 Greek Revival house. However, even more importantly, this entirely ignores the undeniable historic and cultural significance of the site, which the EAS is also obligated to analyze and identify but fails to do.

This house was built by **Peter Stuyvesant**, a direct descendant of the last Dutch Governor of New Amsterdam on land which the Stuyvesant family continued to own for generations. But the building holds an extraordinary significance in relation to 20th century art and the development of New York as the center of the art world after World War II, as the home and studio of artist **Willem de Kooning** and the center of the 10th Street Galleries.

As per the documentation we submitted to the Landmarks Preservation Commission in 2018, de Kooning lived and worked here during some of the most important years of his career as an artist, when he and his contemporaries on East 10th Street were having the most profound impact upon New York City and the broader art world. Very few of the structures housing the former galleries and artists’ studios remain from the original Tenth Street artist enclave, which was central to the Abstract Expressionist school of the 1940’s and 1950’s. 88 East 10th Street today is nearly intact to its appearance during de Kooning’s time, as seen in the images provided. It is nothing short of remarkable that the most significant structure from that time is still extant.

Though the Tenth Street artist enclave was but a short block between Third and Fourth Avenues, it was the heart of the New York art world during the mid-twentieth century. The abstract expressionists deliberately rejected the quaint streets of the West Village and found their galleries and homes along the then-gritty thoroughfare of East 10th Street and its immediate surroundings. When they first moved in, the Third Avenue El had not yet come down, and large numbers had not yet headed east from Greenwich Village in search of cheaper rents in what would soon be called the “East Village.” The noisy nearby overhead rail line kept Third Avenue and the nearby Bowery rough and tumble. According to Jed Perl in *New Art City: Manhattan at Mid Century*, “Artists of de Kooning’s generation had been in revolt against the old coziness of Greenwich Village, and they loved the fact that Tenth Street was anti-picturesque, and thus a perfect setting for the new anti-romantic romantic painting.”



*Willem de Kooning in the doorway of 88 East 10th Street.
Photo © Estate of Fred W. McDarrah*

Willem de Kooning made a number of places his home during the years that he lived in New York City, including the landmarked 831 Broadway (1958-1964). But 88 East 10th Street, a Greek Revival row house built in 1844-45, was the first place where he combined his working studio with his residence – a trend for artists in the mid-20th century which came to transform nearby neighborhoods like SoHo and NoHo, of which this was an early example.

De Kooning moved to Manhattan in 1927, and originally he made his living as a commercial artist, house painter, and carpenter. By the late 1940s he began painting black and white abstractions and made a name for himself among the downtown artists and art critics. These abstractions culminated in his work *Excavation* in 1950, touted as one of the greatest paintings of the twentieth century.



Assembled artists on East 10th Street in front of Tanager Gallery, by James Burke for Life magazine, 1956

In the fall of 1952, de Kooning moved into 88 East 10th Street across the hall from his friend and fellow artist **Esteban Vicente**. In his new studio, de Kooning turned his attention to his *Woman* series, including *Woman I*, which he had been working and re-working for two years. In March of 1953, the Sidney Janis Gallery featured the exhibit “Willem de Kooning: Paintings on the Theme of Woman,” which included six large oils and numerous sketches of a seated woman. In this series he showcases his technique of blending background and figure, bringing distortion and ambiguity to the painting. The Museum of Modern Art bought *Woman I*, and **Blanchette Rockefeller**, the wife of **John D. Rockefeller III**, bought *Woman II*.



During the fall of 1954 and through the next year and a half, the theme of de Kooning’s work centered on what Thomas Hess, editor and art critic from the time for *ArtNews*, referred to as the “abstract urban landscape.” Here the subject was often New York City, in particular downtown New York, including his surroundings at East 10th Street. One of his urban abstracts was *Backyard on 10th Street* (1956) which depicted the backyard between de Kooning’s studio and his neighbor’s. This painting showcased what the art critic Harold Rosenberg called the “no environment” of the East 10th Street artist enclave. *Easter Monday*, the last and most famous of the urban abstracts, was finished the day before his second show at the Sidney Janis Gallery on April 3, 1956. In his review of the show, Hess said that de Kooning “had replaced **Picasso** and **Miro** as the most

Woman I, Willem de Kooning, 1951-52

influential painter at work today.”

After World War II, New York supplanted Paris as the center of the art world. With the death of Jackson Pollock in 1956, de Kooning was considered the master of that world. According to Mark Stevens and Annalyn Swan in *De Kooning An American Master*, “The New York scene jelled on de Kooning’s doorstep.” It was during the 1950’s that the then-novel concept of artist-run galleries began to flourish, particularly along Tenth Street between Third and Fourth



Backyard on 10th Street, Willem de Kooning, 1956

Avenues. The first to open was Tanager in 1952, next door to de Kooning’s building, at No. 90 East 10th Street. Over the next five years others followed including the Camino, Brata, March, and Area Galleries. These galleries stood in contrast to the conservative uptown galleries and functioned within a collaborative spirit among the artists. These galleries not only served the ‘old guard’ of artists such as de Kooning, **Jackson Pollock**, **Robert Motherwell**, and **Franz Kline**, but also new artists coming to New York City hoping to make their own mark. **The Cedar Tavern**, watering hole for the mostly heavy drinking abstract expressionists, and the Club, a social and intellectual gathering place for artists founded in 1949 and located on East 8th Street, were also in close proximity to East 10th Street, further making it the epicenter of the art world during the 1950’s.

By 1958 or early 1959 de Kooning started seeking a new larger studio space and found it on the top floor of 831 Broadway. This new space required a large scale renovation to suit his needs, and during that time he continued to work in his East 10th Street studio. The last large scale paintings that he completed in the East 10th Street studio were the “Highway” series, based on his frequent trips between New York and Long Island. On May 4, 1959, the Sidney Janis Gallery featured an exhibit of de Kooning’s latest large abstractions. This exhibition was enormously popular and by the end of the week, every painting had sold.

Although he moved into the Broadway studio, he continued to rent the East 10th Street studio until 1963. In January 1961 he moved his former girlfriend, Joan Ward, and their child Lisa into the studio at 88 East 10th Street temporarily, while renovating a place for them on Third Avenue.

88 East Tenth Street is clearly as significant to de Kooning's history and the history of American mid-twentieth century art as 827-831 Broadway. It was both the center of the Tenth Street artist enclave and the studio where de Kooning would complete some of his most important work.

11 and 13 East 12th Street

The EAS similarly identifies these buildings as a potential development site with "no architectural significance." Here as well we disagree with that assessment of these ca. 1840 and 1852 houses. But this evaluation also completely ignores

the considerable historic and cultural significance of these buildings, which must also be considered.



(l. to r.) 11, 13, and 15 East 12th Street

11 East 12th Street, a house built between 1839 and 1841 which retains many of its original Greek Revival features on its exterior, was home to two great American artists of the late 19th and early 20th centuries – **J. Alden Weir** and **Reginald Marsh**.

Julian Alden Weir (August 30, 1852 – December 8, 1919) was a leading American impressionist painter and a founding member of "The Ten American Painters" or "The Ten," a group of dissident artists who found the American academy hostile to their embrace of impressionism and therefore banded together to advance their own work. [According to the Cultural Landscape report for the Weir Farm National Historic Site](#), Weir and his wife Anna moved into 11 East 12th Street in 1886, and remained there until 1907.



J. Alden Weir

J. Alden Weir began painting as a boy under the guidance of his father and studied at the National Academy of Design in New York City and later at the Ecole des Beaux Arts in Paris. By 1882 Weir had established a reputation as an accomplished artist and was able to purchase a home on 153 acres in Ridgefield and Wilton, Connecticut, which has since been named a National Historic Site and acquired by the National Park Service (one of only two sites in the National Park Service dedicated to visual

artists). In 1883 Weir married Anna Dwight Baker and took an extended European honeymoon. Upon their return, the couple resided primarily in New York City while spending summers at the farm in Connecticut. Most of that time in New York City was spent at 11 West 12th Street, during Weir's most productive years as an artist.

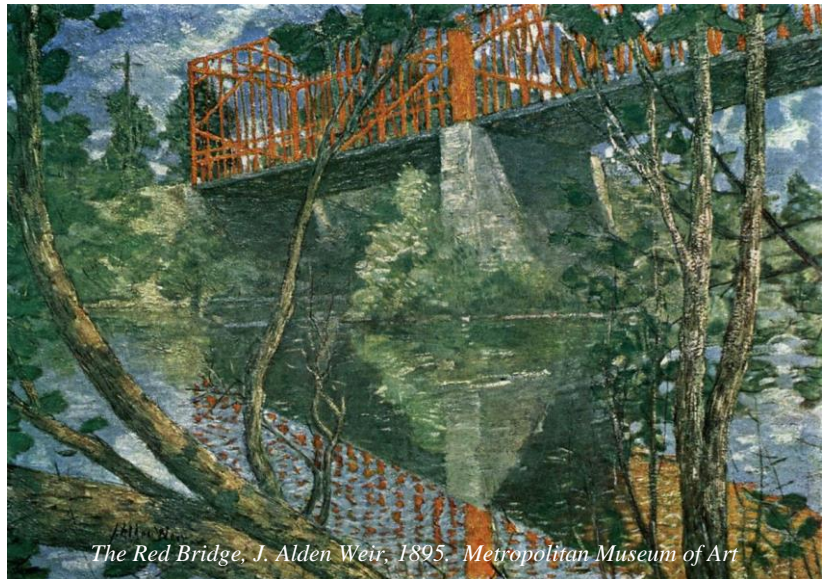
Weir married Anna at the nearby landmarked Church of the

Ascension at Fifth Avenue and 10th Street. When the church's interior was remodeled in 1885-1889 by **Stanford White**, Weir joined **John LaFarge**, **D. Maitland Armstrong**, and **Louis Comfort Tiffany** in contributing designs for new memorial windows. Weir's, "*An Incident in the Flight into Egypt*," remains there today.

Weir was the first president of the **Association of American Painters and Sculptors**, and later became president of the **National Academy of Design**. He was a member of the **U.S. Commission of Fine Arts** from 1916 until his death in 1919. Today Weir's paintings are in the collections of the Metropolitan Museum of Art and the Smithsonian American Art Museum. He was one of the leading proponents of impressionism in America, helping to bring this modern and groundbreaking style to America from Europe. He helped move the American Academy away from its exclusive loyalty to classical styles, thus assisting in ushering in a new era when America would join, and eventually lead, the avant-garde in western art, as opposed to merely employing accepted styles from the western cannon.

According to Eileen Wiley Todd's "[*The 'New Woman' Revised: Painting and Gender Politics on Fourteenth Street*](#)," Social Realist painter **Reginald Marsh** (1898-1954) also lived at 11 West

12th Street in the 1930s. Marsh was of the key figures of the 'Fourteenth Street School' of painters, an influential group of artists in the 1920s and 30s all of whom lived and worked in this area. The Fourteenth Street School painters came to redefine realist painting, often focusing on their immediate and workaday surroundings on or near their namesake street -- sometimes called "The Poor Man's Fifth Avenue" -- a center of shopping and entertainment for average and working-class New Yorkers. Building on the work of the Ashcan School painters (Marsh was taught by **John Sloan** at the Art Students League), they combined an interest in modern urban subjects with a knowledge of Renaissance art and an attention to the body informed by their experience of drawing from the nude at the Art Students League. In addition to Marsh, the group included **Kenneth Hayes**



The Red Bridge, J. Alden Weir, 1895. Metropolitan Museum of Art



11 East 12th Street in 1940, condition substantially unchanged from today.

Miller, Isabel Bishop, Arnold Blanch, and twin brothers Raphael and Moses Soyer.

Marsh was born in Paris to expatriate artist parents who returned to the United States around 1900. In 1916, he entered Yale University, where he majored in art and drew illustrations for the Yale Record. Following graduation, he arrived in New York and soon established himself as a successful freelance illustrator, working for popular publications including the *New York Daily News*, the *New Yorker*, *Vanity Fair*, and *Esquire*. In 1921, Marsh began attending classes at the Art Students League, where he studied with other members of what would become the Fourteenth Street School, with whom he developed a lifelong relationship.



In Fourteenth Street, Reginald Marsh, 1934. Museum of Modern Art

After visiting Europe early in 1926, Marsh's interest in the Old Masters increased, as did his commitment to be a painter rather than an illustrator. In 1928, he began working at a studio at 21 East Fourteenth Street (since demolished), where many of his fellow painters also worked. A careful though detached observer, Marsh excelled at representing crowds of New Yorkers, showing lively scenes of both the unemployed and the working class going about their daily activities. Burlesque shows, movie houses, elevated trains, Depression homeless encampments, and places of work all figured prominently in Marsh's paintings, often of scenes not far from his perch just off Union Square. It was during the 1930s, when Marsh was on East 12th Street, that he gained his greatest prominence and his most celebrated works were produced.

Marsh, who made linocuts, lithographs, drawings, engravings and etchings as well as paintings, also lived across the street at **4 East 12th Street**, a largely-intact 1845 Greek Revival rowhouse.



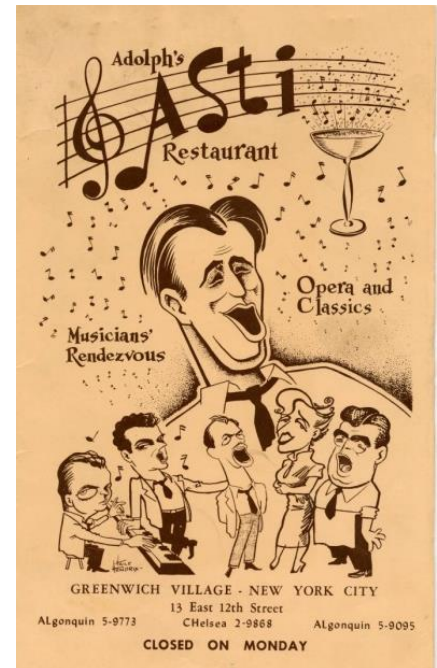
Marsh's etching 'Box at the Metropolitan' [was printed on his press at 4 East 12th Street.](#)

In his later years Marsh would teach at the Art Students League, where a young **Roy Lichtenstein**, who would cite him as one of his most prominent influences, was one of his students. Marsh's murals grace the rotunda of the landmarked **U.S. Customs House** at 1 Bowling Green, and his work can be found in the collections of the **Whitney Museum of American Art**, the **Smithsonian American**

Women in the Store, Kenneth Hayes Miller, 1937.

Art Museum, the Art Institute of Chicago, and the Brooklyn Museum.

13 East 12th Street was, until the end of the last millennium, the home of **Adolph's Asti Restaurant**, a 75 year old beloved Greenwich Village institution world famous as the place where waiters would break into arias and many of the customers were stars of the theater and opera world. The walls of the restaurant were covered with autographed photos of legendary customers such as **Babe Ruth, Noel Coward, Arturo Toscanini**, and opera singers **Joan Sutherland, Mario Lanza, Luciano Pavarotti, Jussi Bjöerling** and **Lauritz Melchior**. It closed its doors on New Year's Day, 2000.



The restaurant began in 1925, when Adolph Mariani, an immigrant from the Italian village of San Terenzo al Mare, opened a speakeasy on 12th Street and Sixth Ave. It was originally called Adolph's, but during World War II, the name was changed, and it was rechristened Asti, for the Italian town known for its sparkling wine. Mariani had trained to be a singer, and as a way to build business, he sometimes sang with a guitar on the street outside. The restaurant was a success, even weathering the Depression, though it eventually moved from its original speakeasy location to 13 East 12th Street.



Asti in "Big," 1988.

Asti's was immortalized in the **1988 movie 'Big,'** in which the birthday party scene is filmed there featuring the restaurant's signing waiters. It should be noted that the Daily News, the New York Post, and several other sources claim that 13 East 12th Street once belonged to **President Chester A. Arthur**, who lived and was sworn in as the 21st President just a

dozen and a half blocks north of here at 123 Lexington Avenue. However, we have not been able to substantiate this claim.

Other Inaccuracies, Mistakes and Oversights in the EAS, Including Additional Gaps in the Historic Resources Section

There are multiple flaws in the [EAS](#), particularly the [Historic Resources section](#), thereby seriously compromising the efficacy of the analysis and the required evaluation of impacts. This includes but is not limited to:

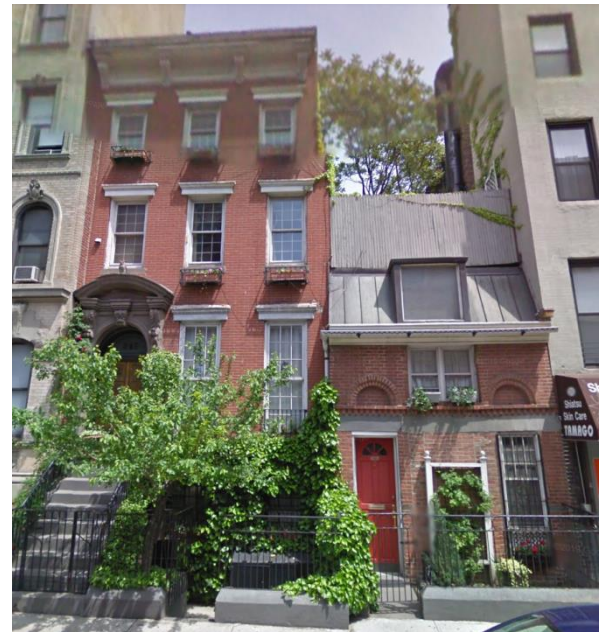
- The EAS analyzes the projected impacts of commercial developments at 11-13 East 12th Street and 84-90 East 10th Street built to 7.06 FAR (Table 1-A and Table 1-B). However, both the current and proposed zoning only allow commercial development at a maximum FAR of 6.0.
- The Land Use Map (figure 1-2) incorrectly identifies the block bounded by 14th Street, Fourth Avenue, 13th Street, and Broadway as “Commercial/Office Buildings,” which presumably is also reflected in the data analysis. In fact, that building, [One Union Square South](#), contains 17 floors of residences which this overlooks.
- The Land Use Map also incorrectly identifies 60 Fifth Avenue as “Commercial/Office building” when in fact it is a “Public Facility and Institution” (the building is owned and occupied by NYU).

Historic Resources Section

- The multi-building former Hotel Albert, 23 East 10th Street/44-52 East 11th Street/61-77 University Place, is missing from the list of Historic Resources as a [State and National Register-listed property](#). This is a striking and notable omission.
- The Sinclair Building at 754 Broadway/108-134 East 8th Street/9-11 Astor Place is incorrectly listed as an individual landmark in Table 4-A
- 13-25 Astor Place/454- 456 Lafayette Street/136-146 East 8th Street is incorrectly listed as an individual landmark in Table 4-A
- The IRT Subway System Underground Interior (Astor Place) is incorrectly listed as not being on the State and National Registers of Historic Places in Table 4-B
- 42-58 Fourth Avenue is listed as State and National Register Eligible in Table 4-B; however, this address does not correspond with any known address in Manhattan
- The Police Athletic League Building (34 ½ East 12th Street) is incorrectly listed as not being an individual New York City landmark in Table 4-C
- This section fails to identify several historic resources in the southern end of the 400 ft. boundary section which the [LPC itself identified as historic resources in a prior EAS for the NYU 2031 application in 2011](#); given that the condition of all of these buildings is essentially unchanged from that time, it is unclear why they would no longer be considered historic resources. This includes:
 - *13-19 University Place/32-34 East 8th Street, the neo-Classical style former Merck Co. Headquarters, designed by architect Alfred Zucker and built in 1895-1896*
 - *The former Sailor’s Snug Harbor Headquarters at 262 Greene Street*
 - *1 University Place (1929), a 19-story apartment building designed by Emory Roth*



- *The potential NoHo (State & National Register) Historic District Expansion, including 15 & 25 Waverly Place located within the 400 ft. boundary of the proposed rezoning.*
- This section also fails to identify several historic resources in the eastern end of the 400 ft. boundary section which the [LPC itself identified as historic resources in a prior EAS for the 2008 East Village/Lower East Side Rezoning](#); given that the condition of all of these buildings is essentially unchanged from that time, it is unclear why they would no longer be considered historic resources. This includes:



249 and 249 ½ East 13th Street

- *208-210 East 13th Street, the tenement in which Emma Goldman lived and produced the journal Mother Earth.*
- *249 and 249½ East 13th Street Italianate row house and Bitter & Moretti Sculptors Studio.*
- *The 1901 tenement at 30 St. Marks Place.*
- *The rowhouse at 215 East 12th Street, which the EAS describes as an archeological resource.*
- 17 East 12th Street, a highly-altered former parking garage originally built in 1929 which has almost no original historic material on its exterior, is puzzlingly listed as State and National Register-eligible on Table 4-C.

There are literally scores of buildings in the proposed rezoning area and within a 400 ft. radius that are substantially more intact, older, and more architecturally and historically significant than 17 East 12th Street that are not listed as historic resources in the EAS, calling into question



the methodology for this evaluation. Regardless of any comparison to 17 East 12th Street, these are buildings of often extraordinary significance which the EAS overlooks.

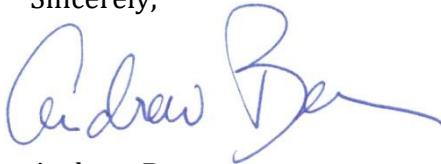
These are buildings by some of the city's most prominent architects including Emery Roth, Napoleon LeBrun, Griffith Thomas, David Jardine, Harvey Wiley Corbett, George Post, Henry J. Hardenberg, James Renwick, and many others; buildings which date to as early as the 1830s and are in some cases some of the city's oldest surviving examples of important building types like French Flats; buildings connected to historically significant figures including Alfred E. Smith, Albert Einstein, Elizabeth Blackwell, Jacqueline Kennedy Onassis,

215 East 12th Street

Martin Luther King Jr., and Harry Longabaugh (the “Sundance Kid”); buildings built by prominent New York families including the Roosevelts, Lenoxes, Stuyvesants, Lorilards, Brevoorts, and Goelets; buildings which housed writers including Walt Whitman, Frank O’Hara, Hart Crane, Robert Louis Stevenson, Audre Lorde, and Dawn Powell; buildings connected to artists including Jackson Pollock, Andy Warhol, Keith Haring, Franz Kline, Robert Mapplethorpe, Kenneth Hayes Miller, and Hugh Ferriss; buildings linked to musicians including Philip Glass, David Byrne, the Grateful Dead, Frank Zappa, and the Rolling Stones; homes of choreographers like Martha Graham and Agnes de Mille; centers of important industries including piano making, publishing, and New York’s nearly-disappeared “Book Row;” places with historic links to critical political movements including abolitionism, womens’ suffrage, the LGBT rights movement, the Civil Rights movement, the Labor movement, anti-censorship efforts and opposition to the mid-20th century “Red Scare;” and locations directly related to historically significant events from the Civil War to the September 11th attacks.

The addendum to this letter identifies these nearly two hundred buildings within the area the EAS is supposed to analyze which should be deemed historic resources, and which should both be considered for historic district and/or landmark designation immediately.

Sincerely,



Andrew Berman
Executive Director

cc: Manhattan Borough President Gale Brewer
City Council Speaker Corey Johnson
City Councilmember Carlina Rivera
Senator Brad Hoylman
Assemblymember Deborah Glick
Community Board 2, Manhattan
Historic Districts Council
NY Landmarks Conservancy
Municipal Art Society
Victorian Society in America, NY Chapter

**Addendum – Historic Resources Missing from EAS
for CEQR# 20DCP058M
Union Square South Special District Extension/
Hotel Special Permit Requirement**

Community Board #2 – west of Fourth Avenue

Block 577 (14th-13th Streets, 5th-6th Avenues)



- 6 West 14th Street, 1847-48 former Demorest Studio Building
- 80 Fifth Avenue, an elaborately-detailed Renaissance Revival style office building designed in 1908 by **Buchman and Fox**; former home of the **National Gay Task Force**, country's first national LGBT rights organization, during its early period when it made groundbreaking advances on the federal level
- 78 Fifth Avenue, Neo-Renaissance style loft building designed in 1896 by Albert Wagner for the **Bloomingdale Brothers**, founders of the Bloomingdales Department Store and formerly Bloomingdales corporate headquarters
- 74 Fifth Avenue/1 West 13th Street, a Renaissance Revival style loft building designed in 1910 by Maynicke & Franke for Henry Corn, a developer with whom they frequently worked. The New York Times called **Robert Maynicke** "a pioneer in the building of modern loft buildings." He and his firm designed the Guggenheimer Building on Waverly Place (1896), the International Toy Center (1909) and Sohmer Piano Building (1897) on Fifth Avenue, the Equitable Building (1870), which burned down in 1912, the Germania Bank Building (1899), and the Yorkville Bank Building (1905). Maynicke & Franke worked on the New York Times Building on Park Row with **George Post**, and Broadway's Goelet Building with **McKim Mead & White**.



Block 576 (13th-12th Streets, 5th-6th Avenues)

- 64-66 Fifth Avenue, designed in 1892 (expanded 1907 and 1915) by **R.H. Robertson** as the headquarters for the **Macmillan Co. Publishers**; former home of the **Martha Graham dance studio** in the 1930s and 40s.
- 68 Fifth Avenue, a Greek Revival rowhouse built in 1838-1840

Block 571 (14th-13th Streets, 5th Avenue – Univ. Pl.)

- 10 East 14th Street, a cast-iron fronted loft building constructed in 1879 and 1884 for **W. Jennings Demorest**. This building is of extraordinary



10 East 14th Street



historic significance as the former headquarters of the **New York City Woman Suffrage League**, the primary leader of the fight for the right of women to vote in New York State in the late 19th century, as per information [previously submitted to the LPC](#).

- 7 East 13th Street, lofts of 1889 by **Albert D'Oench** (architect of the Germania Life Insurance Co. Bldg. and several other NYC landmarks) & Bernhard Simon for **Mary Springler Van Beuren**, one of the last survivors of the Spingler-Van Beuren clan, one of the earliest developers of property on 14th Street
- 15 East 13th Street, built as a cabinetry shop ca. 1844
- 17 East 13th Street, The Erskine Press Building of 1911, this building is of extraordinary historic significance as the former home of **Anais Nin's** Gemor Press, as per [prior submission to the LPC](#)
- 30 East 14th Street, originally built in 1880 for **W. Jennings Demorest**, a former artists' loft building which housed the artists **Kenneth Hayes Miller**, **Howard Duam**, **Yasuo Kuniyoshi**, **Charles Keller**, **Andree Reullan**, **Harry Sternberg**, **Edwin Dickenson**, and **Virginia Admiral** and **Robert de Niro Sr.** (parents of the actor **Robert de Niro**; [as an infant de Niro may have lived here briefly before moving with his parents to Bleecker Street](#))
- 28 East 14th Street, lofts, 1881 designed by **W.W. Smith**, which housed the artist **William Michael Harnett**, **the New York Workers School**, **the Communist Party headquarters**, **the Revolutionary Workers League**, and the "**Fighting Worker**" newspaper (see [prior submission to LPC](#)).
- 18 East 14th Street lofts, 1892 by Brunner & Tryon, architects of the nearby landmarked 144 West 14th Street. Brunner was one of America's earliest and most prominent Jewish architects, who also designed the landmarked **Congregation Shearith Israel Synagogue on the Upper West Side** (the oldest Jewish congregation in North America) and **the Asser Levy Public Baths** on East 23rd Street, as well as co-founding **the Architectural League of New York**.

Block 570 (13th-12th Streets, 5th Avenue - Univ. Pl.)

- 55 Fifth Avenue, a Beaux Arts style manufacturing and office building designed in 1910 by Maynicke & Franke for Henry Corn. Former home of the Literary Guild of America and W.W. Norton & Co. Publishers. See **Block 577** 74 Fifth Avenue/1 West 13th Street for additional information re: Maynicke & Franke and Henry Corn
- 15 East 12th Street, a four-story Neo-Grec style 1879 structure designed by Thomas O' Connor for John McIntyre. Former headquarters of **Ward**



Locke and Bowden, publishers **Lewis Carroll** and **Oscar Wilde**, as well as **Robinson Crusoe** by **Daniel Defoe**.

30 East 13th Street, a 3-story rowhouse dating to ca. 1853-54. Former home of the St. Lawrence Hotel and of G. Gennert Photography Suppliers, who were also located down the block at 24-26 East 13th Street.

- 28 East 13th Street, a 4-story ca. 1852 house
- 22 East 13th Street, an altered ca. 1846 house which formerly housed the Erskine Press (see **Block 571**, 17 East 13th Street)
- 18 & 20 East 13th Street, ca. 1846 houses altered with new Mediterranean style facades in 1929-33. 18, 20, 22, 28, and 30 East 13th Street are all survivors of what was in the late 19th century as small “red light district,” with each often reported as a “house of assignation.”
- 12 East 13th Street, a ca. 1930 parking garage
- 6 East 13th Street, a loft building designed in 1888 by **Gilbert A. Schellenger**, architect of many of New York’s finest late 19th century townhouses, which has been converted to residences.



57 (l.) and 59 Fifth Avenue

- 57 and 59 Fifth Avenue, two ca. 1852 rowhouses built for **James Lenox**, the noted New York philanthropist and bibliophile whose collection of paintings and books eventually became known as the **Lenox Library** and in 1895 became part of the **New York Public Library**. No. 59 maintains much of its original Italianate style details on its façade, whereas No. 57 was given a new Arts & Crafts style façade in the early 20th century. Both buildings were either built by, or shortly after construction were acquired by, the noted American businessman and arts patron **Jonathan Sturges**, a founder and director of the Bank of Commerce of New York, a founder and director of the Illinois Central Railroad, and co-founder of the Union League Club of New York and its second president (1863). A prodigious collector of art, the New-York Gallery of Fine Arts was created to house his collection, which eventually became the **New-York Historical Society**. His home in Connecticut is a **National Historic Landmark**.

Block 569 (12th-11th Streets, 5th Avenue – Univ. Pl.)



- 8, 12, and 16-18 East 12th Street are all Beaux Arts style loft buildings constructed in 1904-07 by the prolific firm of **Sass & Smallheiser** for Middleboro and Master Builders Realty Co. The noted photographer **Charles Gatewood** maintained a studio at 8 East 12th Street. The sought-after recording studio **RPM Sound Studios**, where **David Byrne**, **the Rolling Stones**, **Philip Glass** and **the Beastie Boys** recorded, was located in 12 East 12th Street.
- 80 University Place, 1841-42. As per [prior submissions to the LPC](#), this building housed the home and office of **Elizabeth Blackwell**, the



first woman doctor in America; the offices of **Grove Press** from 1964-69 when they were bombed by anti-Castro Cubans for publishing works of **Che Guevara**, bugged by the CIA, and published *The Autobiography of Malcolm X*, **Tom Stoppard's *Rosencratz and Guildenstern Are Dead***, and **Jacqueline Susann's *Valley of the Dolls***; and the offices of the **Village Voice**. While the building has been altered from its original 1841 form as a house, the configuration and fenestrations are substantially intact from the period of significance.

- 84 University Place, a Romanesque Revival style loft built in 1894 for Leopold R. True by **Louis Korn**, architect of several other buildings in the district and in the **Ladies Mile** and **Tribeca North Historic Districts**. True built throughout SoHo and NoHo, including 7 Great Jones Street in the NoHo Historic District with Korn. Graphic designer and artist **Stanley Glaubach** had a studio in the building. For over 90 years and four generations, the building has housed **Charles Cheriff Galleries**, antique dealers specializing in 19th century furniture and fixtures.



86 University Place, "Mittelstaedt House," a house built in 1840-41 with a fourth story and new cornice added ca. 1880, and a 2-story commercial addition added in front ca. 1919. For nearly one hundred years the building was the residence of the Mittelstadt family, German immigrants who were successful purveyors of human hair for wigs and hair pieces. In the 1950s the ground floor housed "**The Bagatelle**" or "**The Bag**," a popular lesbian bar run by **Barney Gallant** and frequented by writers **Audre Lorde** and **Ann Bannon**. Gallant was a colorful rebel and opponent of Prohibition who became the first New Yorker ever to be prosecuted under the **Volstead Act in 1919** for serving alcohol. He opened a series of highly successful speakeasies and cafes throughout the neighborhood which earned him the name "**The Mayor of Greenwich Village**" before the lifelong bachelor opened the Bagatelle.

- 88 University Place, a Beaux Arts style loft building constructed in 1906 for Middleboro Realty Co. by **Samuel Sass**. In the early 20th century it was the home of the prominent art auction house **Kaliski and Gabay**.



- 90-92 University Place, originally two ca. 1842 structures combined into a single multi-unit residential building with ground floor commercial space. From 1957 to 1959 the poet **Frank O'Hara** lived here while he was also a curator of the **Museum of Modern Art**, alluded to in his poem "University Place." O'Hara chose to live here because of the proximity to the **Cedar Tavern** and the association



University Place had at the time with the **Abstract Expressionists** with whom he interacted and worked at MoMa and as a writer.

- 94 University Place, a ca. 1851 residential building with commercial ground floor.
- 28 East 12th Street, a 4-story residential structure with commercial ground floor built ca. 1851. [Location in the 1930s of the Fourth International Socialist Worker's Party Bookstore, and before that in 1928 of Samuel Roth's Book Store.](#) Roth (1893-1974) was a writer, poet, publisher, entrepreneur, crusader against censorship and all-around schemer, best known for publishing unauthorized excerpts of **James Joyce's Ulysses** in the United States, and for being the plaintiff in a landmark case before the U.S. Supreme Court that redefined what constitutes obscene material unprotected by the First Amendment.



22 East 12th Street, built in 1898 as a firehouse and since 1963 the home of **Cinema Village, the oldest continuously operating art house cinema in New York City.**

- 6 East 12th Street, a largely intact 4-story and basement ca. 1846 Greek Revival house with stoop removed built for Peter R. Bonnet. The noted fashion designer **Jessie Franklin Turner**, once called "the only designer of genius in the United States," established workrooms and showrooms in 6 and neighboring 4 East 12th Street beginning in 1919, when much of this area and the buildings to the east were used as fur storehouses. Abstract Expressionist painter **Rosemarie Beck** and her husband **Robert Phelps**, writer and editor of works by **Colette** and **Jean Cocteau**, also lived here. In the 1950s it was also the first home of **Lou Pollack's Peridot Gallery**, an important showcase for Abstract Expressionist and other avant garde art, before it moved uptown to Madison Avenue.

- 4 East 12th Street, a largely intact 4-story and basement ca. 1846 Greek Revival house with stoop removed nearly identical in appearance to 6 East 12th Street built for **John Schermerhorn Bussing** (1802-1864). Scion of a prominent New York family, Bussing began business as a wholesale dry goods merchant in 1823 under the firm name of E. & J. Bussing with his brother, Edmund Kingsland Bussing. After his brother died, John became the head of John S. Bussing & Company, iron and nail merchants. He resided here for nearly 20 years until his death. He was a director in the Niagara Fire Insurance Company, president of the Northern Dispensary, and treasurer of the Board of Domestic Missions of the Reformed Dutch Church. Artist **Reginald Marsh**, who made linocuts, lithographs, drawings, engravings and etchings as well as paintings, also lived here in the 1930s; his etching 'Box at the Metropolitan' [was printed](#)



(r. to l.) 4 and 6 East 12th Street



[on his press at 4 East 12th Street](#). Composer, lyricist, and librettist **Marc Blitzstein** lived here in the 1950s. Blitzstein is best known for his pro-union musical *The Cradle Will Rock*, directed by **Orson Welles**, shut down by the Works Progress Administration; his English translation/adaptation of *The Threepenny Opera* by **Bertolt Brecht** and **Kurt Weill**; *Regina*, an opera for Broadway; and his orchestral work, *The Airborne Symphony*, which premiered under **Leonard Bernstein** in 1946. The artist **Betty Waldo Parish** created an etching called "[4 East 12th Street](#)." Film producers and directors **David Berger** and **Holly Maxson** also lived there and maintained a photo archive here dedicated to jazz musician the **Milton J. Hinton**.

2 East 12th Street, a 4-story plus basement Italianate style brownstone with stoop removed constructed ca. 1857 also for **John Schermerhorn Bussing** (see information for 4 East 12th Street). It is the former residence of designers **Nate Berkus** and **Jeremiah Brent**.

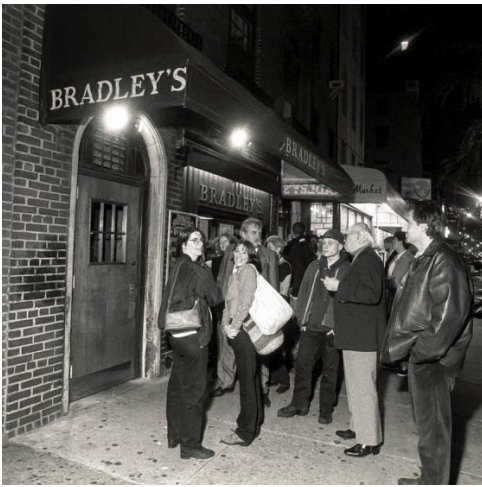
49-51 Fifth Avenue, a 16-story Colonial Revival style apartment building designed in 1928 by **Thomas Lamb**. Former N.Y Governor and first Catholic major party Presidential candidate **Alfred E. Smith** lived here. Landscape artist **Jane Frelicher** painted from the views from her apartment here until her death in 2014.

Block 568 (11th-10th Streets, 5th Avenue - Univ. Pl.)

- 21 East 10th Street/60 University Place, a 12-story residential building with ground floor commercial uses and Romanesque Revival details designed in 1925 by **Sugarman and Berger**. The firm also designed **the New Yorker Hotel** near **Penn Station**, once New York's largest hotel, and several landmarked apartment buildings on the Upper West Side, in Gramercy Park, and in Greenwich Village, including **One Fifth Avenue**.
- 64-66 University Place, a four-story commercial building originally erected as two 6 and 7 story commercial buildings in 1869-70, reduced in size and combined as one in 1957. [As per prior submission to the LPC](#), the building is particularly historically significant for its connection to **Grove Press** during a critical period in its operations, and remains intact to that time. **Frederick A. Praeger Publishers** was also located here.
- 70, 72, and 74 University Place are a row of a five-story Greek Revival rowhouses constructed in 1843-44 for John Morse currently with commercial uses in the ground floor. Each has had a full fifth story added and stoops removed, turning the raised basement into the ground floor. At No. 70, the full fifth story and the two story



(l. to r.) 70, 72, and 74 University Place



front addition were added in 1904, with the remainder of the original brick façade remaining intact. Nos. 72 and 74 only have small one story front commercial additions, but have had a layer of stucco added to the façade. No. 72's façade dates to some time between 1897 and 1927, but the mosaic tiled detailing would indicate it was likely from the latter part of that period. No. 74's façade does date to 1927, and has even more elaborate 'Mediterranean' style geometric mosaic tiled detailing characteristic of 1920s renovations of rowhouses in Greenwich Village and surrounding areas. From 1969 to 1996 No. 70 was home of the **noted jazz club Bradley's**. It was also the **home** in the 1950s of union organizer and civil rights advocate **David Livingston**, a confidante of **Martin Luther King Jr.** who arranged a meeting between King and **John F. Kennedy** in 1960. Under his leadership, **District 65 of the United Auto Workers** became one of the earliest supporters of the civil rights movement, and he was notable for his early outreach to women and minorities.

Block 567 (10th-9th Streets, 5th Avenue - Univ. Pl.)



40-56 University Place/26 East 10th Street/25 East 9th Street ("The Beauclaire"), a 12-story residential building with Neo-Romanesque and Byzantine style details and commercial uses in the ground floor designed in 1926 by **Sugarman and Berger**, also the architects of the nearby 21 East 10th Street/60 University Place and **the New Yorker Hotel** near **Penn Station**, once New York's largest hotel, and several landmarked apartment buildings on the Upper West Side, in Gramercy Park, and in Greenwich Village, including **One Fifth Avenue**. The building's highly elaborate polychrome terra cotta and cast stone façade detailing remains virtually entirely intact. Past residents include author **Jay McInerney**, dancer and choreographer **Agnes de Mille**, actors **Richard Gere** and **Edward Norton**, and casting director **Marion Dougherty**.

Block 565 (14th-13th Streets, Univ. Pl.-Broadway)

- 119-121 University Place/35-37 East 13th Street, formerly a pair of rowhouses built prior to 1853 now a single 3-story structure with ground floor commercial uses and residential and commercial uses above. In the 1940s the building served as the **headquarters of the Communist Party**.

39 East 13th Street, a largely intact 4-story cast iron loft building built in 1873 for John A. Hadden designed by **William Field & Son**, architects of many landmarked properties in New York including the New York and **Long Island Coignet Stone Company Building** at 360 Third Avenue in Brooklyn, the city's earliest known concrete





structure (1872), the Workingmen’s Cottages (1878-79) and Tower Building Apartments (1879) in Cobble Hill, Brooklyn, the Riverside Apartments (1880) in Brooklyn Heights, and the Eleventh Street Methodist Episcopal Chapel in the East Village. In 2008, a 3-story glass and steel addition was erected on the building.

- 853 Broadway, a 21-story Art Deco office building constructed in 1929 by renowned architect Emory Roth.

Block 564 (13th-12th Streets, Univ. Pl.-Broadway and Broadway-Fourth Ave.)



- 56 East 13th Street, a Beaux Arts style 8-story loft building constructed ca. 1900 for Henri Miller by **Henri Fouchaux**, architect of many landmarked buildings in New York City located in Tribeca, Ladies Mile, the Upper West Side, Sugar Hill, and the Jumel Terrace Historic Districts.

- 835 Broadway/60 East 13th Street, a five-story loft building constructed in 1853 for Abraham Valentine. Photographer **James Henry Wright**, a popular 19th-century New York artist specializing in portraiture, still lifes, and landscapes, maintained a studio at 835 Broadway. Between 1842 and 1860 he exhibited at the National Academy of Design and at the American Art Union. **James Lidgerwood**, inventor of widely-used and innovative machinery for processing coffee, was also located in the building.



- 35 East 12th Street/48-50 East 13th Street, a richly detailed 9-story Romanesque Revival loft building designed in 1896 by **Albert Wagner**, architect of the nearby landmarked **Puck Building** as well as structures in landmarked districts in SoHo and Tribeca. **Richard E. Thibaut’s** Art Wallpapers, the “world’s largest manufacturer of wall paper,” was one of the first tenants of the building, remaining for 15 years. Starting in the 1930s the building housed the **headquarters for Communist Party of the United States**; the office of **Earl Browder**, the party’s general secretary and a presidential candidate; the plant of the **Daily Worker**, the official communist daily paper; **the Jewish Daily Freiheit**, the Jewish communist paper; **the Communist Worker’s bookshop** and workers school; **the Young Communist League**; and the **National Negro Congress**. On June 20, 1940, the building made national news when the offices of the German Consulate and the Communist party headquarters were bombed within an hour of each other. The address was invoked frequently in federal Red Scare hearings in the 1950s.



37 East 12th Street, an exceptionally richly detailed and intact 8-story loft building designed in 1895 by **Cleverdon and Putzel** for Louis Cohen. The building features extraordinarily elaborately designed ironwork over the first two stories topped by a 3-story high Corinthian column dividing the façade. Cleverdon & Putzel designed landmarked buildings in Harlem, the Upper West Side, and NoHo, as well as similarly ornately embellished buildings in the area and proposed historic district.

- 39-41 and 43-45 East 12th Street, two Romanesque Revival 8-story loft buildings constructed in 1893 and 1895 by **Cleverdon & Putzel** for Phillip Braender and Louis Cohen. Like No. 37, these buildings feature richly elaborate detailing on their facades.
- 821 Broadway, an eleven-story brick and stone loft building constructed in 1906 by **Samuel Sass** (also architect of 88 University Place) for Richman Realty & Construction Company.
- 833 Broadway, a five-story cast-iron fronted loft building whose present incarnation dates to 1878-79. The building was owned in the 1880s by Gilded Age barons brothers **Robert and Ogden Goelet**. While its cornice has been removed, the building retains the remainder of its original and very vivid Neo-Grec ornamentation. In the late 19th and early 20th centuries **Wheeler & Wilson Manufacturing** were located here; **Allan Wilson** invented some of the **first successful sewing machines** and revolutionized clothing manufacturing.



113 University Place (l.) and 833 Broadway

- 113 University Place, an 11-story 1902 neo-Renaissance style office building designed by Frank Goodwillie for Isaac A. Hopper & Son.
- 107 University Place, a 6-story art deco/art moderne style apartment building of 1940 designed by the prolific New York art deco architect **H.I. Feldman**; he was particularly active in designing on the **Grand Concourse** in the Bronx, where several of his buildings have been landmarked.

31 East 12th Street, a 12 story brick and stone apartment building designed by **Sugarman and Berger** in 1929. The firm also designed the **New Yorker Hotel** near **Penn Station**, once New York's largest hotel, and several landmarked apartment buildings on the Upper West Side, in Gramercy Park, and in Greenwich Village, including One Fifth Avenue, as well as several other buildings in the proposed historic district. Egyptologist William C. Hayes lived here until his death in 1963.

Block 563 (12th-11th Streets, Univ. Pl.-Broadway)

- 42 East 12th Street, an elaborately detailed 7-story Romanesque Revival loft building constructed in 1894 by **Cleverdon & Putzel** for





42 East 12th Street



55 (l.) and 57 East 11th Street



Louis Cohen, like several other buildings in the proposed historic district. In the 1970s it was the home of the **Film & Dance Theater**, in the 1930s the Workers Laboratory Theater (the subject of investigations by the House Un-American Activities Committee), and before that it was a boarding house for immigrant refugees run by United Hebrew Charities.

- 53 East 11th Street – see [prior LPC submission](#) for this building’s history, esp. in connection to **Grove Press, the Evergreen Review, and the Evergreen Theatre.**
- 55 East 11th Street, a 12-story loft building constructed ca. 1900 by the renowned firm of **Schwartz & Gross**, known for the design of many landmarked apartment buildings on the Upper West Side and Morningside Heights, including 55 Central Park West. In the 1930s the newspaper “The New Militant,” “The Weekly Organ of the Worker’s Party of the U.S.,” was published from this address, and several **Trotskyite** organizations were located here. **The Workers Party of the United States** was established in December 1934 by a merger of the **American Workers Party** and the **Trotskyist Communist League of America**. The party was dissolved in 1936 when its members entered **the Socialist Party of America** en masse.
- 57 East 11th Street is a 10-story Beaux Arts style loft building designed in 1903 for prominent turn-of-the-last century builder Jeremiah C. Lyons by **Buchman & Fox**, architects of several landmarked residential and commercial buildings on the Upper West Side, in Ladies Mile, and in Midtown.
- 61 East 11th Street, a 10-story neo-Classical style store and loft building constructed in 1903 for Thomas J. Surplus and George J. Lutz designed by **Henry A. Koelble**, architect of the landmarked **Hotel Earle (now Washington Square Hotel)**. In the early 20th century the building housed furriers and other clothing manufacturers and printers. By the 1930s, Jacobsen Publishing, publishers of “The Fiction League,” were located here.
- 801-07 Broadway/67 East 11th Street, the Second Empire Style former **James McCreery & Co. Dry Goods Store** of 1868-69 by **John Kellum**, now known as “**The Cast Iron Building.**” This building was calendared for individual landmark designation in 1966, and only de-calendared without prejudice in 2016. The Landmarks Preservation Commission has [an extensive file](#) on the significance of this building, and in 2015 we [submitted information to the Commission](#) regarding the building’s extraordinary architectural and historic significance. The building was designed by one of 19th century New York’s most celebrated architects for what was at the



time one of its grandest stores. Over one hundred years ago it lost its original mansard roof, but its transformation in the early 1970s following a tragic fire into housing changed building and fire codes to allow the legal conversion of manufacturing spaces to residential uses, completely changing the course of development of the surrounding area and many other neighborhoods in Manhattan and throughout the five boroughs. **The failure to include this building in the historic resources section is a prominent and puzzling oversight, and calls into question the accuracy and completeness of this analysis.**

- 813 Broadway, a four-story residential and commercial building constructed ca. 1850 for **Peter Goelet** of the prominent **Goelet family**. During the Civil War it was the home of **the Hall of the Loyal National League**, an organization established to support the Union and bring about the end of slavery throughout the country, not just in the slave states in revolt (as the **Emancipation Proclamation** did). The Secretary of the League was **James A. Roosevelt**, uncle of future president **Theodore Roosevelt**; the Roosevelt family had considerable land holdings in the area at the time.
- 815 Broadway, a 2-story neo-Renaissance style galvanized iron-faced commercial building constructed in 1897 by **John C. Westervelt** for the **Roosevelt family**. It initially housed **De Young's Photo Studio**, advertised as "the largest photographic gallery in the city" where in 1901 **Henry Longbaugh, aka 'The Sundance Kid'** and his companion Ethel Place had their picture taken before departing for South America to escape authorities. That photo made it into the hands of authorities and helped lead them to the fugitives. By 1910 it housed a branch of **Child's Restaurant**, one of the first restaurant chains in America, whose later **Coney Island** building is a New York City landmark.
- 40 East 12th Street, an 8-story loft building constructed in 1899 for German-born real estate developer and tire manufacturer Philip Braender by **Frederick C. Browne**, architect of several landmarked buildings on the Upper West Side and in Madison Square North, incl. **the Croisic Building** at 220 Fifth Avenue.
- 36 East 12th Street, a 7-story neo-classical/Romanesque style loft building constructed in 1894 for **Philip Braender** (see above) by **Cleverdon & Putzel**. Like the many other Cleverdon & Putzel designs in the area, it features unusually robust decorative elements on the façade, including richly detailed ironwork on the first two floors and elaborate brick and stonework above. The ground floor is



occupied by the 80 year old family-owned business **Seidenberg Antiques**.

- 97-99 University Place/34 East 12th Street, a 10-story neo-classical style commercial building constructed in 1899 for James Stanley by William C. Hazlett. For at least sixty years it has housed the offices of the **Textile Workers Union of America**.
- 81 University Place/41 East 11th Street, a 12-story neo-classical style loft building designed in 1902 by **Goldwin Starrett** for Empire Realty Corporation. Starrett was a protégé of **Daniel Burnham's** who, as part of the firm of Starrett & Van Vleck, designed many of New York's early 20th century Department Stores, several of which are landmarked and/or on the National Register of Historic Places, as well as 111 Fourth Avenue, also located within the proposed historic district.

Block 562 (11th-10th Streets, Univ. Pl.-Broadway)



- 56 East 11th Street, 9-story loft building, 1899, Rudolph Mueller for Owen Costello.
- 29 East 10th Street, an 8-story neo-classical style loft building of 1899 designed by **Louis Korn** for James McPherson. Korn designed several other buildings in the district including 84 University Place, as well as in the Ladies Mile, Tribeca North, and NoHo Historic Districts.

○ 25 East 10th Street, "The Albert Chambers," a ten-story residential building of 1929 designed by **Charles F. Winkelman**. Winkelman was the architect of several buildings in the adjacent Greenwich Village Historic District, including the Conservative Synagogue of Fifth Avenue and the former "Holley Chambers" Apartment Hotel at 33 Washington Square West (now NYU's Hardin Hall).

- 35 East 10th Street, an 8-story neo-classical style loft building constructed in 1894 by **William Schickel & Co.** for Samuel Sachs. The German-born Schickel was the architect of other landmarks including the **German Library and Dispensary** at 135-37 Second Avenue and the **Church of St. Ignatius Loyola** at 980 Park Avenue, as well as the **Cathedral Basilica of the Sacred Heart** in Newark, N.J., one of the largest Gothic Cathedrals in the United States. Sachs, a successful fur manufacturer and importer, also developed the nearby 43-47 East 10th Street.



- 39-41 East 10th Street, "The Lancaster," a 5-story 'French Flat' designed in 1887 by **Renwick, Aspinwall, and Tucker** for E.S. Renwick. We have previously [submitted documentation to the LPC about the significance of this building](#), designed by one of the 19th century's greatest American architects and designer of the nearby



The Lancaster



43-47 East 10th Street



49 (l.) and 51 East 10th Street

landmarked **Grace Church**. It is also one of the oldest surviving French Flat apartment buildings in the area.

- 43-47 East 10th Street, a 6-story Romanesque Revival style loft building designed in 1891 by **Richard Berger** for Louis and Samuel Sachs (see 35 East 10th Street). We have previously [submitted documentation to the LPC about the significance of this building](#).
- 49 East 10th Street, a 4-story plus raised basement Italianate style rowhouse built in 1851-52 for Stephen Bursh. In the early 1930s, a young unknown artist named [Jackson Pollock lived here](#). Around that same time the building was home to the **Artists and Writers Dinner Club**, a Depression-era group that provided nightly dinners to destitute people in the arts, and to **Lawrence Gellert**, a prominent collector and promoter of field-recorded African-American blues and spirituals and protest songs from the American South.
- 51 East 10th Street, a 4-story plus raised basement Italianate style rowhouse built in 1847-48 for William Bailey. Like 49 East 10th Street, the house's façade has been stuccoed, but it retains intact its Italianate doorway, cornice, and elaborate stoop and areaway ironwork.
- 53 East 10th Street, a 6-story neo-classical style loft building constructed in 1899 by Schickel & Ditmars (see 35 East 10th Street) for **Samuel Sachs** (see 35 and 43-47 East 10th Street). In the 1960s it was the home of the highly sought-after **Apostolic Recording Studios**, the first 12-track recording studio in the country. **The Grateful Dead, Frank Zappa and the Mothers of Invention, and the Fugs**, among others, recorded there.
- 787 Broadway/55 East 10th Street, the former Brittany Apartment Hotel, now NYU Brittany Hall dorms, a 15-story building designed in the Gothic Revival style by **Victor Farrar** in 1929. The building was consciously designed to harmonize with the historic Gothic Revival Grace Church across the street. Farrar was also the architect of the **London Terrace Apartment complex** in Chelsea as well as the trio of buildings at 200 West 15th and 161 and 201 West 16th Streets. From [at least 1940](#) until at least 1955, a resident of the building was **Dr. Otto Nathan**, a professor of law and economics who fled Nazi Germany. Nathan was a close friend and sole executor of the estate of **Albert Einstein** after his death in 1955. [While residing here, Harris was subpoenaed and questioned by the House Un-American Activities Committee](#). He declined to answer questions from the committee, saying he believed that "no Congressional committee has the right to inquire into the political beliefs of American citizens." In 1955, he forced the State Department, by court action, to grant him a passport after he swore that he had



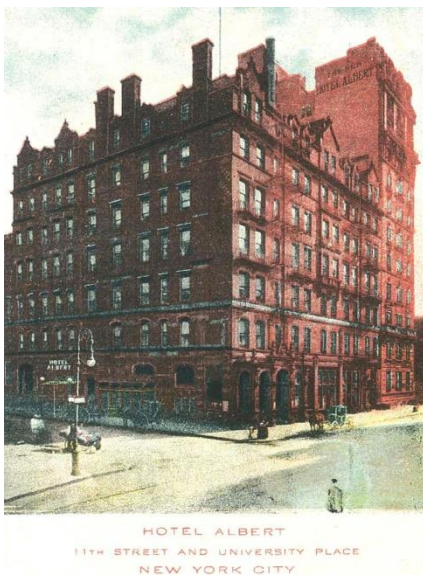
The Brittany, 55 East 10th Street



64-66 East 10th Street

never been a member of the Communist Party. And in 1957, he won an acquittal on a contempt of Congress charge stemming from the confrontation with the House committee.

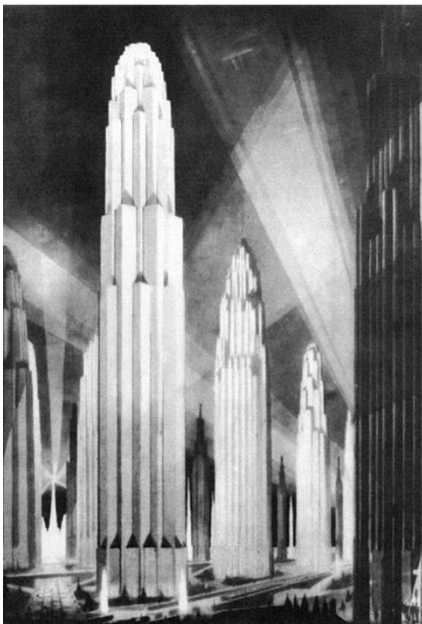
- 793 Broadway, a 2-story commercial building originally constructed in 1846-47 and altered to its present form in 1938. Originally built by **Peter Lorillard Jr.**
- 795 Broadway, a 2-story commercial building originally constructed in 1846-47 for **Peter Lorillard Jr.**, and altered to its present form in 1927. We have [previously submitted information to the LPC about the historic significance of this building](#) as the first home of **Grove Press** after its purchase by **Barney Rosset** and during a particularly eventful and impactful part of the publishing house's history. It should also be noted that in the 1970s and 80s the building was the home of the Robert Samuel Gallery/Hardison Fine Arts, a gallery which specialized in photography by gay male artists, showing the work of **Robert Mapplehorpe, Peter Hujar, and Christopher Makos**, among others.
- 68 East 11th Street, a 6-story purpose built parking garage built in 1929 designed by William Shary, architect of buildings in the Weehawken Street and the West End-Collegiate Historic Districts.
- 64-66 East 11th Street, an 8-story Romanesque Revival style loft building designed in 1896 by **Louis Korn** for Leopold R. Treu (see also 84 University Place and 29 East 10th Street). The almost entirely intact façade contains particularly florid stone detailing around the columns which run nearly the entire length of the façade and the windows.
- 60-62 East 11th Street, a 7-story Beaux Arts style loft building designed in 1895 by **Louis Korn** (see also 84 University Place, 29 East 10th Street, and 64 East 11th Street) for Armund Johnson. Like its neighbor at 64 East 11th Street, No. 60 has a particularly lavishly-decorated façade, in this case including elegant ironwork around the ground and second floors.
- 58 East 11th Street, an 8-story neo-Classical/Romanesque Revival style loft building designed in 1898 by Farnsworth & Miller for Frank Brettell.
- 54 East 11th Street, a 10-story neo-classical style loft building designed in 1900 by Edward Smith for Owen Costello. When constructed the building housed garment manufacturing.
- The former Albert Hotel, 23 East 10th Street/44-52 East 11th Street/61-77 University Place, as noted previously is a [State and National Register listed property](#) of enormous historic and architectural significance. Sections of the complex were designed by the renowned architect **Herny J. Hardenbergh**, designer of such



individual NYC landmarks as the Plaza Hotel and the Dakota Apartments. As per the [National Register listing](#), the building has a nearly unrivalled set of connections to important historic figures in literature, politics, and music, including **Robert Louis Stevenson, Hart Crane, Thomas Wolfe, Richard Wright, Leroi Jones/Amiri Baraka, Diane di Prima, Horton Foote, Anais Nin, Mark Twain, Walt Whitman, Jackson Pollock, John Thomas Scopes, the Mamas and the Papas, the Lovin' Spoonful, Jim Morrison, the Mothers of Invention, Carly Simon, Joni Mitchell, James Taylor, and Jonathan Richman.**

Block 561 (10th-9th Streets, Univ. Pl.-Broadway)

- 40-50 East 10th Street, 29-35 and 45 East 9th Street, a set of 9-story neo-Renaissance style apartment buildings designed in 1924 and 1929 by **Helmle, Corbett & Harrison**. **Harvey Wiley Corbett** and **Wallace K. Harrison** were two of the most influential mid-century American architects, who combined the classicism of their training with the new emerging modernism to create some of the most memorable designs of the era. This complex, early in their careers, shows the first hints of the influence of modernism on their designs; the buildings are classically detailed, but the layout of the buildings set back behind planted areas and the simplified geometric forms shows the influence of modernism. Harrison is well known for his planning behind **Rockefeller Center** and **the United Nations Headquarters** in New York. Corbett may be most strongly associated with his **“Metropolis of Tomorrow,”** which came to define visions of life in the future in the 1920s, and which were rendered in charcoal by his collaborator, architectural renderer **Hugh Ferriss**. Ferriss actually lived here, at 35 East 9th Street, until his death in 1962. The writers **Dawn Powell** and **Candace Bushnell** also lived here.



“The Metropolis of Tomorrow”



- 34-36 East 10th Street, “The Mercantile Building.” a 10-story Beaux Arts style loft designed in 1902 by Frederick C. Browne (see 40 East 12th Street) for Philip Braender (see 39-41 and 43-45 East 12th Street and 36 and 40 East 12th Street).
- 32 East 10th Street, a 4-story commercial building constructed ca. 1870 by W. Field & Son for Henry Naylor. From 1953 to 1957, during a particularly noteworthy period of his career when much of his life and work centered around this immediate area, artist **Franz Kline** [lived on the top floor of this building](#).



- 30 East 10th Street, a 12-story Beaux Arts style loft building designed in 1906 by **George Anderson**.
- 47-59 University Place/28 East 10th Street, “**Devonshire House**,” a 13-story residential building designed in 1928 by **Emory Roth**. Roth was the designer of many of the great pre-war apartment buildings in New York, including the landmarked **El Dorado, Beresford, Normandy, Ardsley, and Oliver Cromwell** apartments on the Upper West Side, the **St. Moritz** and the **Ritz** in Midtown, and **888 Grand Concourse**, as well as the nearby **1 University Place** and **59 West 12th Street**.
- 45 University Place, a 5-story residential building with ground floor commercial uses built in 1845-47 for James Brown and Edward Boonen Graves. Some time before 1921 a fifth floor with an artist’s studio window was added.

Block 557 (12th-10th Streets, Broadway-Fourth Ave.)



- 80-82 Fourth Avenue, an 8-story Beaux Arts loft building designed by William J. Dilthey for McKinney & Von Schow in 1898.
- 100-102 Fourth Avenue, two four-story rowhouses (originally three story with raised basement, now with stoops removed) built in 1847 for **Elias Brevoort**. These largely intact Greek Revival structures are the sole survivors of a row of at least eight such houses which once lined this section of Fourth Avenue, the remainder of which were demolished to make way for the eastward expansion of **Grace Church**.
- 112 Fourth Avenue, a five story Italianate style cast-iron loft building constructed in 1872 by the renowned architect **Griffith Thomas** for the Estate of Samuel J. Hunt. Thomas’ nearby 827-831 Broadway are individual NYC landmarks, and his work is well represented in designated historic districts in SoHo, NoHo, Tribeca, and Ladies Mile. Reflective of the rich publishing history of the area, **Macmillan & Co. Publishers** were located here in the late 19th century. In the early 20th century, Ridabock & Co., manufacturer of uniforms for the U.S. military, was located here. In the 1920s the Workingmen’s Cooperative Publishing Association was located here.



- 816 Broadway, a four-story residence with raised basement. As early as 1832 a smaller house was built on this site for **Ann Hamilton**; that structure appears to have been expanded in 1851 for **Thomas Sturges**, when the current Greek Revival configuration with a fourth attic floor appeared.

112 Fourth Avenue (l.), and 814 Broadway



- 814 Broadway, an elaborately detailed five-story commercial masonry structure with a particularly prominent cornice built in 1855. Occupants of the building in the 19th century include the **Mozart Hall General Committee** headquarters, the **Women's Central Association of Relief**, and the **Republican Central Club** in 1861, which called upon Congress not to yield to the slave state rebels.

- 812 Broadway, a 5-story Italianate style cast iron loft building constructed in 1870 by **Griffith Thomas** for Max Weil.

- 810 Broadway, a fanciful, narrow 9-story Gothic Revival commercial building designed in 1907 by **William Rouse** and Sloan (Rouse [lived](#) at the nearby Albert Chambers Apartments at 25 East 10th Street, also in the proposed historic district, until his death in 1963). The six lower floors have unusually large windows and expanses of unbroken glass for a building from this time period.



- 806-08 Broadway/104-106 Fourth Avenue, a 6-story Gothic Revival style warehouse now known as "**The Renwick**" designed in 1887 by the firm of Renwick, Aspinwall, & Russell. We have previously submitted to the LPC [documentation about the building's extraordinary architectural and historic significance](#).

- 84 Fourth Avenue, a 6-story addition to Grace Church's Clergy House now housing part of the **Grace Church School**, designed in 1952 by Moore and Hutchins. It is difficult to discern that this is a post-war addition to the landmarked **Heins & LaFarge** buildings to the north, so seamlessly does it blend with the older structures.

Community Board #3 – east of Fourth Avenue



127-135
Fourth
Avenue

Block 559 (14th-13th Streets, Fourth-Third Ave.)

- 143 East 13th Street, a 4-story Italianate style pre-law tenement built in 1863 with completely intact façade details including iron storefront and cornice. We have [previously submitted information and documentation to the LPC regarding the architectural and historic significance of this building](#).

Block 558 (13th-12th Streets, Fourth-Third Ave.)

- 127-135 Fourth Avenue/100-104 East 13th Street, a 7-story neo-Classical style commercial building erected in 1895 which formerly housed **Hammacher Schlemmer**, the city's first hardware store. We have [previously submitted information and documentation to](#)

143 East 13th Street



the LPC regarding the architectural and historic significance of this building.



106-108 East 13th Street

- 106-108 East 13th Street, a 2-story firehouse constructed in 1928 for the NYFD (originally **Hook & Ladder Co. No. 3**). Plaques on the exterior of the building attest that this house lost most of its men responding to the **September 11th attacks**, making it one of the hardest-hit firehouses in the entire city. Hook & Ladder Co. No. 3 was first organized on September 11, 1865, originally located just west of here on 13th Street. Another plaque on the firehouse's facade from its opening in 1929 proudly proclaims that it was commissioned by then-**Mayor James J. ("Gentleman Jim") Walker**, one of New York's most colorful mayors.



110-112 East 13th Street

- 110-112 East 13th Street, a now 7-story structure erected in 1874 to designs of Edward Kearney for Joseph Dunne. Originally it was used as a stable and an auction house for horse carriages. In the late 1890s to early 1900s **Alfred Dolge and Son, prominent piano felt manufacturers**, had offices here. During the 1920s, a floor of the building was used as a film vault. When converted to residences, two setback stories were added.

- 120 East 13th Street, originally a house constructed in 1845 on land owned by **the Stuyvesant Family**.

- 122 East 13th Street, a 5-story former **Con Edison substation** designed in 1922 by William Whitehill. When converted to residences, two extra stories were added.

- 134-136 East 13th Street, a pair of 4-story altered houses erected in 1853 and since combined into a single building. The building has housed a theater since at least 1923, and since 1973 it has been the home of the **Classic Stage Company**, one of New York's oldest continuously operating **Off-Off Broadway Theaters**.

- 138 East 13th Street, a 3-story with raised basement plus 1-story rooftop addition Greek Revival house built in 1837 for Charles Devoe. In spite of the vast changes this area just one block from Union Square has undergone, this and several other early 19th century houses on this block survive largely intact, in this case with the **original Greek Revival entry surround** and stoop.

- 140 East 13th Street, a 3-story with raised basement Greek Revival house built in 1838 for Ebenezer Pray. In spite of the vast changes this area just one block from Union Square has undergone, this and several other early 19th century houses on this block survive.



138 East 13th Street



92, 94, and 96 (r. to l.) Third Ave.

- 102 and 104 Third Avenue, a five story commercial building constructed in 1838 for Ebenzer Pray. [It appears](#) the building was originally constructed as a “**Pianoforte (Piano) Factory,**” and was altered over the years.
- 98 Third Avenue, a four-story structure with commercial ground floor and residences above. [Records indicate](#) it was built in 1839 as a single-family residence, as was converted to multi-family housing in 1872, which is probably when the cornice and full top floor date from.



88 and 90 Third Ave./139-145 East 12th Street

- [92, 94, and 96 Third Avenue](#), a row of four-story structures with commercial ground floors and residences above built in 1838 for Thorpe Harris.
- [88 and 90 Third Avenue/139-145 East 12th Street](#), a set of 3-story structures with residences above stores constructed in 1835-36 for John J. Eddington. **These are the oldest surviving structures in the affected area**, and some of the first to be built.

- 115-121 East 12th Street, a now-7-story neo-Classical style structure built in 1904 as a transformer and distributing station for the **Consolidated Edison Co.**, it had an additional story added when it was converted to residences in the 1970s.



114-118 East 13th Street

- [113 East 12th Street](#), a 5-story residence with commercial ground floor constructed in 1850 for Lorenzo Burdett. In 1913 the building became a clubhouse for the Association of Employees of the **New York Edison Company**, with electric baths, bowling alleys, a music room, and pool and billiard tables. In 1945, the building was purchased by the **Polish Legion of American Veterans** who continued to use the space as its clubhouse.

- [111 East 12th Street](#), a 6-story residence with commercial ground floor uses constructed in 1854.
- 109 East 12th Street, a 5-story residence with commercial ground floor uses constructed in 1854. In the 1930s and 40s it served as a meeting house for **the Transport Workers Union**.

- 114-118 East 13th Street, the **American Felt. Co Headquarters**, an 11-story neo-Classical style loft building constructed in 1906. We have [previously submitted information and documentation to the LPC regarding the architectural and historic significance of this building](#).

- 113-119 Fourth Avenue, an 8-story Arts & Crafts style loft building with a neo-Classical entrance constructed in 1906 by Robertson & Potter for the **Hamilton Fish Co.**



113-119 Fourth Avenue



123 East 12th Street/126 East 13th Street, a 5-story loft building with a 1-story addition constructed in 1888 by **David and John Jardine** for **Van Tassel & Kearney**. The rich red brick and terra cotta façade harmonizes handsomely with the landmarked former **Van Tassel & Kearney Horse Auction Mart next door**, which the Jardines, one of New York’s great architectural firms of the late 19th and early 20th centuries, also designed.

Block 556 (north) (12th-11th Streets, Fourth-Third Ave.)



101-111 Fourth Avenue, a 13-story loft building constructed in 1919 by **Starrett and Van Vleck** for the **International Tailoring Co.**, it’s an essay in terra cotta and casement windows. Nearly all original detailing remains intact, including the “ITCo.” ornamental medallions above the ground floor. Starrett was a protégé of **Daniel Burnham’s** who, as part of the firm of Starrett & Van Vleck, designed many of New York’s early 20th century Department Stores, several of which are landmarked and/or on the National Register of Historic Places. In the 1960s and 70s the building housed **Praeger Publishing**, which running counter to the tide in the area published anti-Communist works and was linked to the **CIA**.



113 East 11th Street, a 4-story former school constructed in 1870 by **Napoleon LeBrun** for **St. Ann’s Church**. LeBrun designed many landmarked NYC structures, including the Metropolitan Life Tower and nearly every firehouse commissioned by the **FDNY** in the late 19th century. While all of LeBrun’s section of the adjoining St. Ann’s Church facing 12th Street was demolished, the former school was converted to residences in 1978.



130 East 12th Street, a 7-story loft building designed in 1905 by **Renwick, Aspinwall, & Tucker** for Ida S. Bruch. **James L. Aspinwall** was in charge of this commission as well as the landmarked American Express Building constructed in 1916. The firm is known for its many handsome Neo-Classical buildings all over the city built for the **Provident Loan Society**. **James Renwick**, perhaps the most famous of the three, designed **St. Patrick’s Cathedral, Grace Church, and the Smithsonian Institution Building** in Washington D.C. He passed away in 1895, leaving Aspinwall as his successor to carry on the firm. The original owner of the building, Ida S. Bruch, was the daughter of William Schlemmer, co-owner of the hardware company **Hammacher Schlemmer**, located just down the block

Block 556 (south) (11th-10th Streets, Fourth-Third Ave.)



64 Third Avenue/122 East 11th Street



48 Third Ave./
95 East 10th Street



- 64 Third Avenue/122 East 11th Street, four-story rowhouses constructed in 1838-39.
- 62 Third Avenue is also a four-story rowhouse originally constructed in 1838-39. Until 2016, this building housed **New York Central Art Supply**, founded in 1905 by **Benjamin Steinberg**, a family-run business for over a century. The art store supplied artists such as **Willem de Kooning, Andy Warhol, Keith Haring** and **Roy Lichtenstein**. As a young child in 1877, **James T. Lee**, the grandfather of **Jacqueline Kennedy Onassis**, and his parents lived in this building. James T. Lee became a prolific New York City developer.
- 58 Third Avenue is also a four-story rowhouse originally constructed in 1838-39.
- 56 Third Avenue is an intact 3-story commercial building constructed in 1906.
- 48 Third Avenue/95 East 10th Street, a 5-story tenement built in 1886 by James M. Farnsworth & Co. for S. Thorne & S.F. Jenkins. The building's 19th century detailing is unusual and almost entirely intact beyond the Third Avenue storefronts, including a prominent cornice, decorated entryway, and novel rounded ironwork on its fire escapes balconies. From 1957 to 1962 the building housed **the March Gallery**, one of the original and highly influential **10th Street Galleries**, of which **Elaine de Kooning, Robert Beauchamp**, and **Boris Lurie** were members. Lurie was the co-founder of the **NO!Art Movement**, which called for socially- and politically-oriented art that would resist and combat the forces of the market.

Block 555 (10th-9th Streets, Fourth-Third Ave.)

- 59 Fourth Avenue, an 8-story neo-Classical style loft building constructed in 1897 by **Neville and Bagge**, one of the most prolific architectural firms in turn-of-the-last-century New York. The building formerly housed **Basic Books Publishing Co.**, founded in 1950 as a small book club marketed to psychoanalysts, which eventually became a prominent publisher of psychology, sociology, philosophy, politics, and history books. In its early days the building housed the **Oakland Chemical Company**, a local firm which was one of the largest producers of **Hydrogen Peroxide**. **Cooper Square Publishers** and **'the Library of Science,'** along with a variety of clothing manufacturers, were also located here throughout the 20th century.



61 (l.) and 59 Fourth Avenue



107-109 East 9th Street

- 61 Fourth Avenue, a 6-story Romanesque Revival style loft building constructed in 1889 by **Benjamin Lowe**. We have [previously submitted information and documentation to the LPC regarding the historic significance of this building](#) as it relates to **Grove Press and Barney Rosset**, as well as the home of artist **Robert Indiana** and the **Reuben Gallery**.
- 65-68 Fourth Avenue, an 8-story loft building constructed in 1897 by **Charles B. Sagar**.
- 107-109 East 9th Street, a 5-story residential and commercial structure built in 1853. For many years this was [the home of the highly respected Pageant Book and Print Shop](#), one of the last of the Fourth Avenue ‘**Book Row**’ sellers, which opened in 1946 and left 9th Street in 1994.

Block 469 (14th-13th Streets, Third-Second Ave.)



249 and 249 1/2 East 13th Street

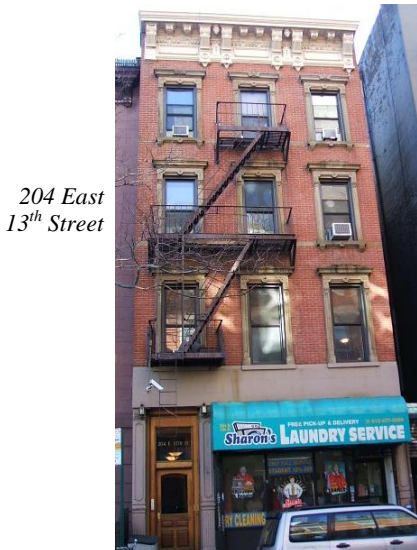
- 249 and 249½ East 13th Street Italianate row house and Bitter & Moretti Sculptors Studio, [as per the 2008 EAS for the East Village/Lower East Side Rezoning](#).

Block 468 (13th-12th Streets, Third-Second Ave.)



99-105 Third Avenue

- 201-213 East 12th Street, a 6-story Romanesque Revival style industrial building. As early as 1860, a **piano factory** was located on this site. After a fire in 1870, publishers **Trow & Smith Printing** occupied the building. It has been converted to residences.
- 87-91 Third Avenue, a 6-story Beaux Arts style commercial building constructed in 1902 by Ballantyne & Evans for A.C. Gale & Company. Like the adjacent building, this housed **Trow’s Directory Printing and Book Binding Company**.
- 99-105 Third Avenue, four five-story Neo-Grec style tenements constructed in 1881 by Henry J. Dudley for Samuel Simmons. Above the ground floor the facades of these tenements are almost entirely intact, included bracketed cornices and incised lintels.
- 204 East 13th Street, a 4-story Neo-Grec style tenement built in 1875. The building has exceptionally vivid and intact architectural detailing on its cornice and lintels. The jazz musician [Randy Weston lived here in 1960s](#). During this time this section of the East Village had a particularly lively jazz scene and many **prominent blues and jazz musicians**, both white and African American, including Charlie Parker and Huddie “Leadbelly” Ledbetter, lived and performed here.
- 208 East 13th Street, a 6-story tenement constructed in 1901 designed by **Charles Rentz**. **Emma Goldman** lived and published her revolutionary journal **Mother Earth** here.



204 East 13th Street



Block 466 (11th-10th Streets, Third-Second Ave.)

- 105-107 East 10th Street, a pair of 5-story with raised basement neo-Renaissance style tenements designed in 1899 by the firm of **Schneider & Herter**, known for designing some of New York's most distinguished turn-of-the-last-century synagogues and tenements, including the **Park East Synagogue** and the former **Congregation Kol Israel Arshi** at 20-22 Forsyth Street.

Block 465 (10th-9th Streets, Third-Second Ave.)

- 19 Stuyvesant Street, a 6-story old-Law Tenement designed in 1894 by **Charles Rentz**, architect of the nearby landmarked **Webster Hall** and many other landmarked NYC buildings.



- 17 Stuyvesant Street, a 5-story neo-Grec style pre-Law tenement designed in 1883 by **Frederick W. Klemt**. The building has particularly vivid brickwork and detailing which remain intact; Klemt, a noted German-American architect, is responsible for many of the more noteworthy designs in the nearby East Village/Lower East Side Historic District (which was known as **Klein Deutschland** when he built there), as well as in other historic districts throughout Lower Manhattan.

- 28 Stuyvesant Street, the former **Hebrew Technical Institute**, a 6-story neo-Renaissance style building constructed some time prior to 1915. The Hebrew Technical Institute was founded in 1884 and operated here until 1939. A non-sectarian school, it was **one of the first technical schools in the United States**.



- 34 Stuyvesant Street, a 6-story neo-Renaissance style building constructed in 1896 by Buchman Deisler for the **Hebrew Technical Institute** (see above).

- 225 East 9th Street, a 6-story (originally 5-story) neo-Renaissance style building constructed in 1891 by Pickering and Carter for the **Hebrew Technical Institute** (see above).

- 233 East 9th Street, a 6-story Beaux arts style old Law tenement designed in 1899 by **Charles B. Meyers**.

- 38 Stuyvesant Street, a 6-story neo-Renaissance style New Law Tenement design in 1902 by **George Frederick Pelham**.

Block 464 (9th Street -St. Marks Pl., Third-Second Ave.)

- 206-208 East 9th Street, a 5-story '**French Flat**' designed in 1885 by renowned architect **George B. Post**, designer of numerous extant and demolished NYC landmarks. This is one of the few surviving 'French Flat' apartments in the East Village, and one of the oldest in New York.





210 East 9th Street

- 210 East 9th Street, a 3-story with raised basement Greek Revival house built in 1849-50, with a full fourth story and new cornice added later in the 19th century. The house has a remarkably robust and intact entryway surround, lintels, and doorway ironwork. [This building was identified in the 2008 EIS for the East Village/Lower East Side Rezoning as an affected historic resource.](#)

Block 463 (St. Marks Pl - 7th Street., Third-Second Ave.)

- 8 St. Marks Place, a 5-story Italianate style Old Law tenement designed in 1889 by **Julius Boeckell**, architect of many nearby landmarks including the **former First German Baptist Church (now Town & Village Synagogue)** at 334 East 14th Street.
- 10 St. Marks Place, a strikingly ornate 5-story Italianate/Neo-Grec style tenement designed in 1879 by Jobst Hoffmann for Nicholas Schultz. Both 8 and 10 St. Marks Place are significant architectural reminders of the East Village's history as **Klein Deutschland**, when it was the largest German-speaking community in the world outside of Berlin and Vienna.
- 30 St. Marks Place, a 7-story 1901 tenement designed by Michael Bernstein, [as per the 2008 EAS for the East Village/Lower East Side Rezoning.](#)



8 St. Marks Place



10 St. Marks Place



30 St. Marks Place