

190 GRAND STREET HOUSE, Manhattan.
Built c.1833; architect unknown.

Landmark Site: Borough of Manhattan Tax Map Block 471, Lot 58.

On June 22, 2010, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the 190 Grand Street House (Item No. 6). The hearing was duly advertised according to the provisions of law. One witness spoke in favor of the designation, a representative of the Historic Districts Council. There were no speakers in opposition to the proposed designation. In addition, the Commission has received letters in support of the designation.

Summary

Built c.1833, the rowhouse at 190 Grand Street was built as a grand, late Federal style residence at a time when this neighborhood, now known as Little Italy, was an affluent residential quarter. Evidence indicates that it was constructed as an investment property by Stephen Van Rensselaer, one of New York State's leading citizens, who founded in 1826 the school which eventually became Rensselaer Polytechnic Institute. It is part of a larger row of five houses that Rensselaer built, of which it and the neighboring house at 192 Grand Street are the two best remaining examples. Located from the Battery as far north as 23rd Street and constructed between the 1780s and 1830s, Federal-era houses are among the oldest and relatively rarest buildings in Manhattan. This house retains a significant amount of its original architectural fabric, including Flemish bond brick, molded brownstone lintels at the third story, a pitched roof, and prominent segmental dormers, which retain their original decorative wood trim including molded segmental-arched window surrounds and keystones. Historic Renaissance Revival style galvanized steel lintels, probably added in the mid- to late-19th century, remain at the second-story windows. Occupancy of the house over time reflected New York City's demographic changes as the area's original affluent residents moved to new neighborhoods uptown to be replaced by a progression of immigrant groups and, later, by new generations of artists and young professionals attracted to urban living. The first story was lowered to ground level to accommodate a storefront prior to c.1930. Francesco R. Stabile, an Italian immigrant and founder of the nearby Banca Stabile, purchased the building as an investment in 1901 at a time when the neighborhood was transitioning from a community of Germans and German-Americans to Little Italy. Stabile's descendants still own the building, which remains at the core of Little Italy. Despite some alterations, 190 Grand Street, notable singly and as part of a pair along with 192, is among the relatively rare surviving and significantly intact Manhattan buildings of the Federal period, and an excellent example of the 3-1/2-story, Federal style house with peaked roof and segmental dormers.



DESCRIPTION AND ANALYSIS

New York's 14th Ward¹

Manhattan's 14th Ward, now part of "Little Italy," extended from the Bowery to Broadway and from Canal Street to Houston Street. Residential development began in the first years of the nineteenth century when the area's uneven terrain was graded and the streets laid in a rectangular grid. Development in the area had been slowed by the War of 1812, but after the economy recovered, construction activity briskly rebounded. House after house was built for the city's growing population of middle-class families. The period between 1815 and 1825 was a decade of enormous growth for the Fourteenth Ward. Its population more than doubled, transforming it into the city's most populous ward.² During the decade that followed, a highly desirable residential quarter developed, attracting such prominent New Yorkers as Stephen Van Rensselaer (1764-1839), who constructed 190 Grand Street and several others in the area, including a two-story Federal style house (c. 1816, a designated New York City Landmark) originally located at the northwest corner of Mulberry and Grand Streets,³ while serving as commissioner of the Erie Canal project. Representative of the district's fashionable character during this period are two extant structures, St. Patrick's Old Cathedral (Joseph-François Mangin, 1809-15, a designated New York City Landmark) on Mott Street near Prince Street, and the Odd Fellows Hall (Trench & Snook, 1847-48, a designated New York City Landmark) at Grand and Centre Streets. By 1850, the area around 190 Grand Street had developed into a stable residential community with a mix of row houses, a few free-standing dwellings, some small shops, and stables.

By mid-century, many of the neighborhood's well-to-do families had begun to leave the neighborhood, to be replaced by working class Irish, German, Jews, and other immigrant groups. Crowded, walk-up tenements were built in place of many of the Federal-era houses, which themselves were converted to small apartments and lodging houses when they survived at all.⁴ After the Civil War, the ward's Italian population increased dramatically, reaching 110,000 residents by 1920. While the blocks surrounding 190 Grand Street may not have contained the city's largest Italian population, they formed what was probably the city's best known Italian community due to its population density, its colorful street festivals, and its proximity to the Mulberry Street and later Centre Street headquarters of the New York Police Department.⁵

During the last two decades of the nineteenth century, social critics and reformers often focused their efforts on the impoverished residential blocks east of Centre Street. Though at the time the southern end of Mulberry Street, especially between Park and Baxter Streets, received the most attention, the photo-journalist Jacob Riis in his 1890 book *How the Other Half Lives* observed that "Little Italy already rivals its parent, the 'Bend,' in foulness."⁶ Frank Moss's 1897 guide to New York City expressed a similar view, declaring Elizabeth Street "a famous thoroughfare of vice."⁷ In response to the conditions found here, many institutions to aid the immigrant population were established, such as the Children's Aid Society of New York at Hester and Elizabeth Streets, the Fourteenth Ward Industrial School (Vaux & Radford, 1888-89, a designated New York City Landmark) built by the Children's Aid Society on Mott Street, the Centre Market People's Baths⁸ (1890, demolished) between Grand and Broome Streets, as well as numerous schools and churches.

By the 1920s, Little Italy had grown into a vast area bounded to the north by West Fourth and Bleecker Streets, to the east by the Bowery, to the south by the Five Points and Canal Street, and to the west by the cast-iron warehouse district (now known as SoHo). A great many of the Italians in this area came from the Naples region; in 1926, they organized the first San Gennaro

Festival for the patron saint of that city. The rise of the Italian population coincided with a period of intense residential overcrowding in Little Italy.⁹

The area remained the quintessential Italian-American neighborhood well into the later decades of the twentieth century. Eventually, however, the increasing affluence of Italian-Americans led many of Little Italy's families to move to more spacious homes in the other boroughs and beyond. They were replaced by a growing population of immigrants from East Asia, who were attracted to the area due to its proximity to nearby Chinatown to the south, another of the city's historic immigrant communities. Further pressure came from the spread of fashionable residential and commercial districts from the west (SoHo) and north (NoHo). The northern section of historic Little Italy is now referred to as NoLiTa (North of Little Italy).

Nevertheless, the vibrant core of Little Italy remains centered on Mulberry Street and Grand Street and includes the block upon which 190 Grand Street is situated. Today the area thrives as a tourist and dining destination, and home to the Italian American Museum, located across Grand Street from 190.

Federal Style Rowhouses in Manhattan¹⁰

As the city of New York grew in the period after the Revolution, large plots of land in Manhattan were sold and subdivided for the construction of groups of brick-clad houses. Their architectural style has been called "Federal" after the new republic, but in form and detail they continued the Georgian style of Great Britain. Federal style houses were constructed from the Battery as far north as 23rd Street between the 1790s and 1830s. The size of the lot dictated the size of the house: typically each house lot was 20 or 25 feet wide by 90 to 100 feet deep, which accorded with the rectilinear plan of New York City, laid out in 1807 and adopted as the Commissioners' Plan in 1811. The rowhouse itself would be as wide as the lot, and 35 to 40 feet deep. This allowed for a stoop and small front yard or areaway, and a fairly spacious rear yard, which usually contained the privy and a buried cistern to collect fresh water. During the early 19th century, several houses were often constructed together, sharing common party walls, chimneys, and roof timbering to form a continuous group.

The houses were of load-bearing masonry construction or modified timber-frame construction with brick-clad front facades. With shared structural framing and party walls, each house in a row was dependent on its neighbor for structural stability. With the increasing availability of pattern books, such as Asher Benjamin's *American Builders Companion* (published in six editions between 1806 and 1827), local builders had access to drawings and instructions for exterior and interior plans and details. Federal style rowhouses usually had a three-bay facade with two full stories over a high basement and an additional half story under a peaked roof with the ridge line running parallel to the front facade. (Very modest houses could be two bays wide, while grander houses had three full stories, and could be up to five bays wide). The front (and sometimes rear) facade was usually clad in red brick laid in the Flemish bond pattern, which alternated a stretcher and a header in every row. This system allowed the linking of the more expensive face brick with the cheaper, rougher brick behind. Walls were usually two "wythes," or eight inches, thick. Because brick was fabricated by hand in molds (rather than by machine), it was relatively porous. To protect the brick surface and slow water penetration, facades were often painted.

The planar quality of Federal style facades was relieved by ornament in the form of lintels, entrances, stoops with iron railings, cornices, and dormers. Doorway and window lintels, seen in a variety of types (flat, incised or molded), were commonly brownstone. The most

ornamental feature was the doorway, often framed with columns and sidelights and topped with a rectangular transom or fanlight, and having a single wooden paneled door. Some grander houses had large round-arched entrances with Gibbs surrounds. The entrances were approached by a stoop – a flight of brownstone steps placed to one side of the facade – which created a basement level below the parlor floor. Wrought-iron railings with finials lined the stoop and enclosed areaways. Window openings at the parlor and second stories were usually the same height (the size sometimes diminished on the third story) and were aligned and the same width from story to story.

The wood-framed sashes were double hung and multi-light (typically six-over-six). Shutters were common on the exterior. A wooden box cornice with a molded fascia extended across the front along the eave, which carried a built-in gutter. A leader head and downspout that drained onto the sidewalk extended down the facade on the opposite side from the doorway. Pedimented or segmental dormers on the front roof slope usually had decorative wood trim, and the top sashes were often arched with decorative muntins. The roof was covered with continuous wood sheathing over the rafters and clad in slate.

Later in the nineteenth century, many Federal style rowhouses were partially converted to stores with the insertion of storefronts at ground level. This was often achieved by either lowering the first-story floor to street level or raising the building a half story on jacks to create a new first story, and inserting a storefront. It is not certain which method was used at 190 Grand Street, although the lack of physical evidence of any removal of a doorway at the building's second story suggests the former method was employed.

Remaining features of the 3-1/2-story rowhouse at 190 Grand Street that are characteristic of the Federal style are its Flemish bond brickwork and fenestration pattern on the second and third stories, simple brownstone sills, molded brownstone lintels at the third story, peaked roof, and segmental dormer with eave returns and segmental fenestration featuring molded architraves and keystones. The earliest known clear depiction of the house is a c. 1939 photograph;¹¹ at that time it had the current ground-story configuration – a storefront with a recessed central entryway flanked by plate-glass show windows, as well as an entryway to the building's upper stories on the east side of the facade. Despite some alterations, 190 Grand Street, notable singly and as part of a pair along with 192, is among the relatively rare surviving and significantly intact Manhattan buildings of the Federal style, and of the 3-1/2-story, dormered peaked-roof type with segmental dormers.

Construction and 19th-Century History of 190 Grand Street¹²

The house at 190 Grand Street lies upon that was once part of Nicholas Bayard's East Farm, which Bayard had inherited from his brother-in-law, Augustine Herman, a prominent fur trader, tobacco exporter, and slave trader, who had acquired extensive tracts of land in New York and Maryland. Nicholas Bayard (c.1644-1707), a nephew of Peter Stuyvesant, was born in the Netherlands and brought to this country by his mother in 1647. He served the government of the Colony in a number of capacities including Surveyor of the Province and Mayor of the City. In 1686, while serving as mayor, he helped to draw the Dongan Charter which guaranteed the rights and privileges of colonial citizens. In 1689, Bayard fled the city during a popular rebellion that was instigated by a political rival and was imprisoned upon his return. He was tried and convicted of high treason, for which he was stripped of his properties and sentenced to be hanged and dismembered. But, he successfully appealed his conviction, which was annulled. All his lands which had been confiscated were restored to him, and he died quietly in New York City in

1707. His lands passed down to successive generations of Bayards. Both Nicholas Bayard and his heirs owned slaves.¹³

Beginning in 1760, the Bayards began to dispose of their holdings on this block in the form of city lots.¹⁴ Usually, groups of adjacent building lots were acquired by a single owner, who would construct a freestanding house on a small portion of the assemblage while maintaining the remainder of the land as gardens, pastures, and yards. Thus, the area retained much of its rural character throughout the late 18th century and into the early 19th century. The oldest-surviving house in the area, the Stephen Van Rensselaer House (149 Mulberry Street, a designated New York City Landmark), dates from that period of development. Built in 1816, it was originally located at the southwest corner of Grand Street and Mulberry Street, and was moved to its present location in 1841. It is an extremely rare surviving example of a braced, frame wooden building in Manhattan of the type that common before fire laws were established in the 1830s.

In the early nineteenth century, Van Rensselaer acquired much property in the area, including his purchase in 1826 of the lots upon which 190 Grand Street and its neighbor 192 Grand Street sit, as well as eighteen other lots on that block. At the time of Van Rensselaer's acquisition, these lots contained a collection of detached houses and outbuildings belonging to Josiah Hoffman. By the 1830s, as New York City's population grew and moved northward, Van Rensselaer began to develop brick row houses on these lots. 190 Grand Street was built by Van Rensselaer between 1832 and 1834.¹⁵

Stephen Van Rensselaer was born in New York City on November 1, 1764 into the prominent New York family of the same name, whose land holdings in New York included thousands of acres along the Hudson River between New York City and Albany, where the family maintained its ancestral home. Van Rensselaer was one of the state's leading citizens, having been elected Lieutenant Governor in 1795. In addition, he was appointed Commissioner of Inland Navigation in 1811, was an army major in the War of 1812, a commissioner the Erie Canal in 1816, a member of the United States House of Representatives from New York State from 1822 to 1829, founded in 1826 the school that eventually became Rensselaer Polytechnic Institute, and served as an incorporator of the American Seaman's Friend Society in 1833. He died at his home in Albany in 1839.

Van Rensselaer leased most of his lands, which he held in perpetuity, to tenant farmers who could never own the land. However, he was lax about collecting the rents. Upon his death, his heirs decided that to settle the estate, all tenants must pay all rents in arrears owed to the estate, provoking the tenants to organize a revolt. They eventually defeated the interests of the powerful Van Rensselaer family and obtained ownership of their farms. This ended the last of the feudal land-owning systems in America. Stephen Van Rensselaer was known to have owned slaves. According to the 1790 federal census, he had fifteen slaves living with him; in 1820, however, only one slave remained, as well as three "free colored persons."¹⁶ Van Rensselaer's descendants owned 190 Grand Street until the end of the nineteenth century.

190 Grand Street in the 19th and 20th Century to the Present¹⁷

The earliest-known occupants/lessees of the house were Philip and William Engs, father and son merchant seamen from Newport, Rhode Island, whose business was located on Front Street in Manhattan. They remained in occupancy at 190 Grand Street until about 1850, when they followed the general movement of wealthier residents to new uptown location, in this instance to 14th Street. By the early 1850s, the house had been partially converted to

commercial space occupied by a milliner. The upper floors had been divided into a rooming house by the 1860s; while a crockery shop was located on the first story by 1869. It is not known when the building's stoop was removed and a storefront inserted, but it most likely occurred in the mid- to late-nineteenth century. By 1890, Edward Strodel's musical instrument shop occupied the storefront, while the upper floors were occupied by workers with Germanic names, reflecting its proximity to "Little Germany," which was centered along the Bowery at the time.

In November 1899, the Trustees of Alexander Van Rennselaer sold the building to Max Ottinger and Max Korn, who themselves sold it a little more than a year later in February 1901 to Francesco R. Stabile, founder of the Banca Stabile, whose descendants are still in ownership of the building. Francesco Rosario Stabile was born in Italy in 1845 and immigrated to the United States in 1875. In 1882, he established the Banca Stabile at 153-155 Mulberry Street.¹⁸ The bank served newly-arrived Italian immigrants at this location until 1932, when it merged with the Banca Commerciale Italiana Trust Company. Banca Stabile became the epicenter of the bustling Little Italy neighborhood and a link for the immigrants in the United States with their relatives in Italy by offering them an array of banking, translation, mortgage, telegraph, money wiring, legal, shipping, business and travel services. The Stabiles eventually bought many investment properties in Little Italy, including 190 Grand Street. Later, Francesco's son, Jerome G. Stabile, took over the company's leadership role. After the bank closed in 1932, the Stabile family used the bank building to run its real estate business. It is now the home of the Italian American Museum.

Stabile's acquisition of this building coincided with the tremendous growth in the number of Italian immigrants living in the area. Three of the four families occupying the house in 1900 were from Italy, the other was from Germany. In 1910, all of the residents of the house were from Italy or of Italian heritage. In 1920, the house's upper floors were occupied Pina Aleva (with her husband and family), founder in 1892 of the Alleva Cheese Shop, which is still operating in the adjacent building at the corner of Mulberry and Grand Street. According to address directories, the 190 Grand Street's upper-floor apartments remained exclusively occupied by Italians and Italian-Americans until the mid-1970s when, like the nation's population in general, Italian-American families frequently chose to move from ethnic city neighborhoods to suburban areas. These residents, in turn, were replaced by new immigrant families from Asia and by young artists and professionals attracted to urban living.

The storefront of 190 Grand Street has been continuously occupied by the Piemonte Ravioli Company since as early as 1930. The company appears to have had been established in 1920, possibly at a different location.¹⁹

Description

No. 190 Grand Street is a 25-foot-wide and 3 1/2 -story Federal style rowhouse clad in Flemish bond brickwork (painted) above the first story. The ground floor consists of a three-bay-wide metal-and-glass storefront with a recessed, double doorway at the center bay with a brick step within the building linr. The current storefront configuration appears in the c.1939 tax photograph, although it is not clear if the present components of the storefront are historic. The present storefront components appear to be present in a photograph dating from the 1960s. It is topped by a modern fixed awning. There is also an entryway to the building's upper stories in the east bay of the first story. It also appears in the c.1939 tax photograph, but the current door, frame, and brick surround are modern, having been installed sometime between the 1980s and

2009, according to photographic evidence. The first story is surmounted by a modern, metal and plastic sign band spelling out "Piemonte Ravioli Co."

The three second-story windows have simple brownstone sills and cast-iron, neo-Grec style lintels with molded profiles, which were probably installed in the mid- to late-nineteenth century. The metal sash at the two east bays are modern, but the wood brick molds may be historic. The is wood sash with a wood brick mold at the west bay. The three third-story windows have similar simple brownstone sills to those at the second story, but the molded brownstone lintels appear to be original. These windows have modern metal sash and panning. A plain, horizontal band of cement stucco covered with paint crowns the third story, and suggests the former existence of a cornice that was removed at an unknown date prior to the 1960s (Photographs from c.1930 and c.1939 are unclear.) There is a modern aluminum gutter at the roofline above the third story.

The building is surmounted by a pitched roof with two large dormers topped by segmental roofs with eave returns. Each bay contains a single segmental window with modern metal sash and aluminum panning on the sides, while the wood lintels retain the outlines of the original wood window molding that have been removed. The sides of dormers are clad with modern asphalt shingles. A modern, wrought-iron fire escape is suspended from the attic to the second stories. There is a tall, brick chimney shared with the adjacent house at 192 Grand Street.

Report prepared by
Donald G. Presa
Research Department

NOTES

¹ This section is adapted from Landmarks Preservation Commission (LPC), *Fire Engine Company 55* (LP-1987), report prepared by Matthew A. Postal (New York: City of New York, 1998) and includes the following sources: Frederick M. Binder and David M. Reimers, *All Nations Under Heaven* (New York: Columbia University Press, 1995); Mary Elizabeth Brown, "Little Italy," *The Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven and London: Yale University Press, 1995); *The Italians of New York*, American Guide Series (New York: Random House, 1938); LPC, *NoHo East Historic District Designation Report* (LPC-2129), report prepared by Donald G. Presa (New York, 2003); Jacob Riis, "The Italian in New York," *How the Other Half Lives: Studies Among the Tenements of New York* (New York: Dover Publications, Inc. 1890, 1971), 43-48.

² Valentine (1868), 216.

³ Later moved to its present location at 149 Mulberry Street.

⁴ 190 Grand Street had become a rooming house by the 1870s. In 1876, Lila Kelsey, who had leased the building's upper floors from the Van Rensselaer family, was the "proprietress" of a "lodging house for men," at this location, according to an article in the *New York Times*, which also described Miss Kelsey's suicide due to "financial difficulty and embarrassment." *NYT*, May 7, 1876, 12.

⁵ Most residents of Little Italy came from southern Italy or Sicily. A significant number were accused of being associated with organized crime and in 1904 a special division of the New York Police Department was established specifically to investigate activity by Italian immigrants. See Binder and Reimers, *All Nations Under Heaven*, 135-139.

⁶ Riis, 22.

⁷ Frank Moss, *The American Metropolis* (New York: Peter Fenelon Collier, 1897), vol. 3, 21.

⁸ For more on the establishment of the public bath system in New York City, see LPC, *Public Bath No. 7* (LP-1287), report prepared by Shirley Zavín (New York: City of New York, 1984), 2-3.

⁹ In 1915, a nearby building on Elizabeth Street (No. 290), which was a relatively small building consisting of three floors of living space, was home to a throng of sixty people, half of whom were children. The average population per floor, which measures no more than twenty-five by sixty feet, was twenty. That same year, a similar building at 294 Elizabeth Street housed fifty-four people, forty-two of whom were adults. All of the people occupying these buildings at the time were Italian or of Italian descent. The adult males found work as low-paid laborers, dock workers, peddlers, garment workers, and painters. Many of the women worked in sweatshops.

¹⁰ Adapted from LPC, *281 East Broadway House (Isaac T. Ludlam House) Designation Report* (LP-1993), (N.Y.: City of New York, 1998), prepared by Marjorie Pearson. For the history of Federal style rowhouses, see: Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca: Cornell Univ. Pr., 1989); Ada Louis Huxtable, *The Architecture of New York: Classic New York Georgian Gentility to Greek Elegance* (Garden City, N.J.: Anchor Bks., 1964); Charles Lockwood, *Bricks and Brownstone: The New York Rowhouse, 1783-1929, an Architectural and Social History* (N.Y.: McGraw-Hill, 1972); Montgomery Schuyler, "The Small City House in New York," *Architectural Record* (April-June, 1899), 357-388.

¹¹ There is also an oblique view of the blockfront from c. 1930.

¹² This section is based upon the following sources: LPC, *SoHo-Cast Iron Historic District Extension* (LP-2362), prepared by Donald G. Presa (New York, 2010); New York County, Office of the Register, liber deeds, block histories, and conveyances; and United States Department of the Interior, *Stephen Van Rensselaer House Report* (1979), National Register of Historic Places nomination report prepared by James E. Dibble, Sr..

¹³ *Appleton's Cyclopaedia of American* (Jan. 1941), vol. 26, no. 1, pp. 198, 681-682; *Dictionary of American Biography*, I, Part 2 (New York: Charles Scribner's Sons, 1964), 68; VI, Part 1, 156-157; Foote, 196; Stokes, IV, 348-372.

¹⁴ Conveyance Records, Introductions and Block Histories (Office of the Register).

¹⁵ According to New York City Tax Assessment records for the 14th Ward, the lot was vacant in 1832, but by 1834 it contained a house owned by Van Rensselaer and occupied by Bennington Gill. (The 1833 tax assessment volume is lost, so no information is available for that year.)

¹⁶ United States Census (New York, 1790, 1820).

¹⁷ This section is based upon the following sources: "Banca Stabile – Cornerstone of Little Italy," (www.italianamericanmuseum.org); "Bank on Italian Museum Opening in Little Italy Soon," *Downtown Express*, July 18-24, 2008, 16; New York City Directories, 1915, 1916, 1917; New York County, Office of the Register, Deeds Liber 81, P. 382 (Nov. 1, 1899) and Liber 85, p. 306 (Feb. 20, 1901); United States Census, 1910, 1920; and United States Department of State, "Francesco Stabile," passport application (Jan. 22, 1909). Also United States Census records and New York City Street and Telephone Directories 1834 to 1975.

¹⁸ The Stabile family lived above the bank until at least 1917, according to census and directory information. Afterwards, the Stables were residing in Bayonne, New Jersey.

¹⁹ In 1929, the premises were occupied by the Marsi Home Made Ravioli Company.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the 190 Grand Street House has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, 190 Grand Street was built in c.1833 as a grand, late Federal style residence at a time when this neighborhood was an affluent residential quarter, that it was constructed as an investment property by Stephen Van Rensselaer, one of New York State's leading citizens, who founded in 1826 the school that eventually became Rensselaer Polytechnic Institute, that it is part of a larger row of five houses that Rensselaer built, of which it and the neighboring house at 192 Grand Street are the two best remaining examples, that Federal-era houses are among the oldest and relatively rarest buildings in Manhattan that this house retains a significant amount of its original architectural fabric, including Flemish bond brick, molded brownstone lintels at the third story, a pitched roof, and prominent segmental dormers, which retain their original decorative wood trim including molded segmental-arched window surrounds and keystones, that occupancy of the house over time reflected New York City's demographic changes as the area's original affluent residents moved to new neighborhoods uptown to be replaced by a progression of immigrant groups and, later, by new generations of artists and young professionals attracted to urban living, that Francesco R. Stabile, an Italian immigrant and founder of the nearby Banca Stabile, purchased the building as an investment in 1901 at a time when the neighborhood was transitioning from a community of Germans and German-Americans to Little Italy, that Stabile's descendants still own the building, which remains at the core of Little Italy, and that 190 Grand Street, notable singly and as part of a pair along with 192, is among the relatively rare surviving and significantly intact Manhattan buildings of the Federal period, and an excellent example of the 3-½-story, Federal style house with peaked roof and segmental dormers.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the 190 Grand Street House, and designates Manhattan Tax Map Block 471, 58 as its Landmark Site.

Robert B. Tierney, Chair
Pablo E. Vengochea, Vice Chair
Frederick Bland, Diana Chapin, Joan Gerner, Michael Goldblum,
Margery Perlmutter, Elizabeth Ryan, Commissioners



190 Grand Street, Manhattan

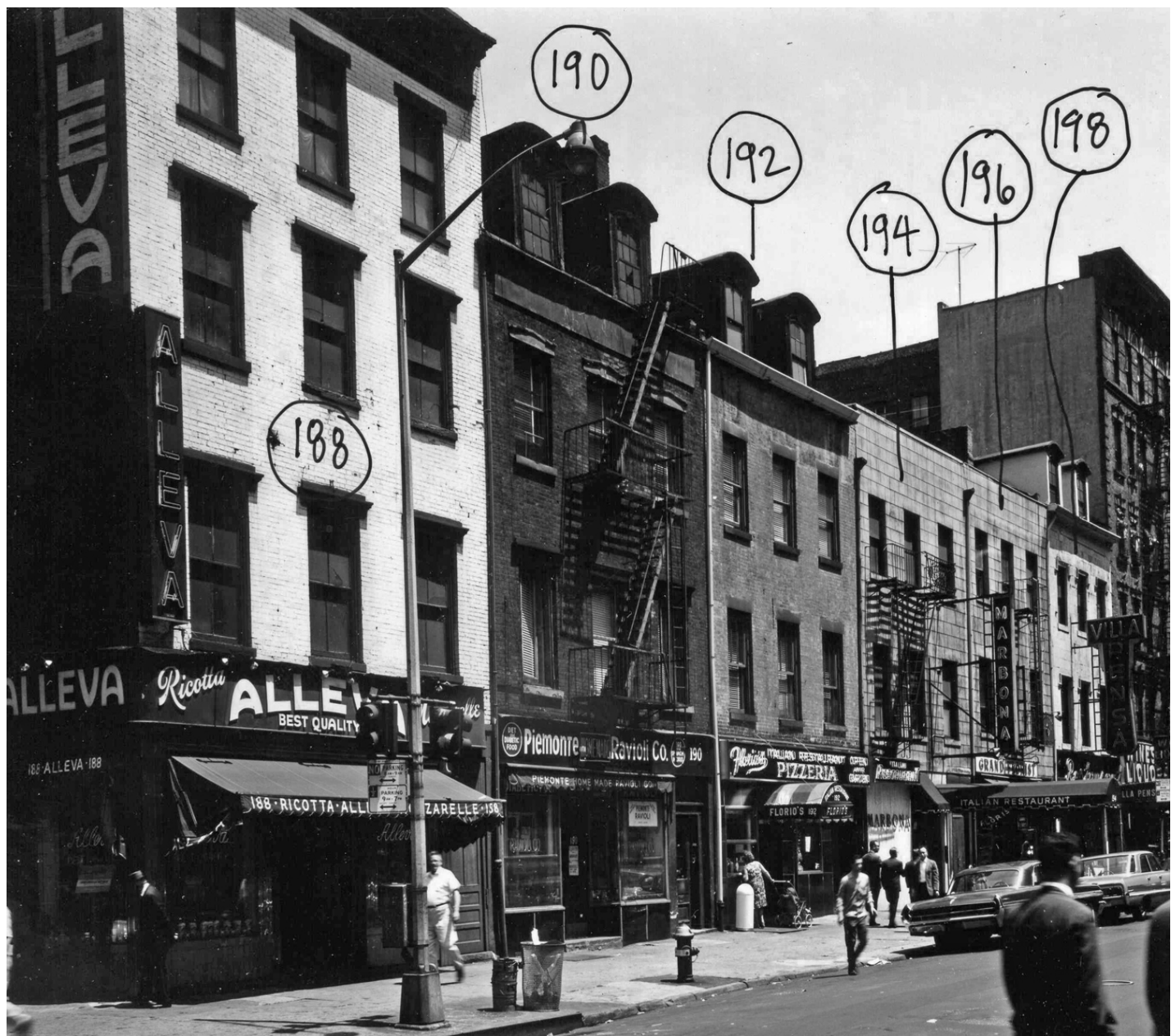
Tax Map Block 471, Lot 58

Photo: Christopher C. Brazee, 2011



Grand Street in the 1920's

Source: The New York Public Library Digital Collections
(<http://digitalgallery.nypl.org/nypldigital/id?720082F>) Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundation, The New York Public Library, Astor, Lenox, and Tilden Foundations



Grand Street

Photo: John Barrington Bayley, 1965



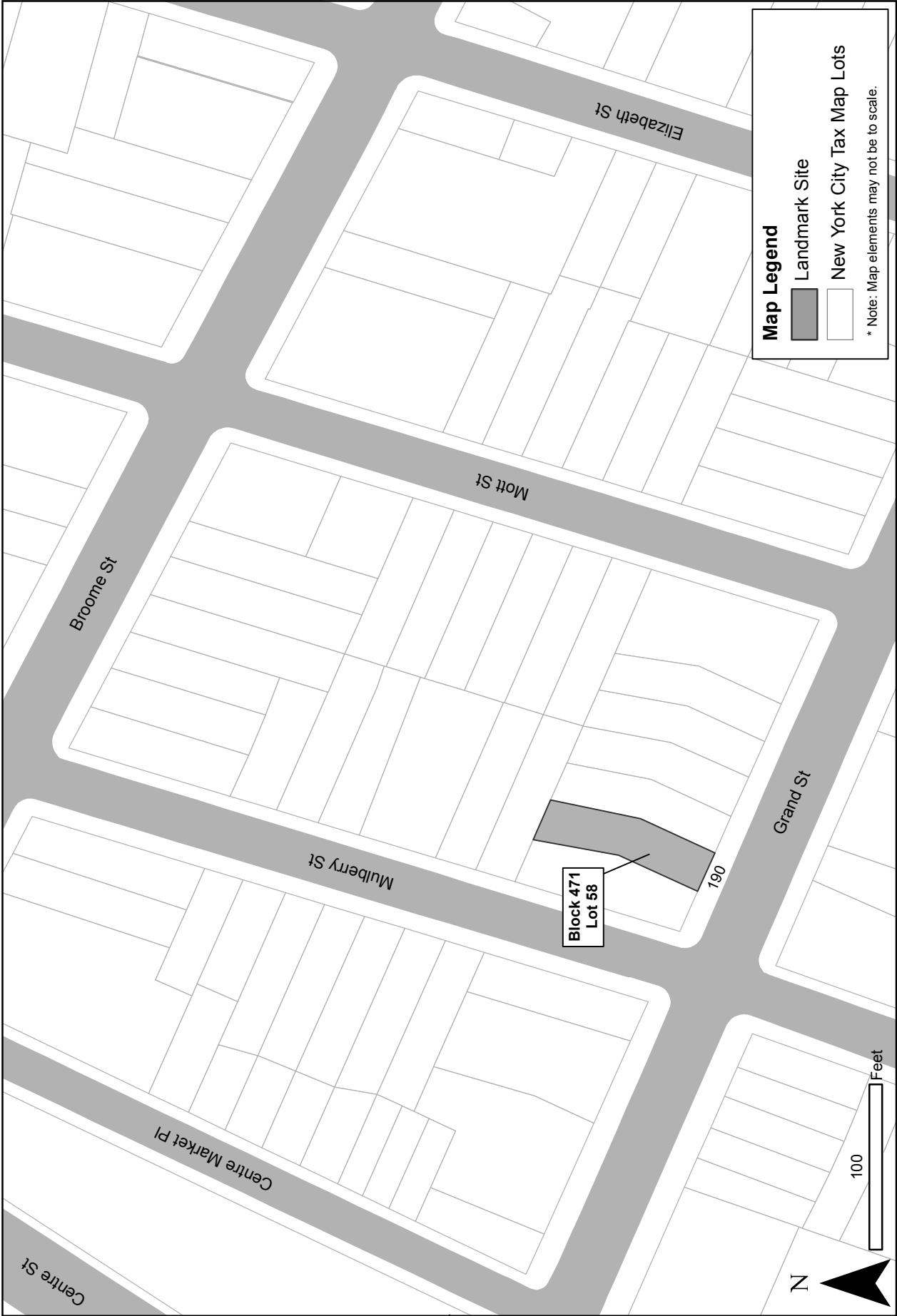
190 Grand Street

Photo: Landmarks Preservation Commission, 1977



Grand Street

Photo: Landmarks Preservation Commission, c. 1980



190 GRAND STREET HOUSE (LP-2411), 190 Grand Street
Landmark Site: Borough of Manhattan, Tax Map Block 471, Lot 58

Designated: November 16, 2010