

East 10th Street Historic District Designation Report

January 17, 2012



Cover Photograph: East 10th Street looking east from Avenue A.
Christopher D. Brazee, 2012

East 10th Street Historic District Designation Report

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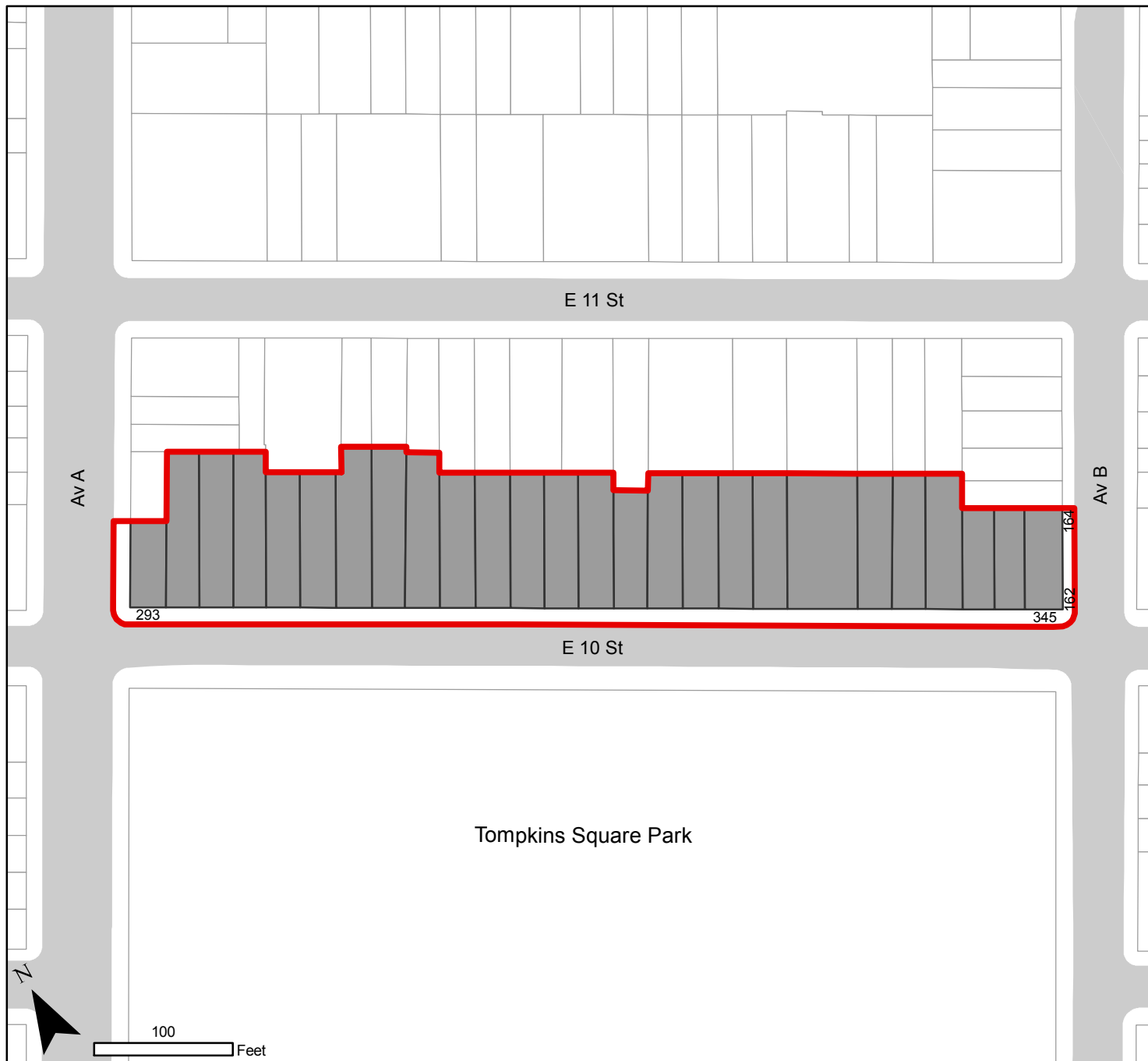
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East 10th Street Historic District

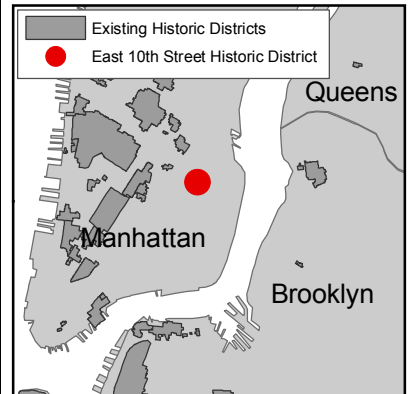


Landmarks Preservation Commission

East 10th Street Historic District
Borough of Manhattan, NY
[LP-2492]

Calendared: June 28, 2011
Public Hearing: January 17, 2012
Designated: January 17, 2012

-  Boundary of Historic District
-  Tax Map Lots in Historic District



TESTIMONY AT THE PUBLIC HEARING

On January 17, 2012, the Landmarks Preservation Commission held a public hearing on the proposed designation of the East 10th Street Historic District (Public Hearing Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Twenty one people spoke in support of designation, including representatives of City Councilmember Rosie Mendez, Manhattan Borough President Scott M. Stringer, Manhattan Community Board 3, State Senator Daniel L. Squadron, and State Assembly Member Brian Kavanagh, as well as the owners of a property within the district and representatives of the Bowery Alliance of Neighbors, City Lore, East Village Community Coalition, Friends of the Lower East Side, Greenwich Village Society for Historic Preservation, Historic Districts Council, Lower East Side Preservation Initiative, New York Landmarks Conservancy, and the Metropolitan Chapter of the Victorian Society in America. One speaker took no position on designation. There was no testimony in opposition to designation.

EAST 10TH STREET HISTORIC DISTRICT BOUNDARIES

The East 10th Street Historic District consists of the property bounded by a line beginning at the intersection of the northern curbline of East 10th Street and the eastern curbline of Avenue A, continuing northerly along the eastern curbline of Avenue A to its intersection with a line extending westerly from northern property line of 293 East 10th Street, easterly along the northern property line of 293 East 10th Street, northerly along a portion of the western property line of 295 East 10th Street, easterly along the northern property lines of 295 to 299 East 10th Street, southerly along a portion of the eastern property line of 299 East 10th Street, easterly along the northern property lines of 301 to 303 East 10th Street and a portion of the northern property line of 305 East 10th Street, northerly along a portion of the western property line of 305 East 10th Street, easterly along a portion of the northern property line of 305 East 10th Street and the northern property line of 307 East 10th Street, southerly along a portion of the eastern property line of 307 East 10th Street, easterly along the northern property line of 309 East 10th Street, southerly along a portion of the eastern property line of 309 East 10th Street, easterly along the northern property lines of 311 to 319 East 10th Street, southerly along a portion of the eastern property line of 319 East 10th Street, easterly along the northern property line of 321 East 10th Street, northerly along a portion of the western property line of 323 East 10th Street, easterly along the northern property lines of 323 to 339 East 10th Street, southerly along a portion of the eastern property line of 339 East 10th Street, easterly along the northern property lines of 341 to 345 East 10th Street to the western curbline of Avenue B, southerly along the western curbline of Avenue B to its intersection with the northern curbline of East 10th Street, westerly along the northern curbline of East 10th Street to the point of the beginning.

SUMMARY

The East 10th Street Historic District comprises 26 buildings on the north side of East 10th Street extending along the northern edge of Tompkins Square Park between Avenues A and B in what is now known as the East Village neighborhood of Manhattan.

The area first began to experience sustained development during the 1820s and 1830s when the blocks north of Houston Street near Broadway and the Bowery were transformed into New York's most fashionable residential district. The opening of Tompkins Square in 1834 led many to speculate that the streets facing it would become the next favored spot for the city's elite. In spite of delays caused in part by the Panic of 1837, these aspirations seemed to come to fruition in the mid-1840s when many of the lots on the western half of the block of East 10th Street were improved with stately row houses.

The design of several of the row houses on East 10th Street can be attributed to Joseph Trench, the noted architect also responsible for the A. T. Stewart Department Store and the Odd Fellows Hall (both designated New York City Landmarks). Trench is credited with helping to introduce the Italianate style to the United States, and the row houses on East 10th Street may have been among the earliest in New York City to use elements of that mode of architecture.

The elegant row houses of East 10th Street were built at the beginning of a radical demographic shift in New York City that would swell the city's population and completely transform entire neighborhoods, including the still-developing area around Tompkins Square. Already by the early 1840s a growing number of foreign immigrants were arriving in New York and by the 1850s new residents from Germany and Ireland were beginning to settle in the neighborhood as wealthier residents moved farther uptown. The remaining vacant lots on East 10th Street were soon developed with purpose-built tenement buildings designed to house several households, and the formerly single-family row houses were converted into multiple dwellings or boardinghouses.

By 1860 the block of East 10th Street facing Tompkins Square was nearly complete, with almost every lot improved with a substantial brick building that survives to this day. Yet the architectural character of the structures within the historic district continued to evolve throughout the late 19th and early 20th centuries as owners altered and modernized their properties. Several of the row houses were raised in height, perhaps as they were converted to multiple-family occupancy. Other common alterations included the replacement of building cornices and window lintels and sills, which were often designed in a fine interpretation of the Queen Anne style. Another wave of modernizations came during the 1920s and 1930s when several of the row houses had their stoops removed to accommodate commercial or institutional tenants at the ground floor.

A few new buildings were also erected within the historic district during the late 19th and early 20th centuries, including the old-law tenements at 321 and 323 East 10th Street designed by Benjamin E. Lowe, as well as the Tompkins Square Branch of the New York Public Library, a designated New York City Landmark. Constructed in 1904 to the designs of Charles Follen McKim of the renowned architectural firm McKim, Mead & White, the Tompkins Square Branch is one of the earliest Carnegie libraries in the city and has been an important institutional presence on the block and in the neighborhood for over a century.

Even as the area experienced radical cultural changes—transforming from a German immigrant district, to the heart of the city's Jewish community, to a center of Latin American life, and later to a bohemian artist scene—the buildings on East 10th Street remain little changed from the early 20th century. In many respects the entire history of the East Village is reflected in

the buildings that comprise the historic district, from the neighborhood's early development as a fashionable residential community of architect-designed dwellings, to its subsequent transformation into an immigrant district filled with purpose-built tenements and converted row houses. The rare attribution of several of the early residences to noted architect Joseph Trench, and the possible role they played in introducing the Italianate style of architecture to row house design, further enhances the significance of these buildings. Even through the modernizations of the late 19th and early 20th centuries, the buildings within the East 10th Street Historic District have maintained a cohesive architectural character on an important park setting in the historically and culturally rich East Village neighborhood.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE EAST 10TH STREET HISTORIC DISTRICT

*Early History and Development of the East Village*¹

Prior to the arrival of European fur traders and the Dutch West India Company, Manhattan and much of the present-day tri-state area was populated by bands of Native Americans from the Lenape tribe. The Lenape traveled from one encampment to another with the seasons. Fishing camps were occupied in the summer and inland camps were used during the fall and winter to harvest crops and hunt. The main trail ran the length of Manhattan from the Battery to Inwood following the course of Broadway adjacent to present-day City Hall Park before veering east toward the area now known as Foley Square. It then ran north with major branches leading to habitations in Greenwich Village and the Lower East Side at a place called Rehtauck or Naghtogack in the vicinity of Corlears Hook.² In 1626, Director-General Peter Minuit of the Dutch West India Company “purchased” the island from the Lenape for sixty guilders worth of trade goods.³

During the period of Dutch rule most inhabitants of New Amsterdam lived south of Fulton Street, clustered together for mutual protection and for easy access to the harbor facilities on which the colony depended. North of the settlement a number of large farms, or *bouwerji* (boweries), as well as smaller plantations, were established.⁴ Interspersed amongst these large farms were smaller parcels granted to free or “half-free” Africans, which served as a protective buffer between the European colonist living at the tip of Manhattan and the Native Americans to

¹ Information in this section is based on the following sources: Elizabeth Blackmar, *Manhattan for Rent, 1785-1850* (Ithaca: Cornell University Press, 1989); Reginald Pelham Bolton, *New York City in Indian Possession*, 2d ed. (New York: Museum of the American Indian, Heye Foundation, 1920; reprint 1975); William Bridges, *Map of the City of New York and Island of Manhattan with Explanatory Remarks and References* (New York: William Bridges, 1811); Edwin G. Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999); Andrew S. Dolkart, *Biography of a Tenement House in New York City: An Architectural History of 97 Orchard Street* (Santa Fe, NM and Staunton, VA: The Center for American Places, 2006); Robert Steven Grumet, *Native American Place Names in New York City* (New York: Museum of the City of New York, 1981); Charles Lockwood, *Bricks and Brownstone: the New York Rowhouse, 1783-1929, An Architectural and Social History* (New York: McGraw-Hill, 1972); Lockwood, *Manhattan Moves Uptown: An Illustrated History* (Houghton Mifflin Company: Boston, 1976); *Minutes of the Common Council of the City of New York 1784-1831* (MCC) (New York: City of New York, 1917); Christopher Moore, “A World of Possibilities: Slavery and Freedom in Dutch New Amsterdam”, in *Slavery in New York*, ed. Ira Berlin and Leslie M. Harris (New York: New Press, 2005); I.N. Phelps Stokes, *Iconography of Manhattan Island, 1498-1909* 1-6 (New York: Robert H. Dodd, 1915-1924); D. T. Valentine, *Manual of the Corporation of the City of New York* (New York: Edmund Jones & Co., 1841-1870).

² Burrow and Wallace, 5-23; Bolton speculates that the land of lower Manhattan may have been occupied by the Mareckawick group of the Canarsee which occupied Brooklyn and the East River islands. Upper Manhattan was occupied by the Reckgawawanc.

³ The Native American “system of land tenure was that of occupancy for the needs of a group” and that those sales that the Europeans deemed outright transfers of property were to the Native American closer to leases or joint tenancy contracts where they still had rights to the property. Bolton, 7.

⁴ Stokes, citing the Manatus Map depicting 1639, notes that at that time there were 14 boweries and 14 plantations on Manhattan. He also claims that the Dutch West India Company initially retained ownership of all of the boweries, and that “occupation of farms or lots there continued to be by permission or lease and without formal ground-briefs. Leases were usually for six years and often carried with them the right of permanent tenure and conveyance, unless the land were [sic] needed by the Company at the time the lease expired.” This policy appears to have changed by the late 1630s; in 1638 an ordinance was passed by Director-General Willem Kieft authorizing the issuing of patents, and the first recorded grant dates from that same year. Stokes 1, 18 and 20; Stokes 4, 88.

the north.⁵ The land within the East 10th Street Historic District was part of the Dutch West India Company's original Bowery No. 2. After being occupied by several inhabitants during the early years of the Dutch colony, the easterly half of this estate was partitioned off and granted to Harmen Smeeman in 1647. This same parcel was later acquired in 1656 by then-Director-General Petrus Stuyvesant, who already owned several adjacent properties including the remainder of Bowery No. 2 and the entirety of Bowery No. 1. Stuyvesant established his manor house, also known by the name Bowery, near present-day East 10th Street between Second and Third Avenues.⁶ Like many large estate holders of the period, he employed large numbers of slaves to work his farm, which remained in his family into the 19th century.⁷

By the mid 18th century, many of Manhattan's working farms were turned into country retreats for the wealthy. On the east side of the island, the Stuyvesants were joined to the south by the De Lanceys and the Rutgers, who came to control nearly all the land in what would become the Lower East Side.⁸ During this period the patriarch of the Stuyvesant family, Gerardus Stuyvesant, continued to live in the farm house that had stood on the property since the time of his grandfather, the Director-General, while his two sons built refined Georgian manors for themselves. Nicholas William II, the elder brother, took up occupancy in the "Bowery House" in the southern half of the property, while Petrus II resided at "Petersfield" in the northern section.⁹

As the 18th century wore on, the estate holders nearest to Lower Manhattan began to plan for the eventual northward growth of the city by having their lands surveyed into regularized patterns of roads and blocks of building lots.¹⁰ The Stuyvesant lands were surveyed in the latter decades of the 18th century under the supervision of Petrus II, who had assumed the role of family patriarch following the deaths of his father in 1777 and his un-married brother in 1780.¹¹ The planned development centered on Stuyvesant Street—which generally followed the old boundary between Bowery Nos. 1 and 2 of the Dutch West India Company—and included nine roads running east-west named for male members of the family and four north-south streets named for the daughters of Petrus II. Within a few years a modest wave of construction had

⁵ The Dutch West India Company began issuing these grants in 1644. Later, after the English had seized control of the area, free blacks were relegated to alien status and were denied the privileges granted to white residents. By the early 1680s, most of the African landowners lost their property and departed the island for Brooklyn, New Utrecht and New Jersey. Burrows and Wallace, 32-33; Moore, 43; Stokes 6, 87.

⁶ The house later burned down in 1777 or 1778. A rendering can be found in Valentine (1866), 579

⁷ The Stuyvesant family continued to own slaves into the early 19th century. A deed from 1803 conveying a cemetery plot to St. Mark's Church included the requirement that the church "shall at any time hereafter permit and suffer the interment of any person who now is or has been the slave of the said Petrus Stuyvesant [II], and the children of all such persons...without the charge of any mortuaries, burial fee, or other ecclesiastical duties whatsoever." Quoted in Valentine (1862), 690.

⁸ Along the Hudson River shoreline, genteel residences were erected for families such as the Warrens, the Bayards, and the Clarkes—whose estate, Chelsea, still lends its name to that neighborhood. Burrows and Wallace, 178-179.

⁹ Petersfield was located approximately on the south side of what would become East 16th Street between First Avenue and Avenue A; Bowery House stood on the north side of St. Mark's Place just west of First Avenue. It is unclear when exactly they were erected but most accounts place it before 1765. Stokes 6, 29; Valentine (1862), map facing map 686. A depiction of Bowery House can be found in Valentine (1857), 454.

¹⁰ The De Lancey property was laid out with a street grid in the 1760s, and the Bayards may have begun mapping their property as early as the 1750s.

¹¹ It is unclear exactly when the Stuyvesant's plotted out their lands, and it may have occurred in several phases. The *Minutes of the Common Council* from 1807 notes that surveyor Evert Bancker was commissioned in 1787 to lay out Stuyvesant Street, while a record of the court case *Underwood v. P. G. Stuyvesant* claims that the Stuyvesants had their lands surveyed and divided into streets, blocks, and buildings lots in 1796. MCC 4, 397-398.

begun in the newly mapped area. Three of the buildings from this period associated with the Stuyvesant family are still extant within the boundaries of the Saint Mark's Historic District.¹²

Since each estate owner hired their own surveyors, and there was no comprehensive oversight by the city at that time to coordinate their efforts, the developing sections of Lower Manhattan became a hodgepodge of divergent street grids.¹³ The city government began to take steps towards regulating its northward growth during the final decades of the 18th century. At first its authority was limited to those lands that it owned outright, although that comprised approximately one-seventh of the total acreage on the island at the time.¹⁴ The State Legislature substantially expanded the city's power by ceding ownership of all streets on Manhattan to the Common Council in 1793 and granting far-reaching privileges to the local government to open and close streets in 1799.¹⁵ In 1807 the Common Council again petitioned the state for additional assistance in regulating its future development. The Legislature subsequently created a three person commission that had near-absolute power to lay out streets above the existing limits of the settled city.¹⁶ Under the law, the commission's jurisdiction began at an irregular line running north of the established community in Greenwich Village to the west of the Bowery and along what would become Houston Street to the east, and included the entirety of the Stuyvesant family lands.¹⁷ The final version of the Commissioners' Plan as adopted in 1811 pushed a new street grid of numbered streets and avenues through the Stuyvesant property and up to 155th Street.¹⁸ A small section of Stuyvesant Street running between Second and Third Avenues was

¹² The three buildings are 44 Stuyvesant Street (1795), built for Nicholas William Stuyvesant III, son of Petrus II; Saint Mark's-in-the-Bowery Church (1799 with later additions), funded by the Stuyvesant family and erected on the site of the old Dutch Church sponsored by the original Petrus Stuyvesant; and the Nicholas and Elizabeth Stuyvesant Fish House (1803-04), constructed for a daughter and son-in-law of Petrus II (the latter two are also designated New York City Individual Landmarks). It appears that Nicholas William Stuyvesant III later moved from 44 Stuyvesant Street to the Bowery House (which had been erected for his uncle, Nicholas William Stuyvesant II).

¹³ A similar scenario later played out during the early 19th century in the then-independent Town of Williamsburgh, leading one commentator to lament, "it is difficult to imagine, on what principle, so many veering and converging streets could have been laid down, on a tract of land, that presented no obstacles to a perfectly regular plan." Nathaniel S. Prime, *A History of Long Island From its First Settlement by Europeans to the Year 1845* (New York: Robert Carter, 1845), 349.

¹⁴ In 1785 the Common Council hired surveyor Casimir Theodore Goerck to map out a portion of the extensive Common Lands, which stretched along the central spine of the island above what is now Midtown, into five-acre parcels. A new street called Middle Road, now known as Fifth Avenue, was created to provide access to the lots. A second survey of additional lots was undertaken by Goerck in 1796 and two new roads, now Park and Sixth Avenues, were created.

¹⁵ MCC 4, 398. The power of the city to open and close streets was renewed by the state in 1803.

¹⁶ The commission had similar powers to what had already been granted to the Common Council in 1799 and 1803—namely the ability to open and close streets—and it appears their true authority was in overcoming "the diversity of Sentiments and opinions what has heretofore existed and probably will always exist among the members of the Common Council," as well as the "incessant remonstrances of...[land owners]...against plans however well devised or beneficial." Plea of the Common Council to the State Legislature in 1807. Quoted in Bridges.

¹⁷ The Commissioners efforts were preceded by an earlier survey created by Goerck and Joseph Francois Mangin, who were commissioned by the city in 1797 to prepare an official map of all the streets in the settled section of Manhattan to guide its regulation. The resulting Goerck-Mangin Plan, which was not published until 1803, depicted not only existing roads but also took the liberty of expanding the Bayard, Delancey, and Stuyvesant street grids beyond their original boundaries. The city apparently did not approve of these additions, and an addendum pasted to the final map as published noted, "none of the Streets to the North Ward of the line above mentioned [approximately along Broome Street to the east of the Bowery and Bayard and Leonard Streets to the west] have been ceded to the Corporation, or have been approved and opened under their authority." Stokes 1, 454-455.

¹⁸ The Commissioners' Plan borrowed heavily on Goerck's earlier surveys of the Common Lands and essentially expanded his scheme to encompass the entire island. The three existing north-south avenues were incorporated

later adopted by the city in the 1820s, while the remainder of the family's property was ultimately developed according to the Commissioners' Plan.¹⁹

The first streets to be opened in the vicinity of the East 10th Street Historic District were the main north-south avenues, which were completed in the 1810s. The side streets were graded and paved during the 1820s, and East 10th Street was ceded by Nicholas William Stuyvesant III to the city in 1827.²⁰ At about the same time the Stuyvesant heirs began to sell off large parcels of their former estate for development. The block of East 10th Street between Avenues A and B was acquired in 1825 by Charles Henry Hall, who soon hired surveyor Daniel Ewen to map out buildings lots on the parcel in 1826.²¹

The subdivision of the Stuyvesant lands began just as the development of Manhattan Island was pushing northward past Houston Street during the late 1820s. For a brief period, the side streets near Broadway and the Bowery—the principal north-south thoroughfares—became the city's finest residential district. Bond Street in particular was notable for its concentration of substantial Federal-style row houses, while neighboring Bleecker Street was lined with several block-long, architecturally harmonious terraces with distinguished names such as Le Roy Place, DePau Row, and Carroll Place.²² Just to the north, a short length of Lafayette Street was opened on the former site of Vauxhall Gardens between Great Jones Street and Astor Place in 1826; the city's grandest terrace, known as La Grange Terrace or Colonnade Row, soon rose over that location in 1832-33.²³

East of the Bowery, the Stuyvesant family took a direct role in establishing the fashionable residential character of their former estate by selling their land to respected real estate developers. One of these was Thomas E. Davis, who in 1831 built two terraces of fine Federal-style row houses on both sides of East 8th Street between Third and Second Avenues. Like the terraces on Bleecker Street, Davis's development included ample front yards to give the narrow side street a stately atmosphere, and was given a dignified name, St. Mark's Place.²⁴ Second Avenue also became a favored location for elegant row house construction. From the 1830s through the 1850s, numerous residences—some costing as much as \$30,000 to \$40,000

directly into the plan, and the size of the five acre parcels fixed the spacing of the 155 east-west streets at approximately 200 feet. In addition to influencing the design of the grid plan in Manhattan, Goerck also produced Brooklyn's first street grid in 1788 when he mapped out the property of Comfort and Joshua Sands east of the ferry landing.

¹⁹ In 1830, the Common Council noted that Stuyvesant Street should remain open "both for Public convenience and for the accommodation of a large and respectable Congregation attending St. Mark's Church as well as the owners and occupants of several large and commodious dwelling houses...all of which would be destroyed, or rendered of little value, if that street were closed." Quoted in Lockwood, *Bricks and Brownstone*, 196. The Stuyvesants had previously filed an unsuccessful petition with the Common Council in April of 1807 for official recognition of Stuyvesant Street as a public thoroughfare in order to protect the street grid that had already been laid out on their property. MCC 4, 397-401.

²⁰ Stokes 5, 1668.

²¹ Robert L. Reade briefly owned a stake in the block but quickly sold out to Hall.

²² Le Roy Place was developed by Isaac Green Pearson in 1827 on the block of Bleecker Street between Greene and Mercer Streets. DePau Row occupied the section between Sullivan and Thompson Streets and was created by Francis Depau in 1829-30. Carroll Place was built by Thomas E. Davis on the adjacent block between Thompson Street and Laguardia Place in 1831.

²³ Four of the nine houses remain at 428 to 434 Lafayette Street; they are designated New York City Landmarks.

²⁴ Two of the houses, the Hamilton-Holly House at 4 St. Mark's Place and the Daniel Leroy House at 20 St. Mark's Place, are largely intact and are designated New York City Landmarks.

and designed in the latest Greek Revival and Italianate styles—were erected along its lower lengths.²⁵

Davis also had an interest in the blocks farther east. In 1833 he and Arthur Bronson, another wealthy real estate man, acquired all of the lots on East 10th Street between Avenues A and B from Charles Hall. It was a savvy business move, for that same year the state legislature passed an act creating a public square just across the street on the blocks between East 7th and East 10th Street from Avenues A to B.²⁶ In 1834 the land for the new park was acquired by the Common Council for \$62,000, and an additional expenditure of \$20,000 was approved to fill in the marshy ground and enclose it with “a good and sufficient fence.”²⁷ The city also moved to call the site Tompkins Square in honor of Daniel D. Tompkins, former Governor of New York State from 1807-17 and Vice President of the United States from 1817-1825 under James Monroe.²⁸

*Development of Fashionable Row Houses on East 10th Street in the 1840s*²⁹

The creation of Tompkins Square led many to speculate that the area would become the next favored spot for the city’s elite. In 1836 Philip Hone, former mayor and a prominent member of New York society, took a walk uptown to look for a site on which to build a new house. His itinerary included all of the newly fashionable blocks north of Houston Street—particularly Lafayette Place, Second Avenue, and St. Mark’s Place—but also made a stop at Tompkins Square. Hone thought enough of the area’s prospects to purchase two lots on East 10th Street facing the park, although he owned these parcels only briefly and eventually made his home farther south at the corner of Broadway and Great Jones Street. The following year in 1837, a visiting author from Charleston noted,

Tompkins Square, on the east of the Bowery, between Seventh and Tenth-streets, is handsomely laid out, and affords a fine view of East river and the opposite shore of Long Island. It is a place of great resort during the warm season,

²⁵ See Lockwood, *Manhattan Moves Uptown*, 59. The Ralph and Ann E. Van Wyck Mead House (c. 1837-38, a New York City Landmark) at 110 Second Avenue is a rare intact survivor from this period of development.

²⁶ The Commissioners’ Plan famously left few open spaces within its relentlessly regular pattern of streets and building lots. A large market place was proposed for a portion of the Stuyvesant lands bounded by 7th and 10th Street from First Avenue to the East River, but this was never realized.

²⁷ Stokes 5, 1728-29.

²⁸ Some sources, including Stokes, claim that the square was originally called “Clinton Square,” although there does not appear to be any evidence that this was ever recognized as the official name for the space. The law that created the square, passed by the state legislature in April 9, 1833, had the provision that it should, “be hereafter known...by such name or designation as the common council of the said city may direct.” On July 30th of that same year the common council officially adopted the name “Tompkins Square.” *Laws of the State of New-York Passed at the Fifty-Sixth Session of the Legislature* (1833), 145; Stokes 5, 1717-19.

²⁹ Information in this section is based on the following sources: Burrows and Wallace; J.H. Colton, *Topographical Map of the City and County of New-York* (New York: J.H. Colton & Co., 1836); Daniel Ewen, “To Charles Henry Hall, Esq.: Sir, in pursuance of your request for a “Plan of regulaion for that part of the city of New-York, lying east of the Bowery and between North and Fourteenth Streets”...” (New York, 1826); Lockwood, *Bricks and Brownstone*; Lockwood, *Manhattan Moves Uptown*; Lockwood, “The Italianate Dwelling House in New York City,” *Journal of the Society of Architectural Historians* 31 (May 1972); William Perris, *Maps of the City of New York* (New York: William Perris, 1852-54); William Perris, *Maps of the City of New York* (New York: William Perris, 1857-62); John B. Snook, “Contract Book, 1843-1855,” John B. Snook Architectural Record Collection, New-York Historical Society.

especially on Sundays, and is a favorite parade ground for the military corps of the city. Stages are constantly running between this square and the Battery, and improvements are rapidly going forward in its vicinity.³⁰

The city itself justified the expense of opening Tompkins Square by predicting the construction of “four lines of magnificent buildings, surrounding this square, to cost from six to ten thousand dollars each house,” and noted that such buildings would “be additional subjects for assessments, and increase the taxes to an almost infinite ratio, and in this manner re-imburse the Treasury, for every expenditure which it may be necessary to advance.”³¹

Property values around the park did indeed begin to increase—in some instances from \$600 per lot in 1834 to \$1,500 in 1835 to several thousand in 1836—but for the most part Davis and the other owners surrounding Tompkins Square declined to build on their property.³² Part of their hesitancy may have been caused by a lingering dispute over how best to improve the salt meadows and swampland that comprised most of the land east of Second Avenue. A public treatise from surveyor Daniel Ewen to Charles Henry Hall, published in 1826, noted that more than a million carts of fill would be required to regulate the area up to the level called for in the Commissioners Plan of 1811, and the question of who should bear the cost of such a massive undertaking remained a subject of debate.³³ The delay was further exacerbated by the Panic of 1837 and the resulting economic depression, which almost completely halted construction activity throughout the city for several years.

By the early 1840s, however, the city’s economy had largely rebounded and to many observers the grand hopes for the Tompkins Square neighborhood seemed to finally be coming to fruition as a group of elegant row houses began to rise on the westerly half of East 10th Street facing the park. The first substantial brick building to be constructed within the historic district appears to have been no. 301, which was erected as a speculative investment for Thomas Crane c. 1843-44.³⁴ A year or two later, around 1845, the homes at nos. 305 and 307 were constructed—perhaps as a pair—for William F. Pinchbeck and Joseph Trench. The row of four houses at nos. 293 to 299, at the corner of Avenue A, was also developed by Trench sometime around 1846. Another group of four houses on the block at 313 to 319 East 10th Street date from around 1847-48; they were briefly owned by James C. Whitlock, who was listed in conveyance records and city directories as a mason and builder, and it is possible he was responsible for their construction.³⁵

The design of several of the row houses on East 10th Street can be attributed to Trench, a noted architect whose commissions included the A. T. Stewart Store (1845-46 with later additions) and the Odd Fellows Hall (1847-48), both designated New York City Landmarks. Conveyance and tax assessment records directly list Trench as the owner of the row at nos. 293

³⁰ *The Picturesque Tourist; Being a Guide Through the Northern and Eastern States and Canada*, ed. O. L. Holley (New York: J. Disturnell, 1844). Lockwood notes the original quote came from Caroline Howard Gilman in 1837. Lockwood, *Manhattan Moves Uptown*, 60.

³¹ *Documents of the Board of Aldermen of the City of New-York* 1 (June 9, 1834), 53-55

³² The Colton map of 1836 shows a notable lack of development in the blocks immediately surrounding Tompkins Square, even as the city in general was beginning to push northwards past 14th Street.

³³ Ewen.

³⁴ A party wall agreement from November 1843 notes that Thomas Crane “is about to erect a brick building house.” New York County, Office of the Register, Deed Liber 445, 23.

³⁵ Tax assessments indicate that construction on no. 313 may have begun as early as 1845, although it appears to have remained unfinished until 1848.

to 299 and the individual house at no. 307.³⁶ Indirect evidence further suggests that he may have been responsible for nos. 301 and 305.³⁷ The contemporary press also linked Trench to the houses on East 10th Street, and gave a very positive review of their design. An 1846 article in the *New York Commercial Advertiser* referred to “a new block of buildings opposite Tompkins square, not yet quite finished, erected under the superintendence of Mr. French [sic],” and noted that the houses offered “strong evidence” of “the improvement in architectural science which has begun to manifest itself in this city, in the erection of private as well as public edifices.”³⁸

The “improvement in architectural science” that the author attributed to Trench’s East 10th Street row houses may well have been a limited use of the Italianate style, which was just coming to popularity in the mid 1840s. Trench was in fact one of the early pioneers of that mode of architecture, and his design for the A. T. Stewart Store is universally considered the first building in New York City to employ the style.³⁹ Several notable early Italianate residences were also designed by Trench, including the freestanding Colonel Herman Thorne mansion at 22 West 16th Street (1846-48) and the James F. Penniman row house on 14th Street at the southern edge of Union Square (c. 1846).

The row houses of East 10th Street were decidedly more modest than either the Thorne or Penniman residences, and their use of the Italianate style was likely limited to a few architectural details on what were otherwise traditional Greek Revival-style buildings. As architectural historic Charles Lockwood notes, “the rising Italianate influence sometimes appeared on Greek Revival row houses as an elaboration of the Greek facade forms”; these elaborations could include the use Corinthian capitals, dentil courses, and triangular pediments on entrance enframements; round-headed doors or arched entablatures; and iron work employing oblong forms with rounded ends.⁴⁰ From historic images and remaining original building fabric, it seems that Trench’s East 10th Street row houses did in fact use many of these embellishments.⁴¹ Nos. 297 and 299, for example, had paired entrance enframements with pilasters ornamented with Corinthian capitals; no. 299 had the additional decoration of a triangular pediment above the traditional rectangular entablature.⁴² 305 East 10th Street, which appears to retain more of its original architectural detailing than the other 1840s row houses on the block, also has a pedimented entrance enframement as well as pedimented window lintels. The four row houses at 313 to 319 East 10th Street, which are not attributed to Trench, also display possible influence of the Italianate style—particularly in the oblong patterns of the iron work that still graces the individual stoop of no. 315 and the paired stoops of nos. 317 and 319.

³⁶ Some of the documents spell Trench’s name as Joseph French, although the similarity between the script F and T made this a common typographic mistake.

³⁷ A contract book maintained by John B. Snook—a member of Trench’s firm and later a partner—has entries for “Mr. Crane’s house, 10th Street” dating to c. 1843 and one for “Wm Pinchbeck’s two buildings in 11th Street” from June 23, 1845. The former likely refers to 301 East 10th Street, while the latter may be a mistaken reference to nos. 305 and 307. While neither lists an exact address to definitively connect Trench to the designs of these houses, it does indicate that he had a working relationship with the owners of those properties at the exact time that they were being improved.

³⁸ *New York Commercial Advertiser* (April 2, 1846), quoted in Stokes 5, 1797.

³⁹ See Lockwood, *Bricks and Brownstone* and Lockwood, “The Italianate Dwelling House.”

⁴⁰ Lockwood, *Bricks and Brownstone*, 138.

⁴¹ All of the 1840s row houses within the East 10th Street Historic District have undergone alterations since their initial construction—particularly the replacement of building cornices and window lintels and sills during the later 19th century—making it difficult to determine their exact original appearance.

⁴² These elements have since been removed but are visible in historic photographs. See especially image 711018 from the New York Public Library digital collection.

In other respects the row houses on East 10th Street appear to have followed the traditions of the Greek Revival style. Their facades were composed of red machine-pressed brick rather than the dark brownstone Trench used on his more lavish residential commissions, and which would later become a hallmark of the Italianate style. Most of the buildings were also originally constructed with a short half-height fourth story under a pitched gable roof, a design closer to the typical Greek Revival house of the 1830s than the larger Italianate residence of the 1850s.⁴³ And while some of the entrance enframements were embellished with details indicating the influence of the Italianate mode, their basic form derived directly from the Greek Revival tradition with simple pilasters supporting heavy rectangular entablatures. The enframement on 301 East 10th Street, although much altered, retains its basic Greek Revival form, particularly in the use of the protruding “Greek ears.”⁴⁴

While Joseph Trench’s involvement in the design and construction of the East 10th Street row houses, and their early use of Italianate details, gave the area a certain sense of sophistication, the first residents to move into the buildings within the historic were not exactly part of the elite that the Trench and the other developers had probably hoped would occupy their buildings. 293 East 10th Street, for example, was purchased by Joshua M. Varian, an American-born butcher and grocer. His neighbor, Robert Laton of no. 295, was a Scottish ship joiner, while Walter F. Brush of no. 297 was a commercial merchant and Moses Chamberlin, Jr. of no. 299 a jeweler. Edward Mills, an agent, rented the house at 301 East 10th Street from Thomas Crane. William F. Pinchbeck, who built his own house at no. 305, appears to have been a purveyor of artificial flowers. 307 East 10th Street had perhaps the block’s most illustrious resident—Dr. Max Lilienthal, a German-born rabbi who served as head of Congregation Ansche Chesed on the Lower East Side and was an early leader of the Reform movement in America, briefly owned and lived in the house during the 1850s.⁴⁵

*Mid-Century Immigration and the Development of the East Side Tenement District*⁴⁶

The elegant row houses of East 10th Street were built at the beginning of a radical demographic shift in New York City that would swell the city’s population and completely transform entire neighborhoods, including the still-developing area around Tompkins Square. Already by the early 1840s a growing number of foreign immigrants were arriving in New York, primarily from Western Europe, and in the decade between 1840 and 1850 the city’s population increased by more than 60 percent, from just over 300,000 to more than 500,000.⁴⁷ The rate

⁴³ Alteration permits filed for nos. 297 and 299 in 1893 noted that the peaked roof was to be removed and the upper story raised to full height. See alteration permit numbers 1267 and 1268 for 1893.

⁴⁴ 119 East 10th Street, within the St. Mark’s Historic District, has a similar, if intact, enframement.

⁴⁵ Ansche Chesed Synagogue (1849-50, Alexander Saeltzer, a New York City Landmark) is the oldest surviving building in New York City erected specifically for use as a synagogue. Lilienthal purchased 307 East 10th Street in 1850 from its original owner, Benjamin F. Camp, a mason who had worked with Trench on several projects including the Odd Fellows Hall.

⁴⁶ Information in this section is based on the following sources: Burrows and Wallace; Dolkart; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979); Macri Reaven and Jeanne Houck, “A History of Tompkins Square Park,” *From Urban Village to East Village: The Battle for New York’s Lower East Side*, ed. Janet L. Abu-Lughod (Blackwell Publishers, Inc., 1994); Albert Webster, Jr., “Evening in Tompkins Square,” in *Appletons’ Journal of Literature, Science, and Art* 10 (New York: D. Appleton and Company, 1873).

Richard Plunz, *A History of Housing in New York City* (New York: Columbia University Press, 1990)

⁴⁷ Dolkart, 12.

accelerated precipitously following the collapse of Irish agriculture in 1845 and the failed revolutions in Germany in 1848, and in the following decade the city grew by an additional 57 percent to more than 800,000 residents in 1860.

This massive influx of new residents put severe pressure on the city's already-taxed housing stock. The depression following the Panic of 1837, which lasted into 1843, had slowed construction throughout the city so that there was a severe shortage of available space for the newly-arrived immigrants. One solution was to subdivide existing row houses, initially intended for one or two families, into a number of smaller apartments. A tiny 2½-story residence on the Lower East Side, where this practice was common, was often made to accommodate at least eight separate families with two households occupying every floor including the cellar and attic. Another solution was to construct entirely new buildings specifically designed to house an even greater number of residents.⁴⁸ These "tenant houses," or tenements, soon became a common feature in every immigrant neighborhood throughout the city.

At the same time, the continuing northward growth of the city that originally lead many to speculate on the grand prospects of Tompkins Square had, by the mid 1840s, begun to push the city's most fashionable residential districts still farther northwards—to Union Square, Stuyvesant Square, and Gramercy Park, and particularly along Fifth Avenue. The unimproved lots that remained on the block of East 10th Street into the early 1850s were therefore developed not with single-family row houses like their earlier neighbors, but rather with multi-family dwellings. The earliest purpose-built tenements within the historic district are likely the pair at 327 and 329 East 10th Street, which were constructed around 1852-53 for John M. Ferdinand. No. 311 was completed about the same time for Benjamin S. Webb, while two individual tenement houses were erected a couple years later around 1855; no. 303 for William Flannelly and no. 325 for Robert Bonsall. The eastern third of the block, which had previously served as a coal yard, was finally developed with a row of tenement buildings in 1860 by William S. Wright.⁴⁹

Building construction in New York City during the mid 19th century was only minimally regulated by the local government. The Department of Buildings was not established until 1862, and the first law aimed at improving tenement house design was not passed until 1867 (and even then was limited in scope). The majority of the tenements within the East 10th Street Historic District are therefore of a type commonly referred to as pre-law tenements. Like most such buildings, the pre-law tenements on East 10th Street are five stories tall and occupy lots about 25 feet wide. With the exception of no. 325, which is set above a raised basement, they were not much taller than the earlier row houses. The pre-law tenements also occupied about the same footprint as the row houses of the previous decade, extending only about 50 feet deep on their lots.⁵⁰

These buildings would likely have housed ten to 20 families in four apartments on each of the upper floors, with two rear apartments on the ground floor. Each apartment had two to three rooms, only one of which was lit by natural light; the remaining interior rooms had no

⁴⁸ According to Dolkart, "the exact date of construction of the first purpose-built tenement in Manhattan is unknown, but it is often traced as far back as the 1820s or 1830s. By the 1840s, the number of tenements, including both older converted single-family homes and new purpose-built structures, had increased significantly." Dolkart, 14-15.

⁴⁹ The row at six tenements at 335 to 345 East 10th Street was part of a larger development of eighteen that originally occupied the entire eastern third of the block facing East 10th and East 11th Streets, and Avenue B.

⁵⁰ Lot coverage for tenement houses would steadily increase in subsequent years, reducing the amount of light and ventilation for interior rooms. See Plunz, 13.

direct access to natural light and no ventilation. The central main entrance at the ground floor was sometimes flanked by storefronts, as seen on the row of tenements at 335 to 345 East 10th Street.⁵¹ Sanitary facilities were located in the rear yard, sharing space with the building's water source; some tenements had the luxury of a common water source on each floor. In some instances, an additional back building was constructed in the rear yard and tenants would have to share existing facilities in an even more constricted space. Within the historic district, both 303 and 323 East 10th Street were built with backhouses.⁵²

Stylistically, the pre-law tenements on East 10th Street would have been designed in a simplified version of the Italianate that by the 1850s had become the dominant mode of architecture in New York City. Like the row houses on the same block, many were subsequently altered with updated cornices, window lintels, and sills during the late 19th century, although enough original building fabric remains to suggest their initial appearance. All of the pre-law tenements within the historic district are characterized primarily by their planar facades composed of brick laid in running bond. The window openings are arranged in regular horizontal rows, typically with four bays per story, and were likely ornamented with molded brownstone lintels and projecting sills.⁵³ The most detailed element would have been the cornice, which likely would have had acanthus-leaf brackets, modillions, and a frieze decorated with rosettes and molding.⁵⁴ All of the architectural elements that originally ornamented the tenements on East 10th Street would have been widely available from building supply yards, so it is unclear if professional architects were involved in their design or construction.⁵⁵ Wright, who developed the row at nos. 335 to 345, was listed in city directories as a practicing architect from 1855-67 and he may have had a hand in their exterior appearance.⁵⁶

Even with the arrival of large numbers of immigrants to the East Village and the corresponding construction of tenement houses in the area during the mid 19th century, the neighborhood did not immediately lose its patrician character. Second Avenue in particular remained respectable well into the late 19th century, while elegant homes—such as the terrace of Anglo-Italianate-style residences at the intersection of East 10th Street and Stuyvesant Street just three blocks west of the historic district—continued to be built in the vicinity.⁵⁷ Many of the row houses on East 10th Street facing Tompkins Square were occupied by their original inhabitants into the 1860s, and in some instances even later. Yet as these families moved out of the neighborhood and sold their buildings, the formerly single-family residences were often converted into multiple dwellings serving the area's immigrant population.

299 East 10th Street, for example, remained the residence of the Chamberlin family from the time they purchased the property from Joseph Trench in 1847 until it was eventually carved up into multiple apartments sometime after 1860. Census records from 1850 lists seven

⁵¹ The storefronts were typically composed of wood and glass, often flanked with cast-iron piers.

⁵² The Perris maps from 1857-62 and 1868 both show nos. 303 and 325 with backhouses accessed by a pass-through in the main building fronting East 10th Street.

⁵³ The soft brownstone was prone to deterioration, which may have prompted later owners to install galvanized iron models either over the originals or as replacements.

⁵⁴ Within the historic district, only 343 East 10th Street appears to retain most of its original cornice.

⁵⁵ Dolkart 27.

⁵⁶ Francis, 84.

⁵⁷ A visitor from England in the 1880s noted of Second Avenue that, “even yet some of the old Knickerbocker families cling to it, living in their roomy, old-fashioned houses, and maintaining an exclusive society, while they look down with disdain upon the parvenus of Fifth avenue.” Quoted in Lockwood, *Bricks and Brownstone*, 199. The “Triangle,” as these buildings were commonly known, is within the St. Mark's Historic District and were built in 1859-61.

occupants of the house, including Moses and Julia Chamberlin, their young son Edward, and Mrs. Abigail Chamberlin, presumably Moses's mother. Eliza and Polly Wilmouth, perhaps Julia's mother and sister, also resided in no. 299, as did Catherine Murphy, a young Irish woman who likely was the family's servant. The 1860 census similarly lists eight inhabitants of the house, with Moses and Julia Chamberlin, several members of the Wilmot family, and two female servants from Ireland. By the 1870 census, however, there were six separate households living in the building with a total population of seventeen. By 1880 there were 25 total residents comprising four separate households.

The majority of the immigrants who settled in the purpose-built tenements and converted row houses of the East 10th Street Historic District during the mid 19th century were of German heritage. Much of what would become the East Village was in fact populated by immigrants from Germany, so much so that the area came to have the third largest concentration of German speakers in the world, surpassed only by Berlin and Vienna.⁵⁸ The East Side German neighborhood—popularly known as *Kleindeutschland*, or Little Germany—was the first cohesive, large-scale ethnic community in the country to retain the language and customs of its homeland. Tompkins Square, which became *Der Weisse Garten* (the White Garden), was one of its most important focal points.

The first German resident on East 10th Street may have been Dr. Lilienthal, the respected rabbi who purchased the Joseph Trench-designed row house at 307 East 10th Street in 1850. He was soon followed by countless German immigrants of lesser means who filled the newly-erected tenements and converted row houses on the block. The six households that occupied the Chamberlin's former row house in 1870, for example, were all of German ancestry, as were the five families who had moved into Dr. Lilienthal's old home by 1880. The larger tenements may have had more diverse populations, with a scattering of native-born and Western European residents, but by far the vast majority of the inhabitants of the East 10th Street District throughout the mid and late 19th century was of German origin.

Irish immigrants also had a presence in the Tompkins Square neighborhood, centered on St. Brigid's Roman Catholic Church on the eastern edge of the park only a few blocks from the historic district. The church itself was erected in 1848, while the associated St. Brigid's School was founded in 1856 and moved to a dedicated building on East 8th Street between Avenues B and C in 1858. The education of female students was supervised by the Sisters of Charity of St. Vincent de Paul, who by the 1870s had established the select St. Brigid's Academy in a pair of converted row houses at 313 and 315 East 10th Street within the historic district.⁵⁹ The tenement at no. 303 also appears to have been a bastion of Irish life on the block during the mid 19th century. William Flannelly—who built, owned, and lived in the structure—was himself an Irish immigrant and it appears he preferred renting his apartments to fellow countrymen. The 1870 census lists the population of the building as largely of Irish descent, with family names such as McCullough, McDonough, McGuire, Morgan, Ryan, and White, while the 1880 census lists twelve Irish households in the building and a single family from Germany.⁶⁰

⁵⁸ Burrows and Wallace, 745.

⁵⁹ It is unclear exactly when St. Brigid's Academy was established. The Sister of Charity purchased 315 East 10th Street in 1856, although census records from 1860 seem to indicate they had not yet occupied the building. A number of Sisters were in residency at no. 315 by the 1870 census, and they purchased the adjacent house at no. 313 in 1873. That same year they filed alteration permits to convert both buildings into a female dormitory (see alteration permits 685 and 752 for 1873).

⁶⁰ In 1870 there were more than 60 people living in the building and in 1880 there were 80 total inhabitants.

As the East Side tenement district grew up around Tompkins Square, the park became an increasingly important, if at times contested, location for political activity and protest. The first major event occurred during the winter of 1857, at the height of a protracted economic depression, when a large crowd regularly gathered to demonstrate about the lack of jobs and food. Later, in 1866, the park was given over to the Seventh Regiment of the New York National Guard for use as a parade ground; most of the trees were cut down and the recreational character all but obliterated. Local residents continued to use the space, however, and to petition for its restitution as a public park. Some of the trees were replanted in 1873 and several renovations were undertaken during the mid 1870s before the park was completely redesigned and restored to general use in 1878. These debates over the character of Tompkins Square were occurring during another economic downturn following the Panic of 1873, which led to the Tompkins Square Riot of 1874 in which local residents again demanded jobs and food. In spite of these moments of conflict, the neighborhood was in general a stable and enjoyable place to live. A commenter in 1873 noted, “the immediate surroundings of the square are neat and orderly. The houses are of plain and durable character, though it is clear that the builders of some of the more expensive ones hoped for a richer class of residents than that which occupies them.”⁶¹ Property owners continued to invest in their buildings, not just maintaining but also occasionally updating them to accord with the latest architectural fashions.

Building Modernizations in the Late 19th and Early 20th Centuries

By 1860 the block of East 10th Street facing Tompkins Square was nearly complete, with almost every lot improved with a substantial brick building that survives to this day. Yet the architectural character of the structures within the historic district continued to evolve throughout the late 19th and early 20th centuries as owners altered and modernized their properties. The most common changes involved window lintels and sills, which have almost universally been removed, replaced, or covered over with galvanized iron models. Cornices were also commonly replaced, particularly on the 1840s row houses that had their top story raised. The earliest of these alterations may in fact have occurred as these buildings were converted from single-family residences into multiple-family tenements. The top floor of 305 East 10th Street, for example, was raised to full height sometime in the mid or late 19th century and a new Italianate-style cornice installed; this probably occurred in the 1870s after the building was sold off by its original owner, William F. Pinchbeck. No. 301 remained a single-family dwelling into the 1880s but was enlarged in 1886 when a story and a half were added onto what had been a 2½ building with a small attic under a pitched roof. The Trench-designed houses at nos. 293 to 299 also originally had short attic stories under peaked roofs that were raised up in the late 19th century. It seems likely that new cornices would have been installed at that time, and that the galvanized iron window lintels and sills that still adorn most of the row may also date from that period since those on the raised top story match the ones on the lower floors.⁶²

The new cornices on 293 to 299 East 10th Street, like many of the modernized architectural elements from the late 19th century, were of very high quality and displayed the influence of the Queen Anne style. Other notable examples include nos. 307 and 319, which have similar richly-ornamented window lintels and sills; the latter building and its neighbor at

⁶¹ Webster, 366.

⁶² Alteration permits filed for nos. 297 and 299 indicate the work on those buildings was completed in 1893, while it is unclear when nos. 293 and 295 were altered.

no. 317 also have paired entrance enframements that were updated from their original Greek Revival-style configuration with the same pattern of foliate incising and decorative rosettes. The pedimented lintels and bracketed sills, as well as the pedimented cornice, of no. 317 may date from the same time or perhaps were installed during another round of alterations later in the 19th century.

The best-documented modernization of a former row house was for the pair of houses at 313 and 315 East 10th Street, which at the time were still in use as St. Brigid's Academy run by the Sisters of Charity of St. Vincent de Paul. Alterations permits filed by architect Franklin Baylies in 1892 note that the window lintels were to be reset, that the lintels and sills were to be covered with galvanized iron, and that a new galvanized iron cornice was to be set across the front of both buildings. These changes transformed what were likely traditional Greek Revival-style row houses into a distinctive Gothic Revival ensemble—with drop-eared lintels and a cornice ornamented with quatrefoils and other medieval patterns—that was perhaps seen as more appropriate for a church-affiliated school.

Several of the purpose-built tenement buildings also received facade updates in the late 19th century. Nos. 303 and 311 both had their cornices replaced with Queen Anne-style models similar to those that had been added to some of the row houses on the block, while the window lintels and sills were replaced with galvanized iron around the same time. The tenements at nos. 325, 327, and 329 underwent similar alterations, although the cornice on no. 325 may be an earlier alteration in the Italianate style and the cornices on nos. 327 and 329 are less ornamented and reflect the Neo-Grec style instead. Nos. 303, 327 and 329 also retain their modernized ground floors, particularly the iron door hood and the lintels and sills decorating the large flanking windows. The most radical tenement alteration came in 1906 when 309 East 10th Street was given an entirely new front facade designed in the Renaissance Revival style by Harry Zlot.

Another wave of modernizations came during the 1920s and 1930s when several of the row houses had their stoop removed and the primary entrance moved to what had formerly been the raised basement. Often this was done to accommodate an institutional or commercial tenant on the ground floor. 313 East 10th Street, for example, was altered by the Independent Stryjer Benevolent Society, while no. 297 lost its stoop in 1938 when the building owner renovated his medical office (a plaque on the facade still reads “Doctor I. Grossman”).

A few new building were also erected within the historic district during the late 19th and early 20th centuries. A pair of tenement buildings went up at nos. 321 and 323 in 1888 and 1890, respectively. Both were designed by Benjamin E. Lowe in the Romanesque Revival style and are characterized by their rusticated brownstone bases, strong brick piers separating the window bays on the upper stories, and the use of round-arched forms in the terra-cotta window tympanum and top story arcade. These building were erected following the Tenement House Acts of 1867 and 1879, but before major reforms were implemented with the Tenement House Act of 1901, and are of a type known as old-law tenements. The primary difference between these newer buildings and the earlier pre-law tenements was the requirement that every room should have direct access to some amount of light and air; thus, all rooms were required to have windows giving onto the street, rear yard, or an air shaft. The air shaft proved to be the most important feature required by the 1879 law, effectively shrinking and reconfiguring the tenement's footprint on the traditional 25' by 100' New York City lot. The resulting plan tenement resembled a dumbbell weight, giving rise to the term “dumbbell tenement.”⁶³ The

⁶³ Ultimately, the dumbbell tenement failed to solve the problem of insufficient light and air because the interior air shafts required by law were often too narrow for light to penetrate below the top story, and because larger air shafts

typical dumbbell tenement continued the basic floor plan of the pre-law tenement, with two to four apartments per floor, each with two to three rooms.

The last new building to be erected within the East 10th Street Historic District was the Tompkins Square Branch of the New York Public Library (a designated New York City Landmark). Constructed in 1904 to the designs of Charles Follen McKim of the renowned architectural firm McKim, Mead & White, the building replaced two of the tenements built c. 1860 by William S. Wright. It was one of the earliest Carnegie branch libraries in New York City and was part of a massive building program that began in 1901 when Andrew Carnegie donated \$5.2 million to establish a city-wide branch library system.⁶⁴ The East 10th Street site was chosen in part because of its central and conspicuous location within the densely populated East Side tenement district.⁶⁵ The library's classically-inspired style, with its characteristic vertical plan, offset entrance, carved stone ornament, and tall arched first floor windows providing abundant lighting to a simple interior, is characteristic of the urban Carnegie library type.

*Subsequent History*⁶⁶

The German community of *Kleindeutschland* continued to play an important role in the neighborhood into the early 20th century, even as a second wave of immigrants—this time largely composed of Eastern European and Russian Jews—started to replace the earlier residents beginning in the 1880s.⁶⁷ From World War I to the 1940s the Lower East Side, which still encompassed what would become the East Village, was considered the heart of the New York's Jewish community. Second Avenue between East 14th and Houston Streets in particular was known as the “Yiddish Rialto” for its role as the world's center of Yiddish theater. On East 10th Street, the buildings at nos. 313 and 315 that had formerly housed St. Brigid's Academy became home to such organizations as the Independent Stryker Benevolent Society, the Russian Erudition Society “Nauka,” and the American Russian Democratic Club.

After World War II, the ethnic make-up of the Lower East Side changed again, becoming dominated by Latin American immigrants, especially those from Puerto Rico. Their immigration was encouraged by the government as a source of cheap labor, particularly for the garment trades, hotels, and small manufacturing. The community named itself *Loisaida* to symbolize the

would not have been cost-effective for landlords who sought the maximum rentable square footage on a single lot. Air shafts also became convenient receptacles for garbage, and proved to be a serious fire hazard because of the way they allowed air, and thus flames, to circulate between floors during a fire. Even with these flaws, the dumbbell became the most widely used design for tenements until the Tenement House Act of 1901 (the “new law”).

⁶⁴ McKim, Meade & White designed twelve of the Carnegie libraries in New York City. Of the twelve, seven are designated New York City landmarks: in Manhattan, the Chatham Square (1903), Tompkins Square (1904), 125th Street (1904), 135th Street (now the Schomburg Center for Research in Black Culture) (1905), Hamilton Grange (1906), and 115th Street (1909); in the Bronx, the Woodstock Branch (1913-14)

⁶⁵ Several Carnegie libraries were located across the street from parks, including the Harlem, Hudson, and Seward Park branches in Manhattan.

⁶⁶ Portions of this section are adapted from LPC, *Aschenbroedel Verein* (later *Gesangverein Schillerburn*/now La Mama Experimental Theatre Club) Building Designation Report (LP-2328) (New York: City of New York, 2009), prepared by Jay Schockley. Information in this section is based on the following sources: Terry Miller, *Greenwich Village and How It Got That Way* (New York: Crown Publishers, 1990); Reaven and Houck.

⁶⁷ The burning of the *General Slocum* excursion boat in 1904—in which more than 1,000 local residents perished—is widely considered the symbolic end of *Kleindeutschland*.

second generation Hispanic roots that had developed in the context of the African-American and Latino movements for social and economic justice, equality, and identity.

The residential desirability of the neighborhood increased with the removal of the Third Avenue El in 1955. As indicated by Terry Miller,

The psychological barrier that had marked the eastern boundary of Greenwich Village was gone. Blocks that once had no prestige were suddenly seen as intriguing, and apartments here were less costly than those in Greenwich Village...As artists and writers moved east, the blocks from St. Mark's Place to Tenth Street were the first to hint that the Lower East Side was being transformed. Realtors began marketing the area as "Village East," and by 1961 as the "East Village," a name that stuck.⁶⁸

The neighborhood's shifting cultural scene also attracted new residents to the area. As Yiddish theater declined, the East Village gave rise in the 1950s to "Off-Broadway" and "off-Off-Broadway" theater, including the Phoenix Theater (1953-61) in the former Louis N. Jaffe Art Theater (Yiddish Art Theater) building (1925-26, Harrison G. Wiseman), 181-189 Second Avenue; the Orpheum Theater (1958), 126 Second Avenue; and Ellen Stewart's La Mama Experimental Theatre Club (1961), 321 East 9th Street (after 1969 at 74 East 4th Street).⁶⁹ In the 1950s, the East Village also became home to a number of key Beat Generation writers, including Allen Ginsberg, William Burroughs, Norman Mailer, and W.H. Auden, and was renowned for its protest art and politics, galleries, poetry and coffee houses, bookstores, clubs, with a "counterculture" scene centered on St. Mark's Place.

In the 1960s and 1970s, as New York City lost over half of its manufacturing jobs as well as a significant part of its population, the East Village—particularly the farther eastern section—suffered through a period of decline with deteriorating infrastructure and housing stock, and lack of municipal investment. Following New York's fiscal crisis of 1975, many property owners in the area walked away from their buildings. Loisada or "Alphabet City" was often considered one of the rougher Manhattan neighborhoods in the 1970s and 1980s. Arson targeted certain properties, though those local residents and community groups determined to stay began to rehabilitate buildings through sweat-equity.⁷⁰ As in previous periods of unrest, Tompkins Square was once again a locus for political activity and protest, particularly during the rioting that occurred in 1988 following the imposition of a park curfew and the eviction of the area's homeless population.

Throughout all of these changes the block of East 10th Street facing Tompkins Square remain little changed from the early 20th century. In many respects the entire history of the East Village is reflected in the buildings that comprise the historic district, from the neighborhoods early development as a fashionable residential community of architect-designed dwellings, to its subsequent transformation into an immigrant district filled with purpose-built tenements and converted row houses. The rare attribution of several of the early residences to noted architect

⁶⁸ Miller, 258.

⁶⁹ The Louis N. Jaffe Art Theater (Yiddish Art Theater) is a designated New York City Landmark and Interior Landmark; the later home of La Mama Experimental Theatre Club at 74 East 4th Street—originally the *Aschenbroedel Verein*—is also a New York City Landmark.

⁷⁰ The Life Café—which opened in a double storefront at 343 and 345 East 10th Street in 1981 and was later featured in the Broadway musical *Rent*—was exemplary of the rehabilitation of the East Village in the 1980s.

Joseph Trench, and the possible role they played in introducing the Italianate style of architecture to row house design, further enhances the significance of these buildings. Even through the modernizations of the late 19th and early 20th centuries, the buildings within the East 10th Street Historic District have maintained a cohesive architectural character on an important park setting in the historically and culturally rich East Village neighborhood.

FINDINGS AND DESIGNATION

On the basis of careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the East 10th Street Historic District contains buildings and other improvements that have a special character and a special historic and aesthetic interest and value and which represent one of more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds that, among its important qualities, the East 10th Street Historic District contains a number of row houses that were erected in the mid-1840s when the East Village neighborhood was the heart of New York City's most fashionable residential district; that the design of several of the row houses within the historic district can be attributed to noted architect Joseph Trench, who helped introduce the Italianate style to the United States, and that these dwellings may have been amongst the earliest in New York City to use elements of that mode of architecture; that a radical demographic shift, propelled by foreign immigration, occurred around the same time, which would swell the city's population and completely transform entire neighborhoods so that during the 1850s most of the remaining vacant lots on East 10th Street were developed with purpose-built tenement buildings designed to house several household, and that the formerly single-family row houses were eventually converted into multiple dwellings or boardinghouses; that, while the block of East 10th Street facing Tompkins Square was largely complete by the 1860s, with nearly every lot improved with a substantial brick building that survives to this day, the architectural character of the structures within the historic district continued to evolve throughout the late 19th and early 20th centuries as owners altered and modernized their properties, most frequently by adding building elements designed in a fine interpretation of the Queen Anne style; that a few new buildings were erected within the historic district during the late 19th and early 20th centuries, including a pair of old-law tenements designed in the Romanesque Revival style, as well as the Tompkins Square Branch of the New York Public Library, a designated New York City Individual Landmark designed by Charles Follen McKim of the renowned architectural firm McKim, Mead & White, which was one of the earliest Carnegie libraries in the city and which has been an important institutional presence on the block and in the neighborhood for over a century; that the buildings within the historic district remain little changed from the early 20th century and that they reflect the entire history of the East Village, from the neighborhood's early development as a fashionable residential community of architect-designed dwellings to its subsequent transformation into an immigrant district filled with purpose-built tenement and converted row houses; that the rare attribution of several of the early residences to noted architect Joseph Trench, and the possible role they played in introducing the Italianate style of architecture to row house design, further enhances the significance of these buildings; and that even through the modernizations of the late 19th and early 20th centuries, the block of buildings within the East 10th Street Historic District have maintained a cohesive architectural character on an important park setting in the historically and culturally rich East Village neighborhood.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 (formerly Section 534 of Chapter 21) 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 Historic District the East 10th Street Historic District, consisting of the property bounded by a line beginning at the intersection of the northern curbline of East 10th Street and the eastern curbline of Avenue A, continuing northerly along the eastern curbline of Avenue A to

its intersection with a line extending westerly from northern property line of 293 East 10th Street, easterly along the northern property line of 293 East 10th Street, northerly along a portion of the western property line of 295 East 10th Street, easterly along the northern property lines of 295 to 299 East 10th Street, southerly along a portion of the eastern property line of 299 East 10th Street, easterly along the northern property lines of 301 to 303 East 10th Street and a portion of the northern property line of 305 East 10th Street, northerly along a portion of the western property line of 305 East 10th Street, easterly along a portion of the northern property line of 305 East 10th Street and the northern property line of 307 East 10th Street, southerly along a portion of the eastern property line of 307 East 10th Street, easterly along the northern property line of 309 East 10th Street, southerly along a portion of the eastern property line of 309 East 10th Street, easterly along the northern property lines of 311 to 319 East 10th Street, southerly along a portion of the eastern property line of 319 East 10th Street, easterly along the northern property line of 321 East 10th Street, northerly along a portion of the western property line of 323 East 10th Street, easterly along the northern property lines of 323 to 339 East 10th Street, southerly along a portion of the eastern property line of 339 East 10th Street, easterly along the northern property lines of 341 to 345 East 10th Street to the western curbline of Avenue B, southerly along the western curbline of Avenue B to its intersection with the northern curbline of East 10th Street, westerly along the northern curbline of East 10th Street to the point of the beginning.

Robert B. Tierney, Chair

Frederick Bland, Diana Chapin, Michael Devonshire, Joan Gerner, Michael Goldblum, Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

EAST 10TH STREET (NORTH SIDE, ODD NUMBERS)

293 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 59

Date: c. 1846

Architect/Builder: Joseph Trench (attributed)

Original Owner: Joshua M. Varian

Type: Row house

Style: Queen Anne

Stories: 5 (originally 4 and basement)

Material(s): Brick

Significant Architectural Features: Bracketed cornice

Alterations: Stoop and entrance enframing removed from right bay, primary entrance moved to basement (19th century); window lintels removed; storefront infill with retractable cloth awning and roll-down security gate; brick entrance enframing; air conditioning unit affixed to facade; tie rods; light fixtures with electrical conduit

Building Notes: Part of a row of houses at 293 to 299 East 10th Street

Site Features: Cellar access hatch

Notable History and Residents: Originally designed in a transitional Greek Revival/Italianate style; building was likely raised a half story in the later 19th century with a new Queen Anne-style cornice installed at that time; lettering in cornice reads "Chas. J. Smith," after Charles J. Smith who owned the building from the 1890s into the 20th century



South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Primary door replaced

Windows: Replaced

Storefront: Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone; concrete with metal plating

West Facade: Designed (historic)

Facade Notes: Brick side facade with two-story extension at rear; regular arrangement of window openings; several small window openings punched through facade and subsequently bricked in again; non-historic storefront infill with retractable cloth awnings and roll-down security gates; light fixtures with electrical conduit; signage pole affixed to facade; fire escape

North Facade: Not designed (historic)

Facade Notes: Brick rear facade; regular arrangement of window openings; non-historic security grills; fire escape; ventilation duct; iron parapet fence

295 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 58

Date: c. 1846

Architect/Builder: Joseph Trench (attributed)

Original Owner: Robert Laton

Type: Row house

Style: Queen Anne

Stories: 5 (originally 4 and basement)

Material(s): Brick

Significant Architectural Features: Molded galvanized-iron window lintels and projecting sills; bracketed cornice

Alterations: Stoop and entrance enframing removed from left bay, primary entrance moved to basement (1929); parlor floor windows shortened; fire escape; tie rods; light fixtures above entrance

Building Notes: Part of a row of houses at 293 to 299 East 10th Street

Notable History and Residents: Originally designed in a transitional Greek Revival/Italianate style; building was likely raised a half story in the later 19th century with a new Queen Anne-style cornice, as well as new window lintels and sills, installed at that time



South Facade: Designed (historic, basement resurfaced)

Stoop: Removed

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic metal railing

Areaway Paving Material: Concrete

North Facade: Not designed (historic, partially visible)

Facade Notes: Painted brick rear wall; regular arrangement of window openings; vent ducts; metal parapet railing

297 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 57

Date: c. 1846

Architect/Builder: Joseph Trench (attributed)

Original Owner: Walter F. Brush

Type: Row house

Style: Queen Anne

Stories: 5 (originally 4 and basement)

Material(s): Brick

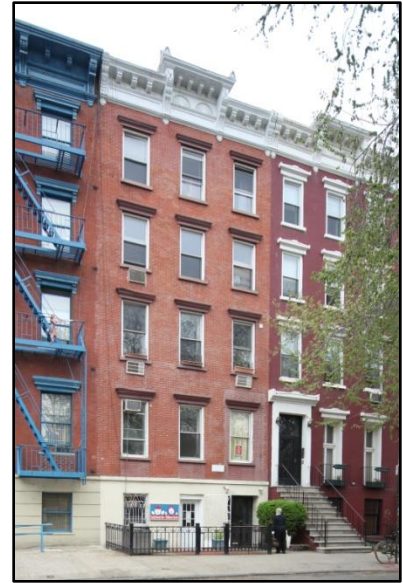
Significant Architectural Features: Molded galvanized-iron window lintels and projecting sills; bracketed cornice

Alterations: Stoop and entrance enframing removed from right bay, primary entrance moved to basement (1938); parlor floor windows shortened; basement reconfigured with secondary entrance in middle bay; several through-wall air conditioning units; light fixtures with electrical conduit; scroll work and finials removed from cornice

Building Notes: Part of a row of houses at 293 to 299 East 10th Street; image of building with historic entrance surround and stoop available from the New York Public Library (image 711018)

Site Features: Planting bed

Notable History and Residents: Originally designed in a transitional Greek Revival/Italianate style; according to alteration plans filed by architect Louis F. Heinecke, the building's peaked roof was removed and the upper story raised in 1893; it is possible the Queen Anne-style cornice, lintels, and sill dates to that period; plaque on facade reads "Doctor I. Grossman," after the building's owner and occupant from the 1930s



South Facade: Designed (historic, basement resurfaced)

Stoop: Removed

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Brick and concrete

North Facade: Not designed (historic, partially visible)

Facade Notes: Painted brick rear wall and rear extension; regular arrangement of window openings; non-historic security grilles; fire escape; brick parapet

299 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 56

Date: c. 1846

Architect/Builder: Joseph Trench (attributed)

Original Owner: Moses Chamberlin, Jr.

Type: Row house

Style: Queen Anne

Stories: 4 and basement

Material(s): Brick

Significant Architectural Features: Molded iron window lintels and projecting sills; bracketed cornice

Alterations: Entrance enframing and stoop removed (1935); stoop subsequently rebuilt and pressed metal door hood—similar to lintel of historic entrance enframing—installed; balconettes added in front of parlor floor windows; several through-wall air conditioners; light fixtures beside entrance and doorbell beside basement entrance; scroll work and finials removed from cornice

Building Notes: Part of a row of houses at 293 to 299 East 10th Street; image of building with historic entrance surround and stoop available from the New York Public Library (image 711018)

Site Features: Cellar access hatch; standpipe

Notable History and Residents: Originally designed in a transitional Greek Revival/Italianate style; according to alteration plans filed by architect Louis F. Heinecke, the building's peaked roof was removed and the upper story raised in 1893; it is possible the Queen Anne-style cornice, lintels, and sills dates to that period

South Facade: Designed (historic, painted, basement resurfaced)

Stoop: Stoop replaced; under-stoop gate replaced

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence

Areaway Paving Material: Concrete



301 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 55

Date: c. 1843-44

Architect/Builder: Joseph Trench (attributed)

Original Owner: Thomas Crane

Type: Row house

Style: Greek Revival with Alterations

Stories: 5

Material(s): Brick; brownstone

Historic Metal Work: Parlor floor balconettes

Significant Architectural Features: Molded window lintels and projecting sills

Alterations: Stoop removed and primary entrance moved to basement (1937); entrance enframing in left bay of parlor floor either modified or replaced; cornice removed and brick parapet installed; light fixture above entrance; electrical conduit on facade

Site Features: Cellar access hatch

Notable History and Residents: Building was originally 2 ½ stories with a raised basement and an attic under a pitched roof; the upper story was raised in 1886 according to alteration plans filed by architect William Gaul



South Facade: Designed (historic, painted, basement resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories and basement)

Security Grilles: Historic (basement)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence

Areaway Paving Material: Concrete with planting beds

303 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 54

Date: c. 1855

Architect/Builder: Not determined

Original Owner: William Flannelly

Type: Tenement

Style: Neo Grec

Stories: 5

Material(s): Brick

Historic Metal Work: Areaway fence

Significant Architectural Features: Cast-iron entrance enframement and corner piers; molded galvanized-iron window lintels and projecting stone sills; heavy bracketed cornice

Alterations: Facade parged; infill within entrance enframement with light fixtures and intercom

Site Features: Sunken areaway; planting beds

Other Structures on Site: Backhouse at rear of lot

Notable History and Residents: Originally constructed as an Italianate-style tenement; entrance enframement, lintels, and cornice were likely replaced in the later 19th century with ones displaying the influence of the Queen Anne style



South Facade: Designed (historic, resurfaced, basement reclad)

Door(s): Primary door replaced; basement doors replaced

Windows: Replaced (upper stories and basement)

Cornice: Historic

Sidewalk Material(s): Concrete and bluestone

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Iron fence and gates, with bluestone curb

Areaway Paving Material: Concrete

305 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 53

Date: c. 1845

Architect/Builder: Joseph Trench (attributed)

Original Owner: William F. Pinchbeck

Type: Row house

Style: Greek Revival with Italianate Alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Historic Metal Work: Iron stoop posts

Significant Architectural Features: Entrance enframing with dentils and pediment; recessed entrance with wood reveal and door frame with transom; pedimented stone window lintels and projecting sills; bracketed cornice with modillions

Alterations: Parlor floor windows shortened; basement window altered to entrance; through-wall air conditioner in basement; parlor floor balconettes; light fixtures beside entrance, intercom in entrance reveal

Site Features: Lamp post

Notable History and Residents: Originally constructed as a Greek Revival-style row house with 3 stories with a raised basement; it was likely raised an additional story in the mid or late 19th century; the Italianate-style cornice may date from that period



South Facade: Designed (historic, basement resurfaced)

Stoop: Painted stoop; under-stoop gate replaced

Door(s): Possibly historic primary door

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Brick and concrete

307 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 52

Date: c. 1845

Architect/Builder: Joseph Trench (attributed)

Original Owner: Benjamin F. Camp

Type: Row house

Style: Queen Anne

Stories: 5 (originally 4 and basement)

Material(s): Brick

Significant Architectural Features: Bracketed galvanized-iron window lintels and sills with foliate ornament; bracketed cornice with modillions

Alterations: Stoop and entrance enframing removed from left bay, primary entrance moved to basement; parlor floor lintels removed; basement window openings reconfigured with projecting window frame in one and through-wall air conditioner in the other; parlor floor balconettes; light fixtures beside entrance; light fixture with electrical conduit

Site Features: Garbage enclosure

Notable History and Residents: Originally designed in a transitional Greek Revival/Italianate style; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Queen Anne style



South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories and basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate with concrete curbing

Areaway Paving Material: Concrete and planting bed

309 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 51

Date: 1906 (facade) (ALT 1346-06)

Architect/Builder: Harry Zlot

Original Owner: Sarah Kohen

Type: Tenement

Style: Renaissance Revival

Stories: 4 and basement

Material(s): Brick; brownstone; granite

Historic Metal Work: Iron stoop railing and posts; areaway fence; fire escape

Significant Architectural Features: Stone base with projecting entrance portico; molded stone window lintels and bracketed sills; modillioned cornice

Alterations: Intercom in entrance reveal

Site Features: Planting bed; sunken areaway

Notable History and Residents: Portions of the building may date from the 1840s, although it was substantially rebuilt in 1906 and a new facade installed at that time



South Facade: Designed (historic, first floor and basement painted)

Stoop: Painted stoop; under-stoop gate replaced

Door(s): Replaced primary door

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Historic iron fence with non-historic iron gate; bluestone curbing

Areaway Paving Material: Concrete

311 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 50

Date: c. 1853

Architect/Builder: Not determined

Original Owner: Benjamin S. Webb

Type: Tenement

Style: Queen Anne

Stories: 5

Material(s): Brick

Significant Architectural Features: Molded, bracketed galvanized-iron window lintels and sills; heavy bracketed cornice with finials

Alterations: Cornice above ground floor added

Site Features: Cellar access hatch

Notable History and Residents: Originally constructed as an Italianate-style tenement; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Queen Anne style



South Facade: Designed (historic, painted)

Door(s): Primary door replaced

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone; concrete

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Brick and concrete

313 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 49

Date: c. 1845-48; 1892

Architect/Builder: James C. Whitlock (builder); Franklin Baylies

Original Owner: Willaim H. Delavan

Type: Row house

Style: Gothic Revival

Stories: 5 (originally 4 and basement)

Material(s): Brick; brownstone

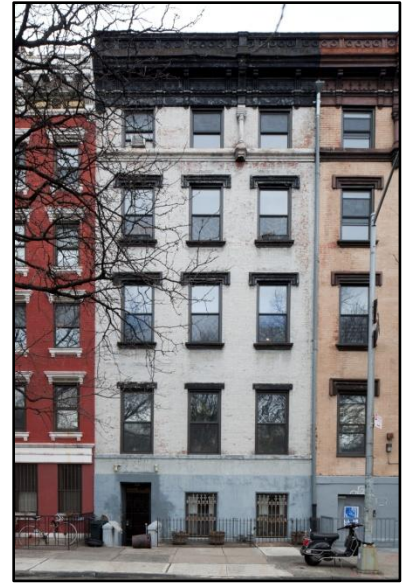
Significant Architectural Features: Hooded galvanized-iron window lintels and projecting sills; bracketed cornice with parapet decorated with quatrefoils

Alterations: Stoop and entrance enframing removed from left bay, primary entrance moved to basement (1936); parlor floor windows shortened and lintels removed; light fixtures above entrance; downspout

Building Notes: One of a pair of row houses at 313 to 315 East 10th Street; image of building with historic stoop available from the New York Public Library

Site Features: Cellar access hatch; standpipes

Notable History and Residents: Originally constructed as a Greek Revival-style row house; new window lintels and sills, as well as a new cornice, were installed in 1892; these alterations were designed in the Gothic Revival style by Franklin Baylies for St. Brigid's Academy; the Sisters of Charity, who ran the school, occupied this building and its neighbor at 315 East 10th Street from the 1870s into the 20th century



South Facade: Designed (historic, painted, basement resurfaced)

Stoop: Removed

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Concrete

315 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 48

Date: c. 1847-48; 1892

Architect/Builder: James C. Whitlock (builder); Franklin Baylies

Original Owner: Robert Hogan

Type: Row house

Style: Gothic Revival

Stories: 4 and basement

Material(s): Brick; brownstone



Historic Metal Work: Cast-iron stoop railing (partially encased in knee wall)

Significant Architectural Features: Entrance enframement; hooded galvanized-iron window lintels and projecting sills; bracketed cornice with parapet decorated with quatrefoils

Alterations: Parlor floor windows shortened; stoop knee wall installed around lower portion of historic iron railing; basement window opening reconfigured as secondary entrance; light fixtures beside entrance; electrical conduit with light fixtures and security cameras on facade

Building Notes: One of a pair of row houses at 313 to 315 East 10th Street; alteration permit for an additional floor, bulkheads, and other work was issued by the Department of Buildings prior to the designation of the historic district

Notable History and Residents: Originally constructed as a Greek Revival-style row house; new window lintels and sills, as well as a new cornice, were installed in 1892; these alterations were designed in the Gothic Revival style by Franklin Baylies for St. Brigid's Academy; the Sisters of Charity, who ran the school, occupied this building and its neighbor at 313 East 10th Street from the 1870s into the 20th century

South Facade: Designed (historic, painted, basement resurfaced)

Stoop: Resurfaced stoop; possibly historic under-stoop gate

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence

Areaway Paving Material: Concrete

317 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 47

Date: c. 1847-48

Architect/Builder: James C. Whitlock (builder)

Original Owner: Runyon W. Martin

Type: Row house

Style: Greek Revival with Queen Anne Alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Historic Metal Work: Cast-iron stoop railing

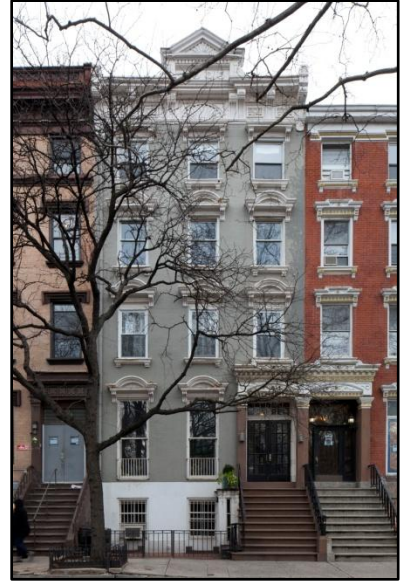
Significant Architectural Features: Elaborate entrance enframement; recessed entrance with wood reveal and door frame with transom; bracketed, pedimented galvanized-iron window lintels and bracketed sills; heavy bracketed cornice

Alterations: Under-stoop vestibule; parlor floor balconettes; metal downspout; light fixtures beside entrance

Building Notes: One of a pair of row houses at 317 to 319 East 10th Street

Site Features: Garbage enclosure

Notable History and Residents: Originally constructed as a Greek Revival-style row house; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Queen Anne style



South Facade: Designed (historic, painted, basement resurfaced)

Stoop: Resurfaced stoop; under-stoop gate replaced

Door(s): Primary door replaced

Windows: Mixed (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Brick

319 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 46

Date: c. 1847-48

Architect/Builder: James C. Whitlock (builder)

Original Owner: Runyon W. Martin

Type: Row house

Style: Greek Revival with Queen Anne Alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Historic Metal Work: Cast-iron stoop railing

Significant Architectural Features: Elaborate entrance enframement; bracketed galvanized-iron window lintels and sills with foliate ornament; projecting cornice

Alterations: Modillions removed from cornice; metal downspout; light fixtures and intercom in entrance reveal and light fixture above basement entrance

Building Notes: One of a pair of row houses at 317 to 319 East 10th Street

Notable History and Residents: Originally constructed as a Greek Revival-style row house; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Queen Anne style



South Facade: Designed (historic, basement resurfaced)

Stoop: Resurfaced stoop; possibly historic under-stoop gate

Door(s): Replaced primary door

Windows: Replaced (upper stories and basement)

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Paving Material: Concrete

321 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 45

Date: 1888 (NB 742-88)

Architect/Builder: Benjamin E. Lowe

Original Owner: Emma J. Mason

Type: Tenement

Style: Romanesque Revival

Stories: 5

Material(s): Brick; brownstone; terra cotta

Significant Architectural Features: Rusticated brownstone base with projecting entrance enframing; projecting brick piers with terra-cotta capitals; terra-cotta tympanum and round-arched window lintels; bracketed cornice

Alterations: Entrance stair treads and railing replaced; light fixtures in entrance spandrels; fire escape

Building Notes: Built in conjunction with 323 East 10th Street

Site Features: Sunken areaway with non-historic metal stairs; garbage enclosures

Notable History and Residents: Inscription above entrance reads "St. Marie"



South Facade: Designed (historic, painted)

Stoop: Resurfaced

Door(s): Primary door replaced

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence with non-historic curbing

Areaway Paving Material: Bluestone

West Facade: Not designed (historic) (Partially visible)

Facade Notes: Painted brick side wall

323 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 44

Date: 1890 (NB 966-90)

Architect/Builder: Benjamin E. Lowe

Original Owner: B. F. Ayres, et. al.

Type: Tenement

Style: Romanesque Revival

Stories: 5

Material(s): Brick; brownstone; terra cotta; granite

Historic Metal Work: Cast-iron stair railings and posts

Significant Architectural Features: Rusticated brownstone base with projecting entrance enframement; projecting brick piers with terra-cotta capitals; terra-cotta tympanum and round-arched window lintels; bracketed cornice

Alterations: Fire escape; light fixtures in entrance reveal

Building Notes: Built in conjunction with 321 East 10th Street

Site Features: Sunken areaway

Notable History and Residents: Inscription above entrance reads "Bonsall" after Robert Bonsall and his family, who owned several parcels on this block beginning in the 1840s



South Facade: Designed (historic)

Stoop: Historic

Door(s): Historic primary door

Windows: Mixed (upper stories); replaced (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate with bluestone curb

Areaway Paving Material: Bluestone

East Facade: Not designed (historic, partially visible)

Facade Notes: Brick side wall

325 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 43

Date: c. 1855

Architect/Builder: Not determined

Original Owner: Adam Sander

Type: Tenement

Style: Italianate with Later Italianate Alterations

Stories: 5 and basement

Material(s): Brick

Significant Architectural Features: Molded galvanized-iron window lintels and projecting sills; bracketed cornice

Alterations: Ground floor and basement reconfigured and largely rebuilt; entrance moved from center to right bay; entrance stairs replaced; upper story lintels removed; light fixtures and intercom beside entrance; fire escape; tie rods

Site Features: Sunken areaway

Other Structures on Site: Backhouse at rear of lot

Notable History and Residents: Window lintels and sills were likely replaced in the later 19th century



South Facade: Designed (historic)

Stoop: Replaced

Door(s): Primary door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (basement)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete; bluestone

Areaway Wall/Fence Materials: Non-historic iron fence

Areaway Paving Material: Stone pavers

327 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 42

Date: c. 1852-53

Architect/Builder: Not determined

Original Owner: John M. Ferdinand

Type: Tenement

Style: Italianate with Neo-Grec Alterations

Stories: 5

Material(s): Brick

Historic Metal Work: Vestige of historic iron fence along left side of areaway

Significant Architectural Features: Molded galvanized-iron window lintels and sills; bracketed door hood; bracketed upper cornice; cornice above first story

Alterations: Entrance handrail replaced; fire escape; light fixtures beside entrance and intercom in entrance reveal

Building Notes: One of a pair of similar, although not identical, tenements at 327 to 329 East 10th Street

Site Features: Cellar access hatch; planter boxes

Notable History and Residents: Originally constructed as an Italianate-style tenement; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Neo Grec style



South Facade: Designed (historic, painted)

Door(s): Primary door replaced

Windows: Mixed

Security Grilles: Not historic (first story)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron fence and gate

Areaway Paving Material: Concrete

329 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 41

Date: c. 1852-53

Architect/Builder: Not determined

Original Owner: John M. Ferdinand

Type: Tenement

Style: Italianate with Neo-Grec Alterations

Stories: 5

Material(s): Brick

Historic Metal Work: Cast-iron stair posts and hand rail; basket-style fire escape

Significant Architectural Features: Molded galvanized-iron window lintels and sills; door hood; bracketed cornice

Alterations: Light fixtures with electrical conduit above entrance, intercom in entrance reveal

Building Notes: One of a pair of similar, although not identical, tenements at 327 to 329 East 10th Street

Site Features: Raised areaway; cellar access hatch; stand pipes

Notable History and Residents: Originally constructed as an Italianate-style tenement; window lintels and sills, as well as the cornice, were likely replaced in the later 19th century with ones displaying the influence of the Neo Grec style



South Facade: Designed (historic, painted)

Door(s): Historic primary door

Windows: Replaced

Security Grilles: Not historic (first story)

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Iron fence

Areaway Paving Material: Concrete

331 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 39

Building Name: New York Public Library, Tompkins
Square Branch

Date: 1904

Architect/Builder: McKim, Mead & White

Original Owner: City of New York

Type: Library

Style: Classical Revival

Stories: 3

Material(s): Limestone; granite



Significant Architectural Features: Rusticated piers;
arched ground-floor openings; decorative
tympanum in second story openings; denticulated
cornice with ornamental frieze

Alterations: Steps to main entrance removed and door lowered to grade; light fixtures on
building piers replaced; light fixtures with electrical conduit above entrance; flag pole
replaced and moved from center to left bay

Building Notes: Designated a New York City Individual Landmark in 1999 (LP-1998)

Site Features: Sunken areaway with non-historic metal stairs

South Facade: Designed (historic)

Stoop: Removed

Door(s): Primary door replaced; basement door replaced

Windows: Replaced (upper stories and basement)

Security Grilles: Not historic (upper stories and basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-original iron fence and gate with granite curb

Areaway Paving Material: Concrete

West Facade: Not designed (historic, partially visible)

Facade Notes: Painted brick side wall

East Facade: Not designed (historic, partially visible)

Facade Notes: Painted brick side wall

335 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 38

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Historic Metal Work: Cast-iron storefront columns

Significant Architectural Features: Molded window lintels and sills; projecting cornice

Alterations: Storefront infill with roll-down security gate; cornice brackets and frieze details removed; tie rods and plates affixed to facade; light fixture and security camera above entrance; satellite dish visible on roof

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street

Site Features: Angled cellar access hatch; garbage enclosure

Notable History and Residents: Lintels and sills were likely replaced in the late 19th or early 20th century



South Facade: Designed (historic, ground story resurfaced)

Door(s): Primary door replaced

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront: Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Wall/Fence Materials: Non-historic iron and wood fence

Areaway Paving Material: Brick and concrete

337 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 37

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Significant Architectural Features: Molded window lintels and projecting sills; projecting cornice

Alterations: Storefront infill with roll-down security gates; retractable cloth awning; cornice brackets and frieze details removed; tie rods and plates affixed to facade; fire escape; light fixtures and security camera with electrical conduit

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street

Site Features: Cellar access hatch

South Facade: Designed (historic)

Door(s): Primary door replaced

Windows: Replaced

Storefront: Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Paving Material: Bluestone



339 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 36

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Historic Metal Work: Cast-iron storefront column

Significant Architectural Features: Molded window lintels and projecting sills; projecting cornice

Alterations: Storefront infill with roll-down security gates; cornice brackets and frieze details removed; tie rods and plates affixed to facade; fire escape; light fixture and security camera with electrical conduit

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street

Site Features: Cellar access hatch

South Facade: Designed (historic)

Door(s): Primary door replaced

Windows: Replaced

Storefront: Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Paving Material: Brick

North Facade: Not designed (historic, partially visible)

Facade Notes: Parged brick side wall of rear extension; regular arrangement of window openings; brick chimney



341 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 35

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Historic Metal Work: Cast-iron storefront columns

Significant Architectural Features: Molded window lintels and projecting sills; projecting cornice; some historic wood window frames (with replacement sash)

Alterations: Storefront infill with roll-down security gates and fixed cloth awnings; cornice brackets and frieze details removed; fire escape; light fixture and security camera with electrical conduit; satellite dish on facade

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street

Site Features: Cellar access hatch



South Facade: Designed (historic)

Door(s): Primary door replaced

Windows: Mixed

Storefront: Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Paving Material: Bluestone

East Facade: Not designed (historic, partially visible)

Facade Notes: Parged brick rear wall; regular arrangement of window openings; brick chimney; metal parapet railing; fire escape

343 East 10th Street

Borough of Manhattan Tax Map Block 404 Lot 34

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Significant Architectural Features: Molded window lintels and projecting sills; projecting bracketed cornice

Alterations: Storefront infill with roll-down security gate and frame for fixed cloth awning; tie rods, plates, and metal I-beam affixed to facade; light fixture with electrical conduit; security camera; antennas visible on roof

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street

Site Features: Cellar access hatch

South Facade: Designed (historic)

Door(s): Primary door replaced

Windows: Replaced

Storefront: Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

Areaway Paving Material: Metal plating with bluestone curbing

North Facade: Not designed (historic, partially visible)

Facade Notes: Parged brick rear wall; regular arrangement of window openings; ventilation ducts; metal parapet railing; fire escape



345 East 10th Street (aka 162-164 Avenue B)

Borough of Manhattan Tax Map Block 404 Lot 33

Date: c. 1860

Architect/Builder: William S. Wright (attributed)

Original Owner: William S. Wright

Type: Tenement

Style: Italianate

Stories: 5

Material(s): Brick; brownstone

Significant Architectural Features: Molded window lintels and projecting sills

Alterations: Storefront infill with roll-down security gates and frame for fixed cloth awning; cornice removed; tie rods, plates, and metal I-beam affixed to facade; fire escape; light fixtures with electrical conduit

Building Notes: Part of a row of tenements at 335 to 345 East 10th Street



South Facade: Designed (historic)

Door(s): Primary door replaced

Windows: Replaced

Storefront: Replaced

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone; concrete with metal plating

East Facade: Partially designed (historic)

Facade Notes: Brick side facade with regular arrangement of window openings; non-historic storefront infill with roll-down security gates and frame for fixed cloth awning; residential entrance with non-historic brick enframing; several lintels shaved; signage post affixed to corner; concrete and bluestone areaway paving; garbage enclosure and cellar access hatch; one-story rear extension with non-historic storefront, roll-down security gates and metal entrance gate, and sign post

North Facade: Not designed (historic)

Facade Notes: Parged brick rear wall; regular arrangement of window openings, some partially bricked in; ventilation ducts; metal parapet railing; fire escape

ARCHITECTS APPENDIX

Franklin Baylies (1851-)

313 and 315 East 10th Street (1892, alterations)

Franklin Baylies began his architectural career in New York City in 1881 when he entered into a partnership with Bruno W. Berger. The firm of Berger & Baylies designed commercial and residential structures in the city, including several warehouses and store-and-loft buildings within the Tribeca Historic Districts in Manhattan and the Sohmer & Company Piano Factory Building in the Bronx (a New York City Landmark). The partnership lasted until 1890, at which time both architects established independent practices. Baylies's office remained active until 1929, although it appears his son, Alexander Baylies, may have taken over the practice sometime in the 1910s or 1920s. The firm designed mostly commercial structures—including an addition to the Sohmer factory, as well as several buildings located within the SoHo-Cast Iron Historic District and the Tribeca Historic Districts. Within the East 10th Street Historic District, Baylies was responsible for alterations, including new window lintels and sill, and new cornices, to a pair of buildings at 313 and 315 East 10th Street.

Francis, 14-15; LPC, *Tribeca North Historic District Extension Designation Report*; “Manhattan New Building Database, 1900-1986,” Office for Metropolitan History, online: MetroHistory.com; Ward, 6-7.

Benjamin E. Lowe (1863-)

321 East 10th Street (1888)
323 East 10th Street (1890)

Little is known about Benjamin E. Lowe. He was born in 1863 in Massachusetts and was listed as a practicing architect in New York directories between 1887 and 1897. He is known to have designed residential buildings in the Bronx and he was also responsible for the design of the Mission of the Immaculate Virgin of Mount Loretto convent and chapel in Manhattan (1890-91), located within the NoHo Historic District. While Lowe was noted in the 1900 U.S. Census as an architect residing in Brooklyn, by the time of the 1920 U.S. Census he was listed as a draftsman and contractor. Within the East 10th Street Historic District, Lowe is credited with the design of the Romanesque Revival-style tenements at 321 East 10th Street (1888) and 323 East 10th Street (1890).

Ancestry.com, United States Federal Census Database; Francis, 50; LPC, *NoHo Historic District Designation Report*.

McKim, Mead & White

New York Public Library, Tompkins Square Branch, 331 East 10th Street (1904)

McKim, Mead & White is among the best-known and influential American architectural firms. Charles Follen McKim (1847-1909) and William Rutherford Mead (1846-1928) began working together in 1872 with William Bigelow, forming the partnership McKim, Mead & Bigelow by 1877. Bigelow left the firm in 1879 and Stanford White (1853-1906) replaced him, creating the partnership of McKim, Mead & White. The three men shared early training experience: all had studied in Europe, with McKim attending the Ecole des Beaux-Arts in Paris. McKim and Mead both had formal academic training and had apprenticed with New York architect Russell Sturgis, and both McKim and White had previously worked for H.H. Richardson. Between 1879 and 1919 (the year Mead retired) the prolific firm executed nearly 1,000 commissions.

McKim, Mead & White was best known for its classically-inspired designs, although the early work of the firm was in the more romantic Shingle style. The firm's key role, through McKim, in the planning and design of the World's Columbian Exposition of 1893, was pivotal for the firm. The exposition captured the public's imagination with its depiction of a brilliant, white classical city lit by electric lights, and the firm went on to become leading advocates of the new classical style that swept the country in the late 19th and early 20th century. Several of New York City's important designated landmarks are early examples of the firm's free classical style, including the Villard Houses (1882-85), Judson Memorial Church, Tower and Hall (1888-93; 1895-96), the King Model Houses (1891-92), the Brooklyn Museum (1893-1915), and the Former Bowery Savings Bank (1893-95).

The firm was also responsible for the design of several important libraries at the turn of the century, including the Boston Public Library (McKim, 1887-95), one of the first of the new wave of classical public buildings. In New York City, the firm designed several monumental libraries, including the Low Memorial Library (Columbia University, McKim, 1897), the Gould Memorial Library (New York University Bronx campus, White, 1900), and the J. Pierpont Morgan Library (1902-07), considered one of McKim's finest designs (all designated New York City landmarks). McKim was also responsible for the design of the firm's 12 Carnegie branch libraries, assisted by William Mitchell Kendall (1865-1951) who entered the firm in 1882 and became partner in 1906. The firm's Carnegie libraries, of which the Tompkins Square Branch is among the finest examples, were faced in stone and were noted for their lavish use of classical ornament.

The partnership of McKim, Mead & White ended when White was murdered by Harry K. Thaw in 1906. McKim, in poor health since a bicycle accident in 1895 and devastated by the loss of his friend as well as the bad publicity, retired in 1907. Mead stayed on until 1919, but spent most of his time travelling. The talented and experienced junior partners continued the firm's work which, with name changes to reflect new partners, continued until the 1990s.

LPC, *New York Public Library, Tompkins Square Branch Designation Report*;
Leland Roth, "McKim, Mead & White," *Macmillan Encyclopedia of Architects*,
Adolf K. Placzek, ed. (New York: The Free Press, 1982); Roth, ed., *McKim*,

Mead & White 1879-1915 (New York: Arno Press, 1977; Roth, McKim, Mead & White, *Architects* (New York: Harper & Row, 1983).

Joseph Trench (1815-79)

293 to 299 East 10th Street (c. 1846)
301 East 10th Street (c. 1843-44)
305 East 10th Street (c. 1845)
307 East 10th Street (c. 1845)

Little is known about the early life or architectural training of Joseph Trench. He first appeared in New York City directories as a practicing architect in 1837. One of his earliest known projects, an unbuilt design for the Bloomingdale Insane Asylum based on plans by builder Phineas Burgess, was completed that same year. It was also around this time that Trench hired aspiring architect Jasper Francis Cropsey—who would later become an important painter in the Hudson River School—as an apprentice and draftsman. In 1842 Trench brought another notable talent, John Butler Snook, into his firm. Snook soon became a partner and would eventually take over the office after Trench left for California in the early 1850s. City directories indicate that Trench practiced under his own name from 1837-48, then briefly under the firm name of Joseph Trench & Company in 1849-50 (perhaps when Snook became partner), and later as Trench & Snook from 1851-57 (possibly after Trench departed New York).

Trench's firm designed a number of the city's most prominent commercial and institutional structures during the late 1840s and early 1850s. The best known was the A. T. Stewart Store (1845-46, with later additions, a New York City Landmark) on Broadway just north of City Hall, which is widely considered the first building in New York City to employ the Italianate style of architecture. Other surviving commissions include the Odd Fellows Hall at 165-171 Grand Street (1847-48, a New York City Landmark), and a pair of store-and-loft buildings at 300 and 302 Canal Street (1847-52, within the Tribeca East Historic District). Trench also designed the Seventh Ward Bank, later the Metal Exchange Bank, at 234 Pearl Street (1846), the Boreel Building at 113-119 Broadway (1849-50), and a large complex at the corner of Broadway and Prince Street that included a large theater for Niblo's Garden and the Metropolitan Hotel (1849-52), all of which have been demolished.

Several significant early Italianate-style residences were also designed by Trench and his firm. The grandest was the freestanding Colonel Herman Thorne mansion at 22 West 16th Street (1846-48), which the contemporary press called, "unquestionably the finest private dwelling in the country." On 14th Street, at the southern edge of Union Square, Trench designed the brownstone-fronted row house for James F. Penniman (c. 1846). The Penniman residence was part of an elegant and architecturally cohesive terrace of dwellings facing the park, and Trench may have been responsible for the whole row. The houses on East 10th Street attributed to Trench were erected around the same time as the A. T. Stewart Store and the Thorne and Penniman residences, and while they were decidedly more modest in scale and design, they likely incorporated some elements of the Italianate style and would have been amongst the earliest in the city to do so.

Trench moved to San Francisco sometime in 1850 or 1851, although he continued to maintain at least a financial interest in his New York practice until 1857. When he arrived, California was at the height of the gold rush and development was booming. Trench continued working as an architect in San Francisco, and—perhaps drawing on his earlier experience with Niblo’s Garden—he apparently specialized in the design of theater buildings and even became involved in their management as a theatrical producer. His known architectural commissions in that city include the Jenny Lind Theatre (1851), which was later purchased by municipality for use as its City Hall, and the Metropolitan Theatre (1853), considered one of the most magnificent theaters of the period. Trench served for a time as proprietor of both the Metropolitan and San Francisco Hall. A newspaper article from 1855 claimed that, “it is to Mr. Trench that the public are mainly indebted for the beautiful dramatic temple [the Metropolitan] which adorns our city, as well as for much of the attraction which has been produced in it.”

While census records continued to list Trench as an architect residing in San Francisco in 1860 and 1870, it seems he spent much of his later years working as a prospector in the boom towns of the American frontier. In 1856 he departed California for Mexico, where he apparently oversaw a mining operation. Directories and newspaper accounts later locate Trench in the Nevada territory in the early 1860s. The firm of Sparrow, Trench & Co., which Trench formed in the partnership with Erastus Sparrow, operated a mine at Gold Hill and a mill in Silver City. By the early 1870s Trench, an unmarried bachelor, had apparently retired and was back living in San Francisco. He died in East Oakland, California on August 27, 1879; federal mortality schedules listed his occupation as “miner.”

Ancestry.com, United States Federal Census Database; Francis, 76; LPC, *Sun Building [A. T. Stewart Store] Designation Report*; *San Francisco Theatre Research: Theatre Buildings Vol. XV Part I* (Works Projects Administration, 1940); Mary Ann Clegg Smith, *The Commercial Architecture of John Butler Snook* (Ph.D. dissertation, The Pennsylvania State University, 1974); Mary Ann Smith, “John Snook and the Design for A. T. Stewart’s Store,” *The New-York Historical Society Quarterly* 53 (January 1974), 18-33; “Trench’s Complimentary Benefit,” *Daily Alta California* (December 6, 1855).

William S. Wright (dates not determined)

335 to 345 East 10th Street (c. 1860)

Little is known about the architectural training or professional career of William S. Wright. He was listed in city directories as a practicing architect from 1855-67. The row of tenements at 335 to 345 East 10th Street within the historic district—once part of a larger development of eighteen buildings—were owned and developed by Wright around 1860, and it is possible he was also responsible for their design.

Francis, 84.

Harry Zlot (1879-)

309 East 10th Street (1906, new facade)

Little is known about the architectural training or professional career of Harry Zlot. He was born in Visbay Russia in 1879 and immigrated to the United States at the age of seven. He is credited as the architect for several six-story brick tenements and at least one seven-story brick and stone loft constructed in Manhattan between 1905 and 1912, the period during which he seems to have been active in New York City. Zlot appears, however, to have been primarily a plumber by trade and is noted as the architect responsible for the construction of more than a dozen outhouses in Manhattan during this same period. Within the East 10th Street Historic District, Zlot is recognized as the architect for the facade of 309 East 10th Street, a 1906 alteration to an existing building.

“Manhattan New Building Database, 1900-1986,” Office for Metropolitan History,
online: MetroHistory.com.

ILLUSTRATIONS



East 10th Street Historic District

Photo: Christopher D. Brazee (2012)



East 10th Street

Photo: Percy Loomis Speer (1934)

Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations



313 and 315 East 10th Street
 (c. 1847-48; alterations 1892, Franklin Baylies)
Photo: Christopher D. Brazee (2012)



313 and 315 East 10th Street
Photo: Percy Loomis Speer (1934)
 Courtesy of the Lionel Pincus and Princess Firyal Map Division, The New York
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293 to 299 East 10th Street



305 and 307 East 10th Street



313 to 319 East 10th Street

Row houses from the 1840s, with later alterations

Photos: Christopher D. Brazee (2012)



325 to 329 East 10th Street



335 to 345 East 10th Street

Pre-law tenements from the 1850s and 1860s

Photos: Christopher D. Brazee (2012 and 2010)



321 and 323 East 10th Street
 Old-law tenements from the 1880s and 1890s
Photo: Christopher D. Brazee (2012)



331 East 10th Street
 New York Public Library, Tompkins Square Branch (1904)
Photo: Christopher D. Brazee (2010)