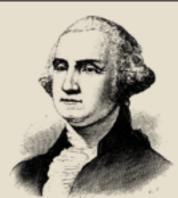






Hudson Square is one of New York's oldest neighborhoods and its Independence-era spirit and structures lace the streets.



Mortier House

This was George Washington's headquarters in 1776, then the official residence of John Adams and Aaron Burr before being sold to John Jacob Astor. SoHo Playhouse now sits on the site.

15 Vandam Street

Printing District

Once known as the Printing District, Hudson Square was home to the first African American newspaper in the United States, Freedom's Journal, in the 1820s. Today it remains the site of media-related activity, with Saatchi & Saatchi, MTV, and New York magazine offices here.





The James Brown House

Built in 1817 by African American Revolutionary War veteran and tobacco trader James Brown as Hudson Square transformed from a swamp into a fancy residential neighborhood, it now is home to the Ear Inn.

326 Spring Street

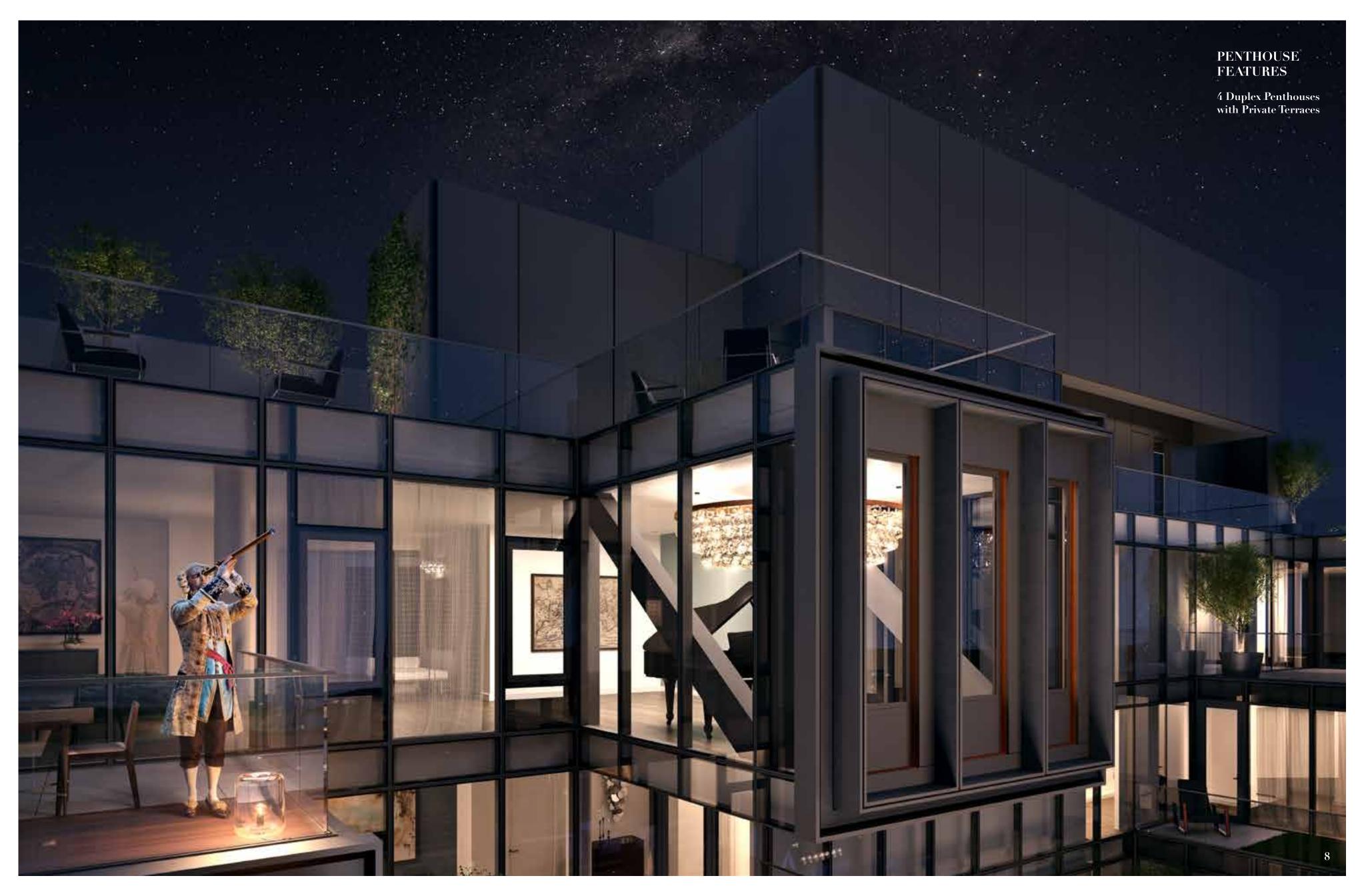
Renwick Street

Renwick Street, one of only a handful of single-block streets in Manhattan, began to appear on maps in the late 1830s. It was named after the pioneering author, engineer and former Columbia University professor, James Renwick (1792-1863), honored with the street's namesake during his lifetime. Continuing the Renwick legacy, James Renwick Jr. (1818-1895), was one of the most celebrated architects of his generation. He designed St. Patrick's Cathedral in New York and The Renwick Gallery, the first art museum of Washington, D.C.'s Smithsonian, among other hailed projects.

And now... 15 Renwick

The building's design, conceived by ODA, is both handsome and bespoke; inspired by its dynamic location to reintroduce subtle decadence to this neighborhood characterized by large industrial-era buildings. Hudson Square has always been a creative haven that celebrates both artistry and industry. The exterior will feature a distinctive, industrial aesthetic that honors the original architecture of the street and neighborhood of the Renwicks' time. The building interior offer unique configurations, a profusion of additional windows, and green terraces that offer a gateway to the natural world.









DEMURE GLANCES

Meet Ellen Christine, master milliner to the world's top fashion designers, stylists, and editors



CULINARY CURATOR

A tour of Joanne Hendricks' auction-house worthy selection of culinary curiosities



POUND FOR POUND

Boxer Eilon Kedem brings a fighter's ethic and philosophy to the gym at 15 Renwick



GET READY TO WEAR BESPOKE

sophisticated palates

The made-to-measure label nominated by GQ for best new American menswear designer



THE INDEPENDENT ICONOCLAST

Knitting Factory founder Michael Dorf's latest passion project is a honey-hued performance space



ART FOR BAR'S SAKE

Modern and contemporary art, curious objects, and eccentric characters come together at The Ear Inn



FOR THE THRILL OF IT

High-speed pleasure meets high-class style



PROTAGONISTS, THREE QUESTIONS, ONE POINT OF VIEW

Chef Phil Mouquinho and BID president Ellen Baer on the past, present, and future of Hudson Square





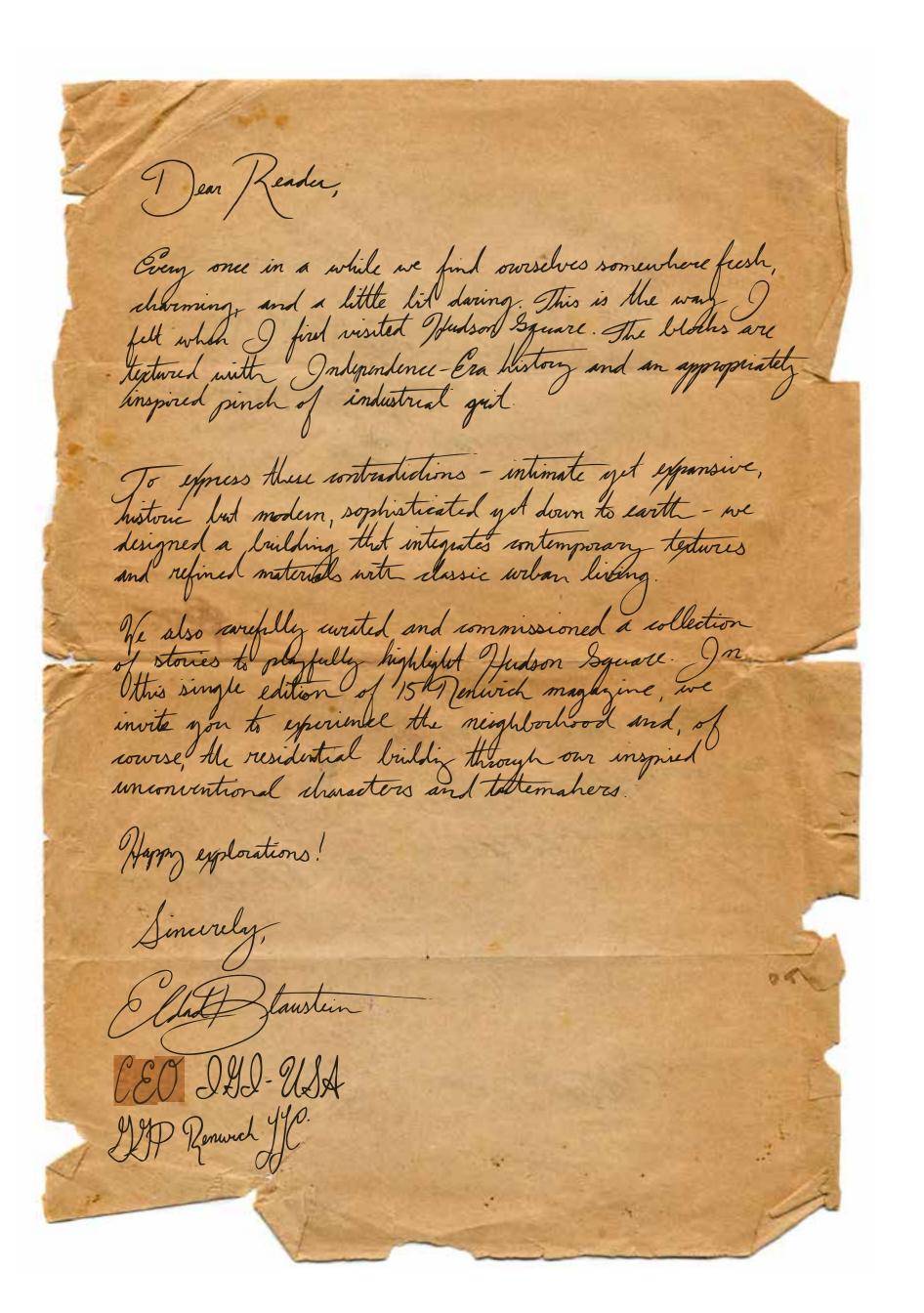
DEVELOPER IGI USA

SALES AND MARKETING CORE

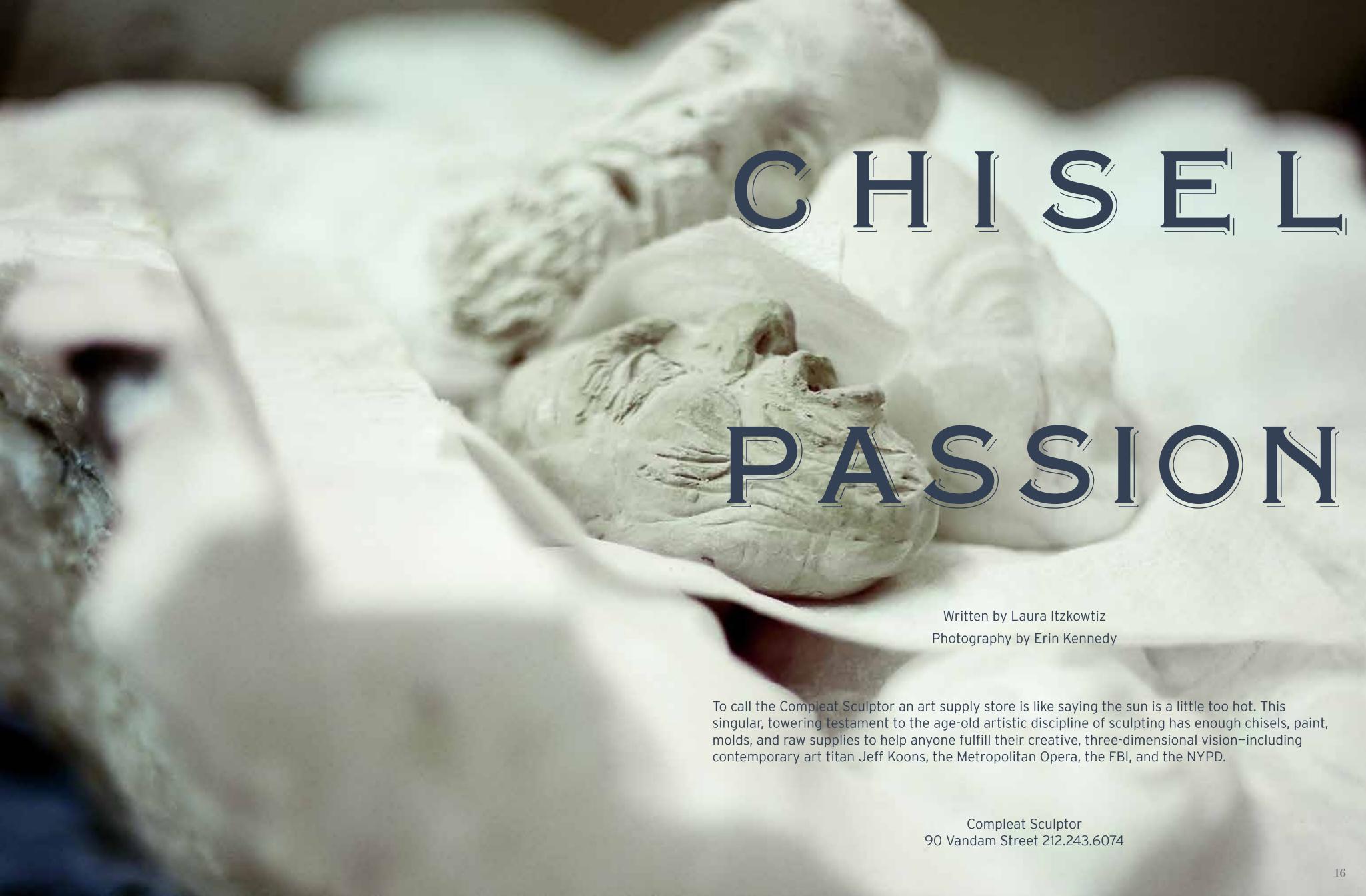
ARCHITECTURE AND INTERIOR DESIGN ODA Architecture

CREATIVE IF Studio

ARTIST RENDERING MARCH











Saturday Night Live and Star Wars. He has taught the NYPD and FBI how to do on-site crime-scene re-creations. He has worked with culinary artists, like Jacques Torres. He is behind Lord & Taylor's Christmas window displays. Fields is the unseen hand behind countless high-profile cultural moments and high-stakes endeavors.

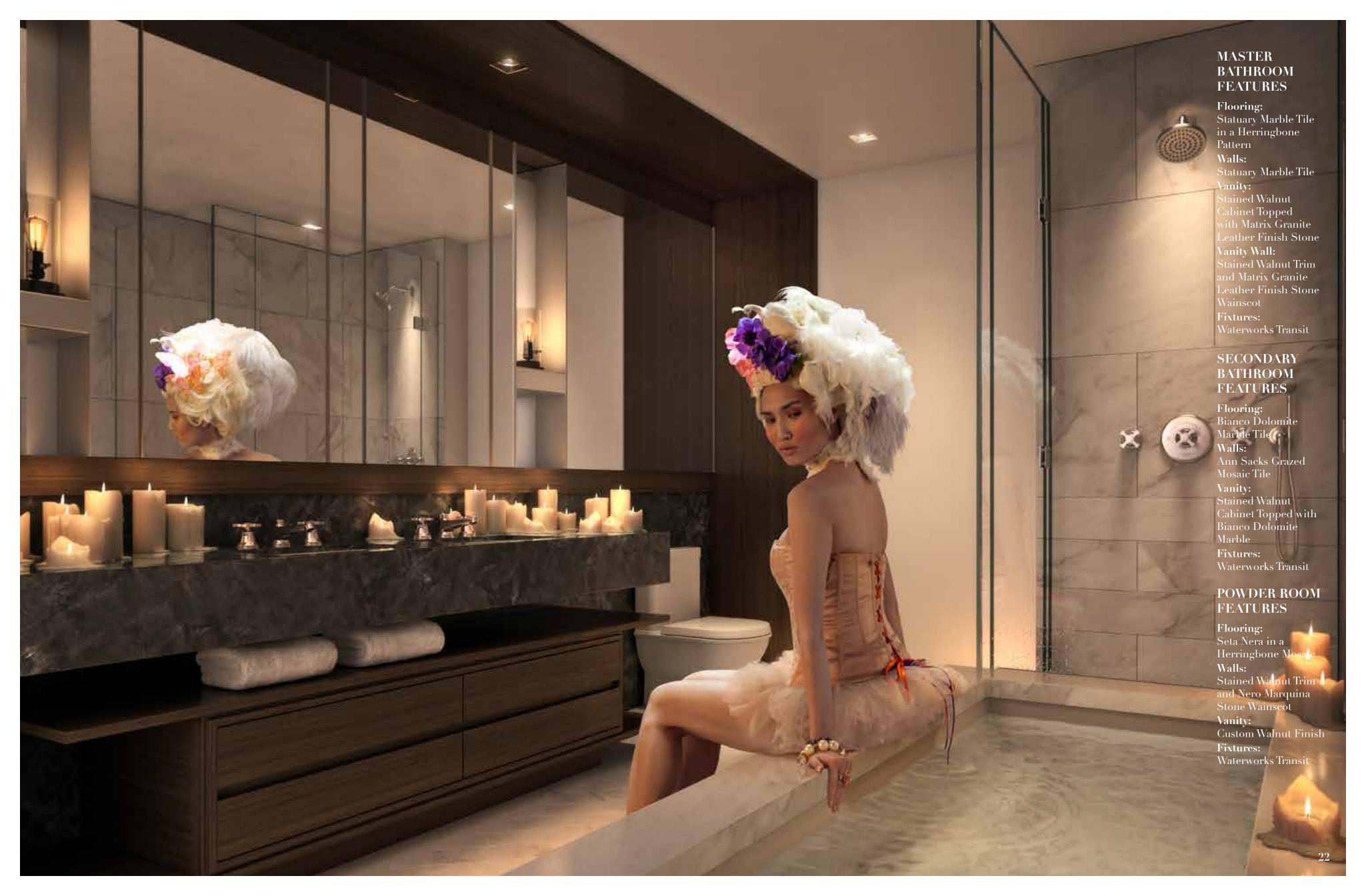
Though Fields isn't a sculptor himself, he knows how to use the tools. "In order to understand and support the sculptors, I have to understand how the materials work, so one of the things I've done is actually put my hands into everything," he explains. If you ever need to know about the nuances of Carrara or Connemara marble, Fields is your guy. The store offers classes ranging from general techniques to sculpting anatomy. The layperson may also find pleasure in some of the store's oddities, such as a life-size human skeleton available for \$349.99, or a repurposed mannequin's derriere labeled A Piece of Ass for \$150.

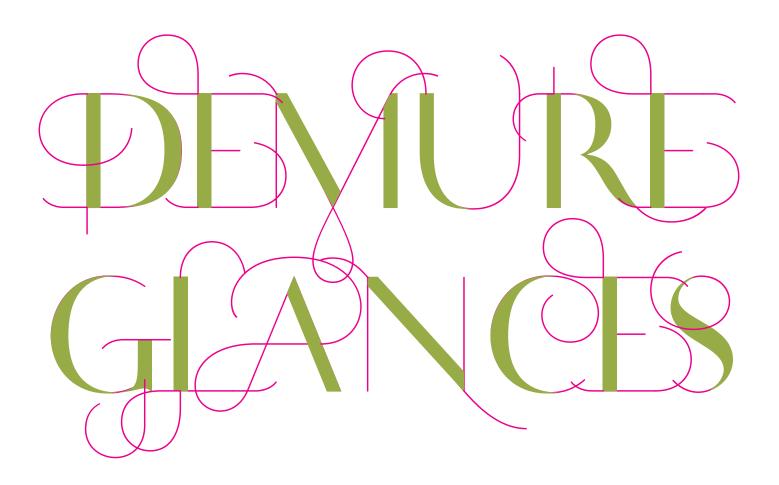
Upstairs, the store is utilitarian, with

shelves of epoxies, mold-making supplies, and various tools. Downstairs, over three hundred tons of carving stones—alabaster from Spain, marble from China, Greece, and the Middle East—sit in piles waiting for someone to turn them into something amazing.

The Compleat Sculptor has helped the famous and infamous do everything from build superhero suits to restore vintage radios. If you want to make it, they can help you figure out how.







Written By C.R. Morgan
Photography by David Carlo







Master milliner Ellen Christine is on speed dial for the world's top fashion designers, stylists, and editors. And she makes all her creations out of her Hudson Square studio.







Ellen Christine Couture 99 Vandam Street, #4E By appointment only. 212.242.2457







The first thing you need to know about Ellen Christine Couture is how to find it. You walk to the dead-end corner of Greenwich and Vandam, turn to your right, and face a graffiti-covered building that looks like it's been tagged by a character from *Beat Street*. Or the inside of a 1980s IRT train. There is no sign by the buzzer that links to Ellen Christine's studio. She's either expecting you, or you can push the button beside number 4E and hope to be let in.

Ellen Christine Colon-Lugo, the biggest name in American millinery, has worked from her studio on the fourth floor of 99 Vandam Street for nearly thirty years. The winding stairs creak with each step and look as if they haven't been touched since the building was erected in 1910. But inside, the brightly lit loft is a wild grab bag of feathers, workbenches, industrious interns, sewing materials, Ellen Christine's dog, Sam, and, of course, hats. "It had been my graduate student residence, and that's how I got this space," Ellen Christine says.

Ellen Christine, who has a doctorate level education in costume history from NYU, got her start in costuming. By the early 1970s she became involved in vintage materials, which was a quick, easy way to burgeon

costuming options on set. She worked with many pre-MTV-era rock stars and pop acts such as Sally Struthers, Carol Channing, and Sammy Davis Jr. "I did really odd things. . . . I was on a shoot for a campaign for the Cotton Council, and it was just one celebrity after another, it was fun."

She found her niche in the 1980s while in graduate school. After being asked to do hats for a runway show, she had a bunch of samples left over, and a friend told her of a store in Paris that wanted to stock hats. Ellen Christine happened to be there at the time for her studies. "I showed the hats to these people, and they sold everything in a month." From there, word spread. "It was meant to happen, and it's less agony to make a hat than it is to make a ball gown." Another big break came in the mid 1990s when Voque Italia editor Nicoletta Santoro featured Ellen Christine's work in what became an iconic shoot. Santoro went on to become one of the most successful editors in the Condé Nast Group, and Ellen Christine has remained a favorite of fashion editors and stylists. She's also done hats for runway shows for Jill Stuart, Phillip Lim, United Bamboo, and Nicole Miller, and one of her black, feathered headdresses graced the head of Sarah Jessica Parker on the cover of the September 2013 issue of

Harper's Bazaar. Mario Testino shot Kate Moss wearing a wide-brimmed Ellen Christine creation in the December 2013 issue of *Vogue*.

These days, Ellen Christine literally wears many hats. Her academic background makes her a prime choice for lectures, and she hosts brunches for groups such as the Hat Ladies of Charleston. "I write, I talk, and I make hats," she says. "It's all about the business of fashion."

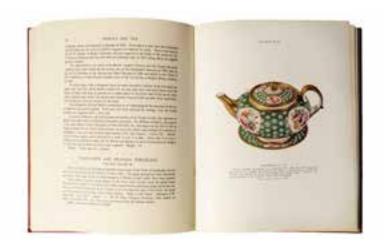
Despite all of the high fashion demands on Ellen Christine's time, high-quality hat seekers, both male and female, are welcome to order items from her website or make an appointment to visit the studio. Her best seller is the Pamela, a medium-to large-brimmed hat trimmed in black either in panama or another fiber. She also gets business from everpersistent brides.

As a longtime Hudson Square business owner, Ellen Christine has witnessed the changes in the neighborhood firsthand. "There's thousands of people walking around in the street every single day. I wish every single person walking out there were wearing a hat."





CULINARY CURATOR



Joanne Hendricks's one-of-a-kind antique cookbook shop stimulates mouths and hungry minds



Written by Lauren LeBlanc Photography by Michael Imlay

> Joanne Hendricks Cookbooks 488 Greenwich Street 212.226.5731



Cookbooks live in their own category of inspirational reading. Sumptuous palate combinations entice those among us who aspire to imitate Escoffier with an elegant dinner for six at eight, or delicate amuse-bouches to frame a romantic evening. But, if the closest you ever will come to being a chef is opening a jar of beluga caviar and popping the cork on a bottle of vintage Dom Pérignon, cookbooks and the stores they live in might leave you a little flat.

With one exception: Joanne Hendricks Cookbooks in Hudson Square.

From early editions of rare cookery books to vintage European table-and barware, among many other culinary curiosities, store owner Joanne Hendricks has curated a selection of auction-houseworthy treasures that appeal to the full range of would-be Escoffiers and accomplished purveyors of culinary delicacies.

For Hendricks, it's the culture of cuisine throughout history and across the world, as well as her own personal history and the Hudson Square neighborhood itself, that inspired the opening of her very particular antiques store.

When she and her husband bought their Federal-style row house on Greenwich Street in 1975, there were no traffic lights, much less the manicured parks that residents enjoy today. Constructed in 1823, the building had subsequently



passed through several hands, for commercial as well as private use. Its various iterations throughout the twentieth century speak to the breadth of change that swept through the neighborhood: it has been a junk shop, home to a fruit dealer, office to truckers, metal converters and expeditors, as well as Eddie's Locker Room Luncheonette.

As the neighborhood changed in the 1990s, Joanne recognized the opportunity to start a business close to home. After working in general interest bookstores throughout her career, she saw that the time was fitting for the kind of niche storefront attractive to customers hoping to bring the world to their kitchen counters. What had always



been a personal pursuit-Hendricks is a lifelong book and antiques collectorbecame a passion she could share with others. In 1995, she converted the lower part of her home into Joanne Hendricks Cookbooks.

"I just wanted a shop that had unusual books and things, something unique. A place that people might find nice to visit," says Joanne.

"As a child I loved antique shops and the ladies who ran them. My mother did, too," says Joanne, whose bookstore radiates the kind of unforced, deeply felt care that comes from a lifetime of curiosity.





This heritage has found a home in Hudson Square. Vintage enamel teapots and delicate floral teacups rest atop the bookshelves that line the shop. At a quick glance, my eyes landed on miniature Joan Walsh Anglund illustrated books—familiar and dear from my childhood—as well as a beautiful edition of Elizabeth David's French Country Cooking that begged to be taken off the shelf and read like a thriller. Who needs chick lit when you can read Helen Gurley Brown's Single Girl's Cookbook?

So, whether you're looking for an original American recipe for clam chowder or





vintage prints to add a touch of history to a contemporary kitchen, you are likely to find an hour (or afternoon) wandering through Joanne Hendricks Cookbooks deeply satisfying.





Written by Jonathan Zalman FOR

Photography by Claudia Bocanegra

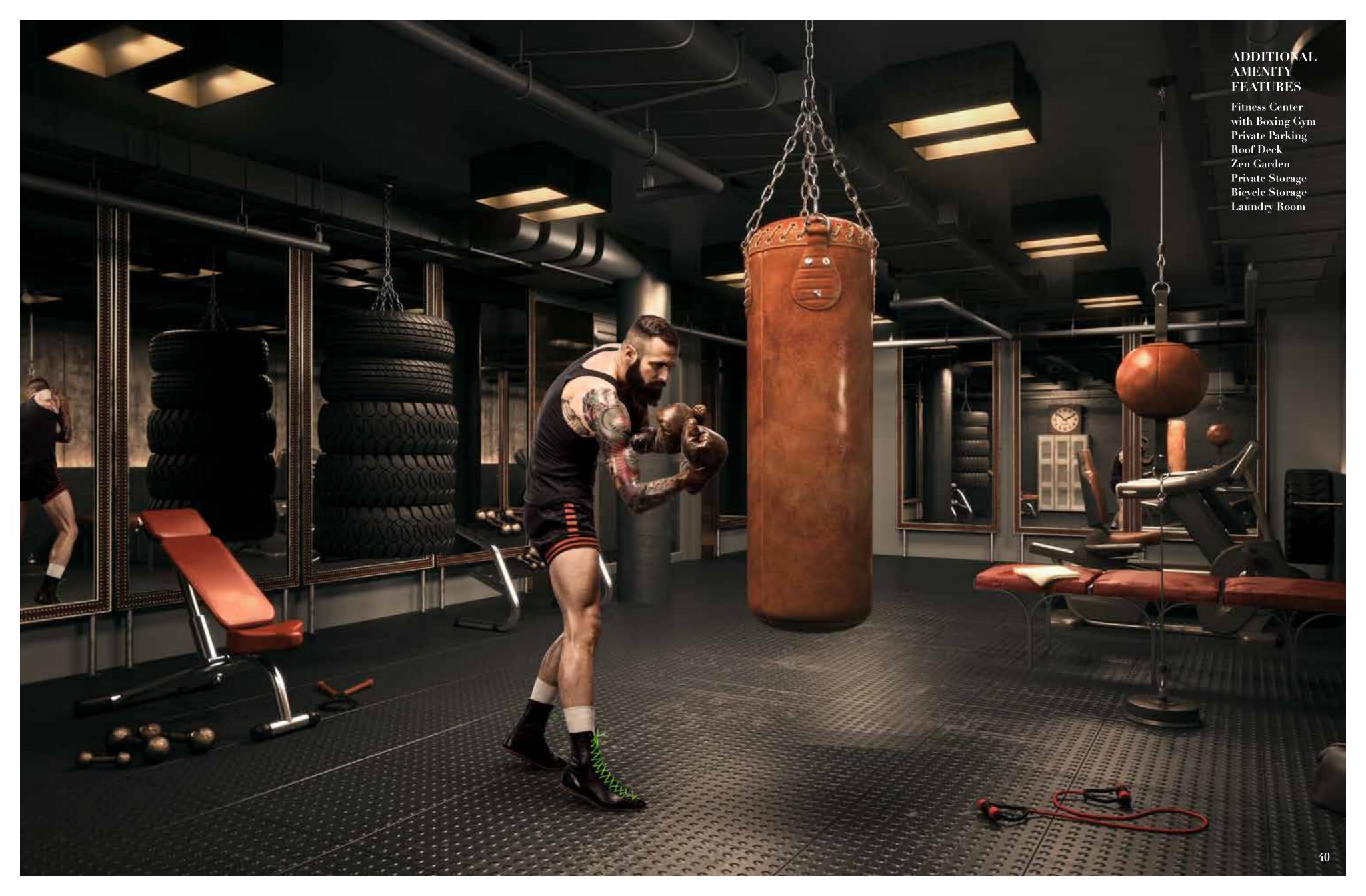
EILON KEDEM

Former professional boxer Eilon Kedem brings a fighter's ethic and a philosophical attitude to private training sessions in the gym at 15 Renwick, getting clients on top of their game.









S()[AR RESTAURANTS BARS RECREATION ART GALLERIES



AS ANYONE CAN TELL YOU, DOWNTOWN MANHATTAN IS THE ULTIMATE PLAYGROUND FOR THE PURSUIT OF MANY KINDS OF HAPPINESS. WHAT YOU MAY NOT KNOW (YET) IS HOW MUCH OF THIS BOUNTY IS LOCATED RIGHT IN HUDSON SQUARE. FROM PROGRESSIVE ART GALLERIES AND ONE-OF-A-KIND DESIGN STUDIOS TO BELOW-THE-RADAR RESTAURANTS AND BARS THAT HAVE KEPT SAVVY LOCALS COMING BACK FOR DECADES, THIS IS A NEIGHBORHOOD PERFECTLY TAILORED FOR CURIOUS MINDS AND SOPHISTICATED PALATES.





reGeneration

Multitasking duo Valerie Guariglia and Christine Miele, who relocated from the East Village to Renwick Street in 1997, specialize in midcentury American. They also produce their own line and frequently collaborate with artists. 38 Renwick Street 212.741.2102



Chista

"Organic form meets the modern aesthetic" is the design philosophy behind Chista, which was founded in 1990 by artist Alon Langotsky and features nature- and tribal-inspired pieces along with Chista's signature bronze and aluminum furniture and art. 537 Greenwich Street 212.924.0394

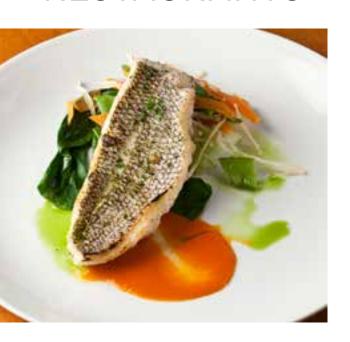




Scott Jordan Furniture

Scott Jordan describes his Brooklyn-made designs as "modern interpretations of traditional furniture forms suitable for production in native hardwoods." Everything is exclusively made with solid wood finished with natural oils and wax. 137 Varick Street 212.620.4682

RESTAURANTS



David Burke Kitchen

Contemporary takes on classic carved meats and whole roasted fish will leave you as satisfied as the complimentary peanut brittle. Located inside the James hotel, designed by the same architect of 15 Renwick, Eran Chen of ODA. 23 Grand Street 212.201.9119

Giorgione

Trendy, casual, and chic, Giorgio Deluca makes Italian food right. Come for a variety of antipasti, thin-crust pizza, or oysters, and savor it by the woodburning fireplace. 307 Spring Street 212.352.2269





Rouge Et Blanc

When the mood calls for a romantic setting with an all-French wine list, visit this French/ Vietnamese restaurant where the braised lamb breast with coco bean, fennel, and mint is to die for. 48 Macdougal Street 212.260.5757



Tauro Restaurant - Spanish

and American comfort cuisine. 284 Hudson Street 212.206.8530

• Pão! - Authentic Portuguese

cuisine. 322 Spring Street

212.334.5464

BARS

Lelabar

This wine bar follows and features a wines, and artisanal 422 Hudson Street





- The Anchor Weekend-only nightclub 310 Spring Street 212.463.7406
- Kana Tapas Bar Tapas, sangria, and Spanish cuisine 324 Spring Street 212.343.8180
- 508 Live Jazz and in-housecrafted beers 508 Greenwich Street 212.219.2444



Sway Lounge

If you're inclined to go raging on a Zedd remix or the latest EDM/dubstep recordings, Sway Lounge serves up sexy cocktails among Moroccan-themed decor. 305 Spring Street 212.620.5220



Emerald Pub

This appealingly dive-y Irish pub was the scene of a hilarious encounter between the bartender, the ill-fated protagonist, and a rickety cash register in Martin Scorsese's dark comedy After

308 Spring Street 212.226.8512

RECREATION

House of Horology

Buy or fix a watch at the home of the "Agent Smartwatch" and its eponymous brand, which also houses vintage pieces from brands like Mondaine, Aeronautica, Bulova, Festina, and Gucci.

193 Prince Street 212.203.3384





Hotel Particulier Channel your inner Frenchman or woman at Hotel Particulier's café / interdisciplinary arts space / retail shop, located avec charme in a former loading dock on Grand Street. 04 - 06 Grand Street 646.329.6341



Pier 40: Hudson River Park

Fourteen acres provide endless outdoor fun, from rowing, sailing, tennis, and beach volleyball, to shopping, dining, and play areas for dogs and children. Reach new heights at the Trapeze School New York. 353 West Street

Take the kids to this ten-thousand-square-foot hands-or museum for children ages ten months to fifteen years, which relocated to Hudson Square in 2011. 103 Charlton Street 212.274.0986

Children's Museum of the Arts





ART GALLERIES

Forget Chelsea (well, for a moment, anyhow): If you want to explore one of the largest progressive arts scenes in New York City, Hudson Square is the place to go-and the place to start is Studio Vendome. Located in the late Philip Johnson's last commissioned building, the Urban Glass House, and owned by Antonio Vendome. Studio Vendome aims to breathe new life into latecareer artists as well as artist estate collections deemed deserving of wider recognition. Among their recent shows, which invariably draw a diverse and enthusiastic crowd, was one devoted to artist Rafa Olbinski, whose bright, meticulous paintings recall the work of Belgian surrealist René Magritte. Commenting on Hudson Square's individualistic, artistic roots, Studio Vendome's director, Tamara Weg, says, "We're a frontier in terms of the neighborhood and a frontier in our attitude towards art." Cheers to that.

- Studio Vendome 330 Spring Street 646.650.2466
- Fridman Gallery 287 Spring Street 212.620.0935
- Longhouse Projects 285 Spring Street
- Gavin Brown's enterprises 620 Greenwich Street
- Jack Geary Contemporary 185 Varick Street 347.901.9197





GET READY TO WEAR BESPOKE

Miller's Oath makes made-to-measure relevant for a new generation of style-savvy men

Written by Jessica Master Photos provided by Miller's Oath



Miller's Oath 510 Greenwich Street 212.219.9965



of experience. For example, one English Fox Flannel has been weaved by the same family's fingers since 1776.

Where should the well-dressed man start? Derrick believes that every New York gentleman should have these few essentials: a charcoal-gray suit, a velvet-collar driving coat, and a tweed blazer.

When asked what he wants to change about modern menswear, Derrick says he'd love to change people's perception of what is comfortable. "If you buy a bad suit, you're not going to feel very good in it, and it's not going to look very good. If you buy a really nice suit that fits you well, it's going to be more comfortable than anything else that you own."

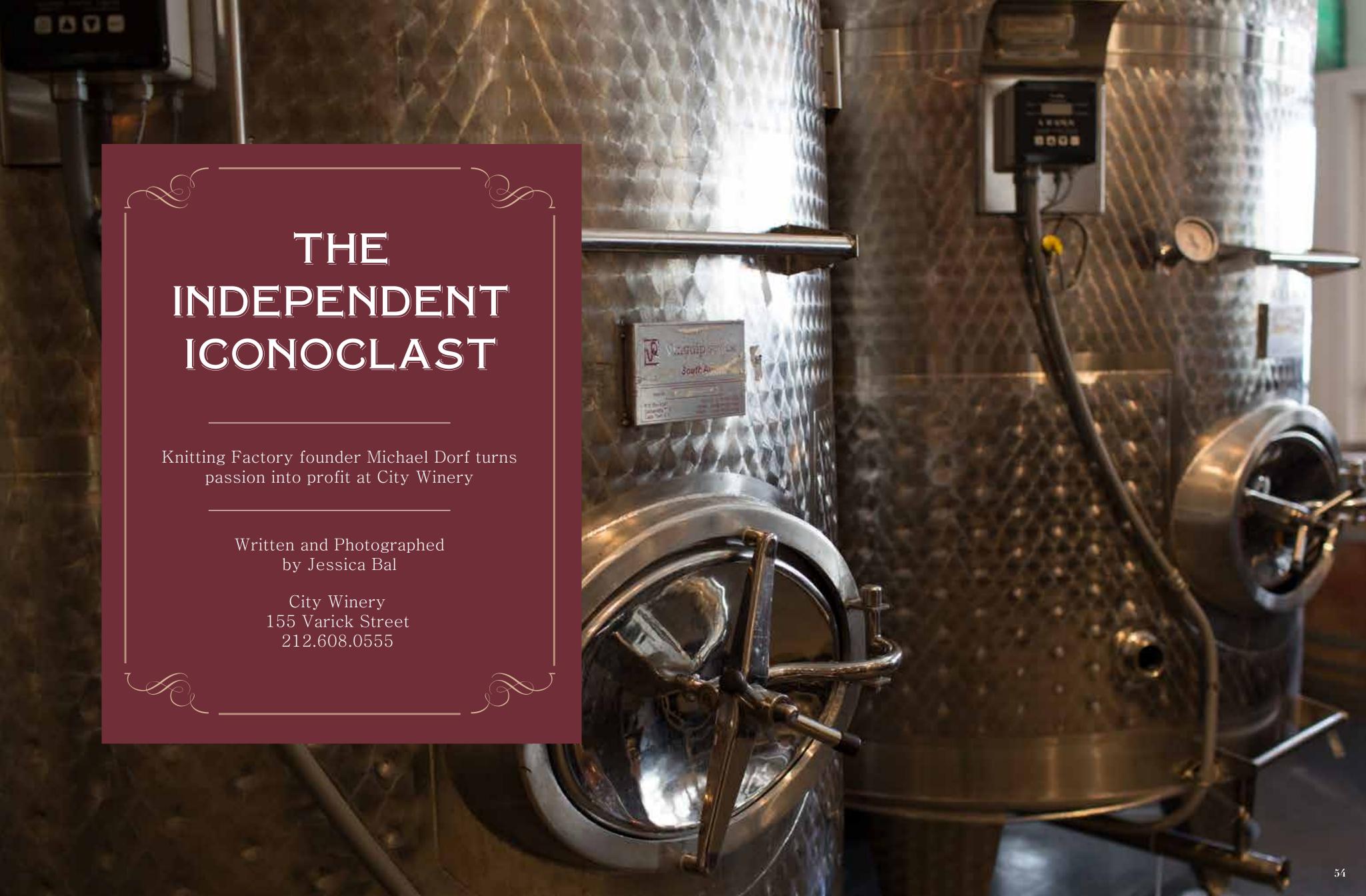




A TIMELESS ORIGINAL REINVENTED IN LEATHER. | Sofa Chester Moon \cdot leather Nabuck Light Grey | www.baxter.it/us









The most advanced control system for the iPad

"I'm a lush for music and a fan of wine," says City Winery founder Michael Dorf with a smirk. The entrepreneurial Dorf has a knack for converting his personal obsessions into ambitious businesses, and City Winery is his latest passion project. It boasts the first fully operational winery in Manhattan with DIY wine making, eleven house creations poured straight from the barrel, a sophisticated menu, and an intimate, honey-hued performance space that attracts artists from Joan Osborne to Los Lobos. "This whole thing was created out of the most indulgent personal business plan," Dorf admits. "I built this place for me."

City Winery stretches across much of the block between Vandam and Spring Streets on Varick. Dorf lives within walking distance and selected the spot in part because the area between TriBeCa, SoHo, and the West Village, now known as Hudson Square, had no universally agreed- upon name in 2008, when City Winery began. Dorf delights in discovering pockets of ambiguous real estate, spaces still soaked in possibility. "You're a little on the forefront, a little on the edge," he says. "It's nice to be able to turn people on to the neighborhood."

Dorf's first New York City venture, the Knitting Factory, has a similar story. Located on Houston Street from 1987 to 1994, the jazz and rock club brought a hip, underground music scene to the neighborhood that would become NoLlta. A giant, wild fish-eye portrait of the club hangs in the lower level of City Winery. Dorf famously founded the venue with his bar mitzvah savings. Many birthdays later-Dorf was only twenty-three when he opened the Knitting Factory—he seeks a different entertainment experience.

"I wanted to drink wine in a glass instead of a paper cup," Dorf says. "I wanted a real list, wanted to understand where it was coming from." He's aware this may qualify as snobby—his uncles still rib him about a six-dollar Beaujolais he toted to a Milwaukee Thanksgiving dinner during college—but Dorf counts on customers to bring the same urbane taste to his tables. "Young or old, sometimes you want to be sophisticated," he says. "It's a mind-set."

City Winery fulfills that desire, offering high-class dining and entertainment in one very appealing package. Dorf says the cozy distance between stage and seating has drawn artists he (almost) couldn't have dreamed of hosting. Last August, Prince graced the venue for a string of surprise late-night shows, a milestone Dorf describes as euphoric. "I know his work so well, danced to it in college. It's deep-rooted in me. To be able to present it and have it on this stage I built—" Dorf interjects a heavenly chorus.

Even bigger things lie ahead for City Winery. Second and third locations are already established in Chicago and Napa, and the franchise is expanding to Nashville in the near future. Dorf hints that his dream includes many more metropolitan wineries in the United States and abroad. "I chose the name City Winery on purpose," he says. "I've set the bar very high."

Still, the original is here, in New York City, where so many legendary originals have made their name.



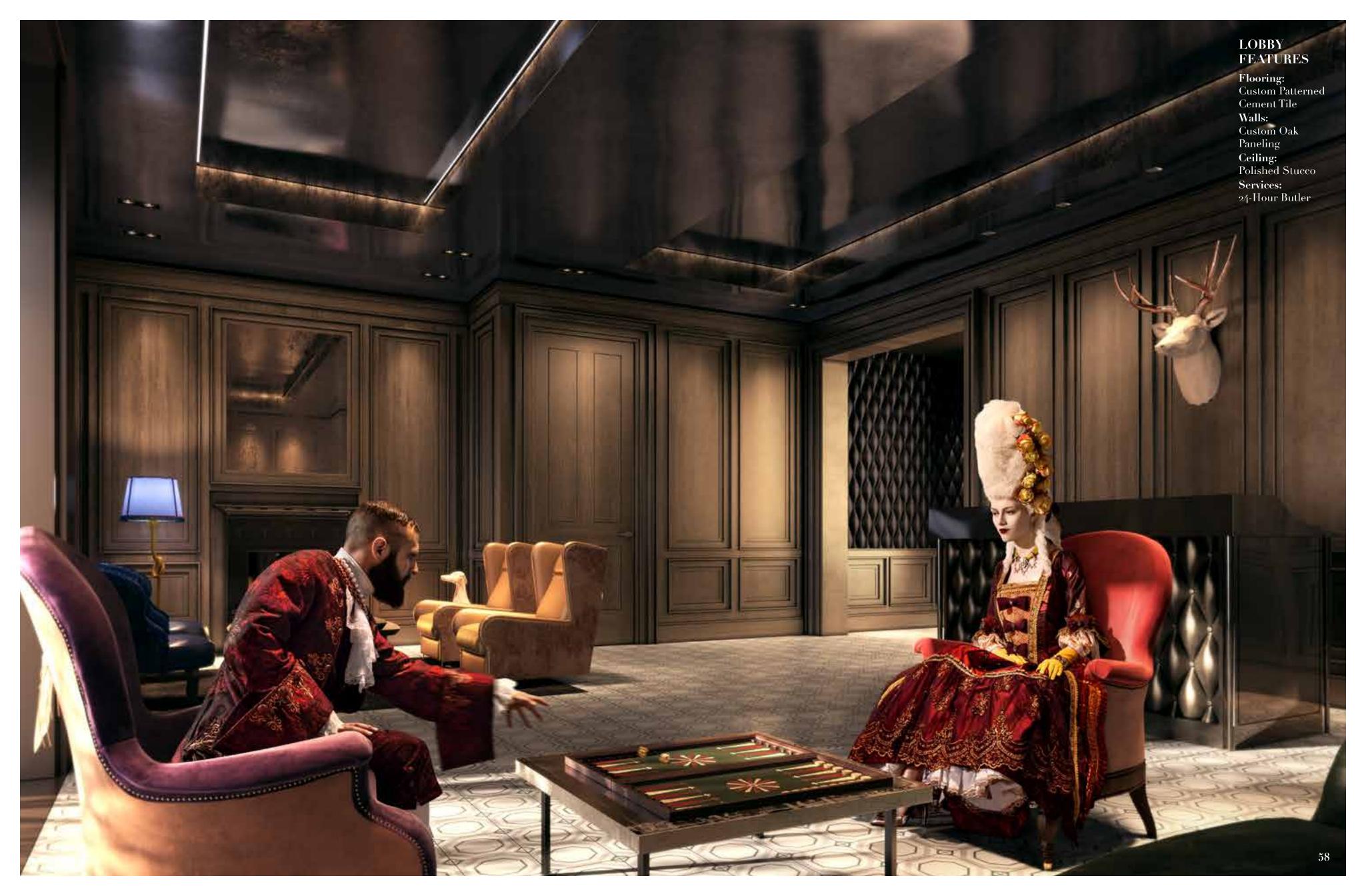
Get Crestron to control everything in your home with your iPhone[®] or iPad[®]: lights, music, security, shades, TV, and temperature. All Crestron products are designed to work together, ensuring flawless performance and worry-free installation.

Control Everything™

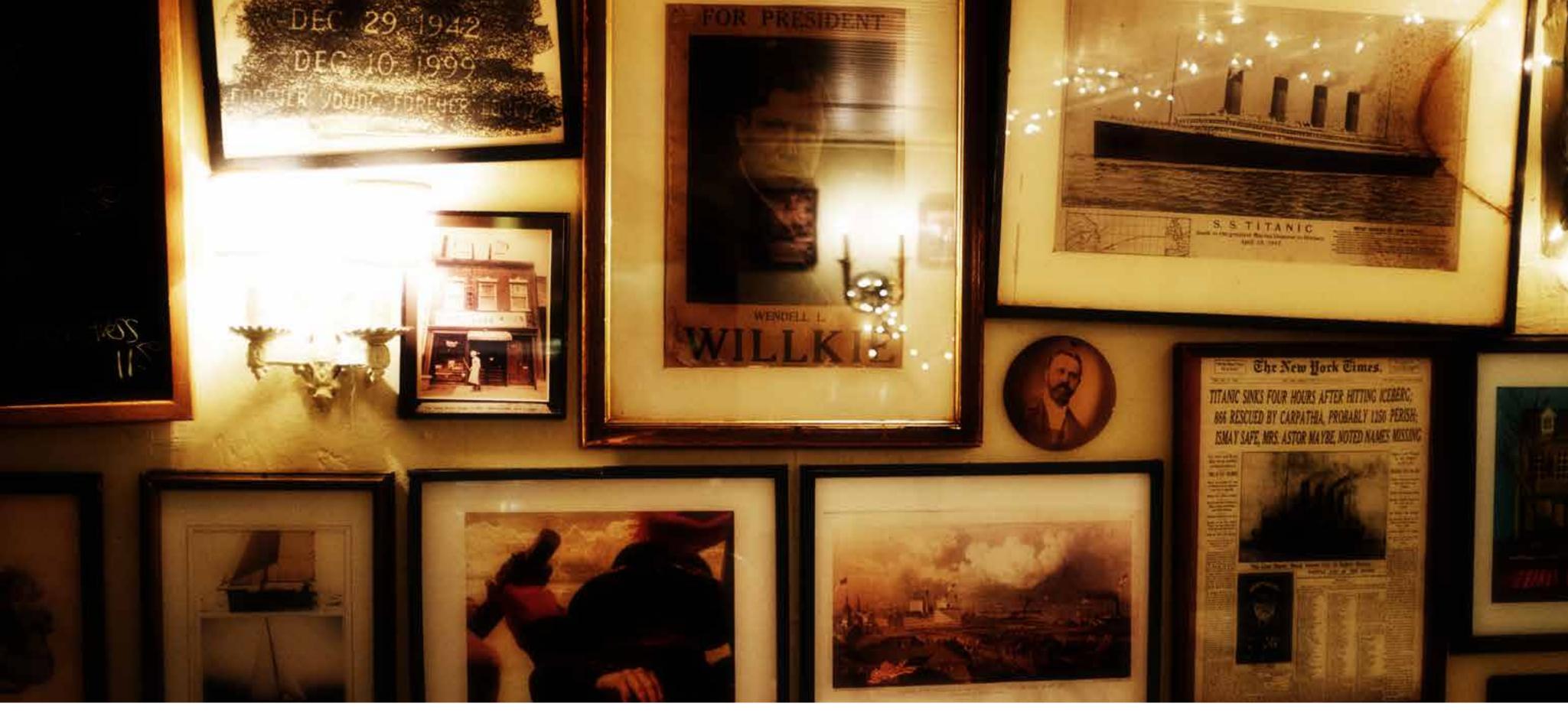
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Originally constructed in 1817 by James Brown, an allegedly free black aide to George Washington during the Revolutionary War, the building that houses the Ear Inn has since then been owned and frequented by a host of characters who lived (and thrived) outside of the mainstream. During the twentieth century alone, various parts of the Ear Inn have been a boardinghouse, a smugglers' den, a brothel, a brewery, and a clubhouse. It has been purchased with the proceeds of art, nourished the avant-garde music scene, and drawn patrons ranging from John F. Kennedy Jr. to James Gandolfini. Today, according to bar regulars, it's the home of the best Guinness you'll ever drink in America.

To get to that Guinness, you must first voyage past Ear Inn's unremarkable exterior on Spring Street, then through the interior's chaos of tchotchkes and nautically themed artifacts, including obscure maps of New York City, dusty bottles, a wooden ship's wheel, and an old phone booth.

In the midst of this collection you'll find Gary Lawler, the Ear Inn's main bartender for over ten years, and the source of the aforementioned Guinness. Lawler is a relative of Ear Inn's main owner, Martin Sheridan. Sheridan is a former bar patron who worked in music promotion before taking full ownership of the bar in 1979. How Sheridan came to own it is a bit of a story.

After Prohibition, the bar had been called The Green Door. By the late 1960s, as New York City, like the rest of America, faced a political, economical, and cultural crisis that changed the city's landscape, the Ear Inn went into its current formation in conjunction with the birth of neo-Dadaism, a then-burgeoning movement of American modern art.

In the early 1970s noted multimedia artist Sari Dienes—who was among the group called the neo-Dadaists, along with Yoko Ono, Nam June Paik, and Joseph Beuys befriended Richard "Rip" Hayman, a nineteen-year-old Columbia student seeking a cheap a place to live. He had rented a space above the bar for \$100 a month, and eventually a group including

Dienes and Hayman bought the lease and operating license of the house and unnamed pub. Dienes was able to chip in with money from the sale of a Robert Rauschenberg painting.

It was Hayman who changed the name to Ear Inn. Because the building was landmarked with the sign he thought, "Oh, if we just paint out the B, we'll have an E."

The letter change also matched the name of the now-defunct music magazine *Ear Magazine*, which covered new and avant-garde music. Beth Anderson, a classical composer recognized for integrating collages, samples, and field recordings into her music, had edited the

magazine in California. When she moved to Manhattan in 1975, she published the magazine out of Ear Inn. Its overall scope, featuring artists ranging from Pauline Oliveros to Queen Latifah, nestled in perfectly with Ear Inn's crowd.

Under the partnership between Dienes, Hayman, and Sheridan, Ear Inn became and remains a staple and safe haven for artists, poets, and musicians such as Laurie Anderson, John Cage, and Jean Dupuy, who, according to some accounts, briefly cooked for the bar during the late 1970s. These days Ear Inn still draws a mélange of patrons and artists and occasionally hosts music shows and art exhibitions.

After a recent exhibition, most of the crowd returned downstairs to the bar and back to Lawler's perfectly poured glasses of Guinness. Sheridan, who had hosted the event upstairs, was open about what's missing in the New York City bar scene: "the arts." he said.



<mark>en by Jonathan Zalm</mark>an

HIGH-SPEED PLEASURE MEETS HIGH-CLASS STYLE AT CLASSIC CAR CLUB MANHATTAN



"Classic Car Club London is the first club of its kind in the world," says Michael Prichinello. "The British invented the roadster. The love of motorsport is distinctly British."

Prichinello is the co-owner of Classic Car Club Manhattan, the franchise's US outpost on Hudson Street. "This is ten thousand square feet of high-octane passion," he says. And he has the rides to prove it. The showroom features a rotating array of "dream cars," from true "drivers' cars" like the BMW E-30 M3 to sixties-era American muscles and brandnew exotic powerhouses like Ferraris and Lamborghinis. The quintessential Classic Car Club car, says Prichinello, is the E-Type Jaguar, which the Manhattan club had just sold ('68).

Prichinello classifies Classic Car Club Manhattan members as ambitious, entrepreneurial people with an exciting edge, or people who desire a social life that goes beyond meeting for a typical New York brunch. The club puts on upwards of forty events a year, has its own racing team in which members can participate (sanctioned by the Sports Car Club of America), and organizes rallies throughout Europe, as well as track days during the season. Nonmembers can attend social events, but they are not allowed to drive the vehicles.

"Our customers have very high demands of us," says Prichinello. "They never want to drive the same thing twice." As a result, the club rotates out about two to three cars per month. But while a dealership will sell cars for profit, Membership Director Adam Miller, says that making a return is not the goal in the process of turnover. "We buy and sell cars to get new cars," Miller says.

The oldest current car, or "timeless classic," in the fleet is a 1955 550 Porsche Spyder, while the club's latest "supercar" is a 2012 McLaren MP4-12 with 616 horsepower. They'll soon be bringing in a 2014 F-Type-S, a 2014 Corvette Stingray, and one of the very first 2014 Porsche GT3s.

Members average thirty-eight years of age, and it's not just men. "We know every single member—their wives, their girlfriends, and what kind of cars they like to drive," says Prichinello. Ben Orisich, a commercial director and a member, walks in. What's your favorite vehicle, I ask him.

Prichinello beats him to the punch. "It's a '67 Chevelle."

Orisich agrees. "I'm probably one of the members that gets stuck on like, one car," he says.

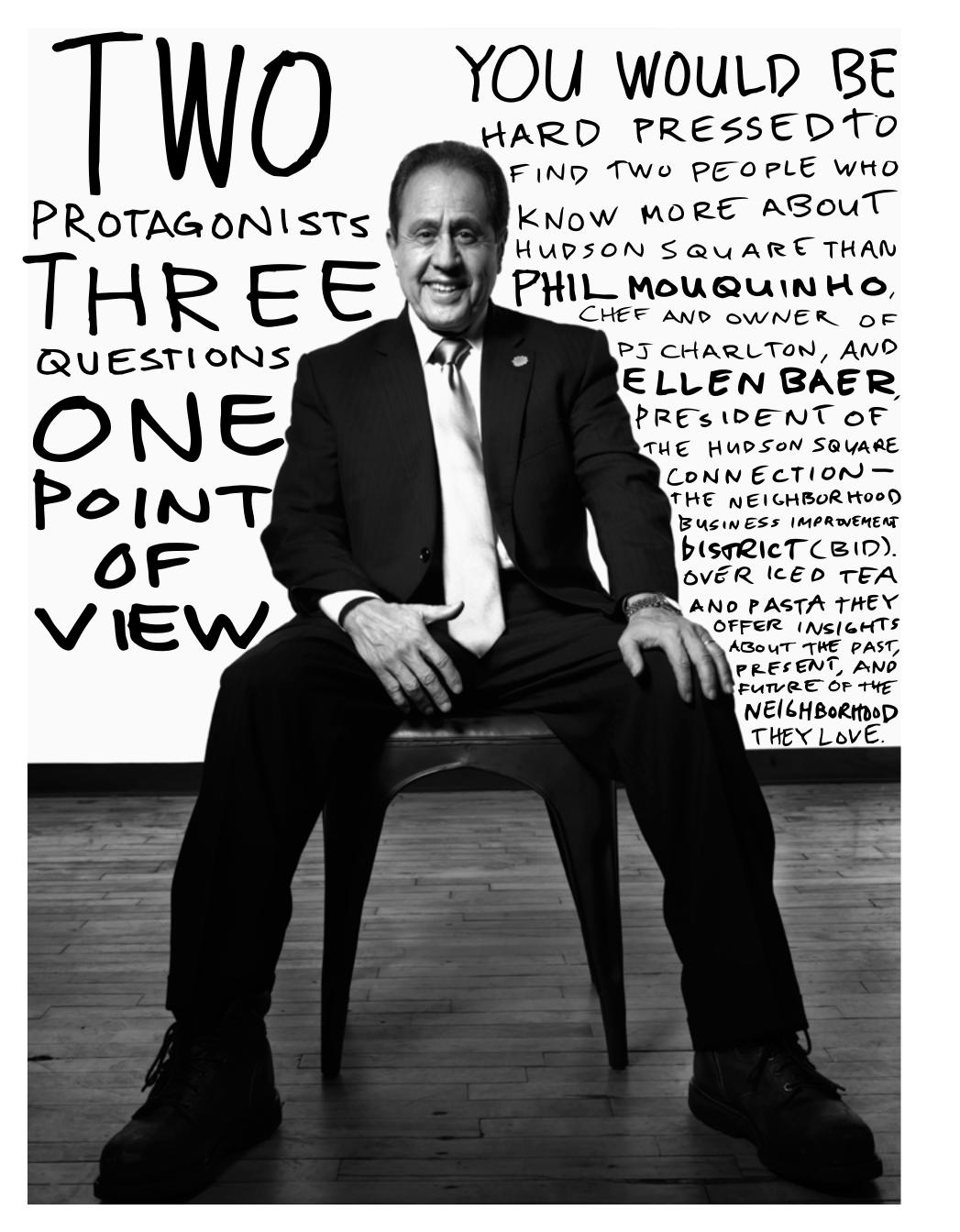
"Yeah, he does," says Prichinello. "He has little love affairs with cars."

"It was the '67 Chevelle, which was ridiculously awesome, and then the 350GT was probably the other one. It's impossible to have a true favorite," says Orisich.

The beauty of Classic Car Club Manhattan is that you can keep exploring the options and road testing them. Not a bad way to spend a weekend afternoon.











Building Exterior Page 6



Penthouse Page 8



Master Bathroom Page 22



Kitchen Page 32



Boxing Gym Page 40



Townhouse Page 46



Living Room Page 52



Lobby Page 58



Garage Page 68

N°15 RENWICK

212.358.1515 15Renwick.com



