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CHELSEA  
HISTORIC DISTRICT  
DESIGNATION REPORT

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CHELSEA HISTORIC DISTRICT, Borough of Manhattan

BOUNDARIES

The property bounded by the southern property lines of 458 through 438 West 20th Street, part of the western and the southern property lines of 436 West 20th Street, part of the western property line of 434 West 20th Street, the southern and part of the eastern property lines of 434 West 20th Street, the southern and part of the eastern building lines of 432 West 20th Street, part of the southern and western building lines of 430 West 20th Street, part of the southern property line of 430 West 20th Street, the southern property line of 428 West 20th Street, part of the western property line of 424 West 20th Street, the southern property lines of 424 through 420 West 20th Street, part of the eastern property line of 420 West 20th Street, the southern property lines of 418 through 406 West 20th Street, part of the western property line of 404 West 20th Street, the southern and part of the eastern property lines of 404 West 20th Street, the southern property line of 159 Ninth Avenue, Ninth Avenue, the southern property line of 150 Ninth Avenue, the eastern property lines of 150 and 152 Ninth Avenue, part of the eastern property line of 154 Ninth Avenue, part of the southern property line of 156 Ninth Avenue, the southern and part of the eastern property lines of 360 West 20th Street, the southern property lines of 358 through 348 West 20th Street, part of the western property line of 346 West 20th Street, the southern property lines of 346 through 336 West 20th Street, part of the eastern property line of 336 West 20th Street, the southern property lines of 334 through 318 West 20th Street, the eastern property line of 318 West 20th Street, West 20th Street, the eastern property line of 327 West 20th Street, the northern property lines of 327 through 331 West 20th Street, part of the western property line of 331 West 20th Street, the northern property line of 333 West 20th Street, part of the eastern property line of 335 West 20th Street, the northern property lines of 335 through 351 West 20th Street, part of the western property line of 351 West 20th Street, the northern property lines of 353 through 361 West 20th Street, the western property line of 361 West 20th Street, West 20th Street, Ninth Avenue, West 21st Street, the eastern property line of 347 West 21st Street, the northern property lines of 347 through 357 West 21st Street, part of the western property line of 357 West 21st Street, the northern and part of the western property lines of 359 West 21st Street, the northern property line of 180 Ninth Avenue, Ninth Avenue, West 22nd Street, Tenth Avenue, the southern property lines of 466 through 460 West 20th Street, and part of the eastern property line of 460 West 20th Street.

TESTIMONY AT THE PUBLIC HEARINGS

On March 31, 1970 the Landmarks Preservation Commission held a public hearing on the proposed designation of the Chelsea Historic District (Item No. 1). The hearing had been duly advertised in accordance with the provisions of law. Thirty-four persons spoke in favor of the proposed designation including the representative of Manhattan Community Board #4. These witnesses and letters received by the Commission clearly indicate that there is very great support for this Historic District from the property owners and the residents of Chelsea.

On April 12, 1966 (Item No. 34) and on December 27, 1966 (Item No. 29), the Landmarks Preservation Commission had held public hearings on a proposed Chelsea Historic District. Twenty-two persons spoke in favor of the proposed Historic District at the April hearing, and sixteen persons appeared at the December hearing to support the proposed designation. The testimony at that time and the communications received then indicated the very great support for the designation of a Chelsea Historic District.

## INTRODUCTION

The New York Commercial Advertiser for April 3, 1846, said: "There is still a good deal of enterprise in the way of building apparent in the upper part of the city. Whoever goes thither no oftener than once a month, sees changes which give a strange face to places once familiar to him.... The neighborhood which bears the name of Chelsea is rapidly covering itself with new buildings. The arrangements made by the original proprietors of the land in that quarter are such that no building can be erected for any purpose which will make the neighborhood disagreeable, and it is becoming a favorite place of residence. We saw yesterday in Twenty-third Street, near Tenth Avenue, an elegant row of three story buildings set back from the street in such a manner as to leave a large garden in front, which we learned was to be ornamented with three fountains...."

Among the "new buildings" referred to in the quotation were "London Terrace", then being built on the site of the present London Terrace apartments. The splendid effect of Andrew Jackson Davis' design for this handsome row of Greek Revival houses and the plan for the gardens in front of them was the ultimate in planning for Chelsea. The regulations for this block front, which was across West 23rd Street from Clement Clarke Moore's own house, were incorporated in two conveyances between Moore and William Torrey, the builder. One stated that the design of the houses had to be approved by Moore, and the other outlined the design for the gardens.

These followed "the arrangements" of Moore, the proprietor, in planning the orderly transition of a country estate to a highly desirable residential neighborhood. Consequently, the Chelsea Historic District was a planned community, and the success of that plan is responsible for the Chelsea we see today.

Today, when planning is exercised as an instrument of public policy, based on zoning ordinances, it is hard to appreciate how effectively planning, at least on a limited scale, could be exercised by individuals through covenants which ran with the land. What is unusual in Chelsea is not so much Moore's use of covenants, which had been used before, but the fact that they were used more intensively and extensively than any we know of up to 1833.

### HISTORICAL AND ARCHITECTURAL SIGNIFICANCE 1750-1830

Captain Thomas Clarke (Clement Clarke Moore's grandfather) named his estate "Chelsea" after Chelsea, now a part of London. He had purchased the land in 1750 from Jacob and Teunis Somerindyke. The boundaries were Fitzroy Road (approximately Eighth Avenue) on the East, the Hudson River on the West (at that time about Tenth Avenue), West 28th Street on the North, and about West 20th Street on the South. Upon the death of Clarke's widow in 1802, the southerly portion of the estate was inherited by their daughter Charity, wife of Benjamin Moore, Episcopal Bishop of New York and President of Columbia College. Moore, in 1789, had purchased from James Rivington a strip of land to the south of the original Chelsea boundary... This, combined with Moore's share of the original farm, ran from West 19th to West 24th Street. Charity and Benjamin Moore deeded it in 1813 to their son, Clement Clarke Moore, for the traditional one dollar.

Clement Clarke Moore is fondly and almost solely remembered for his association with "A Visit from St. Nicholas," which generations of school children have learned to recite at countless Christmas celebrations.

His life span stretched from the Revolutionary War to just after the Battle of Gettysburg. Raised in the environment of New York's pre-Revolutionary War gentry, his leisurely world changed little in the early days of the Republic. Financially secure, indeed a wealthy man, he was free to follow his scholarly and literary interests - among them his duties as Professor of Biblical Learning at the General Theological Seminary, teacher of Oriental and Greek literature, author of a Lexicon of the Hebrew Language and of a number of poems.

Contrary to his father's hopes, he did not enter the ministry, but was an active and generous churchman nonetheless. He donated the land on which both the General Theological Seminary and St. Peter's Church were built.

His parents continued to live at "Chelsea", which stood 200 feet west of Ninth Avenue, between West 22nd and 23rd Streets. Clement Moore used it as his summer home, living at the corner of Charlton and MacDougal Streets during the winter. In 1835 he first listed "Chelsea" as his permanent address.

The lovely country setting began to change, and Moore's way of life was drastically altered, when the Commissioners' Plan of 1807-1811 for the grid street pattern became operative. Eighth Avenue was cut through in 1815 and Ninth Avenue followed in 1818.

Moore, in a pamphlet published in the latter year, protested the procedures used in implementing this public improvement. He particularly deplored the leveling and filling which resulted in a monotonous, flat landscape. West 21st and 20th Streets were cut through in 1826 and 1828. The first building of the Seminary, "East Hall", was opened for use in the Spring of 1827, and St. Peter's Church was organized in 1831. By this time Chelsea was no longer a country estate, but had become an embryonic real estate development.

#### 1830-1850

Recognizing the realities of the situation and deciding to make the best of them, Moore began to plan Chelsea as an elegant residential neighborhood. Whether the concept was his, or whether he followed the advice of James N. Wells, manager of his estate, is not known. No actual plan exists, except the map dated 1835, which shows the available lots for sale and which carries this notation: "Purchasers of lots on this map will be required to build fireproof houses of good quality. Those on the avenue lots to be three stories, and those on the Cross Streets, two stories in height. All kinds of nuisances will be prohibited...."

The essence of the plan was, however, the agreement made on April 29, 1834 between Moore and the new buyers of his lots on West 20th and 21st Streets, George Coggill, merchant, John N. Smith, merchant-taylor, Floyd Smith, merchant, Don Alonzo Cushman, merchant, Joseph Tucker, builder, Jacob Roome, builder and James N. Wells, builder, which provided for an open space or court in front of the buildings, similar to the open spaces in front of the houses which had recently been built in Waverly Place (now Washington Square northeast). The open space was to remain unobstructed forever, except for necessary steps for entrance platforms, pedestals, iron fences and railings connected therewith. The various conveyances specified, in addition, that the houses cover the entire frontage of the lot (to eliminate rear buildings), that no stables or manufactories be built, that trees be planted when so requested by Moore, and in some instances, that the design for a house be the same as that of one already erected in the neighborhood. These provisions, except for the last two, had been used elsewhere; but not all by the same owner. Moore was not an innovator, but rather consolidated the prevailing safeguards in the covenants to his properties.

The resulting effect was the adaptation to Chelsea of the residential square concept. In this instance, the Seminary block (Chelsea Square) acts as the square. The ten-foot setbacks on West 20th and 21st Streets and other regulations simply protected and enhanced it. The block on which the old house "Chelsea" sat in its own grounds was also planned, and protected on the north by "London Terrace", on the south by the four mansions on West 22nd Street, and on the west by a rigidly controlled row of Greek Revival houses with English basements, on Tenth Avenue.

Thus the first houses, which were built in a parklike setting, were either mansions or large town houses. Two of the most notable, the Cushman mansion and gardens, occupying the blockfront on Ninth Avenue across from the Seminary, and the Keefer mansion, on West 20th Street, also facing the Seminary, are gone. The homes of James N. Wells and Edwin Forrest remain.

These early houses, in the Greek Revival style, were of an exceptionally high quality of design, and, from surviving elements and old photographs, we know they were rich in detail both on the exterior and in the interior. The designer is not known, but the architect Calvin Pollard lived just outside the Historic District at the present No. 336 West 19th Street, in one of a row of three houses he designed which suggests that he may have done more work in the neighborhood.

#### 1840-1860

Greek Revival houses, some of more modest size, began to fill in the empty lots. Most of them were built singly, but Edwin Forrest, who lived on West 22nd Street and James Phelan each built six houses, three on West 21st Street and three on West 22nd Street. Houses with shops on the ground floor were built on 9th Avenue.

Not until the decade of 1850-1860 was the district practically completed. Rapid transit, in the form of the Eighth Avenue Street Railway, which was put through in 1852, provided an impetus to building at this time.

Chelsea has a wealth of houses built in the Italianate style, many of which have the characteristic high stoops and grand arched doorways crowned with heavy molded entablatures resting on foliated brackets. Nowhere in the city, do so few blocks provide the viewer with finer examples of the styles. The richness of the designs and subtle variations in use of materials are in many cases unique.

#### 1860-1940

Chelsea never fulfilled the hopes of its first residents by becoming a very fashionable neighborhood; it remained comfortable and middle-class, but architecture was always of high quality, however, and Moore's good principles of planning were followed. Fortunately, this high quality was maintained when apartment houses or tenements began to replace the single family houses in the 1890s. Neville & Bagge, C.P.H. Gilbert and J. August Lienau, who designed some of them, were all noted architects of their day.

This tradition of good design continued on into the 1930s when certain modern buildings in the District were built. The design of some of these larger buildings has been handled in such manner that human scale, an important feature of any Historic District, has been preserved.

#### RECENT DEVELOPMENTS

Until recently, many of the changes to the early houses have been in the nature of inexpensive and necessary repairs, such as the replacement of a door or an iron railing rather than alterations that lowered the basic quality of the buildings. The most drastic change, as has happened widely throughout the City, has been the resurfacing of brownstone facades with stucco and the shearing off of lintels and entablatures.

Chelsea has been rediscovered in recent years as one of New York's most charming and eminently liveable residential enclaves. Some of the later changes have been made with the well-intentioned, if not always well-informed, intent of recreating its former charm. Walking through Chelsea, it is apparent that far more fine quality exists in what is authentic than in that which has attempted to be charming.

Under the knowledgeable and watchful eye of the Chelsea Historic District Council, and with the help of various Block Committees, Chelsea must maintain a strong position if it is to preserve and restore the best of its past, and to flourish in the future.

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CHELSEA  
HISTORIC DISTRICT

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BLOCK BY BLOCK DESCRIPTION

CHELSEA - HD

WEST 20TH STREET (Nos. 361-327) Between 8th and 9th Aves.

Fittingly, to complement the St. Peters Church Rectory and Parish House, across the street, the western end of this street retains much of its original appearance and pleasant scale, with a fine row of residences.

NORTH SIDE

Nos. 361, 359, 357 and 355 were built for Don Alonzo Cushman in the Italianate style. Nos. 359, 357 and 355 were built in 1858 while No. 361 was built identical to the others in 1860.

These four buildings, built by Cushman on a part of his garden, are in good condition and typical of their period, retaining their original dormers, except at No. 359, and their roof cornices. The cornices are carried on foliated brackets. The inner doorways have handsome rope trim. A segmental arched entablature carried on ornamented brackets remains above the doorway at No. 355. Although the ornately carved outer doors remain at No. 355, and the consoles have been stuccoed, they help to reconstruct the original grandeur of this brownstone row. All the stoops remain and the ironwork is designed in a style popular in the latter part of the nineteenth century.

No. 353 was built in a style transitional from Greek Revival to Italianate for John Waters in 1852-3. The original cast iron railings at the stoop and areaway are ornamented versions of the typical elongated Italianate design and are in excellent condition. The replacement of the present door with double doors, appropriate to the style, would enhance this building and strengthen its original elements - the cornice and part of the door enframingent.

Nos. 351 and 349, also Italianate, were built in 1864 for Smith & Mead.

No. 347 was built in the Italianate style in 1856 for Moses Parker.

In spite of the time between the construction of No. 347 and Nos. 349 and 351, they were originally very similar in appearance. These two-bay brownstones were built with stoops rather than with English basements, which were the usual style for narrow houses in Chelsea. Nos. 347 and 349 retain their bracketed and paneled roof cornices in good condition but have had their brownstone door enframingents and window lintels made flush. From what remains it is possible to reconstruct a prototype from the three, as the original sash remains on the first and second floors of No. 351, on the third at No. 347, while No. 349 has its original cast iron railings at stoop and areaway, including the newel posts. The richly detailed inner doors, although remodeled, remain at No. 347.

No. 345 was built, in a style transitional from Greek Revival to Italianate, for G. W. Messereau in 1851-2. An excellent example of this transitional style, it is closer in appearance to its neighbors on the east than it is to the Italianate groups on the west. The original door enframingent is Greek Revival and the entablature is of sheetmetal. The attic windows are in the same style as the other windows, while the doorway and cast iron railings at the stoop and areaway are Italianate.

No. 343 was built in the Greek Revival style, in 1849, for William S. Hunt.

No. 341 was built in the Greek Revival style, in 1846-47, for Mary Grant.

These two buildings, erected within a few years of each other, retain most of the characteristics of their original style. The variation in pattern of the iron work is notable. The brownstone entablatures at No. 341 and 343 have been replaced by sheetmetal, a welcome change from the ubiquitous shearing off of stone. No. 343 has had its cornice replaced by a high parapet.

CHELSEA H.D.

WEST 20TH STREET (Nos. 361-327) Betw. 8th and 9th Aves.

No. 339 was built in the Greek Revival style, in 1845, for John Beaver. Until the stoop was recently removed, this building was in harmony with Nos. 341 and 343. The removal of the cornice and addition of a studio floor was the result of an earlier alteration.

No. 337 was built in 1852 for George Webb. This house was originally built with a shop on the ground floor and a passageway at the east wall leading to an earlier house at the rear. The ground floor has been remodeled more than once; the upper floors, however, retain much of their original vernacular appearance.

No. 335 was originally built in the Greek Revival style in 1849, for Noah Woodruff. The remodeling of this house in 1892 was so complete that today it is a document of the nineties - with its incised decoration on the lintels, projecting entablature and cornice (these are galvanized sheetmetal) and its plate glass windows. The ironwork at the stoop and areaway is Greek Revival in character.

No. 333 was built in 1855 for John Howe. The present appearance probably dates from an alteration in 1893 when a story was added. The entry is at street level with double doors, and the wrought iron railing is typical of the elaborate style of the late nineteenth century. The first floor is brownstone and the upper stories are of brick.

No. 331 was built in the Greek Revival style in 1846 for Moses Parker. Despite alterations, this house retains many important features of its original style -- the cornice with modillions, a complete set of iron railings and the inner doorway. A correct Greek Revival door would greatly enhance the entire facade. This is the only Greek Revival house in the Historic District which retains a passage to a rear building.

Nos. 329 and 327 were built in the Italianate style in 1861 for William S. Hunt. This pair of narrow brownstones, each 12.6 feet wide, are still in a highly expressive state. Both retain their original cornices, inner doorways and handsome doors. No. 327, in addition, retains its rusticated basement, panel under the window and keystones over the door and window. In the haunched lintels of galvanized sheetmetal an attempt was made to follow the original design.

WEST 20TH STREET (Nos. 318-362) Betw. 8th and 9th Aves.

SOUTH SIDE

St. Peter's tower rises above the street, reminiscent of the period when the New York skyline was punctuated only by church spires and towers. The Church, in the early country Gothic style, and the Rectory, in a unique version of the Greek Revival style, are among the architectural treasures in the Historic District and in the City.

The houses east of the church are excellent examples of the substantial early Greek Revival houses, interspersed with those in the Italianate style, that are characteristic of Chelsea. The west end of the street includes James N. Wells' fine row of Italianate brownstones.

Nos. 318 and 320 were built in the Greek Revival style in 1837 for Masterson and Smith. No. 318, one of the large early houses in the District, retains the important characteristics of its original appearance, the brownstone entablature above the door, (the bracketed trim is a sheetmetal addition), the high broad stoop, with pedestals at its base, the ironwork with palmetto crests at the areaway and the hammered finish of the brownstone basement. The double entry doors, the sheetmetal cornice and plate glass windows were changes made in the latter part of the nineteenth century.

CHELSEA - HD

WEST 20TH STREET (Nos. 318-362) Betw. 8th and 9th Aves.

No. 320 has no remaining trace of its original doors, windows or details.

Nos. 322, 324 and 326 were built in the Italianate style in 1858 for J. and A. Van Dolson. Of this group Nos. 322 and 324 maintain their original inner doorways with the rope molding trim and arched paneled double doors. In addition, an almost complete set of the original cast iron railings remains at No. 322. Unfortunately the brownstone door enframingent and window moldings have been shaved off, as have so many in Chelsea. No. 326 has been recently altered beyond recognition, with a garage and entry at grade level. However, the original cornice above this building and those of its neighbors still define the group.

Nos. 328, 330 and 332 were built in the Italianate style in 1857 for H. Secor, Jacob Smith and J. W. Clark. It is unusual to find a group of this date in such a uniformly excellent state of preservation. The only change at No. 332 is the replacement of the windows at the upper stories and the loss of some of the moldings on the double doors. Fortunately those have been retained at No. 330, which is easy to establish as the prototype of this well designed two-bay group. The simple molded door enframingent is as unusual as it is handsome.

No. 334 was built in the Greek Revival style in 1836, for Richard Redfield. This is an excellent example of the first houses built in Chelsea. The twenty-five foot width shows to advantage the impressive character of the Greek Revival style. The most important features, the doorway (the sheetmetal pediment is a later addition), the stoop with its richly patterned handrailings, and the pedestals at its base survive, as do the palmetto crestings on the areaway fence, and the egg and dart molding above the fascia board. The sash has been changed to two-over-two and the later sheetmetal cornices over the windows have enlarged cap-molds.

St. Peters Church, Rectory and Parish Hall (Nos. 336-346) form the focal point of the nineteenth century cityscape on this street in Chelsea, which is so pleasant to the passerby. Few realize the architectural importance of the Church and the Rectory. The Church was the very first of the English parish Gothic churches built in this country and served as a guide to builders of other churches in this style. They had no other source for a model, other than the drawings in the architectural and builders books. The Rectory is unique today, in its pilastered variation of the Greek Revival style.

The parish was formally organized on May 9, 1831. Episcopal services were originally held in the Seminary for the faculty, students and neighbors. The following year, on April 25, 1832, Clement Clarke Moore leased the land for the Church to the vestry for the nominal rent of 7¢ per year until 1837. Attached to the conveyance was a sketch of the plan for their buildings, a Chapel, Church and Rectory, signed by Clement Clarke Moore. The original Chapel, which is the present Rectory, and the proposed Rectory on the site of the present Parish House were originally planned as tetrastyle Greek temples with entrances at the center and bays flanked by Doric columns. Moore's inclusion of the design for this building with the conveyance is another example of his interest in visual appearances and planning.

The original design of the Chapel was later altered and today brick pilasters, running the height of the building, replace the Doric columns, but, with this exception, it is quite close to the original plan. The Chapel (now the Rectory) is unique in this pilastered version of the Greek Revival style, and is also one of the earliest Greek Revival buildings extant in the City. The cornerstone was laid on October 8, 1831 and the building consecrated February 4, 1832. In 1841 it became the Rectory, which it remains today.

WEST 20TH STREET (Nos. 318-362) Betw. 8th and 9th Aves.

The change in the architectural style of the Church itself from Greek Revival to Gothic is said to have been based on a sketch of Magdalen College, Oxford, made by a vestryman visiting in England. It is not known whether the change was made before or after construction began. However, the building retains the Greek temple plan, rather than the conventional cruciform plan of a Gothic church. The original masonry contract specified work in quality and appearance equal to that of the west wing of the Theological Seminary. A bell tower was placed against the gable end, crowned by pinnacles and was flanked by handsome Gothic porches. Unfortunately, these porches have had to be removed for safety as the wood, covered with a light coating of stucco, had deteriorated. They originally contributed much to the charm of the overall design.

The Church was consecrated on Washington's Birthday, in 1838. The Churchman, in a report of the proceedings, said, the building "had an imposing appearance from without". The taste and beauty of its interior were considered exceptional.

The year before the consecration, Trinity Church had presented to St. Peters the historic wrought iron fence and gates from St. Pauls Chapel. This graceful eighteenth century ironwork still exists and serves its original purpose.

Many of the names on the cornerstone, laid June 29, 1836, are those of the early residents and property owners who developed and built the District. Clement Clarke Moore as vestryman, James N. Wells, Henry Coggill, Charles Keeler, Joseph Tucker, J. Ogden and the builder-architect, James W. Smith, who lived on 21st Street near 10th Avenue. The history of the Chelsea Historic District and St. Peters Church are inseparable. Clement Clarke Moore, in 1836, conveyed title to the property to the vestry for one dollar, in effect cancelling the rental agreement. He served as church warden from 1831-1845 and as organist from 1831-1838.

Interior changes have been made over the years and one gift, of particular interest, is the present pulpit, lectern and chancel rail installed in 1883 as a memorial to Don Alonzo Cushman by his family.

The Parish Hall (St. Peters Hall), the third building in the group, was completed in 1871 in the popular Victorian Gothic style. Interestingly, the funds for the construction of the building came from productions of tableaux vivants based on Dickens' Old Curiosity Shop, called "Farley's Wax Works" and written by Dr. George Payne Quackenbos, superintendent of the Sunday School.

By contrast with its earlier neighbors, the Church and the Rectory, the Parish Hall is an example of a fashionable Victorian prototype with its pointed windows, steep roof and modest portals.

Nos. 348-358. This handsome row, was built in the Italianate style in 1853-54 for the children of James N. Wells: John R. Wells, Josephine Wells, Emma Wells, Julia A. C. Wells, Mary S. Clement, and James N. Wells, Jr. Only two bays wide, set behind the small front yards, this is one of the longest and most charming of the rows of English basement houses to be found in Chelsea. All have been modified. Today Nos. 348 and 352, both in materials and in style, are closest to the prototype. At No. 352, the brownstone has not been resurfaced, and the rusticated ground floor remains, as does the cast iron work. All the doorways, except No. 356, retain their original bracketed cornice slabs. No. 358 retains its "eared" paneled doors, but the doors at Nos. 354 and 356 have been remodeled in styles inappropriate to the individual buildings and to the row. The group is enhanced by having retained the original roof cornices on all the buildings but, unfortunately, it has lost all the iron balconies under the parlor floor windows, which would have further unified the row.

## CHELSEA H-D

### WEST 20TH STREET (Nos. 318-362) Betw. 8th and 9th Aves.

No. 360 was built in the Italianate style in 1860, for Larned and Dudley. Only the original proportions (similar to the group to the West) and the inner door enframingent remain, after a resurfacing of the front that has swept away all the detail. A parapet wall now replaces the cornice.

362 was built in the Italianate style in 1863, for John H. Dykers. This house has undoubtedly one of the best preserved examples of a grand Italianate doorway in the District, with its pediment resting on consoles of foliate design over an arched doorway. The lintels over the windows and the corbels under the sills add to the documentary value of the building. The original doors and ironwork have been replaced. Unfortunately, the original brick walls have been stuccoed and scored to simulate brick. Both the appearance and value of this house would be enhanced if the present materials and colors were more appropriate to the original.

### WEST 20TH STREET (Nos. 402-466) Betw. 9th and 10th Aves.

#### SOUTH SIDE

The outstanding feature of this street, and of the Chelsea Historic District, is the row, or terrace, consisting of seven Greek Revival houses built by Don Alonzo Cushman. They display a wealth of architectural detail and much of their very handsome original ironwork. The highlight of the west end of this street includes some very distinguished Italianate houses (Nos. 438-450), still very close to their original appearance. The ten foot deep yards enhance the individual buildings on this side of the street and contribute further to the open quality of the parklike grounds of the General Theological Seminary opposite them.

No. 402. This apartment house was built in 1897, in the Neo-colonial style, for Angelica B. Faber, a member of the Cushman family, on property originally developed by Don Alonzo Cushman, of whom the building's name "DONAC" is obviously reminiscent. It was designed by C.P.H. Gilbert, the noted architect who designed the Warburg and Stuyvesant mansions on Fifth Avenue. It was skillfully designed, on a narrow lot, and successfully accomplished the transition from the deep front yards to the west to the sidewalk building line to the east, by means of a concave bay. The details include quoins and keystones for the window lintels.

No. 404, the oldest house in the Chelsea Historic District, was built in 1829-30 for Hugh Walker on land leased from Clement Clarke Moore for forty dollars per year. The lease stated that if, during the first seven years, a good and substantial house was erected, being two stories or more, constructed of brick or stone, or having a brick or stone front, the lessor would pay the full value of the house at the end of the lease. Walker's Federal style house with brick front wall, laid in Flemish bond, was unusual in Chelsea. The original clapboard of one sidewall is still visible on the east side of the house. These materials and the general proportions are all that remain of the original Federal style. Succeeding changes were made at later periods. The doorway was remodeled in the Greek Revival period but the stylish new pilasters and entablature were made of wood, not stone. Also, during this period, the roof was raised and a modillioned roof cornice installed, as were the wrought iron railings of the fence and stoop. The parlor floor windows represent later changes made in the Italianate style, which include the cast iron window guards. The leasehold for this property was conveyed to Hugh Walker's widow in 1830 and thence to James Wells in 1833.

Nos. 406-418, a handsome row of Greek Revival houses, was built in 1839-40 for Don Alonzo Cushman and is known locally as "Cushman Row". It is one of the most splendid and best preserved uniform rows of town houses in New York City. Simpler, but as carefully designed, it nonetheless ranks with the row at the northeast corner of Washington Square.

WEST 20TH STREET (Nos. 402-466) Betw. 9th and 10th Aves.

The key to the impressive quality of this row is the ten foot depth of the front yards. This setback enabled the designer to produce a monumental effect for the doorway and stoop on buildings only twenty-one feet wide. Careful attention to detail adds further to the overall quality of the design. Nos. 408 and 414 are in perfect condition, except for the loss of their cast iron candelabrum-type newel posts which once stood on the stone pedestals. These, an amalgam of Greek motifs crowned with pineapples, remain at Nos. 416 and 418. The other changes in the row are so few as to constitute a miracle in everchanging New York.

The attic windows, set in a wide fascia board ornamented with dentils and bead and reel moldings, are encircled with laurel wreaths of cast iron and give an impression of height to the building. The six-over-six windows, the molded lintels and the well proportioned entablatures carried on Doric pilasters over the doors, are all typical of the best to be found in the Greek Revival style. The transom above the doors and the one-paneled doors are also trimmed with egg and dart and bead and reel moldings.

The wrought iron handrailings of the stoops are of an unusually rich design, often seen in Chelsea. The yard railings have a Greek fret pattern at the base, palmettoes as crestings and panels of lyre-shaped pattern, flanking the gateways, a design which was also used at the northeast corner of Washington Square.

Don Alonzo Cushman (1792-1875), who built the row, was the eighth generation of a Pilgrim family. He was the proverbial farm boy who came from upstate to New York to seek his fortune. He established himself rather quickly as a successful dry goods merchant on Pearl Street. After his marriage, in 1815, he moved to Hudson Street in Greenwich Village and became associated with Clement Clarke Moore and James N. Wells. In 1833 he bought property in Chelsea and as he felt the Village was becoming crowded, he built a large house set in a spacious garden on Ninth Avenue, between 20th and 21st Streets, facing the Seminary. Pauline Sainsbury, in Cushman Chronicles, a Tale of Old Chelsea, tells the family story in detail and provides glimpses of life in the mansion. Cushman helped found the Greenwich Savings Bank and eventually became its President. In time he retired from Pearl Street and devoted his time to banking and real estate, operating from a small office built adjacent to the north side of his house. He is best remembered for this magnificent row of Greek Revival town houses.

Nos. 420-426 were built in a Classic Eclectic style in 1895-96 for Egan and Hartley. Neville & Bagge were the architects. These three apartment houses are on the site of the mansion and gardens built for Charles Keeler about 1836. Neville & Bagge's design of Roman brick and limestone is a good expression of its own period but it is also very much in harmony with the Italianate buildings to the west.

No. 428 was built in the Italianate style in 1857 for F. X. Mony. This high stooped brick and brownstone house retains its original window lintels and corbels under the sills on the upper floors, as well as its roof cornice, doors, doorway and rusticated basement.

No. 430, one of the early houses in the Chelsea Historic District, was originally built in the Greek Revival style in 1834 for Floyd Smith. The facade was remodeled at an unrecorded date, in the Italianate manner, as evidenced by the style of the doorway and lintels (although subsequently shaved) and by the well preserved segmental arched windows with wide center muntins with bead to conform to its neighbors. Its original front was specified in a covenant as the design to be followed for the Edwin Forrest house on 22nd Street.

No. 432 was built in the Italianate style in 1856-57 for the estate of Stephen Dennis.

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WEST 20TH STREET (Nos. 402-466) Betw. 9th and 10th Aves.

No. 434 was built in the Italianate style in 1856-57 for William H. Merrill.

These two houses are still in a highly expressive state, notwithstanding the fact that the lintels, sills, entablature and moldings disappeared during the resurfacing of the brownstone fronts. They retain their stoops, arched openings over the doors, windows and cornices. In addition, the richly carved doors and molded inner doorway survive at No. 432.

No. 436 was built in 1835 in the Greek Revival style, for the estate of John N. Smith. This house retains much of its original flavor: the simple early iron railings at the stoop, and that at the yard, the design used at the Cushman row, the six-over-six paned windows and the attic windows set in the fascia. The inner doorway, altered with Italianate style doors, still retains its transom, lights and part of the original Greek Revival pilasters, although there is no entablature. The original fluted stone pedestals at the base of the stoop are notable features of this house.

Nos. 438, 440 and 442 were built in the Italianate style in 1853-54 for John Collins, Wasson & Ingles and Harvey Randall respectively. These houses are the most authentic examples of this type of two-bay English-basement dwelling in the Chelsea Historic District. The brownstone trim has not been resurfaced, and other changes have been minor. No. 422 is closest to the prototype. They retain their handsome ironwork.

No. 444 was built in the Italianate style in 1853-54 for William Fanning. This is another fine example of the high-stooped Italianate house, which retains most of its original elements, which include the cornice ornamented with modillions, the windows, the rusticated basement, and the inner doorway and doors with octagonal panels. Unfortunately the door enframingent has been shaved off flush and the cast iron railings have been replaced.

Nos. 446, 448 and 450 were also built in the Italianate style in 1854-55, for Caleb O'Terrell. Like the group at Nos. 438-442, these are among the most authentic Italianate rusticated English-basement houses with arched windows and doors. Here the stone has been smooth-stuccoed but the important details, the moldings around the doors and windows have been carefully restored. All retain their cornices, lintels, and arched paneled doors. The only original window in the row is on the first floor at No. 448. No. 446 has a sample of the original ironwork at its low stoop. The unpainted brick at No. 448 shows the richness of its true color.

Nos. 452, 454 and 456 were built in the Italianate style in 1853 for Elias Wassau, James Ingles and James Barmore.

Originally these three houses were similar in appearance to those at Nos. 438-442 but after an ill-advised remodeling Nos. 452 and 456 have little relation to their original designs or to the character of the west end of the block.

No. 458 was built in the Greek Revival style in 1845 for Henry Barclay. The stoop has been removed and a story added. The building retains some of its original six-over-six windows and lintels to indicate its original character.

Nos. 460-466. Filling station described under Nos. 152-160 Tenth Avenue.

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TENTH AVENUE (Nos. 152-192) Betw. West 19th and West 22nd Sts.

Nos. 152-160 (Nos. 460-466 West 20th Street) is an open lot occupied by a centrally located light colored brick filling station with a large marquise in front. A low brick wall, with a row of blind arches facing West 20th Street, extends along the north side.

The quality of this filling station could be greatly improved through the use of carefully designed peripheral brick planter boxes and ivy, which could be grown up to cover the blank brick end wall of the last row house on the east side. In every Historic District it is important for the commercial building to be well designed, and this can be achieved with the help of a design advisory board.

Nos. 162-186 is the west end of the General Theological Seminary property (Chelsea Square) described under No. 175 Ninth Avenue.

Nos. 188-192 was built in the Queen Anne style in 1890-1891 for Mary O'Sullivan, following the design of Andrew Spence, the architect. The iron columns at the ends of the first floor are of the French contemporary Neo-Grec style. The design and execution of the brickwork is exceptionally fine. The Queen Anne style is admirably suited to this type of small apartment building which is only twenty feet deep with shops on the ground floor.

WEST 21ST STREET (Nos. 473-401). Betw. 9th & 10th Aves.

NORTH SIDE

The majority of the houses on this street were built in 1852-54, and are fine examples of richness and variety in the Italianate style. The apartment buildings have been successfully incorporated into the aspect of the block, maintaining the setback which forms front yards extending the length of the street. These "front yards" when landscaped and planted with spring flowers, provide an unusually pleasant feature along the street where they enliven not only the houses to which they belong, but the dignified rear elevation of the General Theological Seminary buildings opposite.

No. 473 was built for William Smith in 1853.

No. 471 was built for Matilda Browne in 1853.

No. 469 was built for Eduard Esler in 1853.

No. 467 was built for William Williams in 1853.

No. 465 was built for P. H. Williams in 1853.

This distinguished row was built of brick with brownstone trim in the early Italianate style and is one of the best designed and preserved rows in Manhattan. It clearly shows the multiplier effect that an individual house, close to its original condition, can exert in enhancing the row as a whole and thereby enhance itself. The fine cast iron yard railings remain.

No. 471 of the row is the closest to its original appearance and may be considered the prototype. It maintains the simple bracketed roof cornice, windows, double hung sash, with a broad vertical muntin designed to simulate casement windows, lintels and even window guards. It also has the characteristic simple bracketed entablature over the doorway, the cruciform paneled doors, and the cast iron railing at the low stoop and yard.

No. 463 was built in the Greek Revival style in 1836, for John McVickar, a teacher at the General Theological Seminary. This was the first house built on the street and stood alone for many years. Clement Clark Moore conveyed this lot November 1, 1834, to John

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McVickar as part of a tract 197' x 125' extending to the corner of Tenth Avenue. The size and scale of the house are still imposing. The brick is laid in Flemish bond, unusual in Chelsea. The shadows of the pedimented window lintels and of the attic windows, cut into the deep fascia board, bring out the details. The deeply rusticated basement and pilastered doorway indicate that this house was built in a manner rather uncommon in the Greek Revival style - with an English basement, instead of a high stoop. Similar buildings were built on the west side of Tenth Avenue.

Nos. 461 and 459 were built in the Italianate style in 1854, for Thomas Cummings and Philip H. Williams respectively.

Nos. 457 and 455 were built in the Italianate style in 1854, for John Pollack and William H. Smith respectively.

These four handsome brownstone houses illustrate two of the basic Italianate styles in Chelsea. Nos. 461 and 459 are two bays wide with rusticated English basements. No. 459 has a paneled double door and a doorway with rope trim. The modern door at No. 461 is out of harmony with the building and with its neighbor and detracts from the overall design. Both houses have handsome keystones above the first floor arched doors and windows supporting a band course above the rustication. Both retain their roof cornices with paired brackets at the center. A cast iron handrailing in a popular design, flanks the low stoop. Nos. 457 and 455 are typical of the high stooped house in the Italianate style. No. 455 has lost the stone trim at the windows and the entablature over the doorway, but retains its roof cornice, the doorway, and the cast iron railings at both stoop and yard. No. 457 has been similarly altered, and has also lost its cornice and stoop. The fifth floor has been raised and the cornice removed.

No. 453 was built in the Italianate style in 1852-53 for the Reverend E. D. Smith. Unlike its neighbors, Nos. 455 and 457, its grand doorway has been preserved. An imposing cornice slab, carried on stuccoed console brackets, over the arched doorway, still crowns the high stoop. The cast iron railings at the stoop and yard still remain.

Nos. 451, 449 and 447 were built in the Italianate style in 1856-57, for J. J. Craig. No. 449 remains closest to its original appearance in this group. It retains its rusticated English basement, part of the foliated bracket in the keystone of the arched doorway, and the roof cornice. The original doors remain at No. 451 and all three retain their iron railings.

No. 445. This apartment house was built in 1897-99 in a Renaissance style in the Eclectic period for William W. Gallagher. Neville & Bagge were the architects. Built of Roman brick and stone, forty years after its Italianate neighbors, the scale and design of the lower floors of this building harmonize unusually well with its neighbor to the west. This is a handsome apartment house in its own right.

Nos. 443 and 441 were built in the Italianate style in 1853-1854 for William G. Lyons. The design of these two buildings shows a resourcefulness in adapting the design to the size of the lot. The narrower building, No. 443, in a simple early Italianate style, is very much in scale with the width of its lot. The stoop has been removed, but the cornice, windows, and brick with brownstone trim, indicate the original style. No. 441 was built as a grand high-stooped Italianate house with an elaborately enframed door, which was fortunately retained when the stoop was removed to provide a basement entrance.

No. 439 was built in the Italianate style in 1853 for S. H. Turner. It retains its proportions, handsome cornice, and windows in the upper stories to indicate its original style. In appearance it is quite

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similar to No. 443.

Nos. 437-429. This large apartment house was built for Consumer Cooperative Services, Inc. in 1930. Springsteen & Goldhammer were the architects. Here the architects were successful in incorporating a building of large size and contemporary design into a mid-nineteenth century block. It is notable for its design, the well selected brick, the excellent brickwork, and the scale of the steel casement windows, with slightly recessed spandrels to give the impression of brick pilasters between them, in keeping with the rhythm of the row. The facade is set behind a planted front yard which blends with the rest of the street.

Nos. 427 and 425 were built in the Italianate style in 1853, for Edwin Forrest. This pair, despite subsequent alterations, are very impressive and retain much of their original design. Both have their paneled roof cornices supported on consoles and their original windows (except at the parlor floor of No. 425). No. 425 retains its deeply rusticated basement and the arched molding of its original doorway with a keystone. On the other hand, No. 427 retains its stoop and fine, paneled doors, with handsome bosses set in a rope-trimmed and paneled door frame.

Nos. 423-419 was built in 1938 for the Straight Improvement Co., Inc.; Voorhees, Gmelin and Walker were the architects. This apartment house, six stories high, is in scale with the houses on the block. The architects, furthermore, designed a facade which harmonizes with the character of the block. The red brick, the six-over-six windows, and other details are also in scale.

Nos. 417, 415 and 413 were built in the Greek Revival style, in 1843, for James Phelan. All three of these houses have been altered. No. 413 still retains its stoop and a modified doorway. The iron castings in the wrought iron handrailing at the stoop of No. 413, and at the fence of No. 417, are unusual designs. Unfortunately, a "dog house" type entry in the front yard of No. 417 projects beyond the uniform set-back building line of the rest of the street.

Nos. 411-409 were built in the Italianate style in 1852-53 for H. E. Smith and J. W. Smith respectively. These two brownstone houses were probably once similar in appearance to Nos. 405 and 407 but several alterations have shorn the facades of all ornament.

No. 407 was built in the Italianate style, in 1852, for Joseph Rogers. The complete brownstone doorway of this house is one of the best preserved in the Chelsea Historic District and is the only one of this design. The pediment above the arch of the doorway rests on modified console brackets. Set into the keystone of the arch is a classical female head. The brownstone enframingent around the doorway, with its well preserved moldings, adds richness. The inner doorway and the double doors, with hexagonal panels, complete the whole. Paneling on the steps of the stoop is another refinement.

No. 405 was built in the Italianate style in 1852-3, for John G. Davis. A superb example of the grand Italianate brownstone, this house may be considered one of the purest examples of this style in the Chelsea Historic District. Here, the original lintels, sills, corbels, rusticated basement, doorway entablature and enframingent all remain. In addition, the roof cornice, windows (except on the parlor floor), iron railings and inner doorway with rope molding survive. Only the paneled entrance doors have been replaced. This is the last setback house on the eastern end of the street.

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No. 403 was originally built in the Classical Revival style in 1889 for William Mulgrew; J. August Lienau, was the architect. He was the son of the famous Detlieff Lienau, a founder of the American Institute of Architects. Unfortunately, the original facade has been destroyed and the building stuccoed. The original drawings show a fine design that would have been much in sympathy with the Italianate houses to the west.

No. 401 is discussed under No. 183 Ninth Avenue.

WEST 21ST STREET (Nos. 359-347) Betw. 8th & 9th Aves.

That small portion of the street which is included in the Chelsea Historic District, East of Ninth Avenue, is composed of a group of buildings all built within a few years of one another, and, despite alterations, still expressive of their original character. The iron-work here is most unusual both in its quantity and in its excellent condition.

NORTH SIDE

No. 361 is described under No. 180 Ninth Avenue.

Nos. 359 and 357 were built for George Clark in 1851, in a style which was transitional from Greek Revival to Italianate. Both houses retain their original cornices with modillions and the low attic windows and the iron railings, all characteristic of the Greek Revival style. No. 357 still has its original windows except at the attic floor. While the doors at No. 359 are of a later date, they are more appropriate to the style of the building than those of its twin.

No. 355 was built in the Greek Revival style in 1848-49 for William Williams. A well preserved example of its style, this house retains its original windows, doorway and stoop, with its original iron railings. A proper Greek Revival door would enhance the entrance. The heavy cornice was added later in the nineteenth century.

No. 353 was built in 1851 for G. Sherman in a style transitional from Greek Revival to Italianate. This house still retains its fine proportions, modillioned cornice, style of windows and paneled entrance door. Unfortunately it has lost its original ironwork.

No. 351 was built in the Greek Revival style in 1847-8 for P. H. Williams.

No. 349 was built in the Greek Revival style in 1846, for William H. Smith. Originally very similar in appearance, these two houses retain their original stoops and iron railings. No. 351 displays its fine original dentilled cornice, but the dormers at No. 349 were removed when an additional story, with high parapet, was recently added. This parapet breaks the uniform cornice line of the entire group.

No. 347 was built in the Italianate style in 1859 for Michael Mulligan. The facade of this house is still dominated by its well preserved Italianate segmental arched doorway, with cornice resting on a foliated keystone. The addition of a skylight between the dormers and behind the elaborate cornice, has been so successfully inserted that it is all but invisible from the street.

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### WEST 22ND STREET (Nos. 400-482) Betw. 9th & 10th Aves.

This street was built up early in the Greek Revival period and four mansions faced the grounds of Clement Clarke Moore's "Chelsea". Two of these remain, the James N. Wells house at No. 414-416 and the Edwin Forrest house at No. 436. Today, at the east end of the street stands an Italianate row of houses built by James Wells on his grounds. At the west end is located the attractive new multi-level neighborhood park named for Clement Clarke Moore.

#### SOUTH SIDE

Nos. 400-412 were built in the Italianate style in 1856 for James N. Wells. This row is similar in style to the houses built by Wells in 1852-3 on West 20th Street (Nos. 348-358). This row again illustrates how charming a group of narrow houses can be when designed with English basements and small doorways. Each house has its original roof cornice and five retain their original dormer windows. The attic floor provides extra living space in houses which are just a little more than fourteen feet wide.

No. 408 is the prototype of these seven houses, retaining all of the original elements of its facade except the window lintels and sash, which may be seen in their original condition at No. 406 next door. No. 404, alone, retains its original doors. Originally balconies served the parlor floor windows of these houses, however, the balcony at No. 404 is a modern replacement. Uniform painting, appropriate to the original fabric, would considerably enhance the appearance of this row. The entrances at Nos. 400 and 402 have been altered to provide access at grade level.

No. 414-416 was built in the Greek Revival style in 1835 for James N. Wells who lived there until 1841, and again from 1855 until his death.

An old house of such grand size (44 feet wide) always arouses curiosity in Manhattan, and this building is no exception. It is the only five bay Greek Revival house surviving in Manhattan, and was one of the original splendid mansions built in Chelsea. The vestiges of elegance of this house reflect a remodeling, in 1864-1866, in the then stylish Italianate manner. A glass plate negative of 1903 at the New York Historical Society shows the present mansard roof, dormers, roof cornice and parlor floor windows. In addition, it then had the characteristic arched doorway crowned with a heavy entablature, stone lintels and moldings around the windows, and a balustraded balcony at each parlor floor window to match the stoop.

James N. Wells, Jr. sold the house, and those at 418 and 420 (now a parking lot), to the Samaritan Home for the Aged in 1875. This became the first permanent home for this then relatively new institution founded by Mrs. John McVicker.

The Salvation Army, which had been using it as a shelter for women, bought the building in 1937. A plan filed by them with the Buildings Department in 1930 shows how well suited the original layout was for small institutional use. Since 1953 it has been classified as a rooming house.

James N. Wells, carpenter and later a builder, was already well established by the time he moved from Hudson Street to Chelsea in 1833. He was associated with Clement Clarke Moore at least as early as 1821, when he built St. Luke's Chapel of which Moore was a prominent parishioner. Not long after this Wells became the manager of the "Chelsea" estate. In 1826 he built the handsome Federal houses adjacent to St. Luke's Chapel and, in the last years of this decade, he served the Ninth Ward as assistant alderman and later as alderman. We know little about his activities in Chelsea. He established his real estate office on Ninth Avenue, which may have been an outgrowth of his management of Moore's

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properties. His own two residences are extant, as are his offices and two rows of Italianate houses. The firm itself is still actively engaged in the real estate business on 23rd Street today.

Nos. 418-420 is now a parking lot.

No. 422 was built in the Greek Revival style in 1835 for Joseph Tucker. Typical of the first houses built in the Chelsea Historic District, this building still retains its massive brownstone door enframement with a heavy entablature resting on Doric pilasters. The front door, a recent replacement, is out of character with the building and is set in an enframement equally out of harmony. The pitched roof is visible from the adjacent parking lot. This house retains also its fine lintels, windows, roof cornice and interesting ironwork.

Nos. 424, 426 and 428 were built in the Greek Revival style in 1843 for James Phelan.

Nos. 430, 432 and 434 were built in the Greek Revival style in 1843 for Edwin Forrest.

This row of six houses was paired with a similar row directly behind it on West 21st Street. Although there have been numerous alterations over the years, it is possible here to reconstruct an almost complete prototype.

Nos. 424, 426 and 428 have many of their original features. They retain the characteristic door enframement, the original dentiled cornice (except at Nos. 424 and 434), the rusticated basement at Nos. 424 and 426, a complete set of iron railings, including newel posts on pedestals and the original window lintels at No. 428. No original door remains in this row.

Later nineteenth century additions are the mansard roof, crowned by a delicate iron cresting at No. 424; an inner doorway in the Italianate style at No. 432 and an American bay window on the first floor at No. 434. No. 434 was once incorporated into No. 436-438.

No. 436-438 was built in the Greek Revival style in 1835 for James Coghill. Today this Greek Revival Mansion is called "The Edwin Forrest House", honoring the famous actor who lived there from 1838 to 1849. According to Forrest's biographer, Richard Mooney, the actor bought the house to escape his in-laws. Forrest had returned from a theatrical tour, in the fall of 1839, to his home on Reade Street, with his young English bride. He found that his in-laws and their two children had arrived for a visit and were living there. His housekeeper told him that "the place had been filled with scenes of revelry and disorder during his absence." Upon his wife's refusal to send her parents away, he asked a friend, named Lawson, to find him a house, and Lawson speedily located this house on West 22nd Street. Forrest moved in with a minimum of furniture, leaving the rest behind for the comfort of his in-laws. Title was conveyed to him, on August 31, 1839, when he purchased the house and four lots.

Forrest lived here until he and his wife separated, prior to the notorious divorce proceedings. He sold the house, March 1, 1856, to Philippe Pistor, a son-in-law of Don Alonzo Cushman, and the Pistor family of twelve lived there for a number of years. Christian Herter, designer and head of Herter Brothers, the famous firm of interior decorators, lived here from 1871-76. In 1870 he had bought out his brother's share in Herter Brothers and launched his own decorating company. During the following decade, his commissions as interior designer, and sometimes as architect, were executed for such notables as Mark Hopkins, William Henry Vanderbilt and J. P. Morgan.

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Mrs. Pistor sold the house, in 1879, to the James F. Drummond family. A photograph taken shortly thereafter shows a charming Victorian family grouped on the back porch and steps leading to the garden.

The Drummonds lovingly maintained the interior of the house, even insuring that the door enframing of an elevator, installed in 1932, was Greek in style. The family sold the house in 1945 and it was converted into apartments.

The Historic American Buildings Survey documented this house in 1934 with photographs and measured drawings. The doorway, second bay from the east, before the removal of the stoop, was similar to that of the James N. Wells house at Ninth Avenue and West 20th Street, with a heavy entablature resting on fluted Doric columns. The door itself, set in a typical Greek Revival inner doorway, is one-paneled like the Cushman row on West 20th Street. The lintels had cap moldings and the basement windows were framed with stone.

No. 440 was built in the Greek Revival style in 1835-36 for Samuel Turner, a member of the faculty at the General Theological Seminary and a founder of St. Peter's Church. The original front of this house was probably very similar to that of No. 422 West 22nd Street, as it was built at the same time. The present appearance probably dates from 1882 when plans were filed for an interior renovation. The heavy bracketed cornice, sheetmetal window enframements, sills with corbels, one-over-one windows, the stone pedimented door enframing and the handsome double doors with carved panels beneath the plate glass, present a complete Queen Anne facade of the early 1880s. The stoop and areaway railings with their Greek fret-work at the bottom and anthemion crestings give an indication of the original style of this house.

No. 442 was built 1846-47 for Samuel Turner. This house has a stark new facade which gives no hint of its original appearance. The fenestration is totally unrelated to the size of the building and to its neighbors.

No. 444 was built in the Greek Revival style, in 1835-36, for Clement Clarke Moore. It retains the general characteristics of its style, windows and ironwork; and, most important, the attic windows set in a deep frieze board beneath the cornice, although slightly enlarged in 1922, are rare survivors. At a later date, the original Greek Revival inner doorway was moved back in its opening.

Nos. 446 and 448 were built in the Italianate style in 1854 for William Berrian. No. 448 had the top three floors of its front wall taken down and rebuilt with two windows per floor, instead of one, as may be seen at No. 446, a good example of how a seemingly simple alteration can change the character of a building. Both retain the rustication of the English basement. The doors of both houses are of the period although they differ.

No. 450 was built in the Greek Revival style in about 1835 for Theodore and Daniel Martine.

Like its neighbor, at No. 444 West 22nd Street, this house retains the general characteristics of the Greek Revival style. Again note should be made of the low attic windows set in the fascia board on which an egg and dart molding still survives. The richly patterned hand-railings and newel posts at the stoop remain.

No. 452 was built in the Greek Revival style in 1835 for Benjamin Coar. The facade of this building was completely redone in the neo-Colonial style in 1896 which makes it a most interesting document of

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that time. The surface has been recently cleaned and a stock Colonial basement doorway added.

No. 454, the L. Monette Apartments, was built in a neo-Renaissance style in 1897 for William Gallagher with Neville & Bagge as architects. The architects, in their usual competent manner, designed this tenement building in a style which is generally harmonious with the block.

No. 456 was built in the Greek Revival style, in 1839 for Maria Gilfort. This house was recently remodeled neither in character with its original style nor with that of the block.

No. 458 was built in the Italianate style in 1854 for J. S. Bosworth. Only the cornice and windows remain to indicate the original style of this house.

No. 460 was built in the Italianate style in 1854 for Henry Lilleck. A charming two-bay English basement house, it was never part of a group. It is in its original condition, except for the cornice, windows and ironwork.

Nos. 462-482 is a small multilevel play-park named for Clement Clarke Moore. This attractive park was designed by Paul M. Friedberg, Landscape Architect, and was completed in 1968.

### NINTH AVENUE (Nos. 150-180) & (Nos. 195-159) Betw. W. 19th & W. 22nd Sts.

Historically Ninth Avenue, which was opened up in 1816, has always been the heart of the Chelsea Historic District, dominated from the beginning by the General Theological Seminary which occupied Chelsea Square. (Between 9th and 10th Avenues and 20th and 21st Streets).

Close inspection reveals little fundamental change in the appearance of the Avenue since the mid-nineteenth century, except in those changes in the Chelsea Square block itself. The Cushman house and gardens, opposite Chelsea Square, have been replaced by a large turn-of-the-century apartment house, and a taller 1927 building, both outside the Chelsea Historic District and designed by C. P. H. Gilbert. The 1960 General Theological Seminary library and Administration Building replaced a handsome earlier building designed by Charles Coolidge Haight, the architect of most of the remaining Seminary buildings.

The east side of the Avenue, from 19th to 20th Street, fortunately retains a row of dwellings built with shops on the ground floor, and one of the most impressive Greek Revival houses in the District, namely that of James N. Wells.

The focal point, on the west side of the Avenue, is the pitched roof house on the northwest corner of 21st Street, next to three small wooden buildings. This block was the site of three successive offices of James N. Wells. The other buildings, with the exception of the Marble House near 19th Street, are built of brick with shops on the ground floor, or with first floors later remodeled into shops. The Avenue still serves the neighborhood as its shopping center.

### NINTH AVENUE (Nos. 150-180) Betw. West 19th & West 22nd Sts.

#### EAST SIDE

Nos. 150-158 were built in the local vernacular, in 1852, for James M. Edgar. These buildings were constructed with shops on the ground floors and dwellings above, to meet the daily needs of the shopkeepers and to serve the growing population in the neighborhood. Today, No. 158

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is closest to the prototype, with its modillioned cornice and six-over-six windows at the dwelling floors. The entry to the upper floors, set to one side, still retains a fine rope molding in its enframing. A brownstone lintel, above the shop front, is supported on pilasters at the ends and by intermediate cast iron columns at the interior, flanking the shop entrance. This shop has projecting show windows and double doors which may be the originals. Its neighbor, No. 156, still retains a brownstone platform in front of the side entrance which may once have extended the width of the building. It also retains part of a cast iron railing with newel.

No. 160 was built in the Italianate style, in 1860, for Francis Larned. The original trim, around the entry to the upper floors, and the arched transom above it, are the only clues to its original style. The design of the present shop front, however, utilizing as it does the original cast iron columns, is most sympathetic with the building.

No. 162, at the corner of 20th Street, is a handsome residence built in the Greek Revival style in 1834 for James N. Wells, who lived there from 1842 to 1854. It is one of the earliest houses built in the Chelsea Historic District, and certainly one of the most splendid, even today notwithstanding numerous alterations. It was architecturally important when built, as Clement Clarke Moore included it in a covenant controlling design in the conveyance to John McVickar for his lots on Tenth Avenue and on 21st Street.

The wide doorway, similar in appearance to those on Washington Square northeast, flanked by freestanding fluted Doric columns, and surmounted by an entablature, is still impressive. The stone has been well maintained. The pedimented lintels, so characteristic of the early Greek Revival style, were duplicated when the building was raised a story.

No. 180 was built in the Greek Revival style, in 1848, for George Clark. Originally built as a dwelling, with a shop at the ground floor, this building retains its original cornice above the remodeled shop front, its windows and handsome window guards. The entry to the upper floors, on 21st Street, has been altered but retains its iron railings. The extension, at the rear, was added within a decade of the date of the erection of the building.

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#### WEST SIDE

No. 195 was built as an extension to No. 400 West 22nd Street. No record of the date of its construction has been found in Building Department records. This undistinguished one story building now serves as a store.

No. 193 was built in 1856-58 for James N. Wells. Alterations make it impossible to determine the original appearance of this building which was constructed as a dwelling. The first available Building Department records indicate that it was five stories high with a store on the ground floor.

No. 191 was built in 1856 for James N. Wells with an office on the ground floor and dwelling above. It may once have been similar in appearance to Nos. 150-158 Ninth Avenue and was Wells' third office on the block.

Nos. 189-187 were also built about 1868 for James N. Wells.

No. 185 was built about 1856 for James N. Wells. These three small wooden buildings bring a touch of nostalgia to the District, as wooden buildings characteristically do, wherever they survive in Manhattan. The projecting show window, the entry to the

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floor above, at No. 187, the paneled cornice with jlg-saw brackets at Nos. 187 and 189, are most appropriate to the building dates. An old photograph shows a six-paned show window at No. 187. From 1840 to 1856, James N. Wells' second office occupied a part of the rear portion of the lots of these stores. (Nos. 187 and 189).

No. 183 (also No. 401 West 21st Street) was built in 1831-1832 for a Mr. Royer. This house and St. Peters Rectory follow No. 404 West 20th Street as the second and third oldest buildings in the Historic District, but this building is the only one retaining the proportions and some characteristics of the Federal style. The corner site provides an unusual opportunity to view the pitched roof from four sides. It is the pitched roof, the brick laid in Flemish bond, the simply paneled fascia board beneath the roof cornice (a rare survivor), the dormer windows although altered, the low water table and the side entry that are Federal in style. The side entrance is an excellent example of the Federal style and probably old, although it was installed in this house after the original construction.

It cannot be determined whether the ground floor shop was part of the original construction, or whether it was added shortly after the building was erected.

James N. Wells lists this address as his home in the years 1833 and 1834, and his office elsewhere. But in the following year, 1835, Theodore Martine had a grocery, flour and feed store at this address and James N. Wells had his office on Ninth Avenue between 21st and 22nd Streets. As no other building existed on the block at that time, his office must have been located in the upper floors of this building, where he maintained it until 1839.

A 1903 glass negative, at The New York Historical Society, shows this building, and the three adjacent wooden buildings with continuous awnings extending over the sidewalk to the curb. Iron railings in the Italianate style flank the small side entry.

No. 175. The Episcopal General Theological Seminary occupies a central location in the Chelsea Historic District and an important place in its daily life. Set in its own ample grounds, Chelsea Square, the buildings effectively enframe a campus which, with its old trees and lawns, provides a cool setting of greenery during the summer months.

What we see today, with the exception of the "West Building", has only been in existence since the 1880s - the result of the labors of a dedicated dean, who, with his architect, conceived a master plan and brought it into being.

Actually, the Seminary had a very tenuous beginning, dating from 1817, when a General Convention of the Episcopal Church brought it into being. It was at this time that John Henry Hobart, Bishop of New York, announced that Clement Clarke Moore, son of Benjamin Moore, New York's first bishop, had offered about sixty lots of his family estate as a site for the proposed new Seminary.

The conveyance of what is now the grounds of the Seminary (i.e. Chelsea Square), dated December 17, 1817, is an interesting document as it sets forth the purpose of the Seminary as follows: "C. C. Moore to Bishop Hobart, for one dollar, the block at Greenwich to promote, establish and to aid in the endowment and support of a Seminary or Institution for the education of young men designed for Holy Orders in the Protestant Episcopal Church in the United States of America, to be located either upon the land granted or some part of it, or elsewhere within the diocese."

It was not until the spring of 1819 that classes were held in the basement of St. Pauls Chapel. In 1820 an unexpected event took place

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with the removal of the Seminary to New Haven, where it remained until 1822, at which time, upon its return to New York, it leased two small rooms in the lower floor of Saint Johns Chapel on Varick Street. It was also in this year that an Act of Incorporation established the Seminary on a secure footing.

In 1824, the Seminary decided to build its own building upon the ground which Moore had given them in Chelsea, and, on July 28, 1825, the cornerstone was laid for the "East Building". A controversy had arisen as to whether it should be Classical or Gothic in style and Bishop Hobart prevailed upon the committee to make it Gothic. On October 1, 1827 the Seminary moved from St. Johns Chapel to Chelsea, but within five years accommodations were found inadequate, with students boarding on Eighth Avenue. As a result, work was begun in 1834 on a second building, the "West Building", similar to the "East Building" except for the addition of a cellar. It was completed in 1836.

Both of these stone buildings were early examples of the Gothic Revival in New York and displayed, when built, an interesting array of buttresses and, at the roof, crenelated parapets and conical turrets of wood. The conventional rectangular window openings were Gothicized through the addition of low pointed arches of wood at the heads. The "East Building" was razed in 1892 to make way for the three professors' houses which are located close to 20th Street. The "West Building" as seen today, although shorn of its wooden roof trimmings, is still a fine academic building. When these two buildings were first erected the Hudson River ran through the western end of the grounds of the Seminary. Later landfills, extending to Twelfth Avenue, have belonged to the Seminary and, as developed, yielded handsome revenues.

The almost magical completion of the seminary buildings and Chapel we know today, within a space of twenty years, was the work of Dean Eugene Augustus Hoffman and his architect Charles Coolidge Haight.

Dean Hoffman, who served from 1879 to 1902, was quite literally a gentleman and a scholar. Descended from the Verplancks, Van Cortlandts and Storms he enjoyed enviable connections, not only within his immediate family, but in the roster of his friends who included the Vanderbilts, Cuttings, Satterlees, Gerrys and Pierreponts, most of whom he could call upon, at one time or another, to help realize his dream of a great Seminary. As a scholar, he will be remembered as a noted bibliophile who made the library of the Seminary what it is today.

It was this new dean who, in January 1880, called a meeting of noted clergymen and many of his friends referred to above, with the avowed purpose of raising a quarter of a million dollars to keep the Seminary going. Twenty-five thousand dollars was raised that evening, the gift of a single man, thus beginning that long succession of endowments by which the Seminary was destined to erect its new buildings.

Quite logically, Dean Hoffman turned to architect Charles Coolidge Haight, who had renovated the "West Building" in 1872. Haight also had the advantage of being the son of Benjamin Isaac Haight, first Rector of nearby Saint Peters Church. He had begun in 1867, specializing in country houses and churches, and had just completed the notable work he did for Columbia College at Madison Avenue and 50th Street, which he had commenced in 1874. Consequently, it came as no surprise when Dean Hoffman called him in to prepare a master plan for the General Theological Seminary in keeping with its ecclesiastical dignity. This was a great opportunity to carry out one of the most comprehensive institutional plans of the latter part of the century and Haight knew exactly what Dean Hoffman meant when he specified: "... a complex of buildings more in harmony with modern refinement."

The plan Haight submitted, in 1883, was so comprehensive that it was thought that it would take many years for its realization, but,

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through the energetic administration and drive of Dean Hoffman, it was largely completed before his death in 1902. Here, Haight had a greater opportunity than he had had in designing the Columbia academic buildings, as this group was to include dormitories in addition to the academic facilities. Montgomery Schuyler, the noted architectural critic, writing for the *Architectural Record* in 1899 said, in retrospect, "It is the most complete and most homogeneous collegiate 'plant' that I know of, excepting the University of Chicago."

Haight's plan was that of a letter "E" with the prongs facing south and the back spine extending continuously along 21st Street, thus leaving the 20th Street side open to the park-like campus. The difficult problem to solve was that the main entrance had to be on Ninth Avenue, on one of the short dimensions, instead of being in the center of the long side. Haight solved this by erecting an impressive central building, the Administration Building, with tunnel-like entrance, flanked on either side by the handsome Library and Deanery. These buildings once gave a very good indication of what the visitor might expect inside the Quadrangle. Unfortunately they have been swept away to make room for new buildings, although all of Haight's other buildings remain inside the Quadrangle.

In style Haight's work might be described as English Collegiate Gothic, a style in which he was one of the pioneers. It was very straightforward work in which Haight relied for effect upon the disposition of the buildings and in which the decoration was always an outward and visible expression of the underlying construction. Haight always insisted that the finish of a building should be the development, not the concealment of its construction. As a result the ornament was, as one can see by walking around the campus, not an applied thing but an expression of the logical enframement of a doorway or a window or the treatment of a gable or tower to make it expressive of its use.

The general feeling which pervades this group of buildings is one of low-lying uniformity, achieved through a homogeneous use of materials punctuated by an occasional tower, buttress, gabled entrance or chimney. The end result is reposeful and remarkably successful as an architectural ensemble.

The materials employed were a hard brick, chosen for its color, for the walls; Belleville brownstone and pressed brick for trim at the openings and dark colored slate for the roofs.

The first building to be constructed in accordance with the master plan was Sherrard Hall located centrally on the north side of the East Quadrangle. It was begun in 1883 and was completed the following year. It was a three story classroom building, ultimately to be flanked by dormitories. It established the character and quality of construction which was destined to be followed by successive buildings as the Campus grew.

The main characteristic of all of Haight's work was the sense of continuity broken only by slight vertical projections or by the setting back slightly of one building for emphasis and contrast. Horizontal band-courses, usually meaningfully related to sills or floor levels, tie the buildings together, and, combined with the uniformly low slate roofs punctuated by chimneys, create a further sense of unity to the overall picture of the campus. In his details, Haight often sought out the simplest expression, as in the main entrance of Sherrard Hall, where the deeply revealed molding of the pointed arch, over the doorway, simply dies in the jambs instead of being carried down onto the heads of colonnettes. It is these refinements, and his expressive use of drip or label moldings above the windows, which lend character without ever becoming mere ornament, as was so often the case in work of the 1880s.

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In 1886 when construction was begun in earnest, it seemed only fitting that some sort of recognition of the Seminary be made by the City. With this in mind, they requested of the Board of Alderman that the Seminary Block, which was formerly known as Chelsea Square, be so designated legally. On February 13, 1886 the Board granted their request.

The new building on Ninth Avenue by O'Connor & Kilham, which replaces Haight's Library, Administration and Deanery, contains the fine new functional Library (St. Marks Library) and Administration Building along the Avenue, with the Deanery set behind the Administration Building on West 20th Street. These new buildings, facing the Avenue with their recessed first floor, create a feeling of horizontality at this level which contrasts strongly with the upper floors, where an accent on verticality is introduced by the windows and trim. Symmetry is attempted at this facade where blank walls at the ends feature a low relief cross to the south and a statue of St. Mark to the north, salvaged from a niche above the entrance of the old building.

Sherrred Hall, as described, may be considered the prototype of all the dormitories and class rooms subsequently erected inside the Quadrangle. The east Quad is separated from the western portion by the bold introduction of the Chapel of the Good Shepherd at right angles to the northern range of buildings, located approximately at its center.

The cornerstone for the Chapel was laid on Commencement Day, 1886 and the building was completed, including the Bell Tower, in 1888, being consecrated on All Saints Day. From an ecumenical point of view the Chapel is interesting as two-thirds of the interior is devoted to the choir, since the majority of its communicants are ecclesiastical, leaving only one-third for a congregation.

The Chapel was the gift of Dean Hoffman's mother, who erected it in memory of her husband, Samuel Verplanck Hoffman. Haight designed the Chapel, working closely with Dean Hoffman, to achieve the lofty elegance we associate with this structure. The handsome main entrance doors of bronze, at the south end, were executed by the Dean's protégé J. Massey Rhind and were installed in 1899 in memory of the Dean's son. They were cast by the noted Bronze Founder John Williams of New York and portray scenes from the new testament. Rhind also modeled the bronze tympani above the doors illustrating the Resurrection, surmounted by a vesica of Christ as the Good Shepherd. The square bell-tower, a noted feature in Chelsea, rises to a height of one hundred and sixty-one feet with a fine carillon of bells. The belfry section of this tower has two high pointed arches at each side, separated by stone mullions, crowned by cusped tracery and closed by louvers. Corner turrets rise above the parapet and are capped by pointed finials. The crenellated parapet on each side is supported on pseudo-machicolations.

The completion of the western portion of the Quadrangle was achieved just before the death of Dean Hoffman with the construction of Hoffman Hall, the combination Refectory-Gymnasium Building, dedicated at Commencement in 1900. Work began in 1899 on this handsome ell-shaped structure which fills the northwest corner of the Quadrangle, creating a bit of picturesque mediævalism. The western portion of the ell consists of the richly revealed and molded entrance door, flanked by a tower, leading to a handsome stair hall inside, which goes up one flight to the Refectory. The bay window of the Refectory, carried on corbels, may be seen at the north portion of the ell. It is paneled below and has handsome mullions supporting a crenellated parapet. The Refectory is one of the outstanding rooms in the city with its fireplaces, one at each end, high wood wainscot and musicians' gallery at the east end. The great wood trusses provide a high central arch which is treated as a coffered barrel vault extending the length of the room, a most unusual treatment where lateral trusses are used. The stained glass bay window at the east end, the one described

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from the exterior, displays the seals of the existing dioceses of New York when the Seminary was founded in 1817.

Just west of the Chapel the two last buildings, closing the north side of the Quadrangle, were built with a narrow accessway between them leading to 21st Street. They are the only buildings, except that on Ninth Avenue, which were not built by Haight, although an attempt was made to harmonize them with his earlier structures. Seabury Hall, immediately adjoining the Chapel to the west, was built to provide an up-to-date Common Room and Auditorium, in 1931, by Alfred Morton Githens. Just west of this building, across the accessway, stands Moore Building, belatedly named for the initial donor to the Seminary. It was less successful than Seabury Hall in its attempt to harmonize with Haight's work and was built in 1956 by Robert B. O'Connor & Walter Kelham, Jr., architects of the Ninth Avenue building. Eigenbrodt Hall, and the Faculty Apartments building to the south of it, built in 1895, effectively close the west end of the Quadrangle leaving no entrance from that quarter.

It was also in 1895 that Dean Hoffman closed his handsome Quadrangle by copying the Ninth Avenue iron railing and extending it along West 20th Street, to replace a simple picket fence of wood, setting it on top of a brownstone retaining wall of random ashlar.

The General Theological Seminary occupies an important place in the community both physically and culturally. Occupying Chelsea Square, a park in the center of the Chelsea Historic District, its distinguished architecture and high bell tower lend distinction to the entire neighborhood. The playing of the carillon every afternoon, the call to vespers, is a neighborhood tradition and a joy to all.

As an ever expanding educational institution, many of whose members live in and around Chelsea Square, it exerts a beneficent cultural influence on the entire neighborhood. In addition, St. Marks Library is this country's outstanding ecclesiastical library, containing over 118,000 books. Thanks to Dean Hoffman's generosity, the library has the greatest collection of Latin Bibles in the world and a Gutenberg Bible, one of six in the country. These assets, plus the indefinable charm of Chelsea itself, all contribute to make the General Theological Seminary a pivotal factor, promoting every aspect of the daily life of those who live in the Chelsea Historic District.

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Nos. 169, 167 and 165 were built in 1845 for Don Alonzo Cushman. No. 169 was originally built with a shop on the ground floor and a dwelling above. Nos. 167 and 165 were built as private dwellings; between the years 1854 and 1859 the first floors were remodeled as shops. At a later date, Nos. 167 and 169 were combined into one building and the upper stories raised to their present heights.

Nos. 163 and 161 were built in the Greek Revival style, in 1843, for Don Alonzo Cushman. These two buildings were recently remodeled and, as an indication of present-day trends, the original stores on the ground floor were remodeled into apartments. Only the roof cornice and upper floor windows remain to give any indication of the original style of the buildings. Expert guidance could have aided the owner in producing a more appropriate design than that which combines a pseudo-mansard roof with splayed Georgian lintels and a Mediterranean style entrance door.

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No. 159 was built in the Italianate style, in 1861, for Don Alonzo Cushman. This building, as seen today, is a strange combination of nineteenth century elegance and twentieth century utilitarianism. The upper three stories remain in perfect condition and have a white marble Italianate front, the only such front in the District. It retains also its original roof cornice, segmental arched windows and, most unusual, its molded lintels above them. By contrast, the modern first floor store front is clad in green porcelain enamel.

## STATEMENTS BY THE COMMISSION

### General Theological Seminary

The Landmarks Preservation Commission recognizes that the needs of the General Theological Seminary in the Chelsea Historic District may change in the years ahead. By this designation it is not intended to freeze the properties of the Seminary in their present state for all time and thus prevent future appropriate alterations needed by the Seminary for its buildings. The Commission believes it has the obligation and, indeed, it has the desire to cooperate with owners in Historic Districts who may wish to make changes in their properties to meet their current and future needs. This attitude reflects the Commission's endorsement of the view that Landmarks are often successfully preserved through active and beneficial use.

The Landmarks Preservation Law contains many provisions relating to changes in Historic Districts. The Commission is already working with owners who wish to make changes in their properties and has given many approvals. In this connection the Commission wishes to state at this time that it recognizes that the General Theological Seminary may want to erect new buildings on its grounds in the future. The Commission recognizes that the Seminary may also wish to make exterior alterations to its existing buildings. The Commission looks forward to working with the representatives of the Seminary when it desires to erect new buildings on its grounds or to make exterior alterations on its existing buildings.

The Commission is confident that fine new buildings can be designed so that they will enhance the appearance of the Chelsea Historic District. In an Historic District the best buildings from the past can be enhanced by the addition of well designed and appropriate new buildings. In reviewing a new building proposed for an Historic District, the Commission will take into account, and the architect of the new building should take into account, the surroundings, including the adjoining buildings and those across the street and along both blockfronts. A new building should relate well to its neighbors in terms of the materials which are used, the architectural proportions, the size and shape of the windows and the details on the front of the building. The Commission is pleased whenever an owner wishes to improve his property. We believe that money wisely spent within an Historic District will greatly improve both the District and the City.

### St. Peter's Church, Rectory and Parish Hall

The Landmarks Preservation Commission recognizes that the needs of St. Peter's Church in the Chelsea Historic District may change in the years ahead. By this designation it is not intended to freeze St. Peter's Church, Rectory and Parish Hall in their present state for all time and thus prevent future appropriate alterations needed by the Church for its buildings. The Commission believes it has the obligation and, indeed, it has the desire to cooperate with owners in Historic Districts who may wish to make changes in their properties to meet their current and future needs. This attitude reflects the Commission's endorsement of the view that Landmarks are often successfully preserved through active and beneficial use.

The Landmarks Preservation Law contains many provisions relating to changes in Historic Districts. The Commission is working with owners who wish to make changes in their properties and has given many approvals. The Commission recognizes that the Church may wish to make exterior alterations to its existing buildings. The Commission looks forward to working with the representatives of the Church when it desires to make exterior alterations on its buildings. The Commission is pleased whenever an owner wishes to improve his property. We believe that money wisely spent within an Historic District will greatly improve both the District and the City.

## FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Chelsea Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or 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 Chelsea Historic District is a fine residential area in which the streets are served by commerce along the avenue, that the block occupied by the General Theological Seminary is a park-like setting in its midst, that the District is one of the few parts of the City which, when it was built along the grid pattern of the original Commissioners' Plan, was largely developed by the owner of the estate on which it was located, that he controlled it architecturally through restrictive covenants, that these controls resulted in a high level of uniformity expressed in handsome rows of houses and deep front gardens, that most of its development took place within a period of thirty years, beginning in 1830, which resulted in its being built principally in two major architectural styles, that these houses were an expression of the time and way of life which produced them, that one is aware on entering or leaving this District, of a definite sense of quality and homogeneity in one's surroundings and that these qualities combine to make Chelsea an Historic District.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Chelsea Historic District, Borough of Manhattan, containing the property bounded by the southern property lines of 458 through 438 West 20th Street, part of the western and the southern property lines of 436 West 20th Street, part of the western property line of 434 West 20th Street, the southern and part of the eastern property lines of 434 West 20th Street, the southern and part of the eastern building lines of 432 West 20th Street, part of the southern and western building lines of 430 West 20th Street, part of the southern property line of 430 West 20th Street, the southern property line of 428 West 20th Street, part of the western property line of 424 West 20th Street, the southern property lines of 424 through 420 West 20th Street, part of the eastern property line of 420 West 20th Street, the southern property lines of 418 through 406 West 20th Street, part of the western property line of 404 West 20th Street, the southern and part of the eastern property lines of 404 West 20th Street, the southern property line of 159 Ninth Avenue, Ninth Avenue, the southern property line of 150 Ninth Avenue, the eastern property lines of 150 and 152 Ninth Avenue, part of the eastern property line of 151 Ninth Avenue, part of the southern property line of 156 Ninth Avenue, the southern and part of the eastern property lines of 360 West 20th Street, the southern property lines of 358 through 348 West 20th Street, part of the western property line of 346 West 20th Street, the southern property lines of 346 through 336 West 20th Street, part of the eastern property line of 336 West 20th Street, the southern property lines of 334 through 318 West 20th Street, the eastern property line of 318 West 20th Street, West 20th Street, the eastern property line of 327 West 20th Street, the northern property lines of 327 through 331 West 20th Street, part of the western property line of 331 West 20th Street, the northern property line of 333 West 20th Street, part of the eastern property line of 335 West 20th Street, the northern property lines of 335 through 351 West 20th Street, part of the western property line of 351 West 20th Street, the northern property lines of 353 through 361 West 20th Street, the western property line of 361 West 20th Street, West 20th Street, Ninth Avenue, West 21st Street, the eastern property line of 347 West 21st Street, the northern property lines of 347 through 357 West 21st Street, part of the western property line of 357 West 21st Street, the northern and part of the western property lines of 359 West 21st Street, the northern property line of 180 Ninth Avenue, Ninth Avenue, West 22nd Street, Tenth Avenue, the southern property lines of 466 through 460 West 20th Street, and part of the eastern property line of 460 West 20th Street.