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SEVENTH AVENUE REZONING PROJECT

CEQR No. 86-082M
AREA A

PHASE 1A
ARCHAEOLOGICAL
ASSESSMENT

HISTORICAL
PERSPECTIVES INC.



P.O. Box 331 Riverside, Connecticut 06878

PHASE 1A ARCHAEOLOGICAL ASSESSMENT
FOR THE
SEVENTH AVENUE REZONING PROJECT: AREA A
MANHATTAN, NEW YORK
CEQR NO. 86 - 082M

Prepared

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INTRODUCTION

The rezoning of a portion of Seventh Avenue in Manhattan has been requested by Seventh Chelsea Associates. Three soft sites in the Seventh Avenue Rezoning Area, CEQR #86-082M, have been flagged by the New York Landmarks Preservation Commission (NYCLPC) for potential archaeological sensitivity during the historical period. The locations of the three sites are A: the southwest corner of West 23rd Street and Seventh Avenue (Block 772); B: the western Seventh Avenue block front between West 23rd and 24th Streets (Block 773); and C: the southeast corner of West 25th Street and Seventh Avenue (Block 800). (See Fig. 1) A documentary study of each of these parcels is required to satisfy the review agency's concerns for cultural resources.

The three sites are located within the vicinity of the Chelsea Village, which until its envelopment by urban sprawl in the 1850s was a rural and later a suburban refuge north of New York City. The following study, conducted by Historical Perspectives, Inc., addresses in particular the concerns of the NYCLPC regarding the possibility of historical remains from the Chelsea Village period, ca.1840, including the presence of nineteenth century wells, privies and cisterns, on one of the three sites, Area A.

Study parcel A, or Area A comprises Lots 47 and 52 in the northeast corner of Block 772. Currently the entire parcel is occupied by structures, ranging from one to five stories. Lot 47, on the corner, contains two buildings. The first which represents street numbers 218-222 on 7th Avenue and 200 West 23rd Street, is a two-story building with a grocery store at street level and offices on the upper floor (See Photos 1, 2, and 3). Lot 47's second structure, adjacent to the first on the west, is a single-story building containing a restaurant, 202-204 West 23rd Street (See Photos 5 and 6). Lot 52, or 206 West 23rd Street, is occupied by a single five-story building (See Photo 6).

METHODOLOGY

Historical Perspectives, Inc. has completed six separate tasks in order to satisfy the NYCLPC's requirements for assessing archaeological potential in the study area. These tasks are necessary to address the following two concerns:

1. What is the potential that Site A of the Seventh Avenue Rezoning Area hosted significant prehistoric and/or historical resources?
2. What is the likelihood that these resources survived subsequent subsurface disturbances associated with urbanization?

Documentary Research

A review of both primary and secondary literature was conducted in order to reconstruct the prehistoric and historical land use patterns within the project area. The following repositories were consulted: the New York Public Library, Local History, Science and Technology and Rare Manuscript Divisions; and the New-York Historical Society.

Records concerning original topographic features, land use and subsurface disturbance were consulted at the New York City Municipal Archives, for Block and Lot, Tax Assessment and Conveyance Records. Municipal sewer records were examined, water tapping records were researched and at the New York City Topographic Bureau a rock data map and soil boring data was collected.

Cartographic Research

Historical maps and atlases were consulted to determine the original topography of the project area, to supplement building records of present and past structures, particularly concerning types and extent of ground disturbance; and to document the presence of historic structures in the surrounding neighborhood. Historical cartographic materials were examined at the New York Public Library, Map Division; the New-York Historical Society; and the Topographic Bureau.

Informant Interviews

To supplement the documentary and cartographic research described above, long-time local residents and former residents of the project area neighborhood were sought out and interviewed.

Site File Review

Site file reviews were conducted by the New York State Museum, Office of the State Archaeologist and the New York State Office of Parks, Recreation and Historic Preservation, to determine whether prehistoric or historical resources have been identified or reported in or near the study area. They provided an assessment of the project area's archaeological sensitivity, based on the site's past environmental and known archaeological resources. This correspondence can be found in Appendix B of this report.

Field Visit and Photographic Record

Two site visits were made, in the autumn of 1989, and October 8, 1990. Photographs were taken as a record of current conditions in the study area (See Photos 1-8). Historical photograph and print collections were also consulted at the New York Public Library.

ENVIRONMENTAL SETTING

Before the coming of Europeans, the topography of Manhattan was in distinct contrast to the gradually-sloping, homogenous landscape of concrete, brick and asphalt that presents itself to the modern visitor. The retreat of the last glaciation of the Pleistocene, and the warming trend during the Holocene left Manhattan a terrain of rough and irregular hills, ridges and dales, as well as sinuous rills and marshy wetlands. The hills and ridges were made up of gneiss and hornblendic slate, and six blocks north of the study area, between 29th and 31st Streets, coarse white limestone appeared on the surface. "The s. part of the island was covered in drift and boulders, presenting conical hills, some of which were 80 ft. above the present grade of streets" (French 1860:418). Such was the topography of the city and project area, as shown in eighteenth and nineteenth century maps, drawn before the rhythmic repetitions of the city grid system's streets were imposed upon the wild landscape.

The 1782 British Headquarters Map shows Area A to be on the south slope of a southeast-running ridge made up of four hills. Approximately 500 feet to the east a small stream winds its way north through low hills, where it drains into a large swamp which begins over 1000 feet north of the ridge, and eventually runs into the Hudson River over a half mile to the west (See Fig.2). Other early topographic maps do not give as much detail, but they do confirm the hilly nature of the study area, or show it to be partially wooded (See Figs. 3 and 4). The presence of eighteenth century roads, which were usually built on elevated ground and followed the idiosyncracies of the terrain, all within 700 feet of Area A to the north, south and west corroborates this. Mid-nineteenth century reconstructions are in agreement with the earlier maps, but unfortunately add little or no detail to our knowledge of the topography of the study area. (See Fig. 5)

The exact extent of subsequent grading and levelling activity on the project lots, including Area A, during the construction of Seventh Avenue and its cross streets in the 1830s, is unclear. Historical accounts reveal that Eighth Avenue, one block to the west, and on a ridge like Area A, was six to twelve feet above the required grade (Patterson 1935:24,25). Such alteration of the landscape would obliterate almost all topographic features in its path, not to mention pre-nineteenth century prehistoric and historical cultural materials.

Although obscured by these nineteenth century grading episodes, some indication of the study area's original terrain can still be obtained from the present USGS Central Park quadrangle map (in Appendix B), the rock data map from the Topographic Bureau, and the Sewers Map. The project area is presently sloping gently

downward from north to south: 32'6" at 25th Street, to 26'67" at 21st Street (See Fig. 27). A broader view shows that elevations increase slightly on the east along Sixth Avenue. The interpretation of data from soil boring logs indicates that the subsoil is a glacial deposit, and they describe it as combinations of sand, clay and gravel. This glacial till lies over bedrock listed as mica schist, "rock" or quartz. The logs not only verify the occurrence of glacial activity, but they agree with the early maps, showing the topography to be uneven. The thickness of till varies greatly within two blocks of Area A, ranging from 17.7', to 6' to 3' in borings 3, 7 and 8 (See Appendix A). As a corollary to this, it noteworthy that none of the early maps of the project lots show them under cultivation, whereas in other areas orchards and tilled fields are drawn in. The maps suggest soil of poor utility for agriculture, with which the borings concur, and also indicate that the nature of the rocky subsoil in the study area was not suitable for digging wells with ease.

PREHISTORIC POTENTIAL

When the first Europeans set foot on Manhattan, Native Americans had already settled the area. There is evidence of their presence from seventeenth century ethnographic accounts as well as from nineteenth and twentieth century artifact collections. Research conducted by Alanson Skinner during the first quarter of the twentieth century has indicated that early Indian settlements existed at the Collect Pond along the east end of Canal Street, on Corlear's Hook at the East River, and "Sappokanican" lay on the Hudson River just south of 14th Street. Skinner theorized that the only Indian remains left on Manhattan were at the extreme northwestern end of the island (Skinner 1926:51). Neither Skinner's map of recorded aboriginal remains on Manhattan Island, nor his map of "shell deposits" depicts any point of sensitivity near the study area (Skinner 1926:16).

Subsequent researchers have not disputed Skinner's assessment of Native American settlement patterns in Manhattan. Robert Steven Grumet's research on Indian place names identifies the closest native toponym as "Sapokanikan," which denoted a clearing on the Hudson River near Gansevoort Street in Greenwich Village, more than fifteen blocks from the study lots (Grumet 1981:49-50). A file search by the New York State Museum, which maintains files on reported and recorded prehistoric sites throughout the state, was conducted at our request. The search revealed a village site (#4059) reported by Arthur C. Parker (1922), near the intersection of Canal Street and Sixth Avenue, also far removed from the study area (See Appendix B for State Museum correspondence).

Reginald Bolton's reconstruction of Indian trails does not locate a route in or near the project lots. In his 1922 opus *Indian Paths in the Great Metropolis* he stated that the "middle part of the Island of Manhattan does not seem to have been occupied to any great extent by the natives . . ." due to its rugged physical characteristics (Bolton 1922:6). However, during the colonial and federal periods, FitzRoy Road, which in the project area runs parallel to and west of Eighth Avenue, was, according to Manhattan historian Isaac N. P. Stokes, based on an earlier Indian trail (Stokes VI 1928:164). It followed the edge of a north-south oriented ridge, which began at 26th Street, four blocks northwest of the study lots.

The New York City Landmarks Preservation Commission's "Predictive Model" study (1982) identified areas of Manhattan that possess prehistoric sensitivity. This sensitivity was based on the availability of fresh water and the proximity of estuarine environments. Native Americans of the Late Archaic and later Woodland Period relied heavily on non-seasonal fresh water and the floral and faunal resources found in marsh biomes (Kearns et al.,

1987:7). As can be seen in Fig. 6, the nearest area of potential sensitivity lies approximately 625 feet (water at 800 feet) to the north of Area A, while the 1782 map suggests that this stream lay only 400 feet to the north, with a fresh-water swamp 600 feet beyond that. Another, probably more easily accessible water source was located about 490 feet to the east, across less demanding terrain. Considering that Native Americans preferred elevated, well-drained sites near fresh water (Ritchie 1969), the study lots, located on the south slope of a hilly ridge, but approximately 400 feet from the nearest stream and 600 feet from a freshwater wetland, present a moderate probability of hosting Native American exploitation. Archaeologists would expect to recover artifacts of this exploitation period, e.g. worked lithics, hearth stones, refuse pits and sherds, relatively close to the modern ground surface (i.e., four feet), only if the present ground surface represents the natural processes of soil accumulation. The State Museum's evaluation of the potential sensitivity of the Seventh Avenue Rezoning sites, reflects the low likelihood of the survival of prehistoric deposits in a developed urban setting, basing the area's "average probability of producing prehistoric data," on the "medium probability of prehistoric occupation or use" and the possible presence of intact deposits under a later fill layer which would have protected them (See correspondence with State Museum, Appendix B).

However, the historical development of the project area, discussed in the following section, and the building history of Area A specifically, argue against the survival of in situ archaeological resources on the project site. The foundations and basements of documented structures dating from the mid-nineteenth century to the present would have destroyed or at least severely impacted any shallowly buried prehistoric deposits. These building episodes are detailed in the Lot Histories and Disturbance Record Section (See page 22). Furthermore, the extensive levelling and grading of the nearby streets during the 1830s and 1840s, in the course of the construction of the present-day grid system of streets and avenues removed from six to twelve feet of the natural ground surface in the vicinity of the study area (Patterson 1935:24,25). As described in the previous section, the ridge formation along Eighth Avenue was similar to the ridge which once stood in the study area. Such grading would have been mirrored in the leveling of the adjacent lots to agree with the street elevation. In fact, the owners of land along the new streets were obliged by the city to raise or lower their property to the level of the new road, and assessed the cost (Landowner 1818:17). It is certain that this also would have destroyed or in the very least had a severe impact on any deposits of prehistoric artifacts within the project lots.

HISTORICAL PERIOD OVERVIEW

During the seventeenth and eighteenth centuries, the vicinity of the study area was a forested, rural outpost far outside the most northern limits of New Amsterdam and New York City. It was the policy of Dutch West India Company to lease the land on Manhattan Island to its settlers in return for rent and a portion of their crops, thereby making a profit as well as encouraging the colony of New Netherland towards self-sufficiency in foodstuffs. The study area was in one of these "bouwerries," leased in 1638 to former Director General Wouter van Twiller for 250 guilders a year and one sixth of the farm's produce (See Fig. 7, #10). After the death of this not greatly esteemed administrator, an inventory of his property "exhibited such an ample estate, that many could not help contrasting it with the sorry condition in which he had left every thing else" (Brodhead 1853:276).

With Twiller's death the farm reverted back to the Company, and the next time the project lots appear in the records is 1680, during the administration of the English governor, Edmund Andros. Andros granted Mary and Gerrit Remmersen (also Remsen or Rameson) approximately 140 acres stretching roughly from W 21st to W 25th Streets, between Sixth and Eighth Avenues (See Fig. 8). We know that the Remmersen's had taken possession of the property before the grant, since Gerrit had died on his farm there in December 1678. Mary Remmersen sold the southern half of the farm with the study lots to Egbert Heerman in 1692 and his descendants sold the property to Thomas Clarke in 1750 for £1,059 (Stokes VI 1928:83-85).¹

Thomas Clarke was a British army veteran who had been in service in Europe during the War of the Austrian Succession (1740-1748), retired from duty and settled in New York. With the lands he had purchased in addition to the Remmersen farm, Clarke's estate extended west to an extensive Hudson River shoreline. His house stood on the west side of FitzRoy Road, just west of the intersection of present Eighth Avenue and 24th Street, two blocks northwest of the study lots. Clarke named his new home Chelsea, after the London neighborhood of the same name. The 1767 Ratzler Map shows his house, outbuildings, formal gardens and fields (See

¹Some sources suggest that the Clarke property only extended as far east as Seventh Avenue. However, they also state and are seconded by estate maps (See Spielman and Brush), that Clarke's estate bordered the Horn property, which had its westernmost boundary several hundred feet east of Seventh (e.g. see Pelletreau 1903:8,12).

Fig. 3). Clarke lived there until 1774 when his house burned to the ground. The bedridden octogenarian was rescued and "lingered two years at a neighboring farmhouse, where he died" (Patterson 1956:31-33).

Mary Clarke, his widow, had a new two-story house built in 1777, just south of 23rd Street between Ninth and Tenth Avenues, about three blocks west of the study plot. The house stood on a bluff overlooking the Hudson. Mary's daughter Charity Clarke married Benjamin Moore, the second Episcopal Bishop of New York, and the estate passed into the Moore family at Mary's death in 1802. Charity and Benjamin's son, Clement Clarke Moore, grew up in the house and added a third story circa 1825 (See Fig. 9) (Kouwenhoven 1953:253). Moore sold the property containing the project lots to Henry Eckford in 1824 (Spielman and Brush 1881:21-22). Although he no longer owned the project lots, Moore continued to be an important influence in the development of the study area.

Henry Eckford, a noted naval architect, was born in Irvine, Scotland in 1775. At the age of 16 he began to work in his uncle's shipyards in Quebec, and settled in New York five years later. There he designed and improved merchant vessels, and was famous for building the 24 gun sloop-of-war Madison in a primitive shipyard on Lake Erie, only 40 days after the timber had been cut in the forest. His steamer, Robert Fulton, one of the fastest naval vessels of its time, was eventually acquired by the Brazilian navy. In 1820 he was working for the federal government as chief constructor at the navy yards in Brooklyn, where he modelled and built six warships, but Eckford later amassed a large fortune building ships for foreign countries. It was during this period of prosperity that he purchased the project lots and their surroundings. Maps of the study area, drawn up circa 1840, show a large house labelled the "Eckford Mansion," and two smaller ones in and around the intersection of Seventh Avenue and 25th Street, two blocks north of the study lots (See Figs. 10 and 11). One of the smaller houses, on the southeast corner of 25th and Seventh, lies in Section C of the Seventh Avenue Rezoning area, but is beyond the border of Eckford's property. Chelsea historian Samuel Patterson places Eckford's home near 24th Street, "on a low hill near Warren Road" (Warren Road was a smaller north south lane that met with Love Lane near the intersection of 22nd Street and Seventh Avenue, one block southeast of the project area) (Patterson 1935:25). A print of the building from the northwest shows a C-shaped Georgian building surrounded on all sides by a colonnaded porch (See Fig. 12). The maps indicate the substantial dimensions of 100 feet by 50 feet. As Eckford moved to endow a chair in naval architecture at Columbia College, a disastrous fire ruined his fortune. He then hired himself out to the Sublime Porte to manage the Turkish naval yards, building one ship before dying in Constantinople in 1832 (NCAB I 1892:350). His home was certainly razed soon after that, since it stood in the way of 25th Street.

It was in this period that Chelsea Village experienced its first surge of growth. Recurring yellow fever epidemics in New York City and Greenwich Village caused many families to flee to the countryside during the major outbreaks of 1798 and 1822, when many sought refuge in the Chelsea area. "Small frame dwellings sprang up [t]here in Chelsea and its environs. One by one they dotted the fields and opened their hospitable gates on narrow lanes or the wider roadways" (Patterson 1935:15).

With the imposition of New York's present grid pattern of streets and avenues, the old routes which had serviced Chelsea, FitzRoy and Warren Roads, generally north-south, and Love Lane (or Abingdon Road) going east-west were gradually replaced by Seventh, Eighth and Ninth Avenues, and 14th through 28th Streets. These thoroughfares were drawn without regard to the natural topography of the island, or to the wishes of homeowners whose property was divided or whose houses had to be removed. As a result, although the plan was passed by the legislature in 1807, it was decades before the roads sketched in the city's maps became a reality (Picture of New-York 1828:140,141,146). Maps of the area during the first decades of the nineteenth century show the new street system superimposed on the old hills and roads of Chelsea. Some also show a number of buildings. The 1811 Commissioner's Map (See Fig. 13) shows a scattering of houses clustered along the main thoroughfare, FitzRoy Road, roughly Eighth Avenue, and its intersections with east-west byways (including the Clarke house which had burned down 36 years before!). East of Seventh, across the avenue from the study lots, was a tract of land stretching from 23rd to 34th Streets between Third to Seventh Avenues which was named "The Parade" in 1811. The Parade served a variety of purposes in its history, and it is unknown how these uses affected the people who clearly lived within its boundaries, according to the Commissioner's Map. By 1794 the southeast corner, on present Fifth Avenue, was a Potters Field, replacing the old one at Washington Square. In the early 1800s land was a parade ground and part of the system of fortifications of lower New York City, and the Federal government built its magazine near the present intersection of Fifth Avenue and 25th Street, uncovering bodies and coffins during construction, which was completed in 1809. Used as an open common until 1845 (Macoy 1975:64; Stokes VI 1928:297, pl.84Bc), the Parade was twice reduced in size, and in 1844 renamed Madison Square, in honor of President James Madison (Wolfe 1988:247-248; Phelps 1859:49).

Clement Moore was so incensed with the manner in which the new street plan was being implemented, that in 1818, under the pseudonym "A Landowner," he published a lengthy pamphlet concerning the abuses of the Street Commissioner, along with constructive solutions. He had much to be angry about. When the north-south avenue on the west side was opened as far north as 28th Street in 1815, more than three acres of his land suddenly became public property. Moore was forced to tear down old and erect new fences,

losing stands of valuable walnut and fruit trees without compensation, and to add insult to injury, his property taxes were reassessed to take into account the "benefits" rendered by the new road. However, once the land had been cleared work ceased, and Moore was left with a muddy, stump-filled quagmire called Ninth Avenue. It was not to be paved and graded until 1834, 19 years after it had been first cleared! Moore also objected to the regrading of Manhattan for aesthetic and practical reasons. Because the new grading, (which proceeded with more regard to political influence than common sense) ignored natural watercourses, he predicted that sections of Manhattan would suddenly find themselves at the bottom of large ponds. By destroying the natural contours of the countryside, the Commission exhibited "no higher notions of beauty and elegance than straight lines and flat surfaces placed at angles with the horizon," and he criticized men "who would have cut down the seven hills of Rome" (Landowner 1818:10,17,22,23,24,49; Pelletreau 1903:12).

Perhaps Moore's most lasting legacy to Chelsea was his 1817 offer of three acres to the Protestant Episcopal Church with the provision that its theological seminary be permanently established there. The Church accepted the generous offer, and the first building on the campus between Ninth and Tenth Avenues and 20th and 21st Streets (about four blocks southwest of the rezoning lots) was completed in 1827. The oldest remaining structure of the brick and brownstone Collegiate Gothic seminary dates from 1835 (WPA Guide 1939:152; Patterson 1935:16,22). Moore served for many years as Professor of Hebrew and Oriental Languages. Although his crowning academic achievement was his two-volume Compendious Lexicon of the Hebrew Language, he is best remembered for having written the children's poem, "A Visit From St. Nicholas." The General Theological Seminary, located at what was named Chelsea Square, attracted more residents to Chelsea, faculty, students and tradesmen, and it became, with the Moore house a block north on 23rd Street, the center of village life.

In the 1820s Moore divided his estate into lots, renting some, and selling others. Although Chelsea was still considered far outside the city, some residents hoped it would become New York's new fashionable neighborhood. This hope was strengthened to some extent by the completion of the Erie Canal in 1825. The Erie Canal spurred the expansion of the city northwards by opening up the vast hinterland of the United States to New York industries, both as a market and as a source of raw materials. The value of New York's commerce more than tripled between 1840 and 1855, and the population also entered a period of unprecedented growth, almost doubling from 123,706 in 1820 to 202,589 in 1830, and reaching over half a million by 1850 (Wilson III 1893:445).

By the 1830s Chelsea, from 19th to 24th Streets between Eighth Avenue and the Hudson, had gradually developed into a residential quarter, as the expanding population sought new areas in which to

settle. Don Alonzo Cushman, merchant and later president of the Greenwich Savings Bank, fleeing "noisy, bustling Greenwich Village," moved to the "quiet green fields and open spaces of Chelsea," in 1833, when he purchased thirty lots on the east side of Chelsea Square from his friend Clement Moore. Here he built a four-story brick house, a small adjacent office and laid out gardens running 400 feet from 21st to 20th Streets. The house was nicknamed "Cushman's Folly" because it was so far from the city (Sainsbury 1932:11-13). Another new Chelsea resident was James N. Wells, a former carpenter whose real estate company had begun developing sections of Greenwich Village in 1819, and who later worked with Clement Moore on plans for Chelsea's orderly growth. Wells built himself an elegant five-bay Greek Revival mansion on 22nd Street near Ninth Avenue in 1835. Although he lived there briefly, his longtime residence was another Greek Revival mansion on the southeast corner of 20th and Ninth erected in 1834. Still standing, the building now houses fourteen families (Wolfe 1988:261,263,269). The growing population required spiritual guidance, so led by Clement Moore (himself the son of a bishop), and assisted by Wells and Cushman, St. Peter's Episcopal Church was organized in 1831 and its rectory was finished in 1832 on land Moore had donated. The Gothic Revival church, designed by Moore, was one of the first of its kind in the city, completed in 1838. The eighteenth century wrought-iron fence surrounding the property at 20th Street between Eighth and Ninth was donated by Trinity Church, which was constructing its present edifice at the same time (Wolfe 1988:270; Willensky and White 1988:173). In 1834, Chelsea was "in its transformation from green fields and country roads into city lots and parallel streets." Eighth Avenue, still in the process of levelling in 1830, had just been opened, and "a few brick houses had begun to appear upon the new thoroughfares" (Memento 1884:17).

With the growing population density, other municipal amenities were soon established. The Chelsea Public Market was founded in 1828 at Ninth Avenue and 18th Street (Wilson III 1893:445). The new neighborhood streets were finally completed: 23rd Street was opened between Third and Eighth Avenues in 1836, and Seventh Avenue between 22nd and 30th Streets was completed c.1829. The old roads which had served for so many years were shut down as they lost their utility: FitzRoy Road was closed between 23rd and 30th Streets in 1832, and Warren Road in 1830 (Stokes VI 1928:593,599, 601,602). In the 1840s development was accelerated when public transportation came to Chelsea with the establishment of the Knickerbocker Stage Line. The Knickerbocker's stables stood on the northwest corner of 23rd and Eighth Avenue (a block west of the project lots), and the 1849 schedule had a stage leaving from Ninth and 23rd for Bowling Green every ten minutes between 6 in the morning and 10 at night (Williams 1849:176). Chelsea lay beyond the city fire lines until 1855, possibly because until the 1850s the area was still drawing its water from local wells, or from cisterns, one of which was at the rear of St. Peter's rectory

(Patterson 1935:68). However, an entry in Clement Moore's diary in January 1857 reports "Croton water frozen—connection made with next house" (Patterson 1956:151).

Clement Moore was very much concerned with maintaining aesthetic standards in the new residences erected in his neighborhood. Under the advice of his friend James Wells, Moore declined to sell his land to speculators, but preferred to follow the English leasing system, so that he could help determine the types of structures erected. In this he seems to have been generally successful. William Torrey built the London Terrace in 1845, the first large-scale development in Chelsea, on the north side of 23rd from Ninth to Tenth Avenues (two blocks west of the study parcel), across from Moore's own home. Designed by Alexander Jackson Davis, the architect known for his 1842 U.S. Custom House (on Wall Street, now Federal Hall National Memorial), several state capitols and founder of the American Institute of Architects, the handsome three-story row was set back from the street and uniformly pilastered, giving the impression of a block-long colonnade (See Fig. 14). Behind it, facing 24th Street, were the Chelsea Cottages, more modest residences for families of moderate incomes (Silver 1967:134). The fashionable London Terrace houses attracted many important tenants, including Samuel Lord, the senior partner in the firm of Lord and Taylor. The Evening Post of April 3, 1846 describes these new buildings and the building boom in the area:

The neighborhood which bears the name of Chelsea is rapidly covering itself with new buildings--The arrangements made by the original proprietors of land in that quarter are such that no buildings 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 the 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. In Twenty-Fourth Street, immediately beyond it, is a row of houses of a neat but somewhat peculiar style of building, intended for cheaper residences, finished with economy but with great neatness, and with all attention to convenience . . . (Stokes V 1926:1797)

(The London Terrace and Chelsea Cottages were replaced when the present London Terrace Apartments were erected in 1930). Cushman also built on his lots near Chelsea Square in 1840, erecting a row of brick houses on 20th Street opposite the seminary. These houses, with Greek Revival detail, still stand and are known as the Cushman Row. Cushman eventually became a millionaire developing Chelsea (Sainsbury 1932:21; White and Willensky 1988:174).

The building boom of the 1840s and 1850s extended into the

eastern sections of Chelsea, including the proposed rezoning lots. Although empty during the 1830s, the project parcel was already divided into lots of approximately 25 by 100 feet in 1833 in the expectation of the construction of small structures (Spielmann and Brush 1881). The first structures on the study lots were brick dwellings, erected by 1859 (See Fig 15). Unfortunately, the hopes that many residents had for Chelsea becoming New York's new fashionable neighborhood never materialized. The elite of the city moved further east and further uptown. The first blow to the residential neighborhood's stability came in 1847 when Cornelius Vanderbilt applied to the city for the franchise to lay railroad tracks through Chelsea, in order to run the Hudson River Railroad's steam trains along Tenth and Eleventh Avenues and across the Spuyten Duyvil. Operating at grade, the dirty freight trains, "rackety and long, puffed their way with frequent screeches to warn the track far ahead. An outrider, his flag aloft, waved folks to the sidewalks until the cars had rumbled by." One loss to new development was the Moore house, built in 1777, which was torn down in 1854 to make way for the levelling of the bluffs along the Hudson River, and the filling in of the shore to create Eleventh Avenue. Clement Moore built himself a new home on the corner of Ninth and 23rd, but by then he had begun to spend more and more of his time at his home in Newport, Rhode Island, where he passed away in 1863 (Patterson 1956:108-109,149-150).

Although the trains had little effect on the easternmost sections of Chelsea, including the study area, by 1852 "Twenty-Third Street had been transformed from pasture land into a central avenue, adorned with residences which in that day were unsurpassed in the city for comfort and elegance; Eighth Avenue had become a great business thoroughfare, and all the adjacent streets were crowded with inhabitants" (Memento 1883:25). The 1852 and 1859 Perris maps show the new dwellings in the project lots, while the more elegant residences were located several blocks to the west. The West 23rd Street Presbyterian Church, organized in a frame chapel in 1834 at 17th Street between Eighth and Ninth Avenues, occupied several structures in Chelsea before building a brownstone church on 23rd Street, adjacent to the project lots on the west. The church's neighbors were mainly low-rise brick houses with stores occupying the ground floors facing Seventh Avenue. These were urban structures of mixed domestic and commercial use rather than "village" residences. Although ethnically Chelsea was a mainly Irish neighborhood since the 1840s, the oldest French Catholic congregation in the city, St. Vincent de Paul, founded in 1841 on Canal Street, established itself on 23rd Street, a block east of the study lots, by 1859 (Perris 1859). Laborers, attracted by easy access to the industries which sprang up around the Hudson River Railroad yard (fifteen blocks to the northwest) poured into jerry-built tenements put up in Chelsea in the 1860s. A reform movement in 1864 aroused much resentment toward the squalid conditions, but failed to improve anything (WPA 1939:146-147).

Ironically, what ruined any pretensions Chelsea may have had as a well-to-do residential neighborhood was what spurred its residential and commercial expansion, namely increased accessibility made possible by the introduction of new modes of public and commercial transportation. Competing with the many stages, hackney coaches and carriages were the horse-powered railroad lines. The Sixth Avenue Railroad was chartered in 1851, and later Seventh and Eighth Avenues as well as 23rd Street each had its own line. In 1876 the price to points as far north as 59th Street was five cents. By 1893 the Seventh Avenue Line, running from Whitehall to Central Park and then Washington Heights, had 420 cars and 1,200 horses (King 1893:136,137; Macoy 1876:86-87). Presumably the problem with the "omnibuses" was the noise, dirt and smell they added to their routes, as well as traffic snarls and the danger from reckless drivers.

An even greater blight was the construction of elevated railways, the Ninth Avenue "el," the city's first, begun in 1867. By the end of the decade it was running through Chelsea (Sainsbury 1932:69). Originally powered by "endless cable" the el later converted to steam dummies as motive power (Hall 1919:69). The "quality of the neighborhood vanished," as the steam locomotives chugged along the trestle, spewing sparks which often caused fires on the street below. Mansions were converted into flats and boarding houses, and smaller buildings gave way to large crowded tenements (Memento 1884:27-28; Patterson 1935:72). The Sixth Avenue Elevated Railroad was formed in 1875, facilitating Sixth Avenue's development as a shopping thoroughfare (King 1893:139).

The 1850s and 60s saw the northward migration of New York's luxury hotel district, which for a time was centered on Madison Square. The "new grand hotels buried themselves hermetically under an avalanche of consoles, tapestries, ormolu, gilded wood, tessellated marble floors, etched mirrors, and enough brocade to maintain the entire Orient in purdah." When the Fifth Avenue Hotel opened in 1858 on Fifth Avenue between 23rd and 24th Streets, just two blocks east of the study lots, it was "so far uptown it could succeed only as a summer resort." However, the "restrained elegance" of the building and New York's first hotel elevator made it a tourist attraction, and an 1876 guide calls it "the most fashionable of New York hotels." Among its many famous guests was Albert Edward the Prince of Wales, who visited in 1860 (See Fig. 16) (Batterberry 1973:77,111,120; Silver 1967:68; Macoy 1876:64). Another noted hotel was the white marble Hoffman House on the corner of Broadway and 25th Street (three blocks northeast of the project lots) which opened in 1864, but took ten years to become fashionable. It was famous for its gentlemen's bar, dominated by the huge (and probably quite erotic) painting "Nymphs and Satyr" by the popular nineteenth century painter Adolphe Bouguereau, which caused a national sensation when it was purchased at auction for \$10,010. In 1901 the painting was the planned target of an aborted visit by hatchet-carrying Carry Nation (Batterberry 1973:144-

145,153). Other hotels in the area included the Abermarle Hotel, St. James House and the St. Germain Hotel (See Fig.17).

Hotels during this period were not simply places to sleep, but housed important restaurants and were centers of entertainment in their own right. It was therefore fitting that the fashionable hotels should be followed by the theater and music district which became centered on 23rd Street between Fifth and Eighth Avenues. One of the first and longest-lived of the new entertainment establishments was Pike's Opera House, built by Samuel N. Pike of Cincinnati at a cost of a million dollars, and opened in 1868 (See Fig. 18). Pike's was located on the northwest corner of 23rd Street and Eighth Avenue, one block west of the study parcel, the former site of the Knickerbocker Stage's stables. With the largest Grand Foyer in the city, seating for 2,000 and standing room for 1,500, all accounts declare the massive marble edifice impressive:

It is magnificent in outlines and proportions, but the decorations are sombre. The stage, one of the largest in New York is eighty feet wide and seventy feet deep, and the green room is much the most extensive in the city" (King 1893:603).

Opening night, a performance of Verdi's *Il Trovatore*, was an instant success, and within a year Pike's was purchased by Jay Gould and "Jubilee" Jim Fisk, directors of the Erie Railway, who used part of the building as their business office. These two entrepreneurs are better known for their unscrupulous manipulation of Erie stock and their unsuccessful attempt to corner the gold market. Fisk renamed Pike's the Grand Opera House, broadening the entertainment to include theatrical spectacles. These shows were often tailored to suit Fisk's mistress, actress Josie Mansfield, who lived in an adjacent mansion connected to the Grand Opera by an underground passage. When Mansfield transferred her affections to Edward S. Stokes, one of Fisk's former partners, the lovers' quarrels and accompanying scandal were plastered on the front pages of New York's dailies for months, until Stokes met Fisk in a hotel lobby by chance and shot him fatally. Jay Gould became producer until his death in 1892, when the Opera House offered productions of Broadway shows shortly after their debuts. During World War I the theater began presenting vaudeville shows and silent films, but important artists were still presented. A resident of Chelsea since 1941 remembers being taken to see Pavlova dance at the Grand Opera House as a teenager ca.1920. The building was still "plush," and the young girls would shut their eyes as the male dancers leapt by in their formfitting tights (Fay Pfeffer, October 1989). The building survived as a movie theater until 1960 when it was demolished (Wolfe 1988:260-261).

Booth's Theatre on the southeast corner of 23rd Street and Sixth Avenue, one block east of the study lots, was built for the great American Shakespearean actor, Edwin Booth. Despite his

brother John Wilkes' infamy, Edwin was very popular, managing and often starring in the productions. The playhouse was opened in 1869, with a performance of Shakespeare's *Romeo and Juliet*. In 1880 it featured appearances by Sarah Bernhardt in *Adrienne Lecouvreur* and Victor Hugo's *Hernani*. The theater remained open until 1883 (Wilson 1893:491). (See Fig. 19)

In a more popular vein, Koster and Bial's Concert Hall on Sixth near 23rd was the city's liveliest vaudeville house, starring Victor Herbert's 40-piece orchestra. It commenced business in 1879, and became the place to be in the Gay 90s. The hall's beer garden annex, known as "The Corner," still stands on the southwest corner of Sixth and 24th. Proctor's Twenty-Third Street Music Hall made its debut in 1888 in a large Flemish-style building between Sixth and Seventh Avenues, less than a block east of the study parcel. Here entertainment featured the talents of "Jersey Lily" Langtry, Lillian Russell, "Scotland's Idol" Harry Lauder, female impersonator Julian Eltinge, Eva Tanguay the "I don't care" girl and Lottie Collins, who was famous for her rousing renditions of "Ta Ra Ra Boom De Ay." Procter opened many other halls in and around New York, and at his death RKO reportedly bought his chain for 16 million dollars (Wolfe 1988:256-258).

North of this "legitimate" entertainment district lay another quarter with amusements of a less savory character, to which reformers referred as "Satan's Circus." Between 24th and 40th Streets, and Fifth and Seventh Avenues was the Tenderloin, New York's red light district throughout the 1880s. Both entertainment areas were in an excellent geographical position, convenient to transportation, the hotel district and the homes of the wealthy. Sixth Avenue in the 30's was the thriving center of illicit activity, "lined with brothels, saloons and all-night dance halls, and was constantly thronged by a motley crowd seeking diversion and dissipation." In 1885 more than half of the buildings in the district were believed to cater to vice (Asbury 1927:177-182; WPA 1939:147).

Oddly enough, the city's premier shopping district grew up near this "recreational" quarter, probably for the same reasons, namely, the proximity of the neighborhood to its customers. Known as the "Ladies' Mile," it extended up Broadway as far as 23rd Street, getting its start in 1862 when A.T. Stewart opened his department store in a "large white Venetian cast-iron palace" at 9th Street. The Ladies' Mile, a recently landmarked district, is now as well known for the handsome decorative architecture of its buildings as it is for the names of many of its famous stores. Among these were Lord & Taylor on the southwest corner of 20th Street, Arnold Constable on 19th and Fifth and W. & J. Sloane at Broadway and 19th. Lined up on Sixth Avenue from 18th to 23rd Streets, from one to six blocks east of the project lots were the many large department stores of "Fashion Row," catering to a middle class but prosperous clientele, such as Siegel Cooper's opulent and

huge (Fifteen-and-a-half acres) 1895 edifice in the Beaux-Arts style on Sixth from 18th to 19th, B. Altman's cast-iron Neo-Grec home from 1877 to 1906, facing Siegel Cooper on the west side of Sixth Avenue and Stern's Dry Goods Store's 1878 building on the south side of 23rd Street between Fifth and Sixth. The corner of Sixth and 23rd once held the buildings of McCreery's, Best's Lilliputian Bazaar and Bonwit's (White and Willensky 1988:177-178, 187-188; Moore 1986:23 40,,49-52).

Theodore Dreiser described the ambience of Ladies' Mile during its heyday in his 1900 novel, *Sister Carrie*:

With a start she awoke to find that she was in fashion's crowd, on parade in a showplace—and such a showplace! Jewelers' windows gleamed along the path with remarkable frequency. Florist shops, furriers, haberdashers, confectioners—all followed in rapid succession. The street was full of coaches. Pompous doormen in immense coats, shiny brass belts and buttons, waited in front of expensive salesrooms. Coachmen in tan boots, white tights, and blue jackets waited obsequiously for the mistresses of carriages who were shopping inside. The whole street bore the flavor of riches and show . . . (Dreiser 1961:289).

As a result of the great variety of enterprise being conducted in the study area, the Chelsea neighborhood became a mixture of residences, tenements, warehouses and commercial enterprises. However, the departure of the department stores for the new transportation hub at Herald Square, and the similar northward migration of the theaters and music halls helped create slum conditions in many parts of Chelsea. Perhaps the most dramatic event near the project area in the last quarter of the nineteenth century was the burning of the 23rd Street (later the Westminster) Presbyterian Church, adjacent to the study lots on the west. On February 17, 1878 the Excelsior Building, a combination furniture warehouse and armory for the Eighth Regiment of the National Guard just west of the church caught on fire, eventually collapsing onto the sanctuary. In this pre-television era, thousands of spectators gathered to watch the conflagration as described in the *New York Herald*:

At about quarter past eight, small flames of a bright Nile Green were seen playing around the foliage at the point of the spire; uneven, small jets of this green flame sputtered outward from the zinc which was passing off in vapor. They shone with intensity against the orange cloud behind, like a pyrotechnic display. Soon the flames took hold of the woodwork below the summit, showing their forked tongues from every opening in the spire, and in a little while the whole spire was a mass

of flame. Its shape was clearly defined, and it was seen from afar like an uplifted lance of fire. In a quarter of an hour it grew less bright, as a mass only to look more beautiful still. Every timber of the wasting structure glowed in spectral incandescence—a skeleton of fire—at the top of a great flambeau that burned brightly. One by one the tall beams gave way, and at a few minutes before nine o'clock, the burning skeleton bent northward and fell over on the roof (Memento 1884:30).

The church managed to recover from this blow and rebuild, but the warehouse was replaced in 1884 by the Chelsea Apartments, one of the city's first cooperative apartment houses. By the 1880s apartment houses had become popular and even fashionable for the upper and middle classes. "Even society countenances it, and a brownstone front is no longer indispensable to at least moderate social standing" (King 1893:242). Built as a luxurious address for well-to-do artists, at eleven stories it was one of the city's tallest structures. The Chelsea was completed the same year as its upper west side cousin, the Dakota Apartments. Later, studios were added to the roof, making it the first to have duplexes, and the building also boasted New York's earliest penthouse. Its architectural style is difficult to categorize, but has been called "red and white Victorian-Gothic." The most striking decorative feature of this landmark building is its floral patterned iron balconies and "exuberant roofline" (Yeadon 1986:259; Wolfe 1988:259; Willensky and White 1988:172). The neighborhood in the 1890s was characterized by two story and basement brick houses, "walk-up" flats and multiple apartment houses (Patterson 1935:110). There was a definite distinction drawn between tenements and apartment buildings. In 1893 a low-priced flat could be had for \$50 a month, consisting of "5-6 small rooms with private hall, bathroom, kitchen-range, freight-elevator, janitors service, gas chandeliers, very fair woodwork and wall paper and often steam heat." The largest concentration of the best buildings were in the vicinity of Central Park. Below the \$50 range the apartments degenerated into tenements, which were generally in the area from the Hudson to Sixth Avenue, below 59th Street. They were large buildings, poorly maintained, and "devoid of any but the rudest arrangements for existence. They are packed with human beings." Between these large buildings stood the old houses of Chelsea's past, "generally shabby enough, but with an air of gentility even in decay, with their fine old wrought-iron railings, diamond window panes, arched doorways, fanlights and carved mantels and balustrades" (King 1893:242-244). Many were converted into boarding houses.

When the entertainment center of the city moved north to Herald Square in the 1880s and 90s, many of the artists and writers who had made Chelsea their home remained, and the neighborhood continued in shabby gentility as New York's Bohemia, until superseded by Greenwich Village in the early part of this century.

The Chelsea, converted to a hotel in 1905, retained a large percentage of permanent residents and played host to many famous guests down to the present, including Dylan Thomas, Thomas Wolfe, Brendan Behan, Mark Twain, O. Henry, Tennessee Williams, Yevgeni Yevtushenko, Arthur Miller, Sarah Bernhardt, Virgil Thompson, John Sloan and Jackson Pollock (Willensky and White 1988:172). (See Photos 7 and 8)

The artistic pulse of Chelsea once again quickened as the motion picture industry took over the neighborhood's old lofts and theaters circa 1905 to 1915, before moving to Hollywood. Some of Mary Pickford's early pictures were made in studios at 221 West 26th Street (three blocks north of the study lots). During World War I the Reliance and Majestic studios operated out of 520 W 21st Street (six blocks southwest of the project parcel), and the Kalem Company could be found on 23rd Street, less than a block west of the rezoning lots. Motion pictures also saved many of Chelsea's old theaters for a time. In 1939 the Grand Opera House and Proctor's Music Hall were both still in use as movie houses (WPA Guide 1939:153-154).

Many improvements were made in area in the 1920s and 1930s, including several new industrial buildings erected near the Hudson, and modern apartment buildings built further inland. The largest of these is the sixteen-story London Terrace, its 1,670 units in two interconnected rows of buildings occupying the site of the old London Terrace between Ninth and Tenth Avenues and 23rd and 24th Streets (two blocks west of the project lots). Erected in 1930, the complex was equipped with a solarium, swimming pool, gymnasium and a central garden (WPA 1939:154). The freight trains which had rumbled along Eleventh Avenue were moved to a new mid-block elevated track west of Tenth Avenue. Also, before World War II the Ninth Avenue el was removed, (White and Willensky 1988:172), its duties being taken up by subways along Seventh and Eighth. The Interborough Rapid Transit Seventh Avenue Line was completed circa 1904, and the 23rd Street Station was built beneath the intersection of 23rd Street and Seventh Avenue, abutting the foundations of all the corner lot structures, including those in Area A and Area B (See Fig. 1). In order to prevent interference with street traffic, the line was tunnelled under Seventh. During construction, the wooden boards forming the temporary street surface collapsed between 24th and 25th Streets immediately north of the project lots, dropping all the traffic, including a streetcar, to the bottom of the excavation. Seven people were killed in this incident, which apparently was not very unique in the annals of subway construction (See Fig. 20). The Independent Eighth Avenue Subway was not added until the 1930s (WPA 1939:145). The old Westminster Presbyterian Church, rebuilt after its great fire, sold its property and was razed in 1926. Replaced by the Carteret Hotel, the church resumed services as the Chelsea Presbyterian Church in the new building (New York Public Library Photo File 0473-01 C3). The Third Reformed Presbyterian Church,

present on the west side of the Chelsea Hotel by 1876 (about 250 feet west of the rezoning lots), moved to the Bronx in 1920, selling its building to Congregation Emunath Israel, which is still present today (Patterson 1935:97). (See Photos 7 and 8)

During the 1950s and 1960s public housing and urban renewal projects cleared out many of the worst areas of slum housing. One of these is Penn Station South, a 2,820 apartment cooperative sponsored by the International Ladies' Garment Workers Union. Constructed in 1962, this huge development, which unfortunately caused the demolition of the old Grand Opera House, occupies several blocks between Eighth and Ninth Avenues and 23rd to 29th Streets, just a block west of the study lots. High real estate prices elsewhere in the city made the fine materials and workmanship still surviving in the old townhouses of Chelsea's western sections much more attractive to prospective buyers. By the 1980s almost all the old brick and brownstone houses had been reclaimed by gentrification, many of them divided into multiple apartments. Another sign of the changing neighborhood was the conversion of the Episcopal Church of the Holy Communion, designed by Richard Upjohn in 1846 (Upjohn also designed Trinity Church) at the corner of Sixth Avenue and 20th Street (four blocks from the study lots), into the Limelight Disco (White and Willensky 1988:172,177,179).

LOT HISTORIES AND DISTURBANCE RECORD

This section describes the building history of each lot, in particular focussing on subsurface disturbance, which could have impacted potential cultural resources. The ownership of the buildings need not be detailed in this section of the report.

The area under study presently comprises two lots, namely 47 and 52. The sizes, shapes, number, lot and street numbers in Area A varied through time, and were eventually consolidated (See Appendix C).

The earliest known allotment of Area A was shown on nineteenth century farm maps, which depict four lots on Seventh Avenue, parallel to 23rd Street. In 1842 Area A is shown with 98'8" frontage on Seventh, each lot having a depth of 100 feet (Spielman and Brush 1881). (See Fig. 10).

Interestingly enough, these first recorded lot boundaries were omitted on the Dripps map of 1852. Sometime between 1852 and 1854 (Dripps maps), Area A was re-allotted, and the first generation of buildings was erected. In 1854, there were five lots, from east to west: Lots 3582, 3583, 3584, 3585, on West 23rd Street, and Lot 3586 (this last number being assumed) on 7th Avenue. The dimensions of the lots can be deduced from later maps: the four lots in a row on West 23rd Street were 25' by 80', while the one on 7th Avenue was 19'8" by 100' (See lot numbers, Robinson Atlas, 1883, Fig. 21).

Lot 52, 206 West 23rd Street

The first structure erected on Lot 52 was a brick dwelling, as shown in the 1859 Perris map (See Fig. 15). By 1867, and definitely by 1879, Lot 52 had extended its rear yard at the expense of Lot 47. Its new dimensions were 25' by 98'9", and they have remained unchanged until the present. Various sources show that the first building had a basement, with a 46' deep, 4-story section in front (Tax Assessments, 1886), and 2 stories in the rear, with a total depth of 60'6" (ALT 358, 1909). (See Fig. 22). The basement was occupied by stores, the first floor by a business, and the upper floors were furnished rooms for tenants (PD 731, 1917). The foundation walls were said to be on "rubble stone", 10' deep below curb level (ALT 358, 1909). This is consistent with what we know about the subsoil which is a glacial deposit (See Environmental Section).

Between 1917 and 1921, a new building replaced the old one. It was five stories in the front, two in the middle, and one in the rear. The new structure was 93'9" deep, and 55' or 60' high (PD 731, 1921; Sanborn Atlas, 1930). (See Fig. 23). The foundations

rested on "gravel" (ALT 1030, 1921) and the cellar was "on ground" (PA 105, 1950). It is worth noting that there is a small unbuilt area at the rear of the lot, 25' by 5', and that the rear part of the building (25' by 10'), has no basement, and only one story. Thus this is the only part of the lot which experienced a limited disturbance.

Lot 47, 218-222 7th Avenue, and 200-204 West 23rd Street

Lot 47 occupies the space of five former lots: 47, 48, 49, 50, and 51. Complex reshaping and consolidation occurred at different times and the records are often contradictory or misleading. Therefore, the lots will be discussed in two main groups (Lots 51-50, and 49-47).

Former Lots 50 and 51, 202 and 204 West 23rd Street

The size of each lot was 25' by 80'. Like Lot 52, the first building episode on each is illustrated in the 1859 atlas (See Fig. 15). Until at least 1902, the buildings were similar to the one on Lot 52 discussed above. Sometime between 1902 and 1906, a one story building without a basement, was erected on the rear part of Lot 50, in the limited space available (25' by 10'6"). Entrances were on the rear yard of Lot 51 (Hyde Atlas, 1906). At the beginning of the century, the two buildings present were occupied by stores and factories on the lower levels (basement, first floor), and by dwellings on the upper levels.

In 1931, the two buildings were demolished (DEM 208, 1937), and a new building was erected for a restaurant (See Figure 24), leased by the Horn & Hardart Co. The new building covered both Lots 51 and 50, whose combined size was increased, measuring now 50' by 98'9"; the restaurant building had one story and a penthouse; its height was 28'; the cellar was occupied by the kitchen; the foundations were said to be on "hard rock", and were supported by piers (NB 152, 1931).

The two lots were then consolidated into Lot 50 (BN 734, 1956), and the new Lot 50 was absorbed by Lot 47 sometime between 1930 and 1934.

Former Lots 47-49, 218-222 7th Avenue and 200 West 23rd Street

These combined lots are in an L-shape. Originally there were only two lots on the land (Dripps map, 1854).

The first building erected on Lot 49 (old lot number, 3585), was similar to its contemporary counterparts on Lots 52, 51, and 50. Its dimensions were 25' by 46', with 4 stories (Tax Assessments, 1888). The rear part of the lot was also covered by a two-story building (Perris Atlas, 1859 and 1869). (See Fig. 15). There was no mention of a basement at that time.

By 1892, Lot 49 had a new four story brick building (Bromley Atlas, 1897; ALT 623, 1892; ALT 1292, 1911), with a basement and foundation walls 14' below curb level. The edifice was first occupied by stores and a school, and then by a store and offices (See Fig. 25). This description comes partly from a later Building Record, since before 1902, Lot 49 was consolidated into Lot 47.

It is not clear whether Lot 48 was ever an independent lot. Probably not, although it took the space of the rear part of Lot 48 (with a size of about 20' by 25'), and had its own street number, 220 Seventh Avenue. Possibly the lot was added for practical or administrative reasons.

Lot 47 (formerly Lot 3586) was built on by 1859 with a "brick or stone store, first class", which occupied only about 40' of its total length of 100' (Perris map, 1859 and 1864) (See Fig. 15).

Sometime between 1867 and 1879, Lot 47 was shortened with the land being added to Lot 52 (see above), and a new building was erected upon it (Bromley Atlas, 1879). The lot's new size was now 18'9" by 75', with the building 18'9" by 50' (Robinson Atlas, 1883). (See Figure 21). The building was two stories at the front, and one story in the rear. No mention was made of a basement (Bromley Atlas, 1902).

By 1902, Lot 47 and 49 were consolidated into the new Lot 47. However, building records and maps before 1920 show the two lots almost unchanged (See Figures 25 and 26). Lofts appear in the former Lot 49 building in 1915 (ALT 2281, 1915)

The next major occurrence in the lot history is the erection of a new building in 1920 (DM 110, 1920; NB 178, 1920), which covers the whole surface of the lot in a peculiar L-shape. It is a two story building for a bank and offices. The foundations are said to be on "hard clay," 10' below curb level. The foundations have concrete footings 9' below curb level (NB 178, 1920). The

cellar was occupied by storage and toilets. Various alterations in the 1930s involve the cellar, causing even more disturbance (ALT 817, 1935; ALT 1915, 1936). Also, as is always the case with a bank, a vault was built at the rear part of original Lot 47 (Sanborn Atlas, 1930), this type of construction causing a great deal of soil disturbance. (See Fig. 23).

The presently standing building was erected in 1937. It is of one story and a penthouse, which covers the whole area of Lot 47, with dimensions 50' by 98'9", and 28' in height. Piers were sunk, and the foundations are said to rest on "hard rock" (NB 152, 1937). (See Fig. 1) A new vault permit was obtained (EL 432, 1937), and the vault was placed in former Lot 50. In 1969, the function of the building changed, and a restaurant was installed in former Lot 50, and a transformer vault was installed by Cons. Telegraph and Electricity Subway Co. (BN 734, 1956).

CONCLUSIONS AND RECOMMENDATIONS

Area A, once on a sloping ridge near wood- and pastureland, with a supply of water and an estuarine swamp not overly distant, would have been moderately attractive to prehistoric Native Americans. However, the documented grading and building episodes which occurred during the nineteenth and twentieth centuries, subsequent to any prehistoric occupation, would certainly have destroyed the shallow prehistoric deposits.

Potential historical remains in Area A would date from after the earliest building episodes on the lots, which occurred between 1852 and 1854. Prior to this period there were no buildings of any kind standing in Area A (See Figs. 2, 3, 4 and 11).

The three sections of the Seventh Avenue Rezoning study area were flagged by the New York City Landmarks Preservation Commission, because of their proximity to the Village of Chelsea, and therefore the potential survival of archaeological resources from this period of Chelsea's history (ca.1840s). Dwellings, along with their associated outbuildings and yards, have the potential to contain resources which may furnish information about past lifeways, urban residential settlement patterns, socio-economic status, class distinctions, ethnicity and consumer choice issues. Such resources could be preserved in privies, cisterns or wells, which in the days before the construction of municipal services—namely sewers and a public water supply—would probably be located in the garden or yard at the rear of the average dwelling. Once the abovementioned services were provided by the city, these shafts, no longer in use for their original purposes, would be quickly filled with refuse, providing a valuable time capsule of stratified deposits for the modern archaeologist. They frequently provide the best domestic remains recovered on urban sites. Portions of these shaft features are often encountered on homelots because their deeper and therefore earlier layers remain undisturbed by subsequent construction, and in fact, construction often preserves the lower sections of the features by sealing them beneath structures and fill layers. Other commonly occurring but more fragile backyard remains include fence lines, paths, traces of landscaping and sheet midden scatter. However, because the preservation of such resources is relatively rare in a heavily-developed urban context, any intact deposits dating from before the mid-nineteenth century, such as on the lots of the project parcels, would be considered important.

One of the first steps in assessing the likelihood of the preservation of shaft features is the determination of the earliest dates of sewer and water line installation. As stated above, these facilities obviate the necessity of digging privies, cisterns and wells. There is little evidence concerning the early water supply

in this section of Chelsea. Although the Moore household and at least one neighbor were connected with the Croton aqueduct by 1857, these residents were members of the neighborhood elite, and therefore it is likely that they could afford the latest conveniences as they became available, which might not have been possible for the more modest lifestyles of the residents in Area A. Water tapping records indicate that the chief mains in the study area had been laid by the 1870s (See Fig. 28). An 1828 guide declares (in a generalization) that inhabitants of the area north of the city had to get their supply of water from public wells and pumps (Picture of New-York 1828:416-417), which would not have been located in the backyards of private buildings. In addition, it has already been noted that the geology of the immediate vicinity of Area A does not encourage the use of wells.

The presence of undisturbed privies in the rear sections of these lots is also unlikely. From a map obtained at the Department of Sewers (See Fig. 27), sewers were installed on West 22nd and West 24th Streets in 1848 and 1846 respectively. Obviously the late dates recorded for the sewers of 23rd and 25th Streets (1947 and 1904), and on Seventh Avenue (1922) refer to the replacement of older sewers, because they were previously depicted in the 1883 map (See Fig. 21). On Seventh Avenue, for example, sewer pipes had to be replaced during the construction of the subway. Because 23rd Street and Seventh Avenue were the most important arteries for this section of the city, it seems logical that their sewers were installed during the same period as the two surrounding lesser streets. This interpretation indicates that privies were unnecessary when the structures in Area A were built.

Although it is possible that privies, wells or cisterns existed to the rear of the first dwellings erected in Area A, the disturbance caused by subsequent basement and cellar construction on the lots would have destroyed their remains. This is particularly so in the case of below-ground cisterns, which, since they collect runoff water from roofs, must be constructed quite close to a building. Only the southwestern corner of the study lots, the rear five feet of Lot 52 (5' by 25'), has no record of disturbance since the first structures were built. The adjacent ten feet to the north, which lies beneath the wing of a building without a basement, has been only partially disturbed. This portion of the lot has an area of 10' by 25', and with the undisturbed section has a combined area of 15' by 25'. However, considering the deep disturbance from adjacent basements and their probable impact on all sides of this narrow and partially disturbed area, the potential for recovering an undisturbed privy or other shaft is remote.

Furthermore, even assuming the unlikely survival of shaft features in this small area, the potential significance of any information which they might provide must be considered. Remains from backyard features pre-dating 1850, along with evidence of and

from activities undertaken there would be valuable because such information is unlikely to be recovered from any other source. The importance of this data would be enhanced by knowledge of the residents' identities and their length of occupancy, since this enables the archaeologist to associate recovered artifacts with a specific historical context. However, the case of multiple family dwellings, such as those erected in Area A after 1852, creates the problem of evaluating the intermixed remains of many families who were probably unrelated, of different cultural backgrounds and transient. The possible presence of commercial remains would obscure the interpretation of these artifacts, and their utility still further. In addition, rather than representing the rural/suburban Village of Chelsea in the 1840s for which the lots were flagged by the NYCLPC, or even shaft features predating the mid-nineteenth century, the earliest buildings in Area A were later urban structures, examples of the expansion of New York City in the 1850s.

Therefore, based on the above discussion and due to the disturbed nature of the study lots, further archaeological research and testing of Area A is not recommended.

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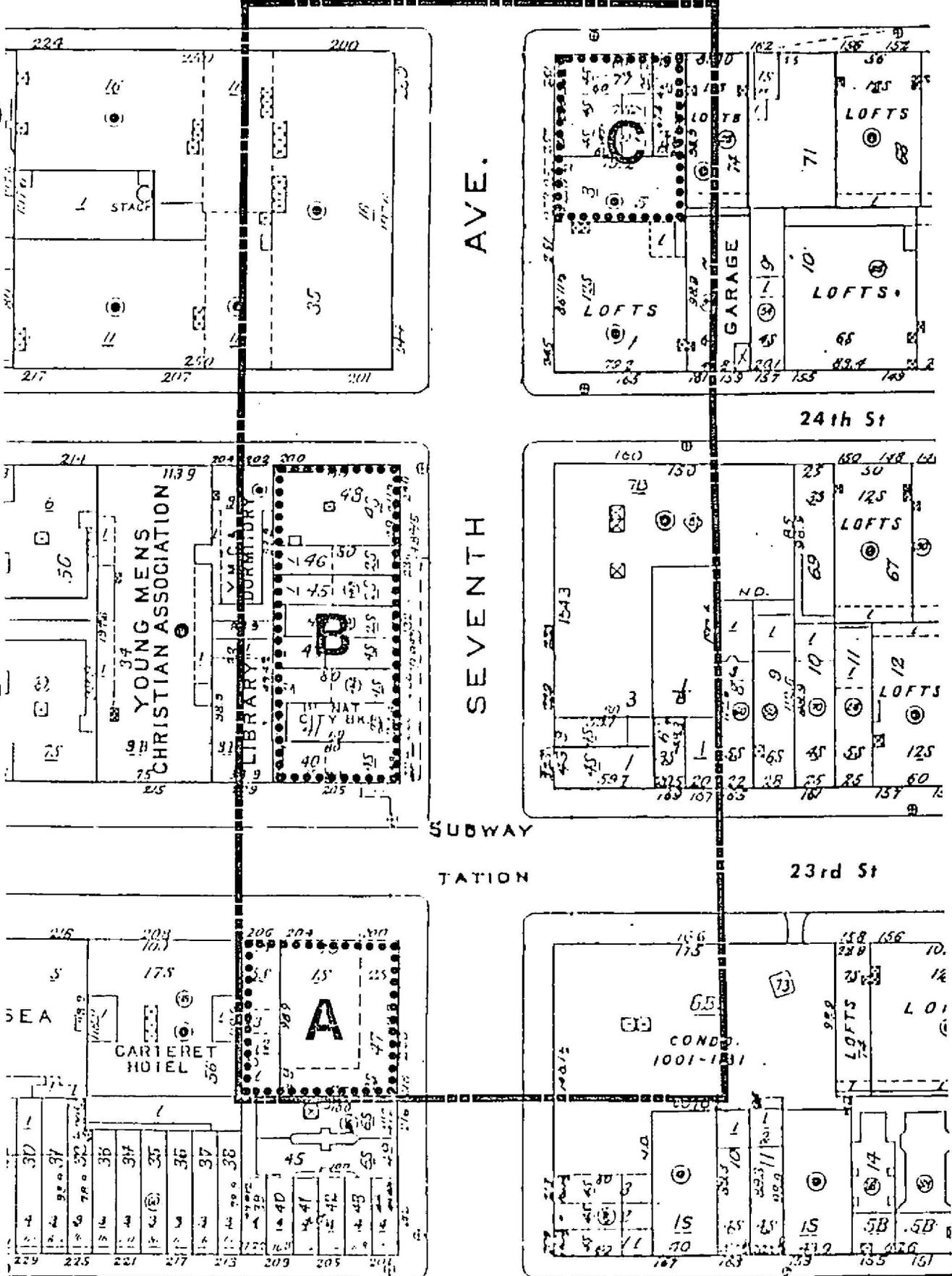
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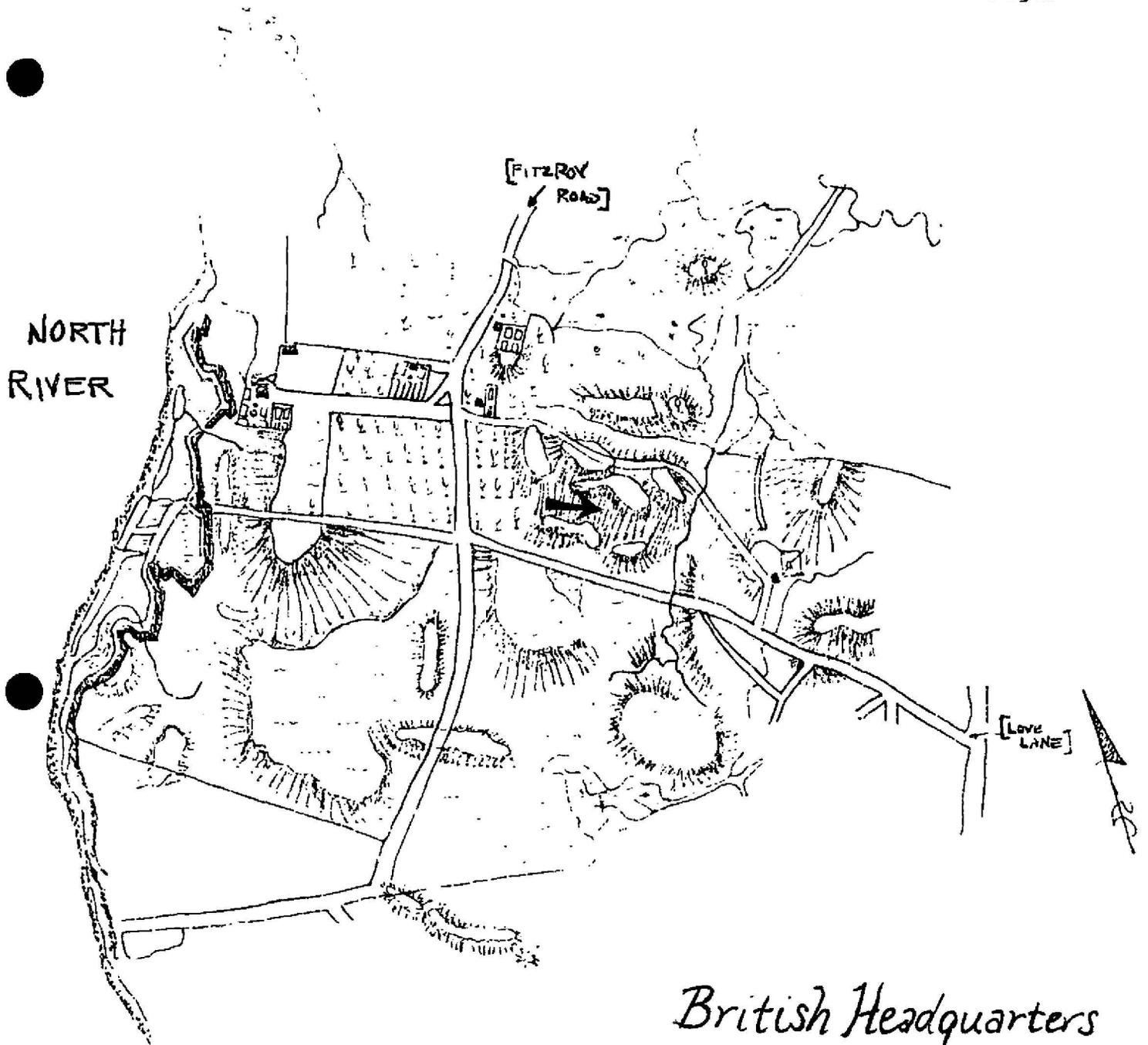
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FIGURE 1



AREA PROPOSED TO BE REZONED
 SOFT SITES

Figure 2



British Headquarters

Map

1782

(Sheet 2
detail)

(Reproduction by B.F. Stevens
1900)

COLLECTION OF NEW YORK PUBLIC LIBRARY

RJS

Figure 3

PLAN OF THE CITY OF NEW YORK and its ENVIRONS

B. RATZER
1767

NORTH
or
HUDSON'S
RIVER

Olive.
Delancy
Esq

The
Monument

THE MONUMENT LANE

Capt.
Clarke

I.M. SCOTT
Esq

WATER LANE

I. TIEBOUT

J. DUANE Esq



0 200 400 600 800 1000 feet

facsimile: Colton, 1853
Collection of the
New York Public Library

1/8 1/4 1/2 3/4 miles

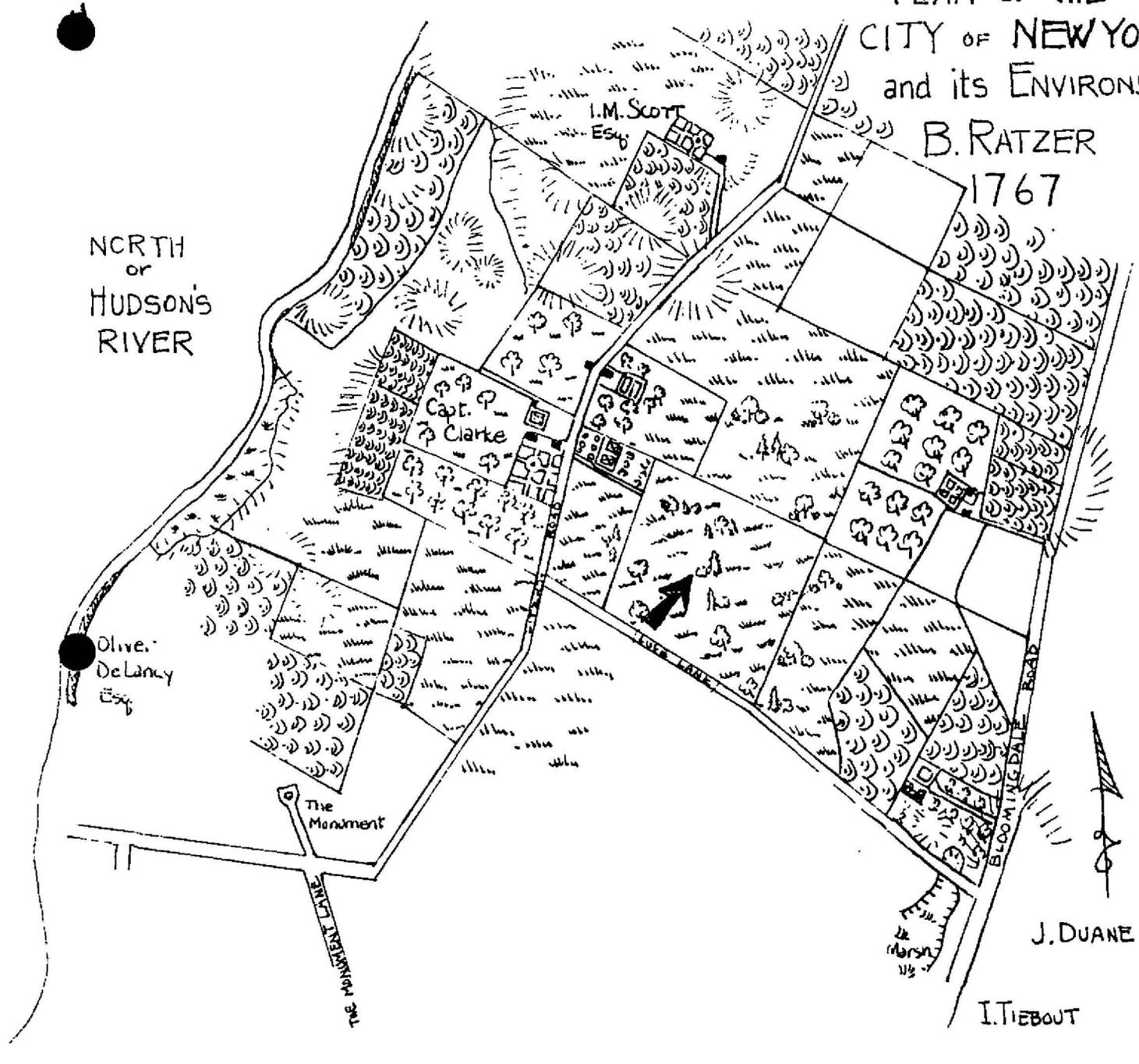


Figure 4

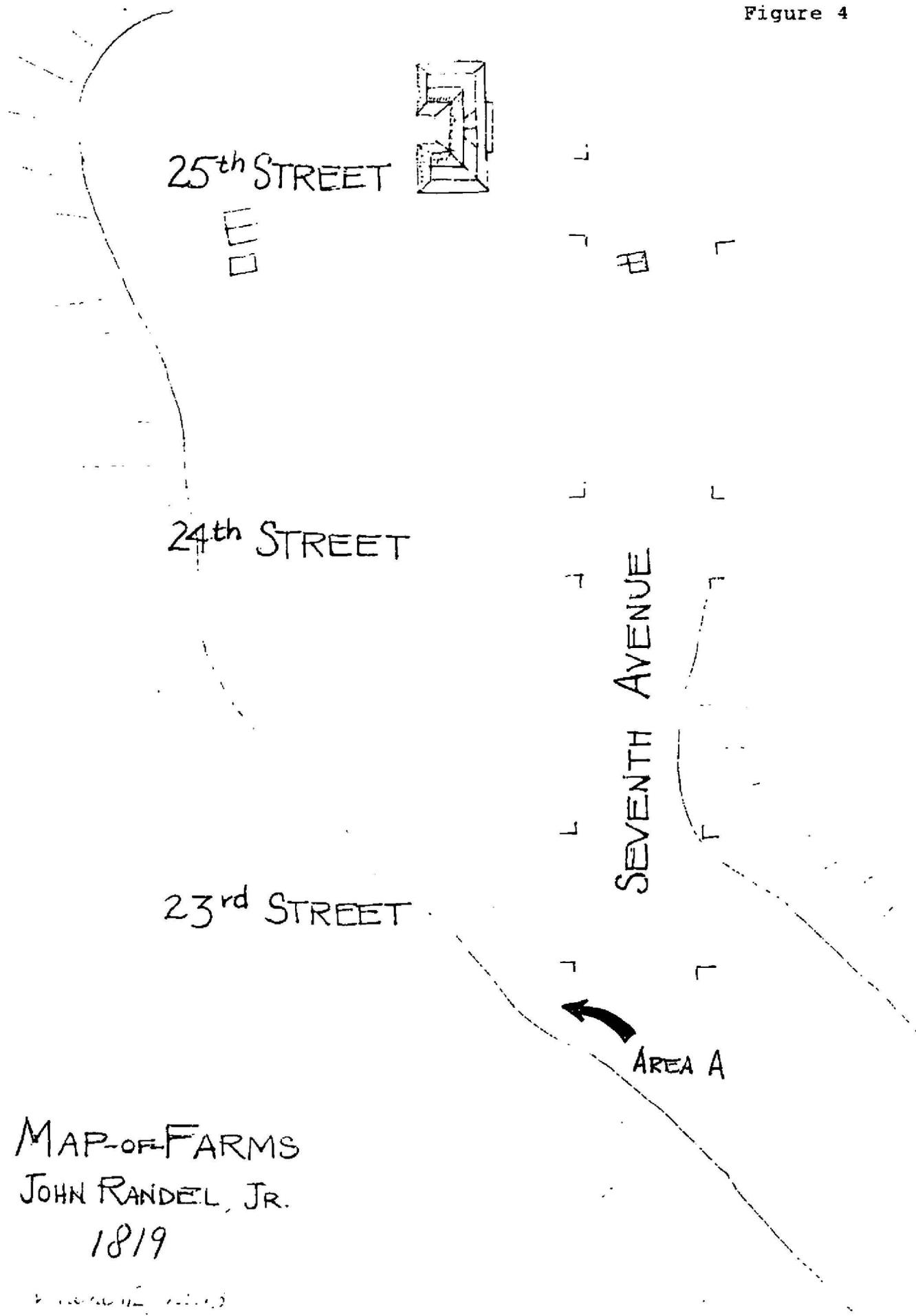


Figure 5

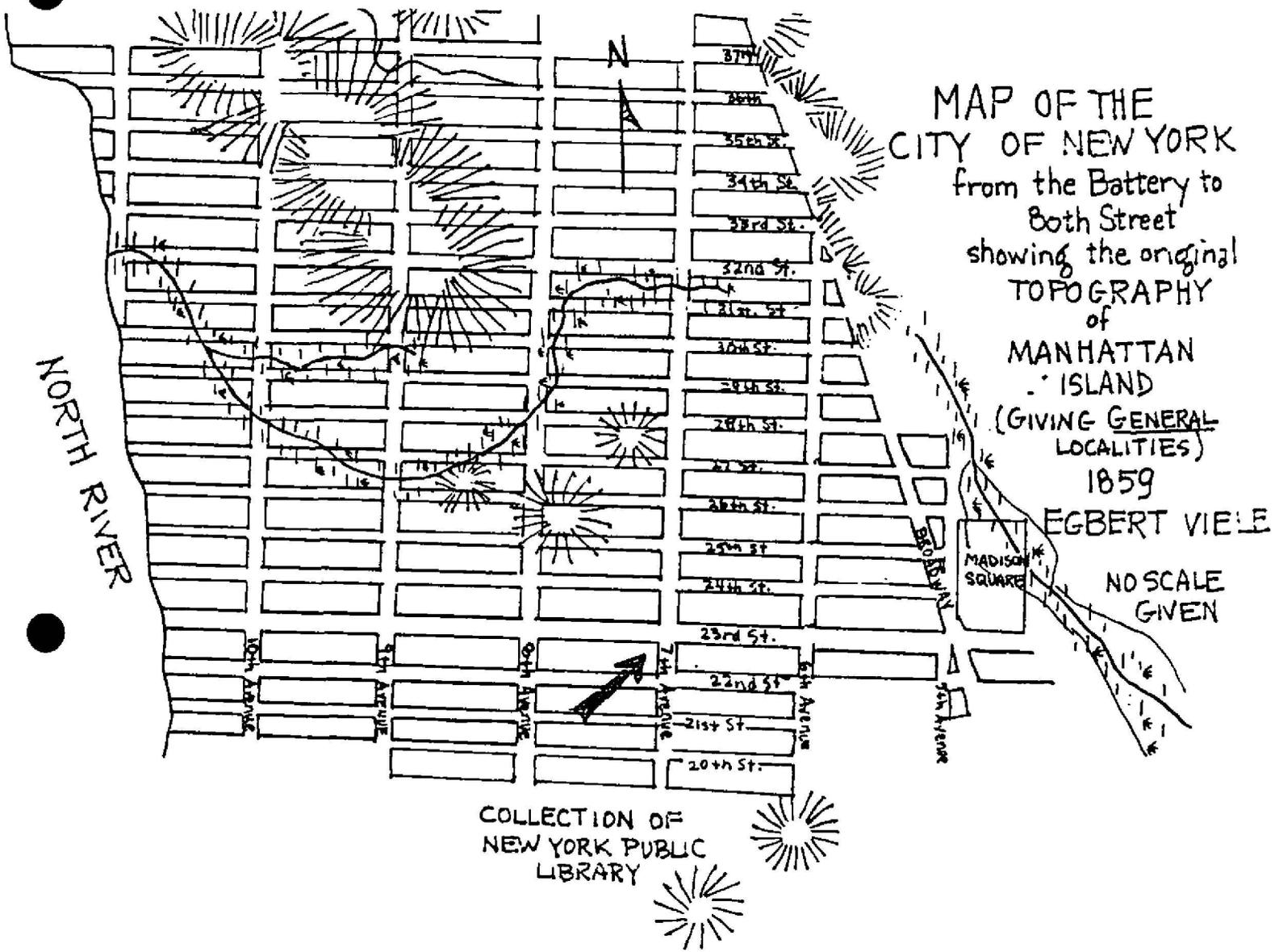
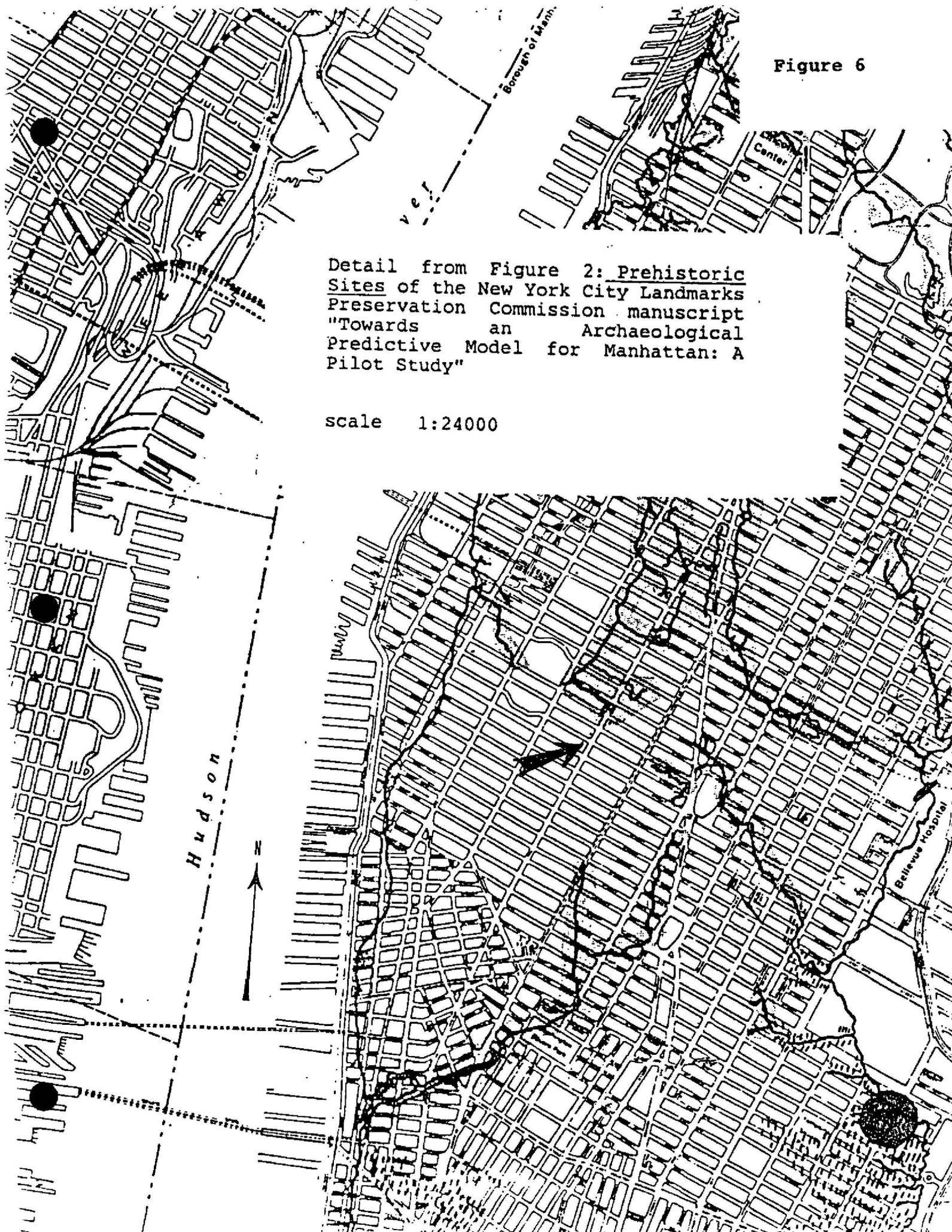


Figure 6



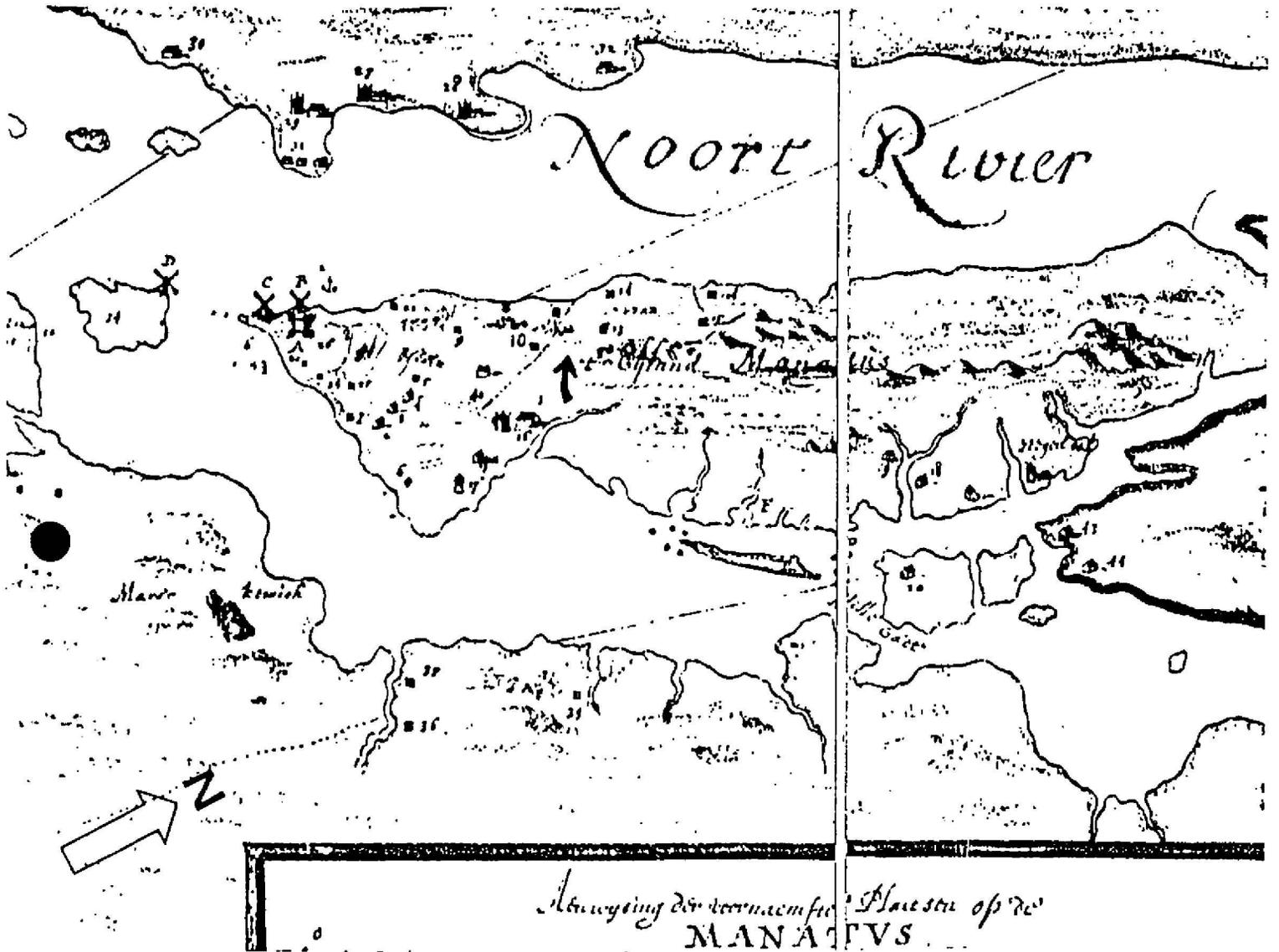
Detail from Figure 2: Prehistoric Sites of the New York City Landmarks Preservation Commission manuscript "Towards an Archaeological Predictive Model for Manhattan: A Pilot Study"

scale 1:24000

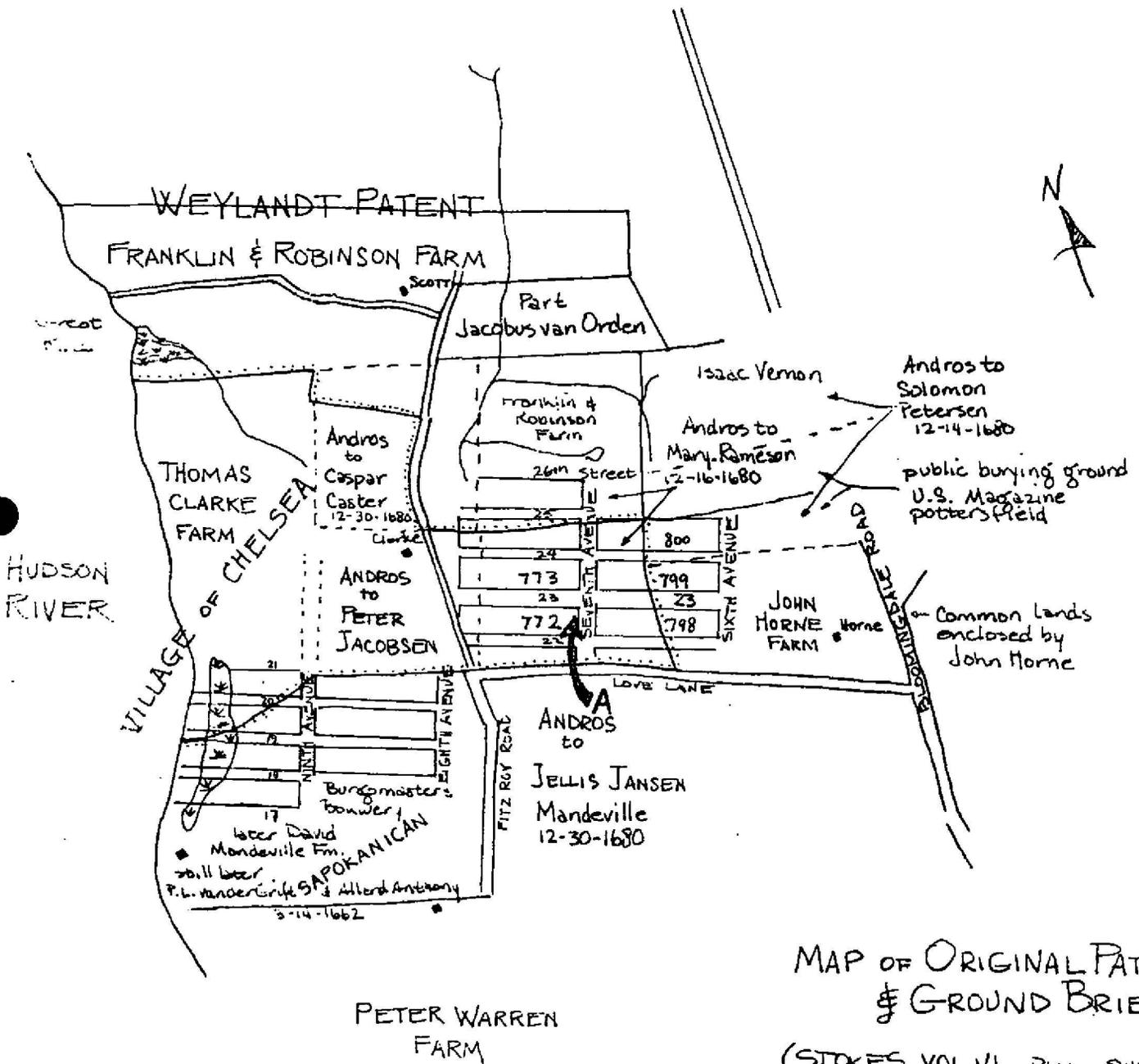
Figure 7

Manatus Map, 1639

Arrow indicates approximate location of project area.



Reproduced from John A. Kouwenhoven's COLUMBIA HISTORICAL
PORTRAIT OF NEW YORK, 1953

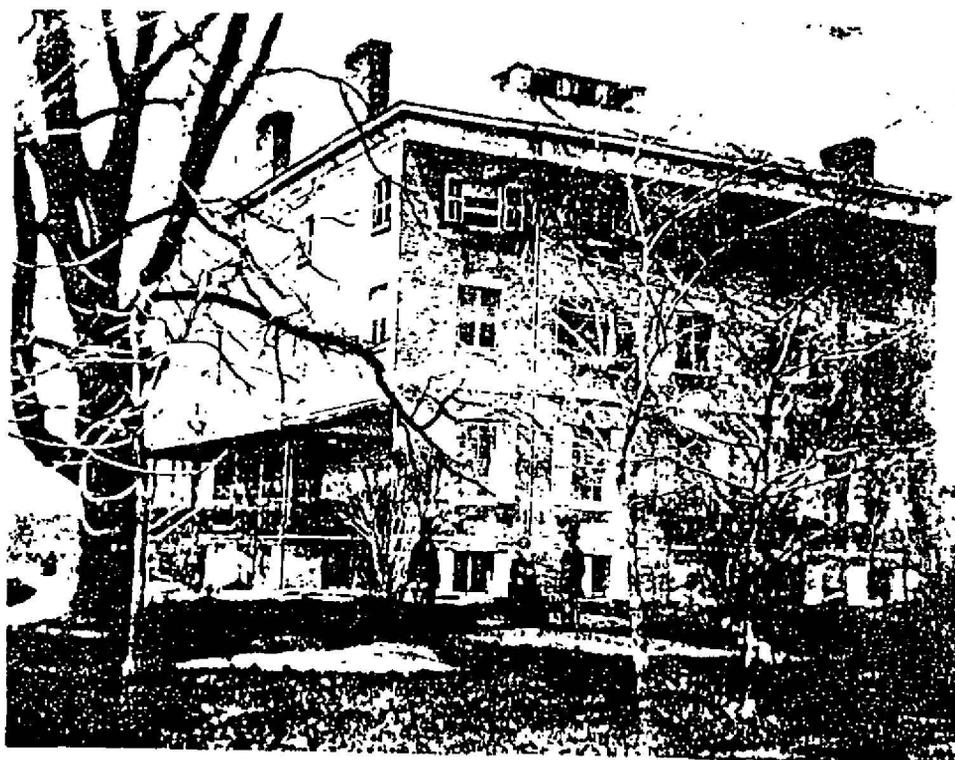


MAP OF ORIGINAL PATENTS & GROUND BRIEFS

(STOKES VOL. VI, Plate 84Bb & 84Bc)

Boundary of Clarke Farm:
no scale given

BELOW: Chelsea House, the residence of Moore's cousin, Clement Clarke Moore—professor of Greek and Oriental literature at the General Theological Seminary and author of *'Twas the night before Christmas*. The house had been built in 1777 by Clement Moore's grandmother, the widow of Captain Thomas Clarke, and a story had been added by the Moores about 1825. It stood just south of Twenty-third Street, between present Ninth and Tenth avenues.



Reproduced from John Kouwenhoven's Columbia Historical Portrait of New York, 1953

W. 24th St.

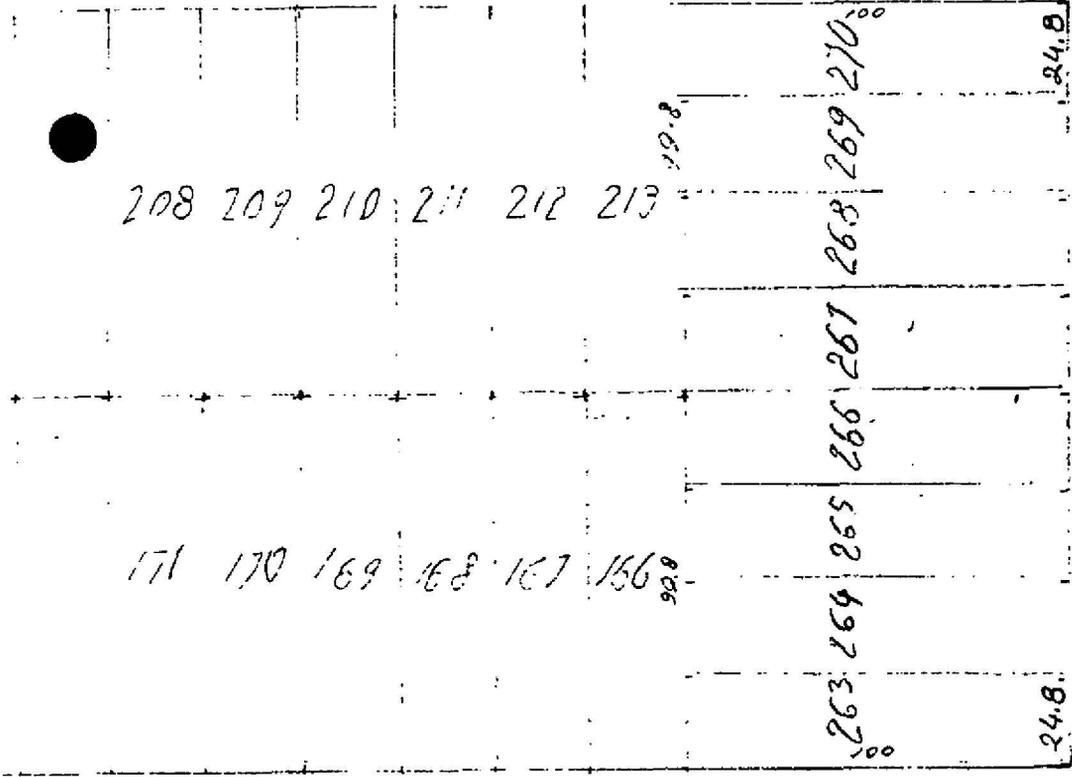
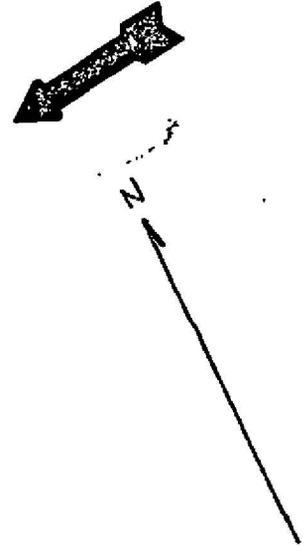
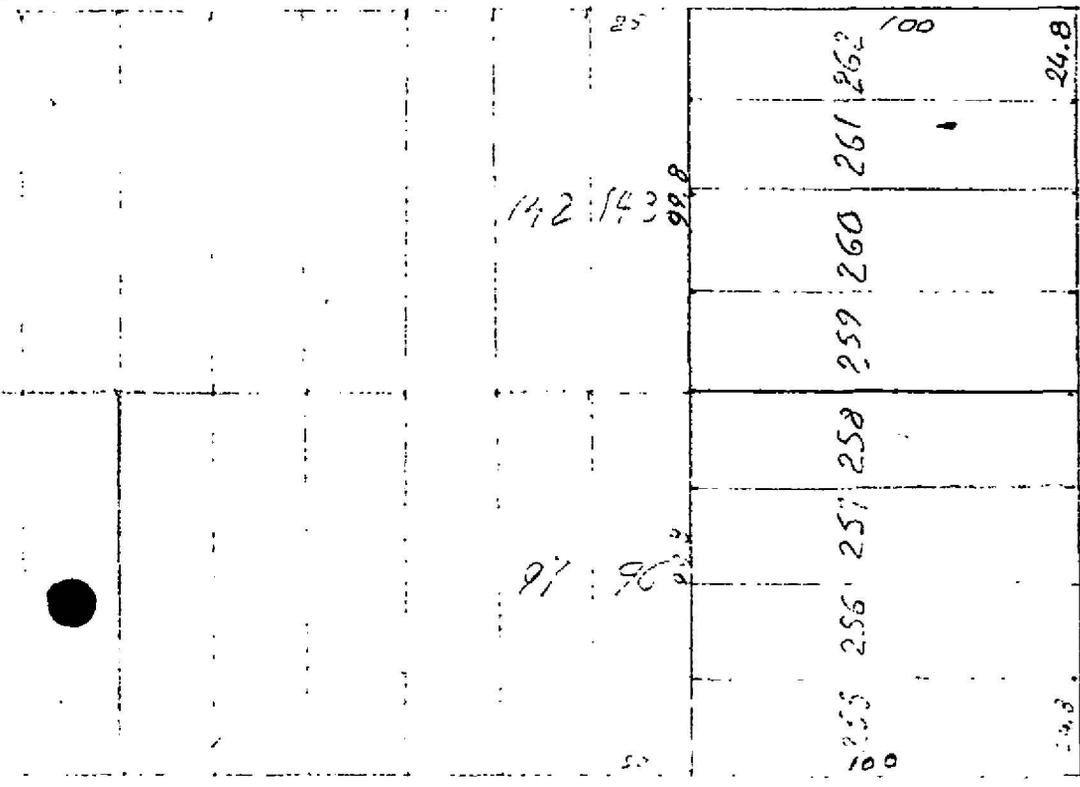


Figure 10

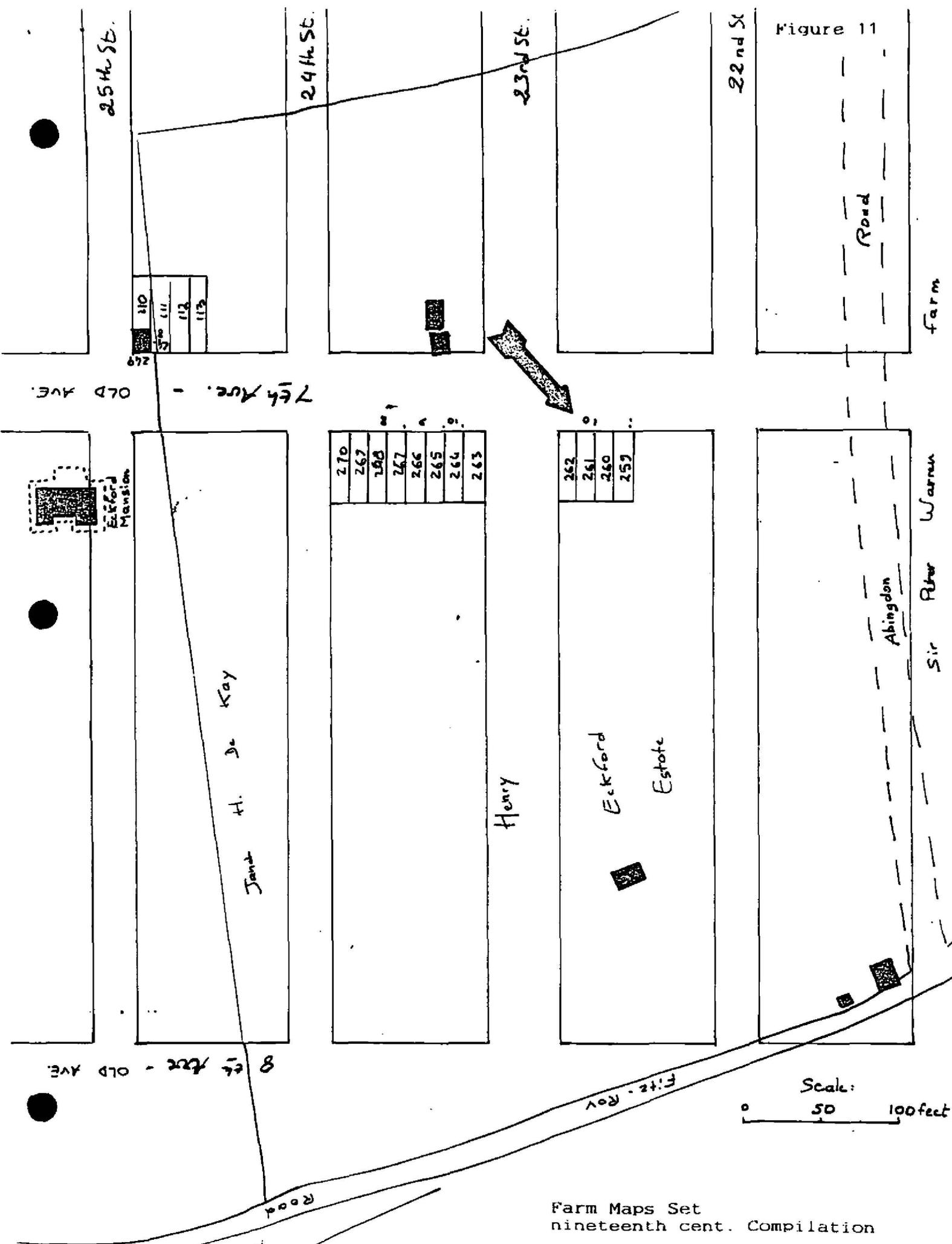
7th Avenue

Scale 0 50 100 feet

W. 23rd St.



Spielmann & Brush Map. pub. 1881



25th St.

24th St.

23rd St.

22nd St

OLD AVE. - 7th Ave.

8th Ave - OLD AVE.

Jane H. De Kay

Henry

Eckford Estate

Abington

Sir Peter Warner

farm

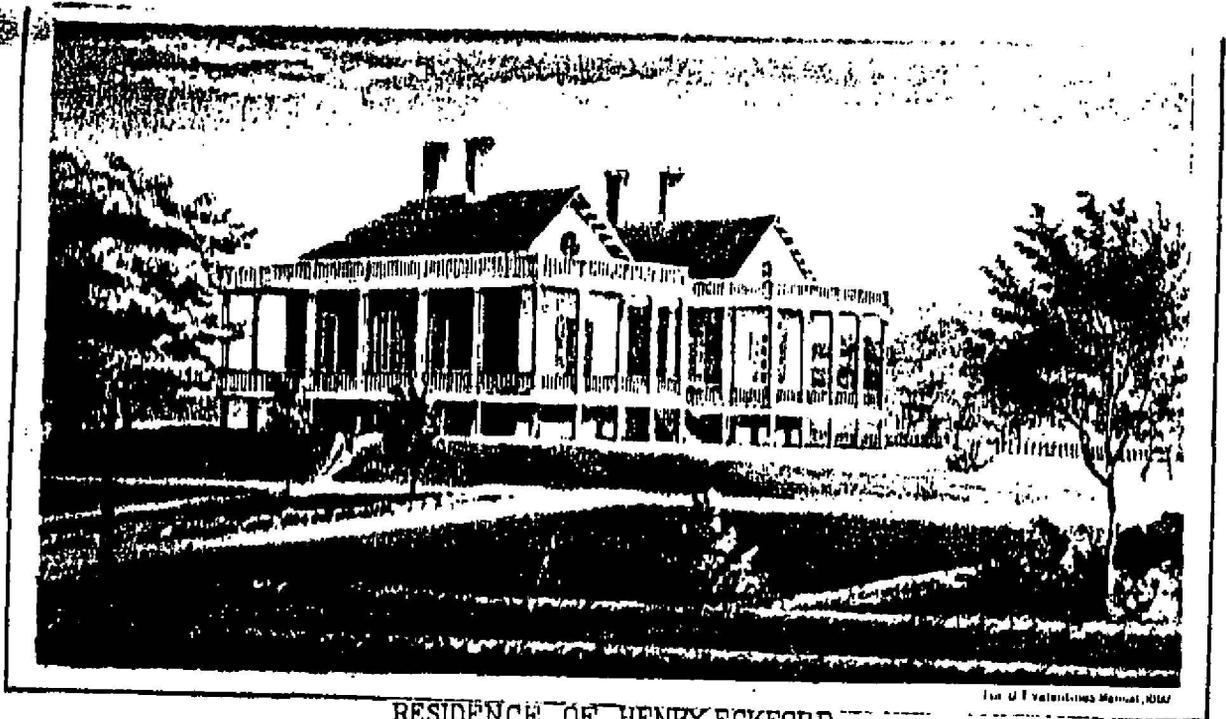
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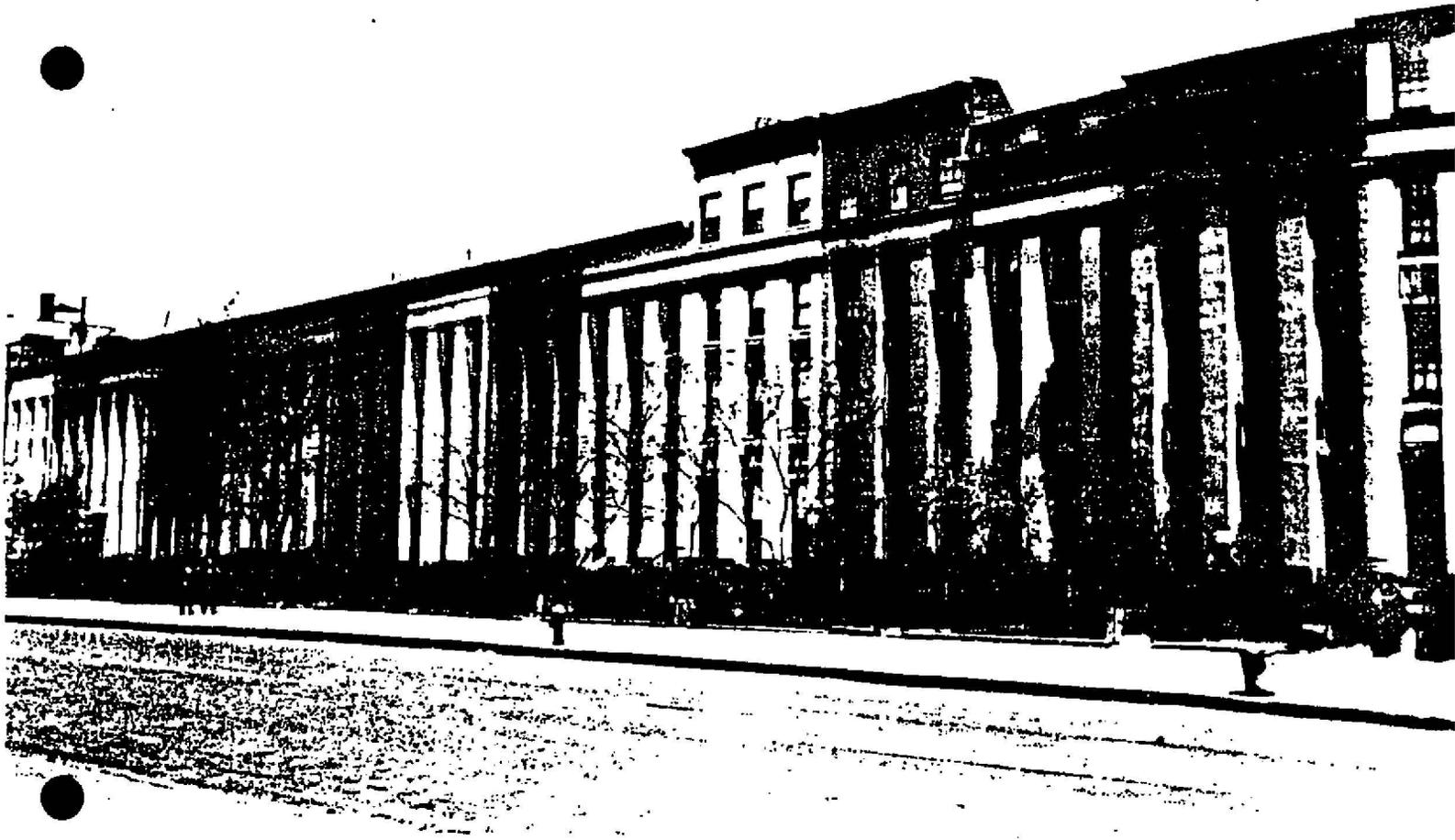
Figure 11

Scale: 0 50 100 feet



RESIDENCE OF HENRY ECKFORD
between 7th & 8th Ave^s near 24th St

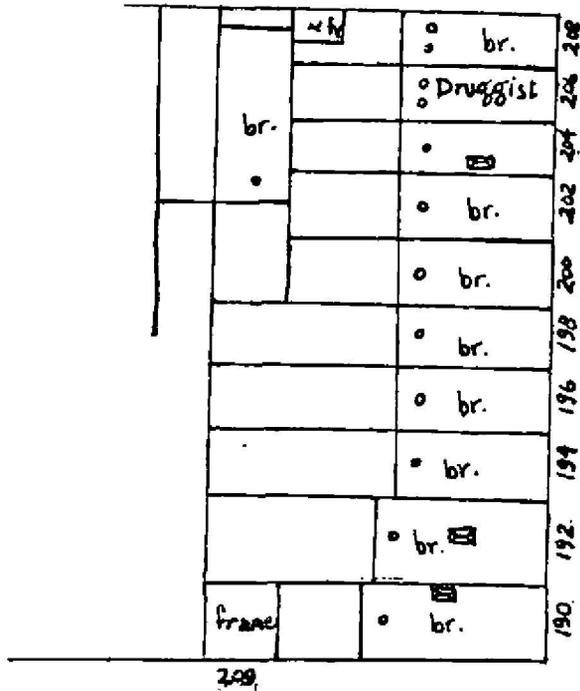
The D.T. Valentine's Manual, 1860



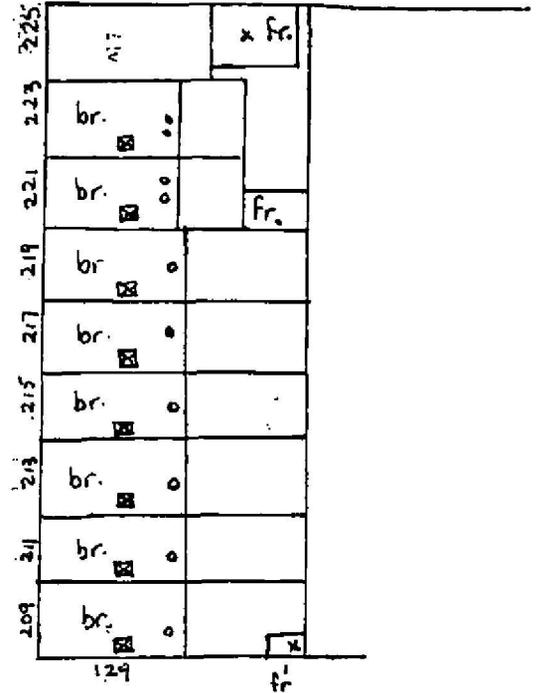
LONDON TERRACE. The London Terrace houses, on the north side of 23rd Street between Ninth and Tenth Avenues, were designed for William Torrey in 1845 by A. J. Davis. They were uniformly pilastered to give the effect of a colonnade from one avenue to the other, and were set back about thirty-five feet from the street, with gardens in front. Similar buildings, known as "Chelsea Cottages," were on the 24th Street side of the block. This property was all eradicated by the block of flats that now bears the London Terrace name.

Reproduced from Nathan Silver's Lost New York, 1967

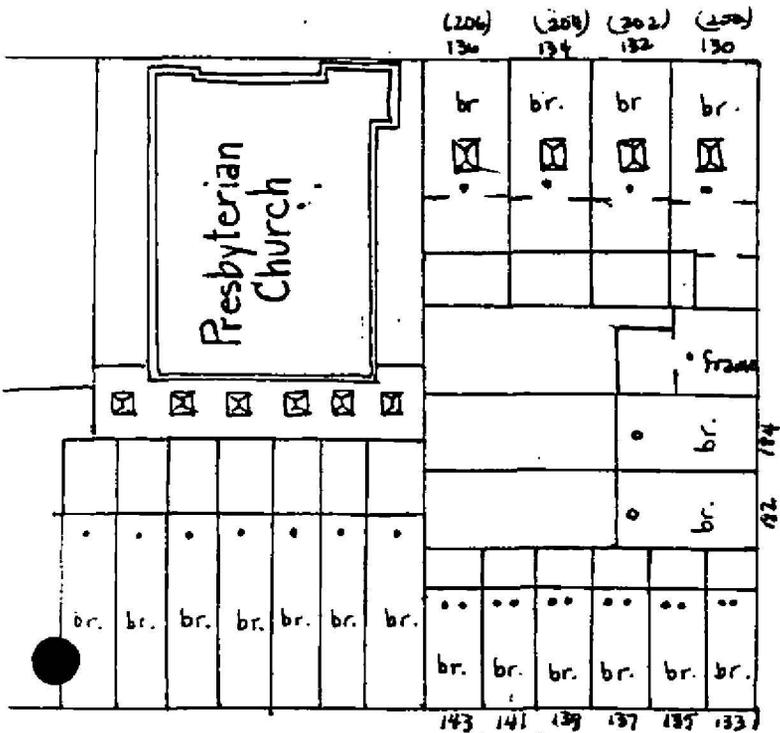
WEST 24th STREET



WEST 25th STREET



WEST 23rd STREET



SEVENTH AVENUE

WEST 24th STREET

1859
 MAPS OF THE CITY OF
 NEW YORK
 WM. PERRIS VOL. 6
 PLATE 85

COLLECTION OF THE NEW YORK PUBLIC LIBRARY

WEST 22nd STREET

- br. : brick or stone
- fr. : frame
- ⊠ : skylight
- : slate or metal roof, coped
- : slate or metal roof, not coped
- ⊞ : communication buildings



The Fifth Avenue Hotel, Fifth Avenue between 23rd and 24th Streets, built 1856-58, demolished 1908.

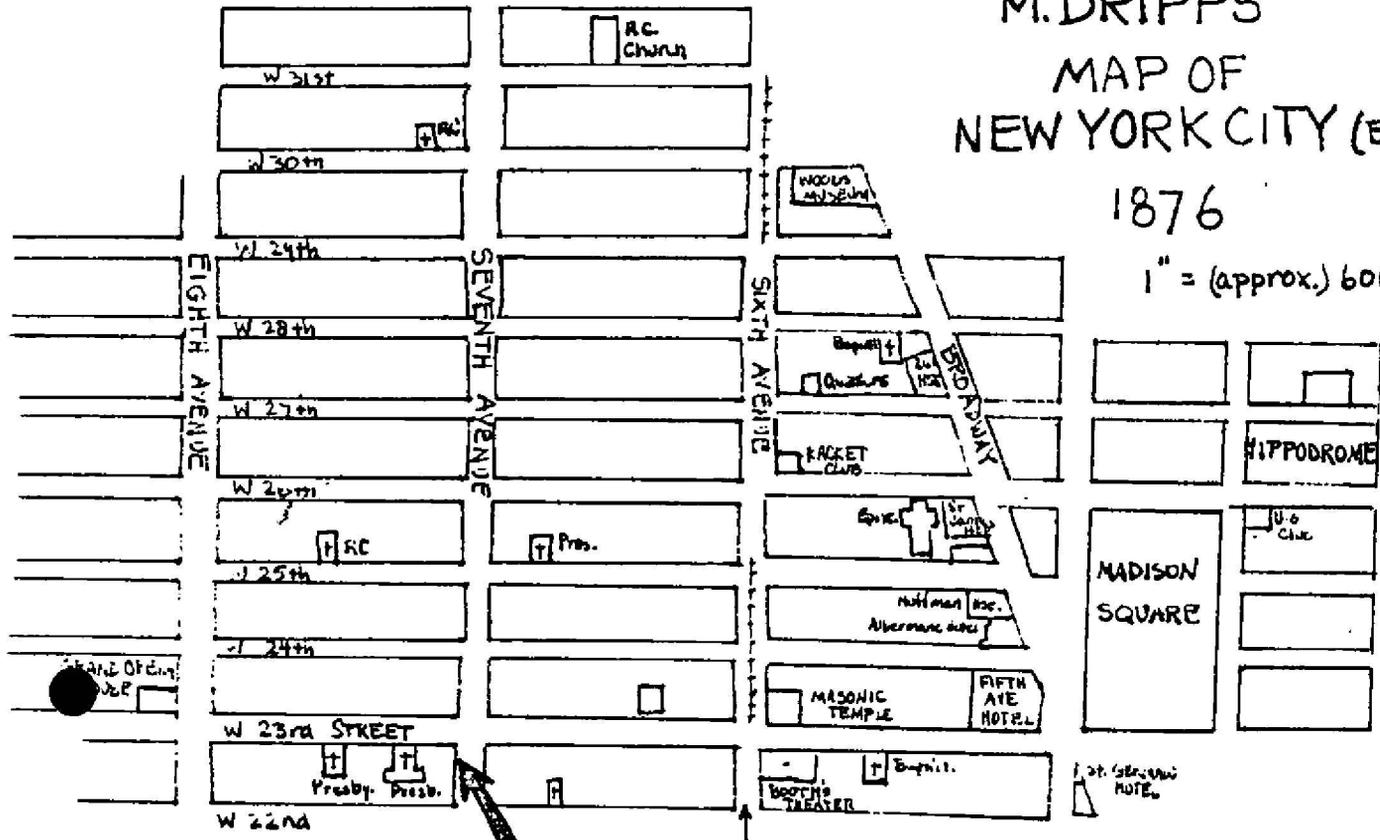
Reproduced from Nathan Silver's Lost New York, 1967

Scale: 0 50 100 200 300 400 500 600 ft.

Figure 17

M. DRIPPS' MAP OF NEW YORK CITY (BELOW 135th S) 1876

1" = (approx.) 600'



COLLECTION OF NEW YORK PUBLIC LIBRARY

Scale: 0 100 Feet

W 25th St.
 W 24th St.
 W 23rd St.
 W 22nd St.

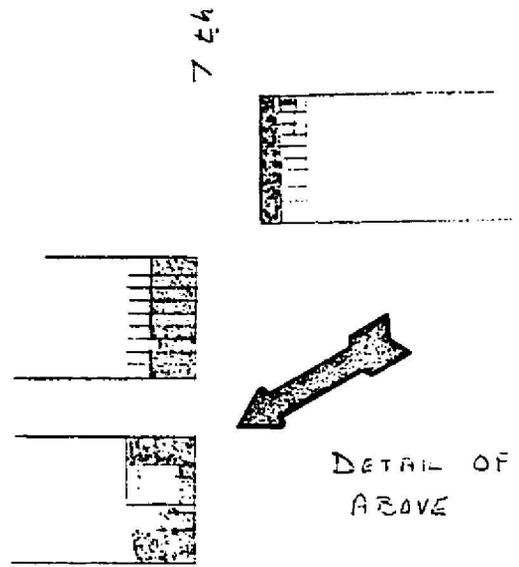
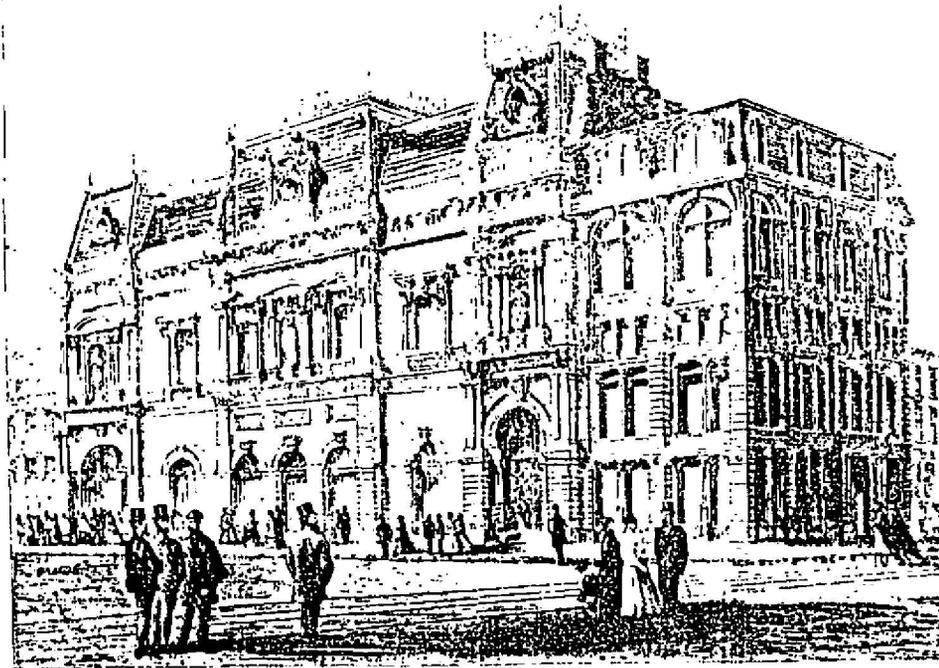


Figure 18

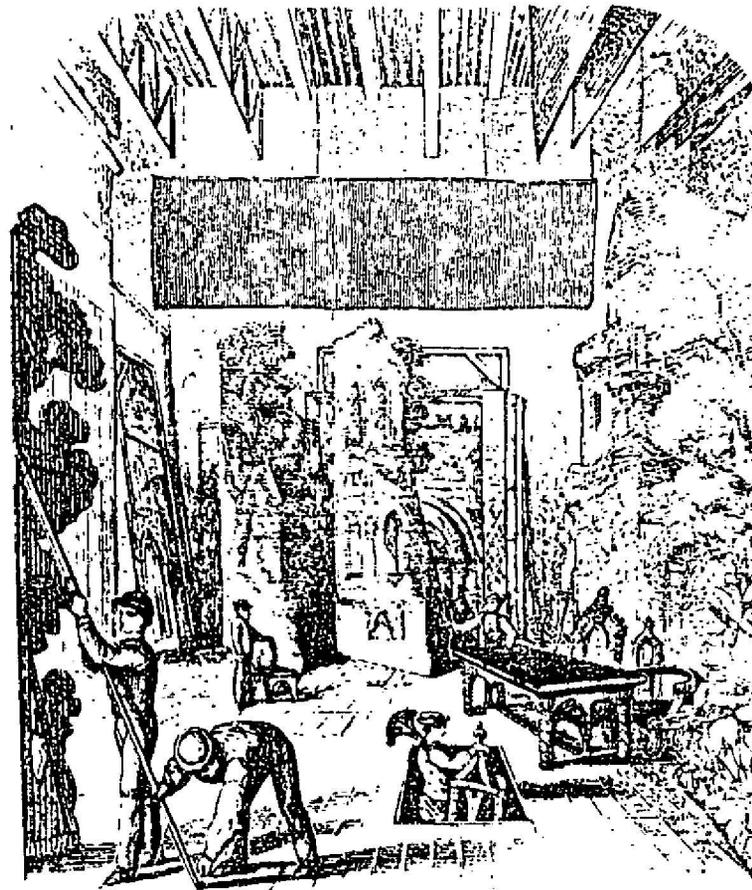
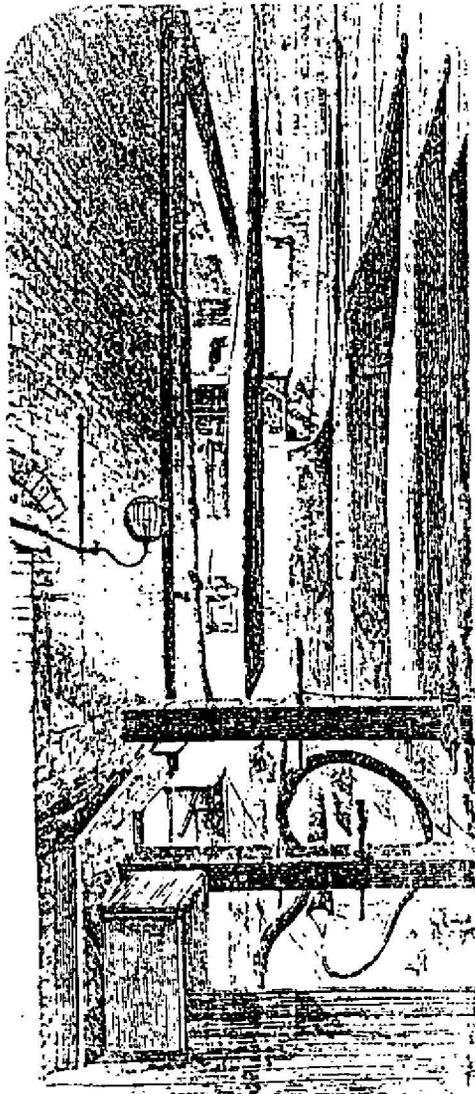


RIGHT: A wood engraving from a photograph by Rockwood of Edwin Booth's new theater at the corner of Sixth Avenue and Twenty-third Street, from *Harper's Weekly*, January 9, 1869. Designed by Renwick and Sands, this was the most elaborate theater yet built in the city, and was equipped with the latest "machinery." But the theater was not a successful venture, and in 1883 it was converted into stores.

BELOW: Two illustrations, drawn by A. C. Warren and engraved by J. Filmer, for O. B. Bunce's article, "Behind, Below, and Above the Scenes [at Booth's]." *Appleton's Journal*, May 28, 1870.

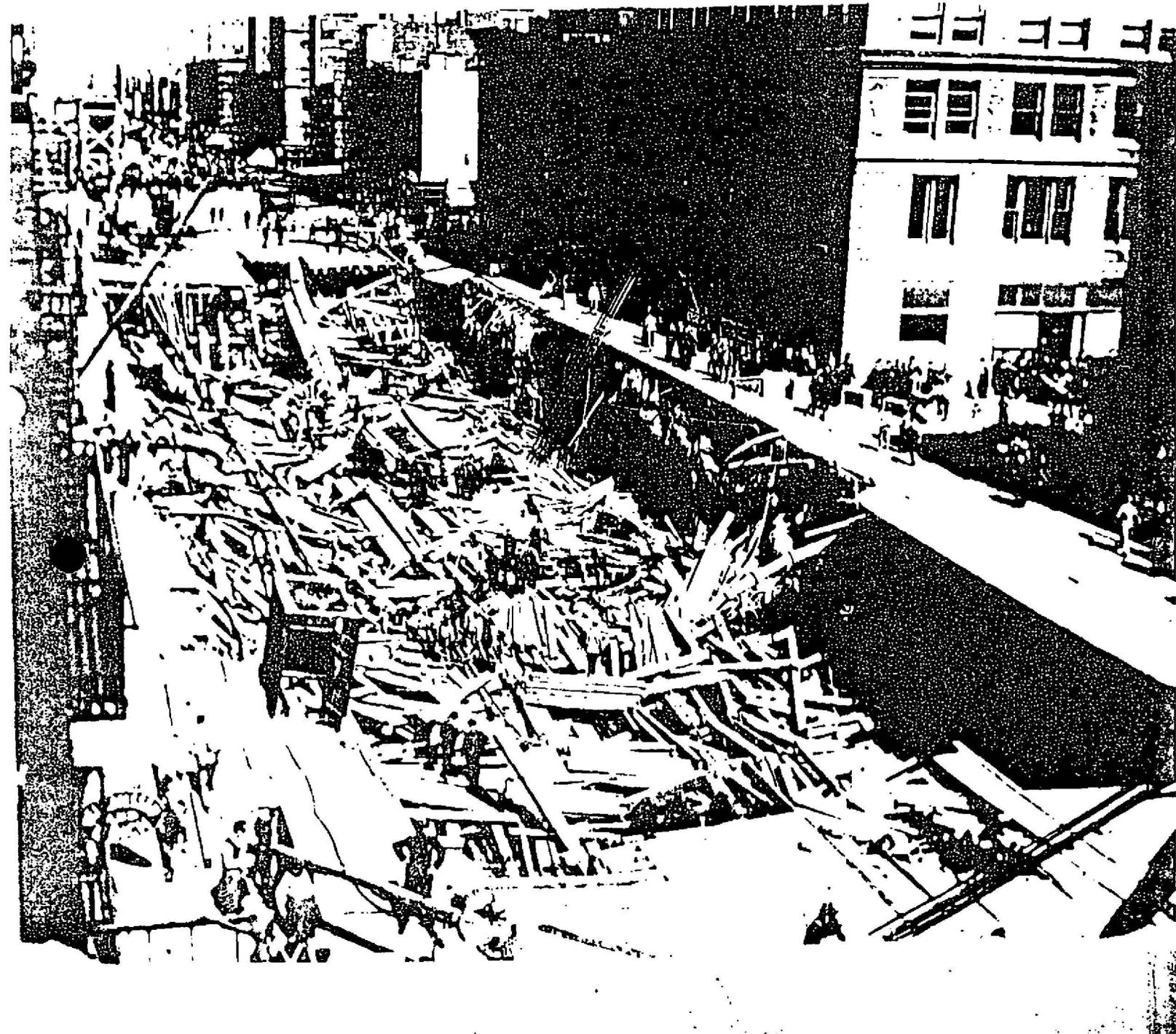


BOOTH'S NEW THEATER, TWENTY THIRD STREET AND SIXTH AVENUE, NEW YORK. (Photographed by Rockwood, Jan. 9, 1869.)



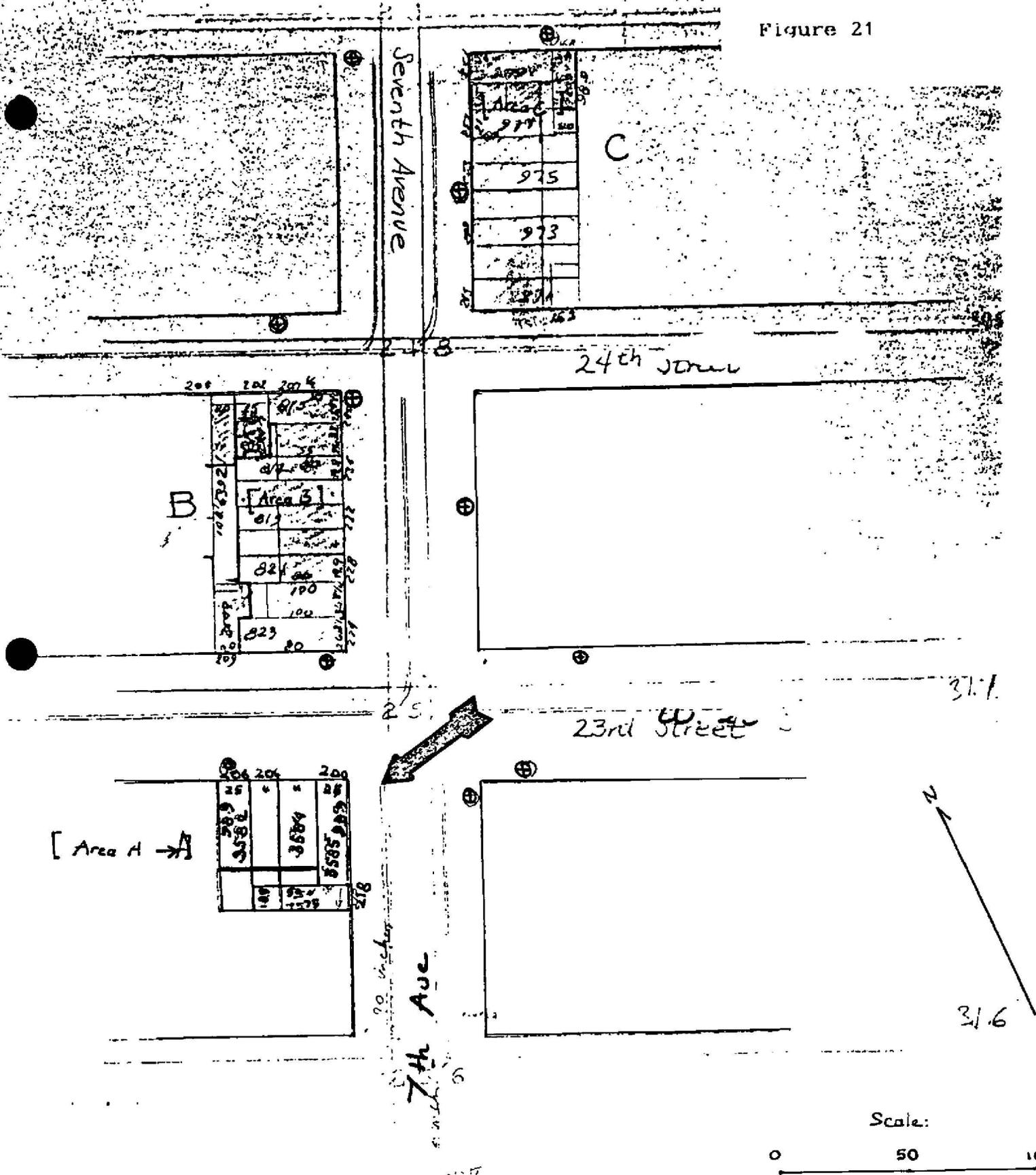
All pictures from author's collection

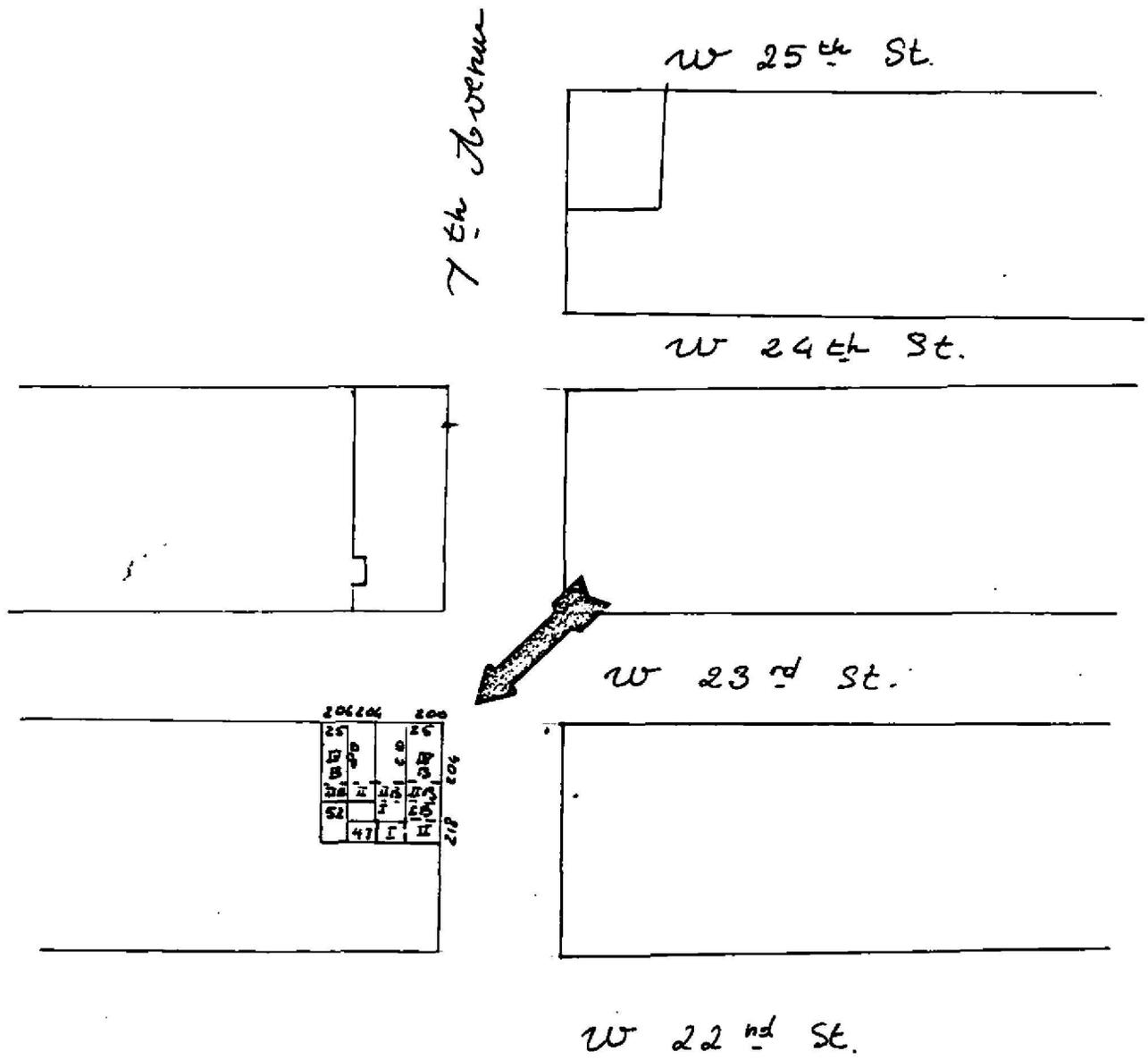
THE STAGE—SETTING THE SCENES.



Seventh Avenue at 24th Street (looking north) c.1904 after an explosion during the construction of the Seventh Avenue subway tunnel caused its collapse. Note wrecked streetcar at center (New York Public Library Photograph Collection).

Figure 21





Scale:
0 50 100 feet

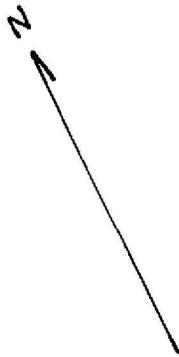
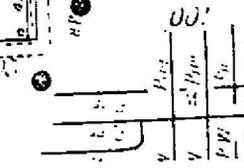
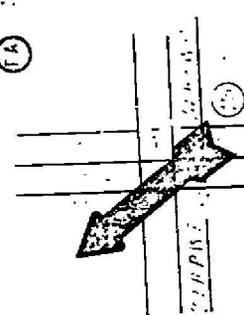
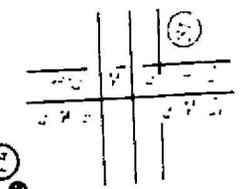
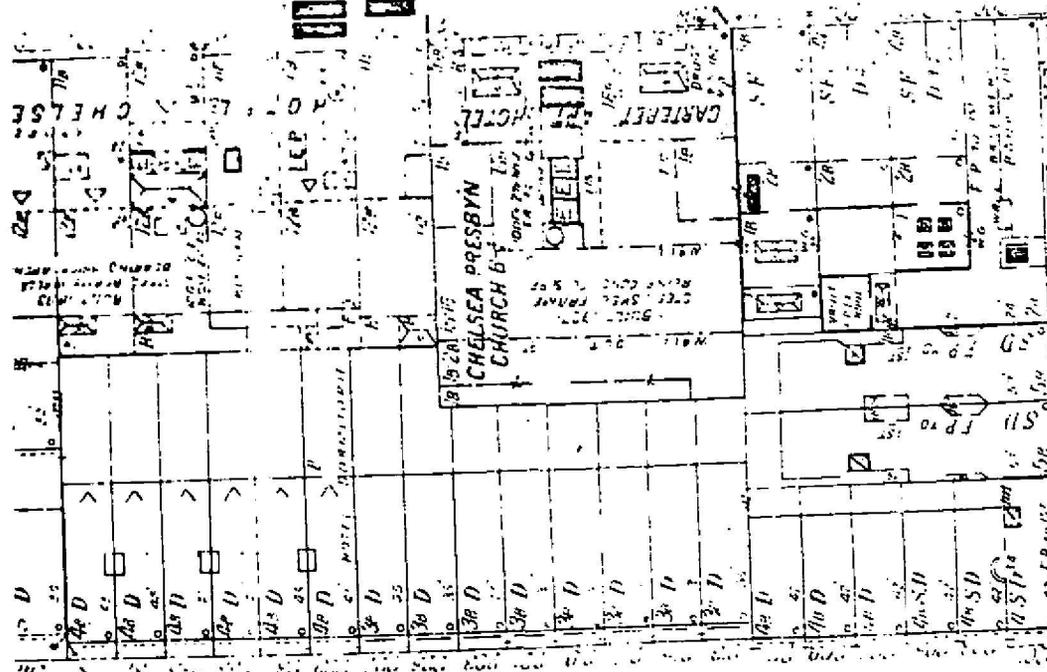
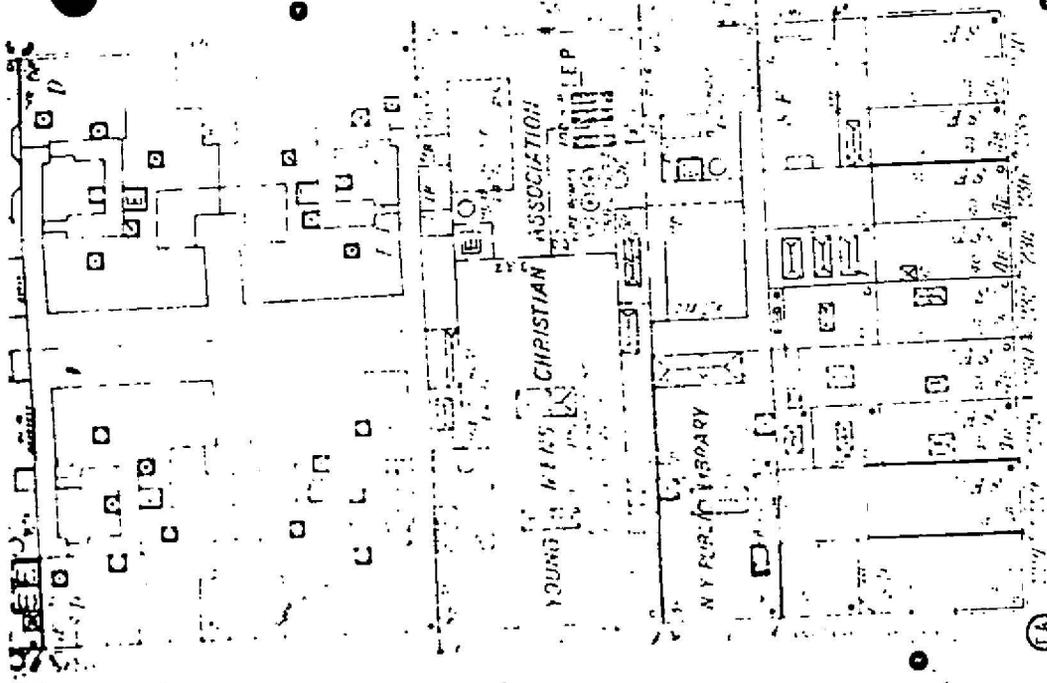


Figure 23

WEST TWENTY - FOURTH

WEST TWENTY - THIRD

WEST TWENTY - SECOND

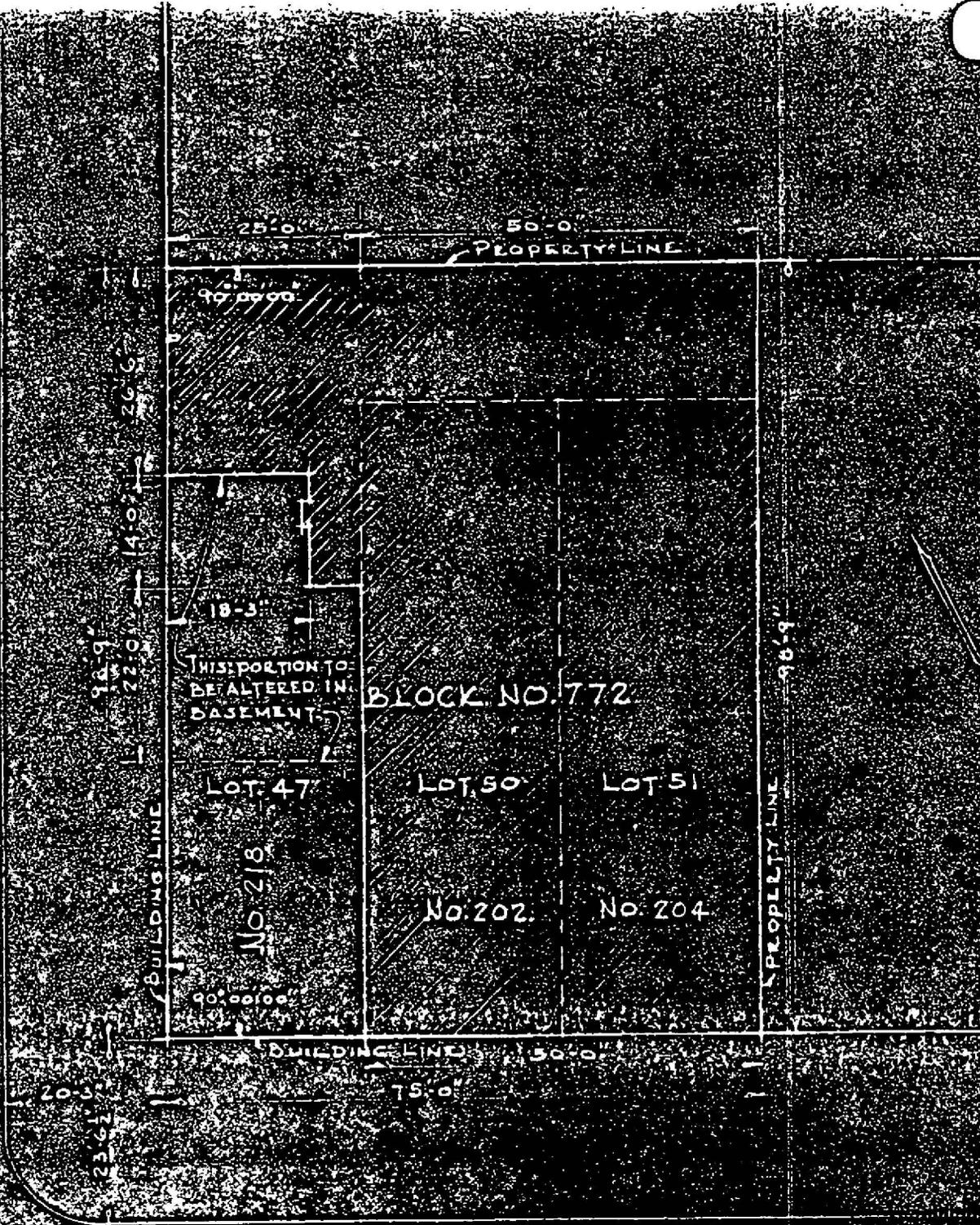


Scale:



Sanborn Atlas, 1930

SEVENTH AVE.



BLOCK NO. 772

THIS PORTION TO BE ALTERED IN BASEMENT

LOT 47

LOT 50

LOT 51

No. 218

No. 202

No. 204

WEST 23RD STREET

PLOT PLAN

SCALE 1" = 20'

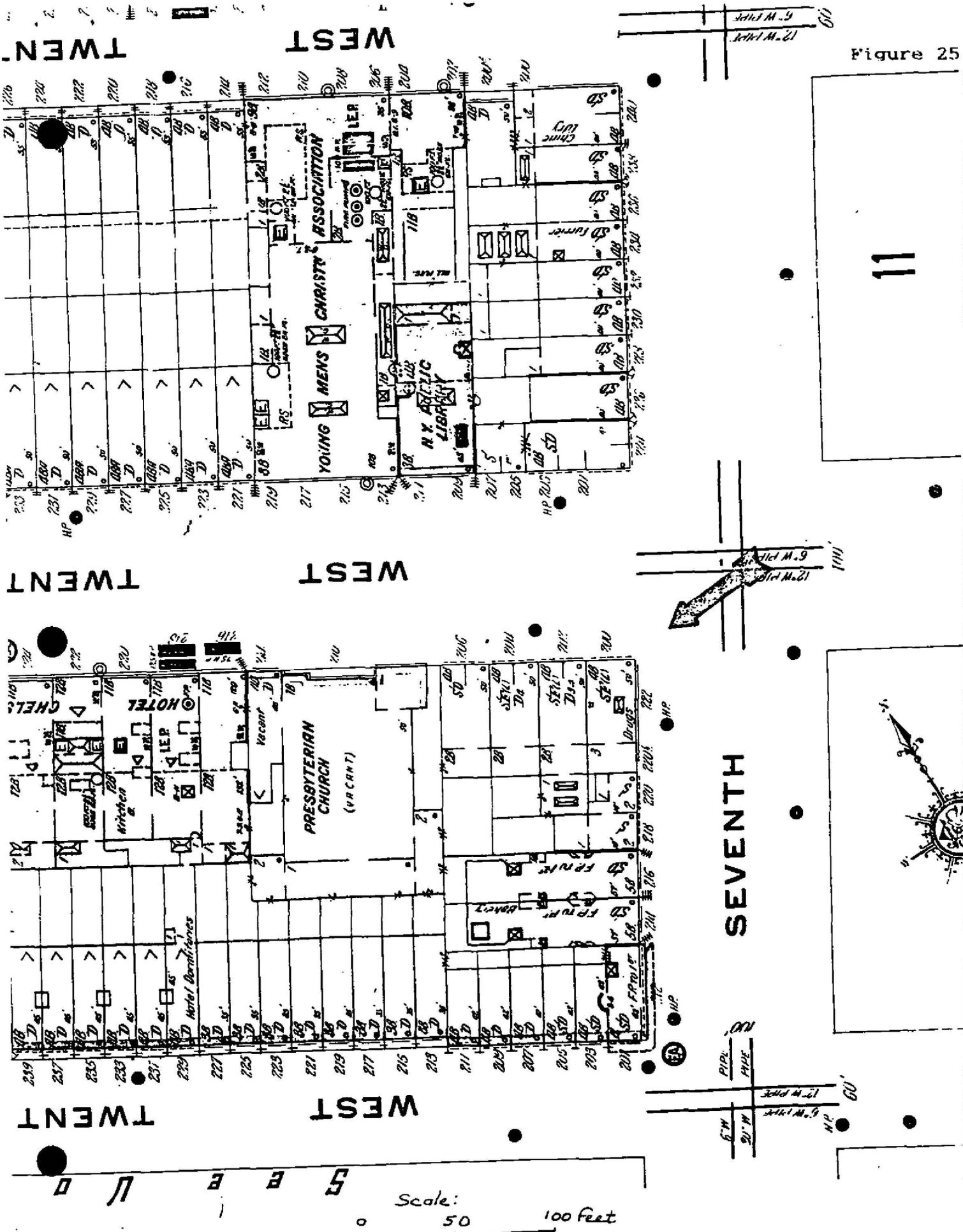
Lots 50-51, 1931

RESTAURANT BUILDING

202 WEST 23RD STREET
NEW YORK CITY - N.Y.

FOR THE HORN & HARPART CO. - N.Y.C.

Figure 25



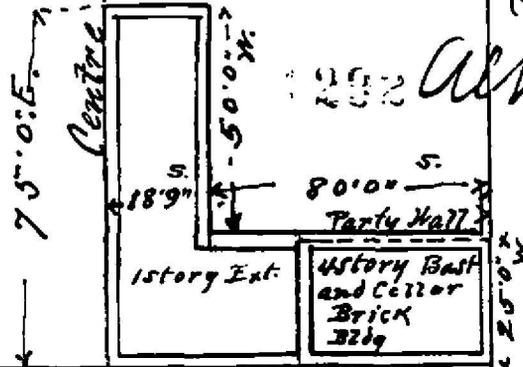
8th Avenue

West 22nd Street

West 23rd Street

BLOCK - No 772 -
LOT - No 47 -

Center Line of Block



7th Avenue 98'9" N. ---

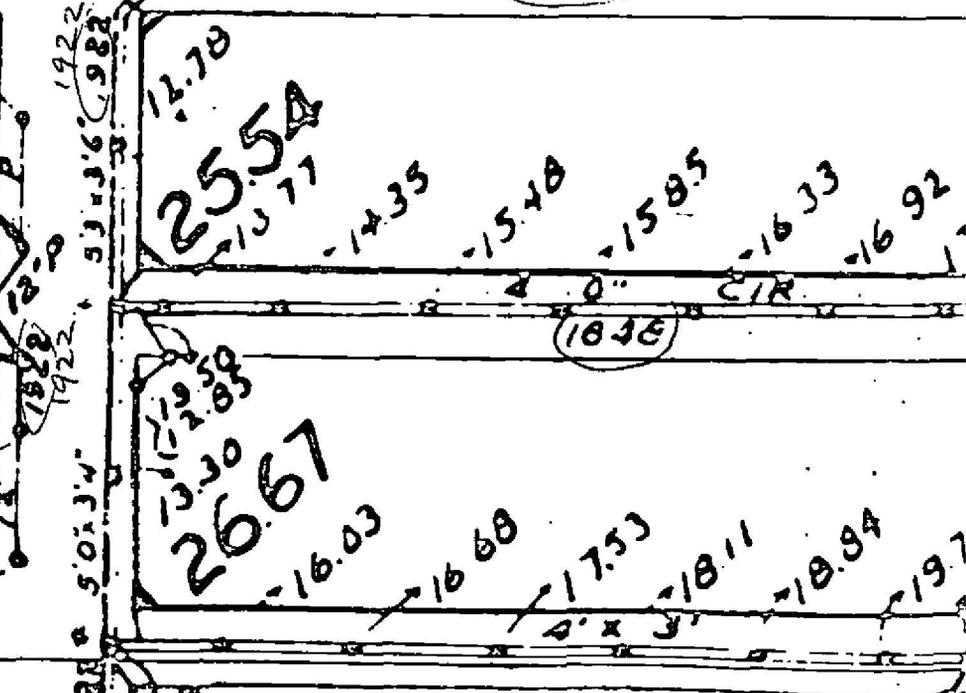
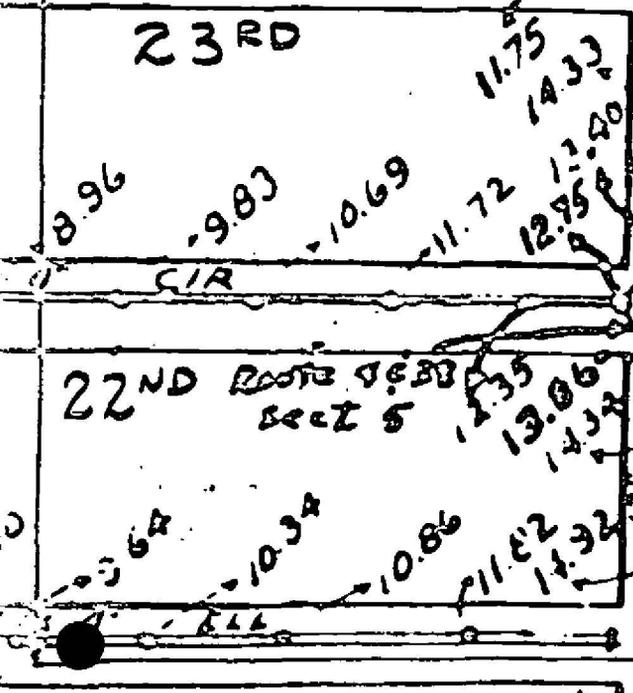
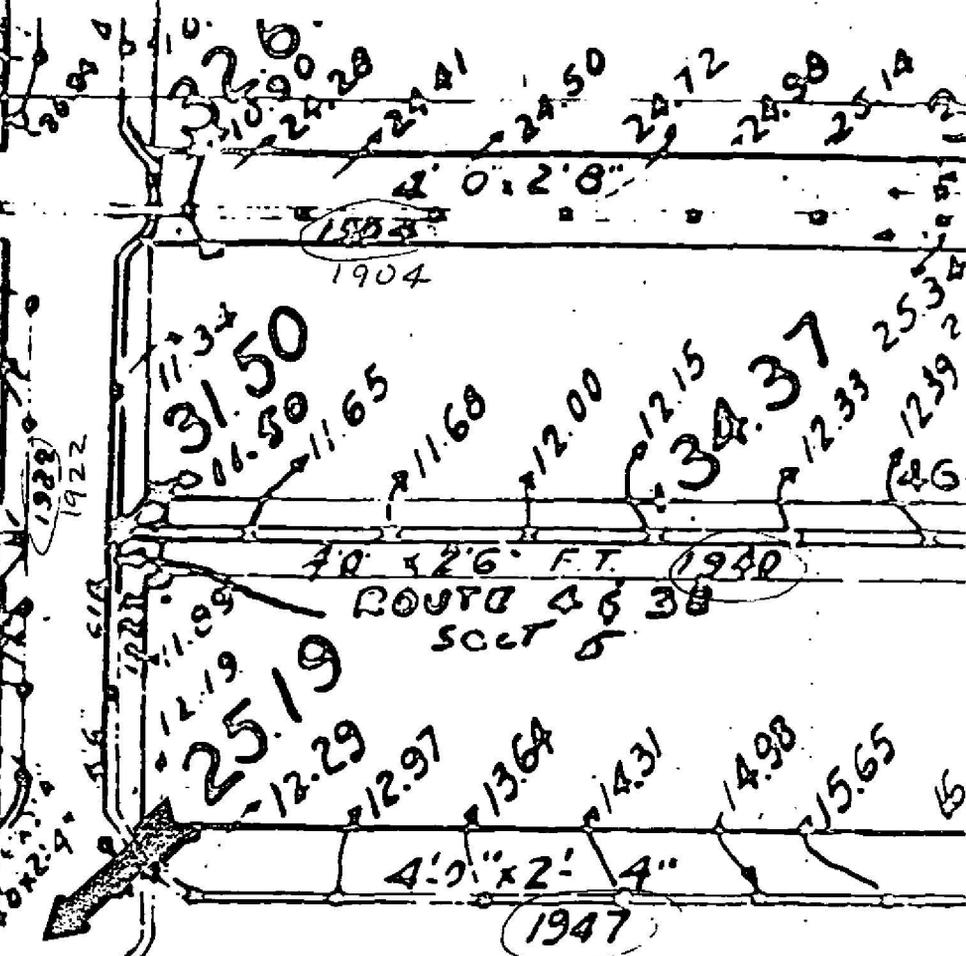
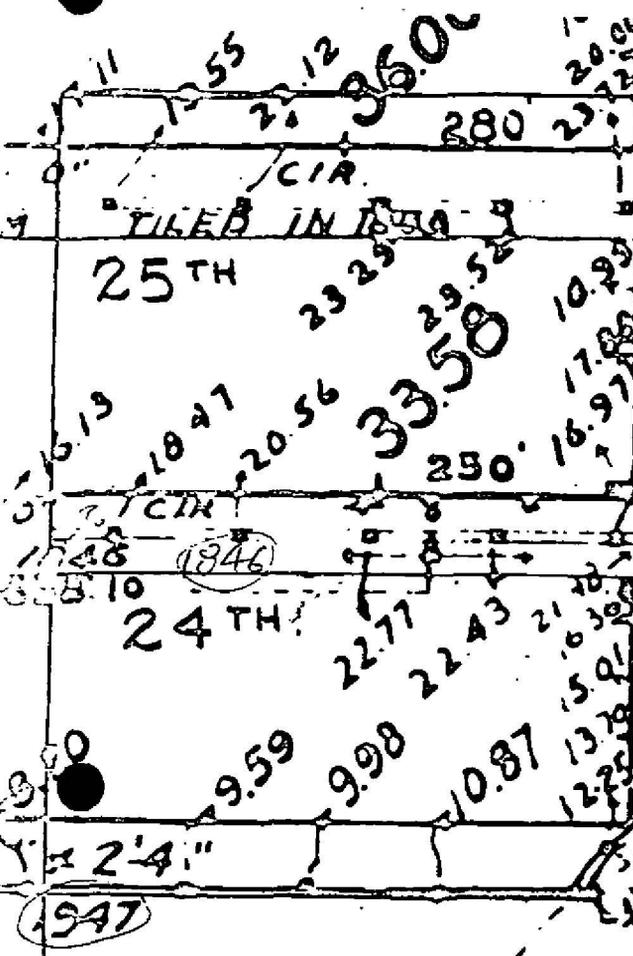
Diagram of Property
No 200 West 23rd St
S.W. Cor of 7th Avenue

Harry E Zittel
Agent for the Owners.

Lot 49 (part of
47), 1911

26TH

AVE.



Scale:



Sewers Map

23rd.

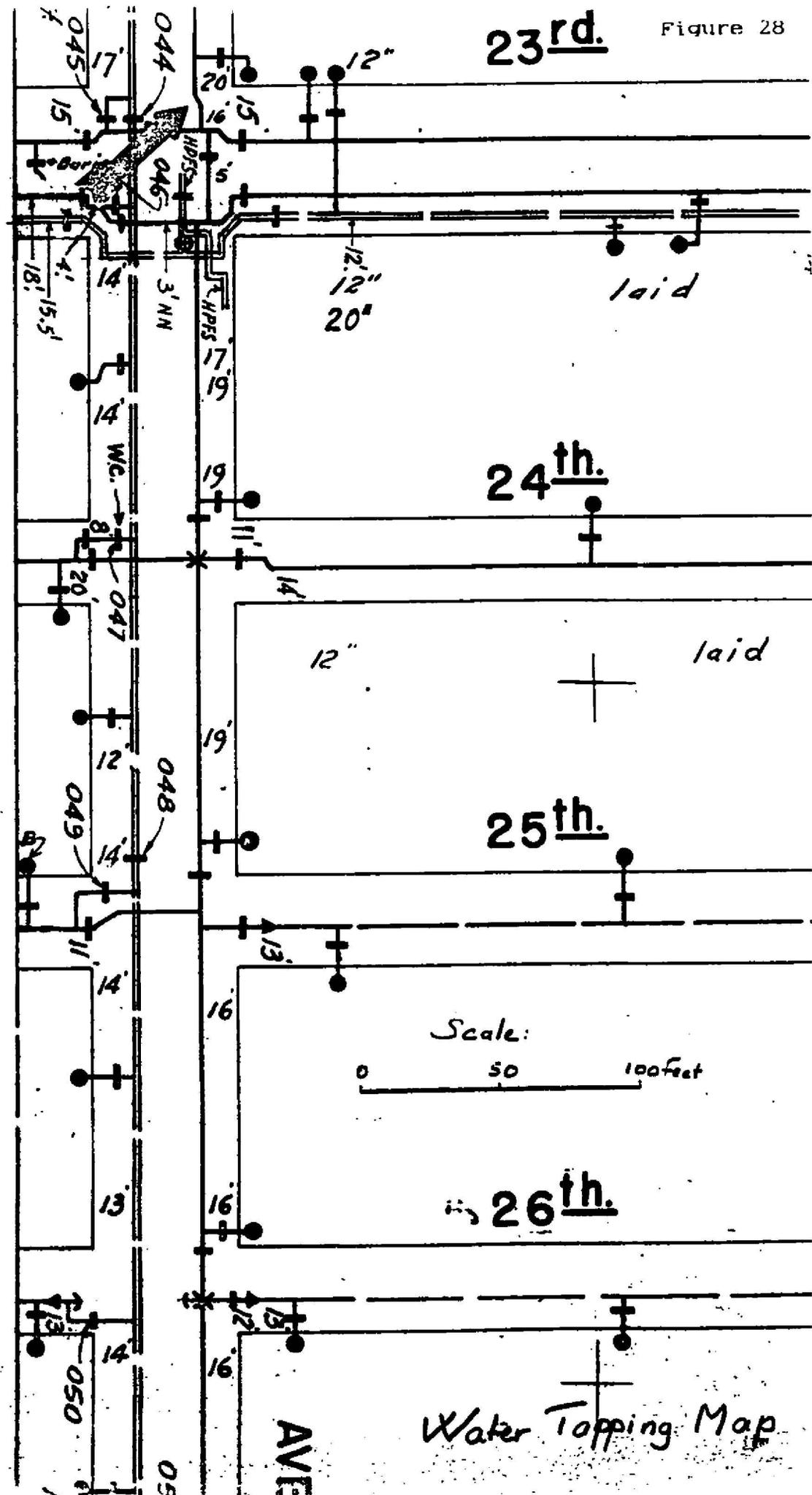
24th.

25th.

26th.

AVE

Water Topping Map



NOTE: All mains not otherwise indicated laid prior to 1870

Distances from



Photo 1 (top) Area A
Lot 47, west side of
Seventh Avenue.



Photo 2 Area A
Lot 47, looking north
along west side of
Seventh Avenue to
23rd Street.



Photo 3 Area A. Lot 47 west side of Seventh Avenue, looking north. Note basement entrance.



Photo 4 Area A. Lot 47 west side of Seventh Avenue, looking south from corner of 13th Street. Note subway station.



Photo 5 Area A, looking west on 23rd Street from the southwest corner of Seventh Avenue and 23rd. "BBQ" and Grocery in Lot 47.



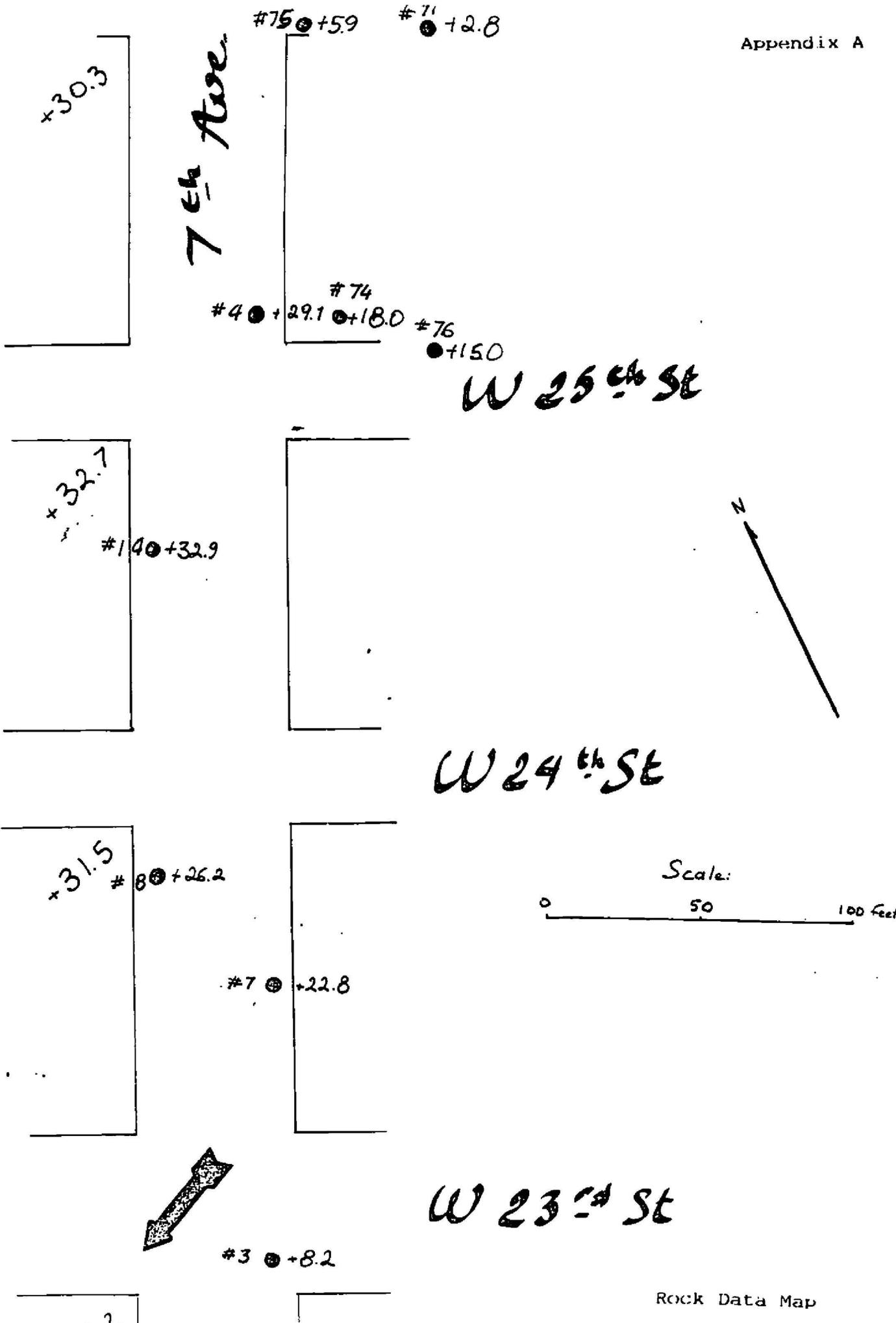
Photo 6 Area A, Lots 47 (left two bldgs.) 52 (5-story bldg.), south side of 23rd Street, looking south.

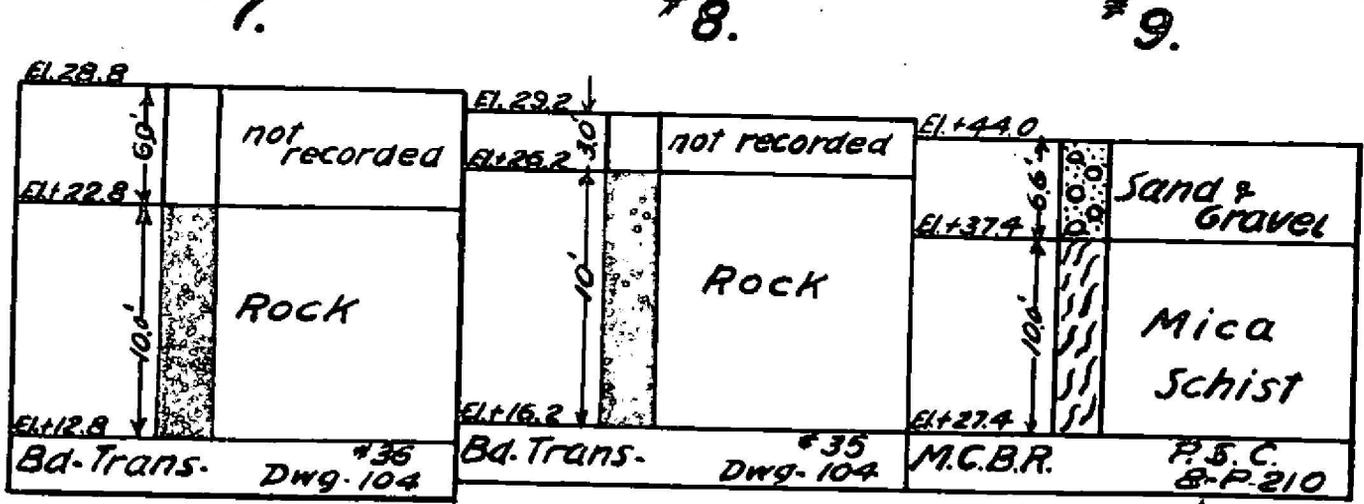
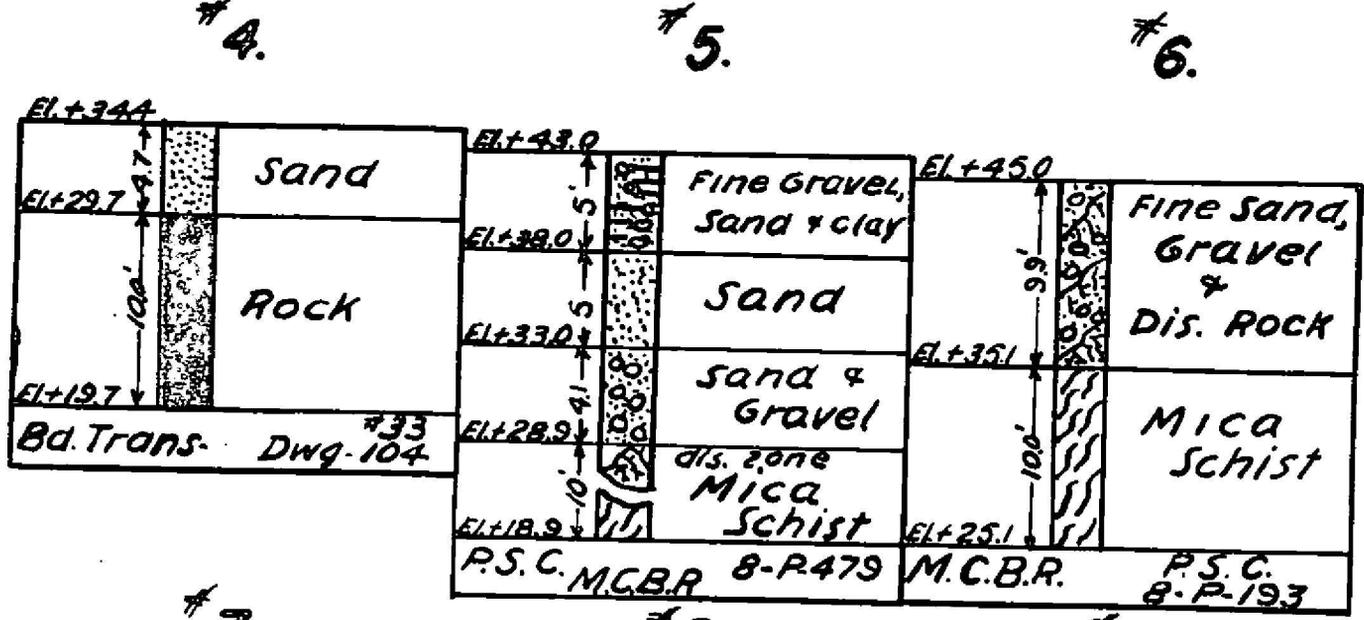
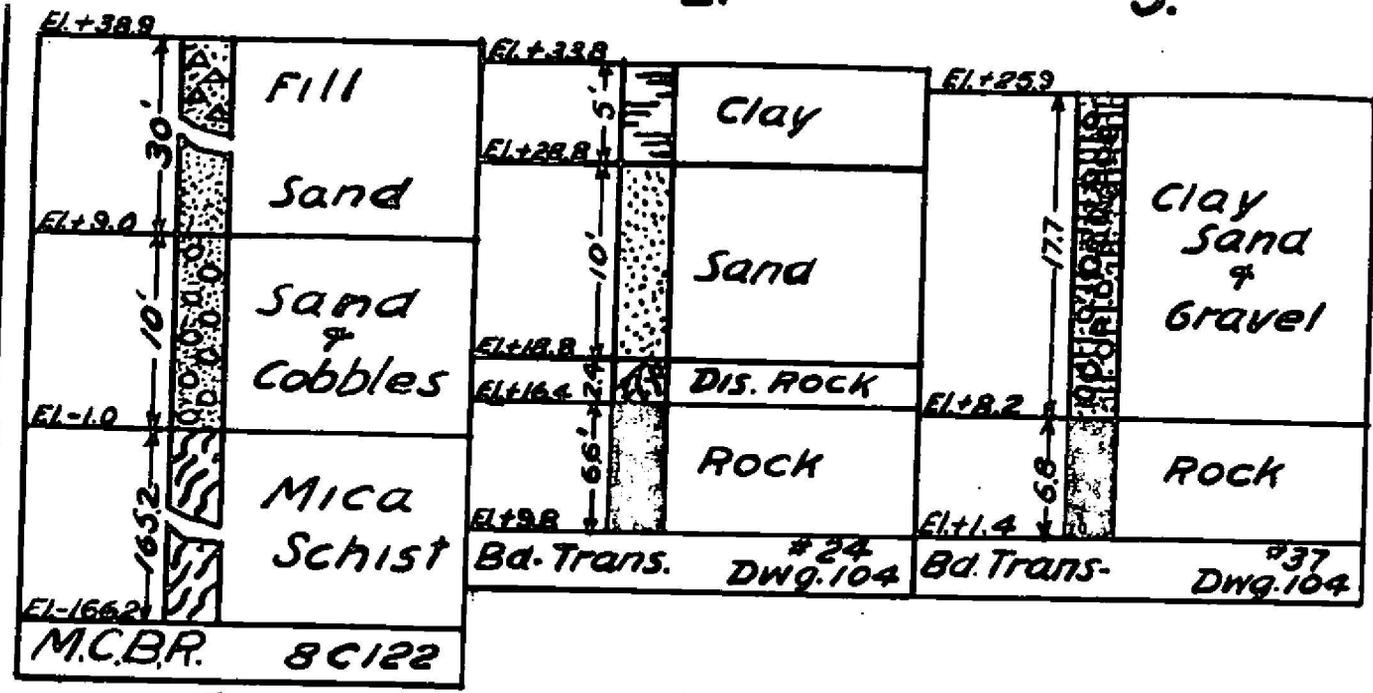


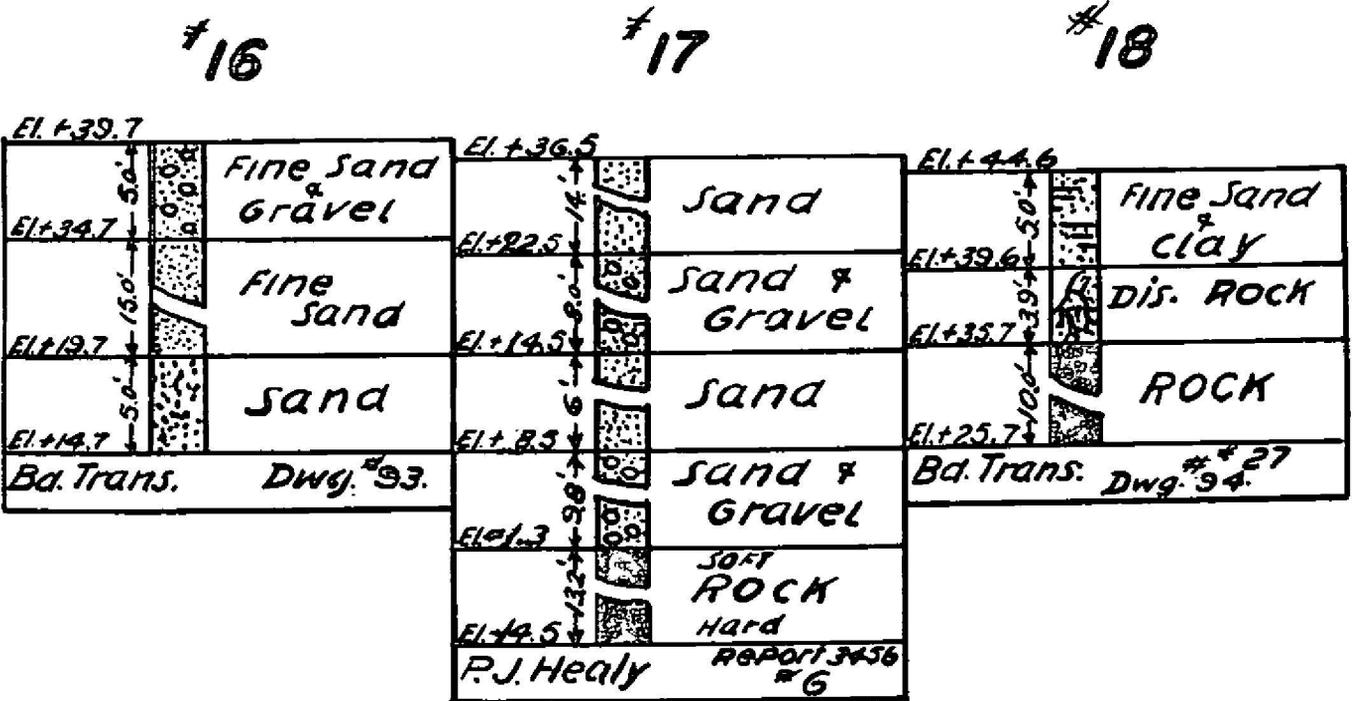
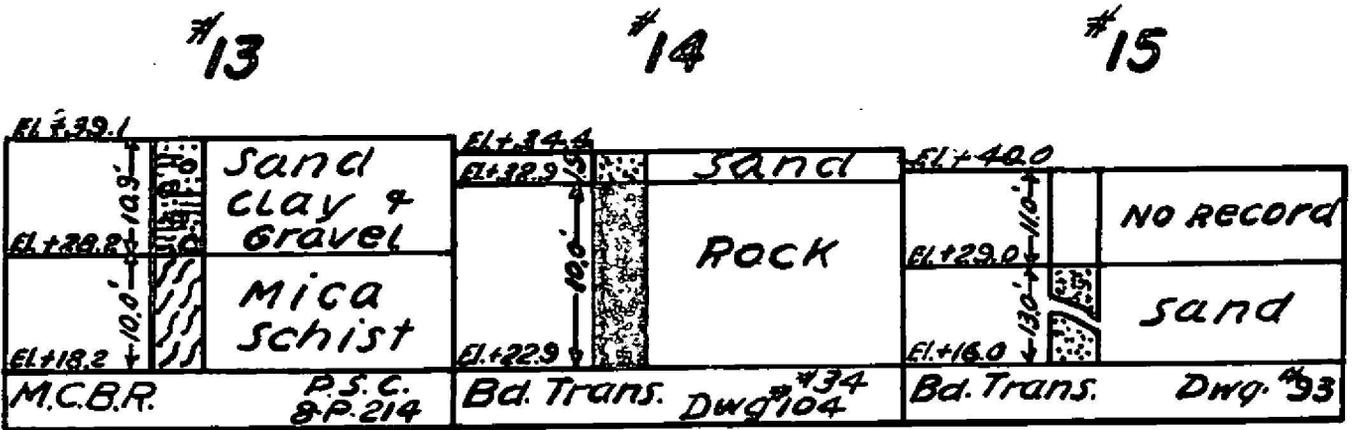
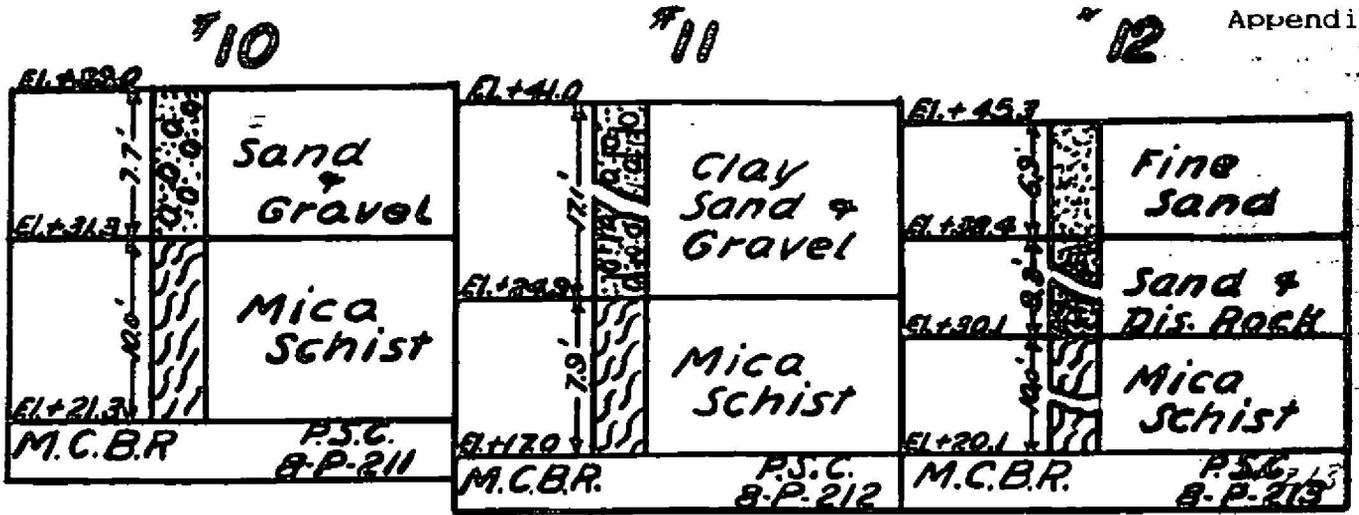
Photo 7 (top) South side of W 23rd Street looking west from Seventh Avenue, with Hotel Chelsea at left.



Photo 8 (bottom) South side of W 23rd Street with Congregation Emanu'el Israel, formerly Third Reformed Presbyterian Church, second building from left.



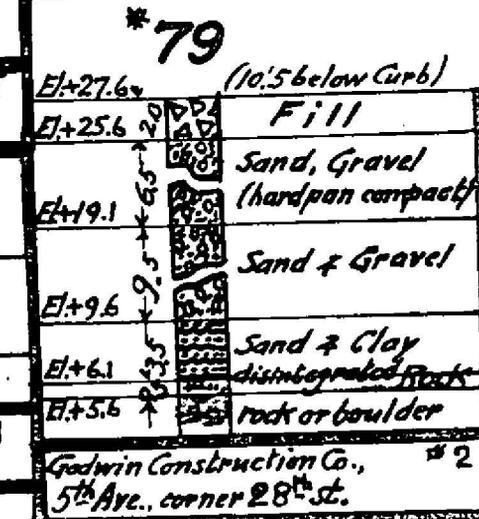
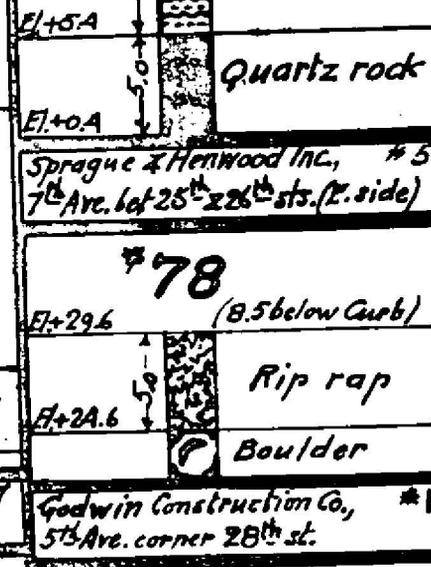
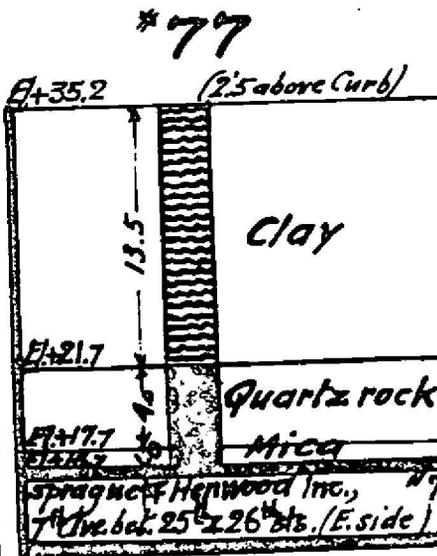
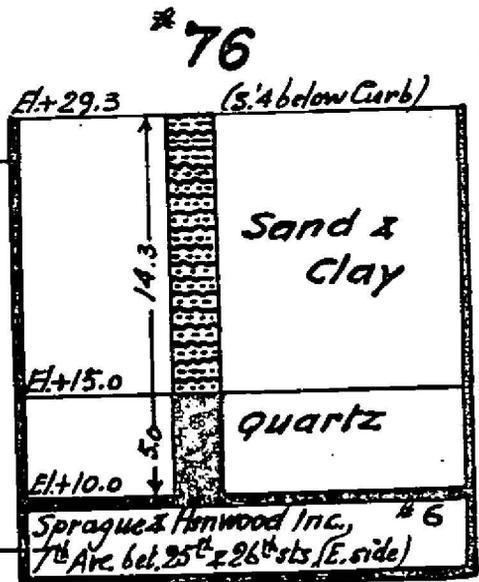
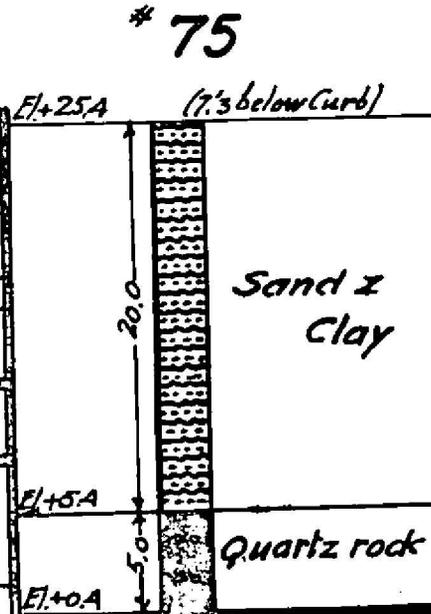
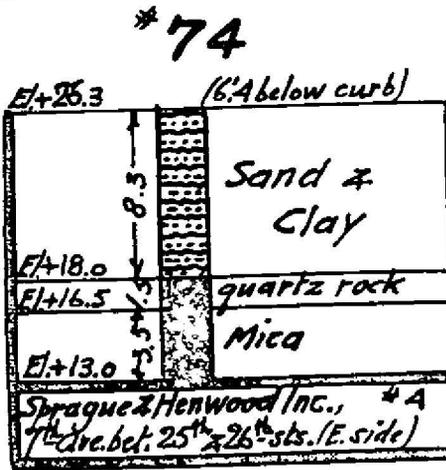
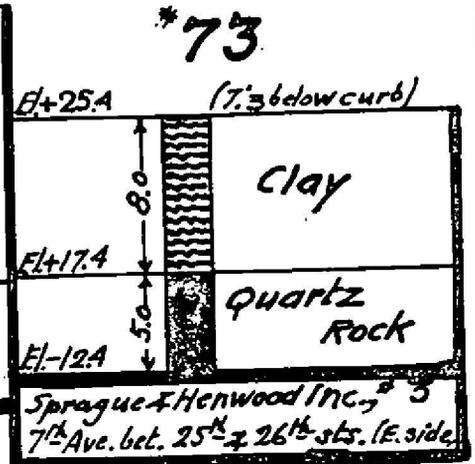
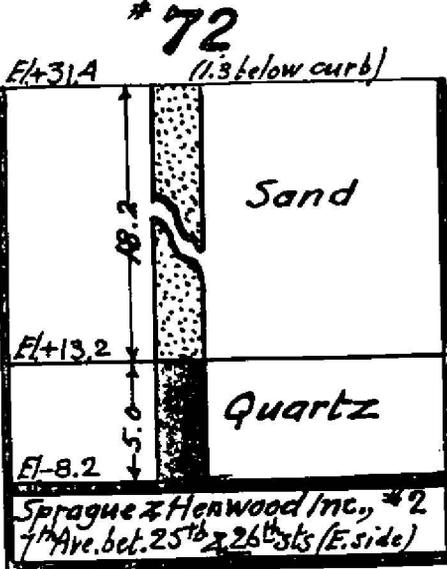
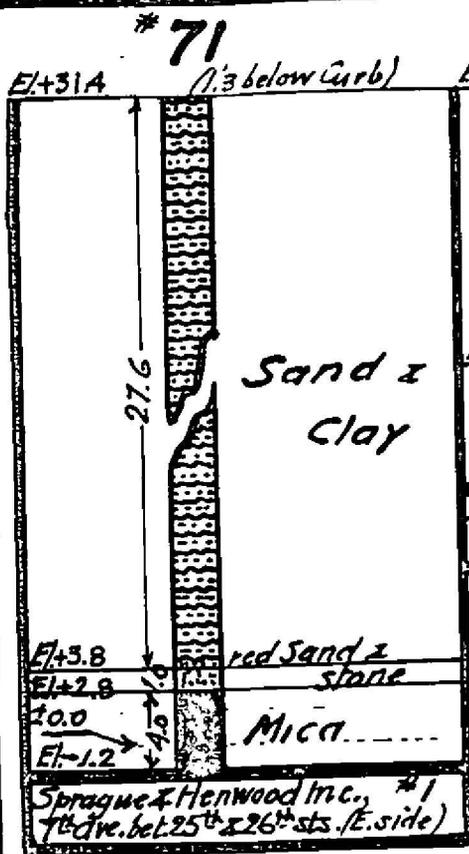




ROCK DATA

VOL. 2. SHEET 3.

Handwritten notes: 7-5-36



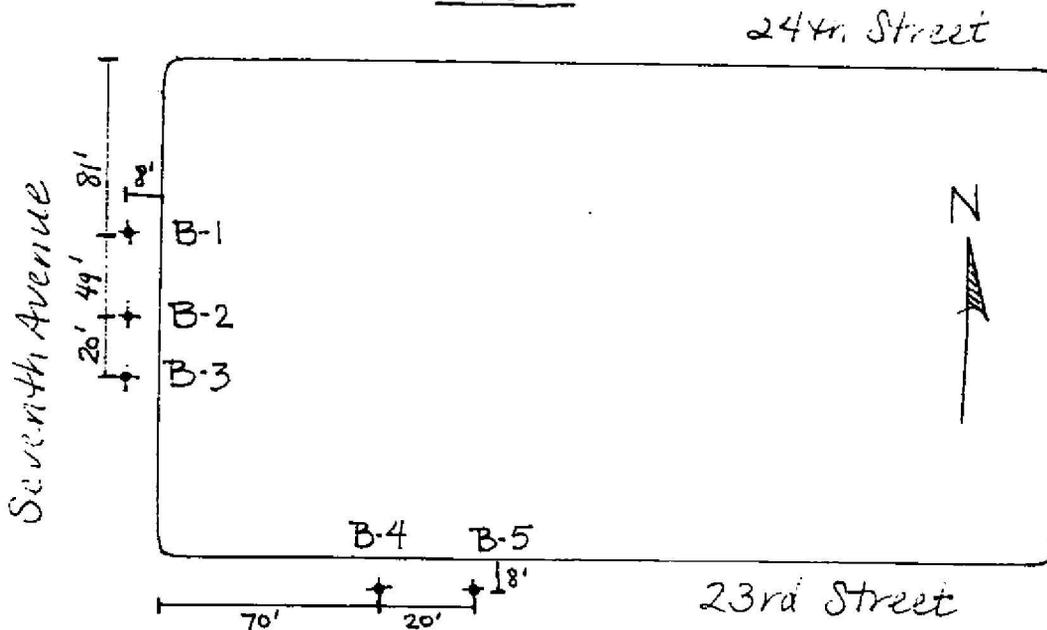
BORING LOG

Test Borings at 160 West 24th Street, by Warren George Inc., Boring Contractor, John C. Mahle Jr., P.E. August 26, 1984.
(decomp.= decomposed, m.s.=mica schist, w=with)

Datum point: (SE corner 24th and Seventh) elev. 10' (to compare other borings log, the corresponding elev. is approx. 30', or 20' higher)

Boring #	surface elevation	1st layer	2nd layer	3rd layer (or to bedrock)
B-1	7.7'	brick & sand fill to 4'6"	decomp. mica schist to 6'	mica schist w quartz seams
B-2	6.7'	brick & sand fill to 5'11"	decomp. mica schist to 6'6"	mica schist w quartz seams
B-3	6.2'	brick & sand fill to 10'6"	sewer	
B-4	5.6'	concrete & brick to 1'	void to 4'	decomp. m.s. to 7', w m.s. below
B-5	5.6'	concrete & brick to 1'	void to 10' (basement)	fill to 11'6" decomp. m.s. to 13'6", m.s. below

PLAN



APPENDIX B

Correspondence with New York State Museum and
New York State Historic Archaeological Site Inventory Forms

PROJECT :

NEW YORK STATE MUSEUM: OFFICE OF THE STATE ARCHEOLOGIST
PREHISTORIC SITE FILE: FILE USE REQUEST FORM
PROJECT SCREENING FILE

NAME Arthur Kearns

ADDRESS : P.O. Box 331, Riverside, CT 06878

AC PHONE # 203 661-0734

AGENCY/COMPANY/INSTITUTION REPRESENTED Historical Perspectives, Inc.

The screening file gives site locations within generalized .5 mile circles.

PURPOSE OF REQUEST: (Identify the proposed project and contractor, indicate the nature of the work, depth and extent of ground disturbance)

EVENTUAL DISTRIBUTION OF DATA: (Specify range of data use and distribution, publication, reproduction, etc.).

REQUESTED APPOINTMENT:

1st Choice _____ date _____ time (or any) _____
2nd Choice _____ date _____ time (or any) _____
(Appointments are on the hour between 9 a.m. and 12 noon on Wednesday of each week. Mail this request at least two weeks in advance of the appointment date. You will be notified by mail of your appointment date and time).

U.S.G.S. 7.5' MAPS REQUESTED: (indicate 15' maps)

FOR THE FOLLOWING attach the project map, site data list and self-addressed envelope to this request. Responses will be mailed or provided on the following day.

The following site(s) may be within or adjacent to the project area. If so, please provide the location of:
SITE #. 7.5' MAP

Please provide a sensitivity rating for the attached project area.

I understand that the information provided is to be used solely for the preparation of an environmental impact statement as required by State or Federal law.

(Signature) (Date)

for Historical Perspective on Brooklyn, Central Park 7.5' Bw 10/18/90
EVALUATION OF ARCHAEOLOGICAL SENSITIVITY FOR PREHISTORIC (INDIAN) SITES

Examination of the data suggests that the location indicated has the following sensitivity rating:

HIGHER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.

AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.

LOWER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.

MIXED PROBABILITY OF PRODUCING PREHISTORIC ARCHEOLOGICAL DATA.

The reasons for this finding are given below:

A RECORDED SITE IS INDICATED IN OR IMMEDIATELY ADJACENT TO THE LOCATION AND WE HAVE REASON TO BELIEVE IT COULD BE IMPACTED BY CONSTRUCTION.

A RECORDED SITE IS INDICATED SOME DISTANCE AWAY BUT DUE TO THE MARGIN OF ERROR IN THE LOCATION DATA IT IS POSSIBLE THE SITE ACTUALLY EXISTS IN OR IMMEDIATELY ADJACENT TO THE LOCATION.

THE TERRAIN IN THE LOCATION IS SIMILAR TO TERRAIN IN THE GENERAL VICINITY WHERE RECORDED ARCHAEOLOGICAL SITES ARE INDICATED.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A HIGH PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A MEDIUM PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE SUCH AS SUGGEST A LOW PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

EVIDENCE OF CULTURAL OR NATURAL DESTRUCTIVE IMPACTS SUGGESTS A LOSS OF ORIGINAL CULTURAL DEPOSITS IN THIS LOCATION.

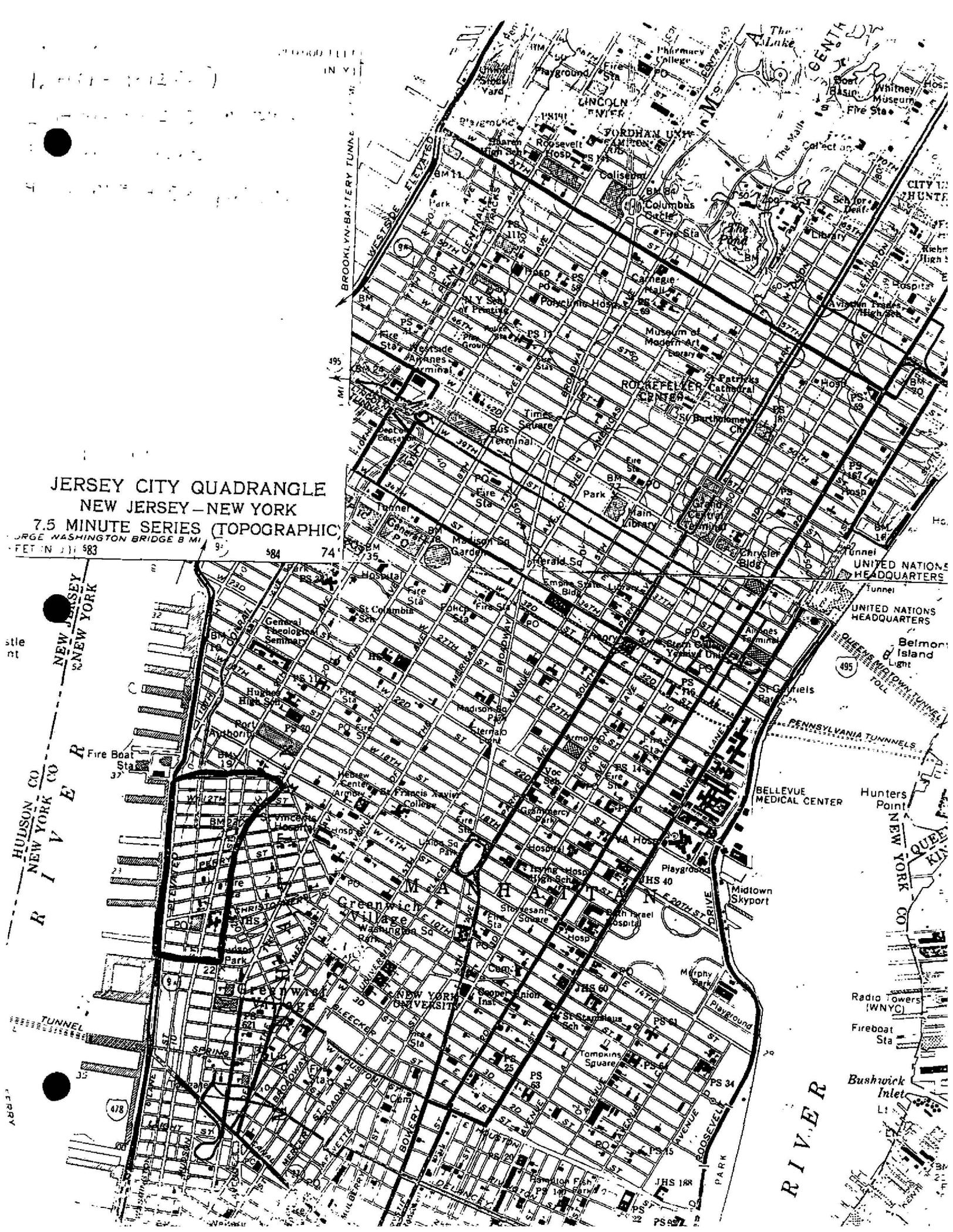
THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE MIXED, A HIGHER THAN AVERAGE PROBABILITY OF PREHISTORIC OCCUPATION OR USE IS SUGGESTED FOR AREAS IN THE VICINITY OF STREAMS, SWAMPS AND WATERWAYS AS WELL AS FOR ROCK FACES WHICH AFFORD SHELTER. DISTINCTIVE HILLS OR LOW RIDGES HAVE AN AVERAGE PROBABILITY OF USE AS A BURYING GROUND. LOW PROBABILITY IS SUGGESTED FOR AREAS OF EROSIONAL STEEP SLOPE.

PROBABILITY RATING IS BASED ON THE ASSUMED PRESENCE OF INTACT ORIGINAL DEPOSITS, POSSIBILITY UNDER FILL, IN THE AREA. IF NEAR WATER OR IF DEEPLY BURIED, MATERIALS MAY OCCUR SUBMERGED BELOW THE WATER TABLE.

INFORMATION ON SITES NOT RECORDED IN THE N.Y.S. MUSEUM FILES MAY BE AVAILABLE IN A REGIONAL INVENTORY MAINTAINED AT THE FOLLOWING LOCATION(S).

COMMENTS:

JERSEY CITY QUADRANGLE
NEW JERSEY - NEW YORK
7.5 MINUTE SERIES (TOPOGRAPHIC)
GEORGE WASHINGTON BRIDGE 8 MI
SHEET NO. 111 583



NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier 11661-01-1273

Project Identifier Sharon Stone project Date 2/17/83

Your Name Anne-Marie Conwell Phone () _____

Address _____

 Zip _____

Organization (if any) Rutgers

1. Site Identifier(s) Site
 2. County New York One of following: City Monticello
 Township _____
 Incorporated Village _____
 Unincorporated Village or Hamlet _____

3. Present Owner _____
 Address _____
 Zip _____

4. Site Description (check all appropriate categories):
 Structure/site Features of site in the 18th & 19th cent.
 Superstructure: complete partial collapsed not evident
 Foundation: above below (ground level) not evident
 Structural subdivisions apparent Only surface traces visible
 Buried traces detected
 List construction materials (be as specific as possible):

Grounds
 Under cultivation Sustaining erosion Woodland Upland
 Never cultivated Previously cultivated Floodplain Pasture!
 Soil Drainage: excellent good fair poor
 Slope: flat gentle moderate steep
 Distance to nearest water from structure (approx.) _____
 Elevation: _____

5. Site Investigation (append additional sheets, if necessary):
 Surface--date(s) _____
 Site Map (Submit with form*)
 Collection
 Subsurface--date(s) July 1982
 Testing: shovel coring other _____ unit size _____
 no. of units 10 (Submit plan of units with form*)
 Excavation: unit size _____ no. of units 23
 (Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Anne-Marie Conwell
 Manuscript or published report(s) (reference fully):
1983 (September 27) ...
...

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period 1826
- b. previous owners, if known
- c. modifications, if known

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

1) Name _____ Date _____ Source _____
Present location of original, if known _____

2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

1) Photo date _____ Where located _____
2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

1) Name _____ Address _____
2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8½"x11" if feasible. See Map on U.S.G.S Topo Sheet

USGS 7½ Minute Series Quad. Name Jersey City

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1286

Project Identifier Expansion of NYU Law Library Date 7/15/84

Your Name Sarah Bridges
Address _____

Phone () _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Early 19th Century Suburban Area
2. County New York One of following: City New York

Township _____
Incorporated Village _____
Unincorporated Village or Hamlet _____

Located in Sullivan St. between Washington Square South on the north and West 2nd St. on the south

3. Present Owner _____
Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site
Superstructure: complete partial collapsed not evident
Foundation: above below (ground level) not evident
Structural subdivisions apparent Only surface traces visible
Buried traces detected
List construction materials (be as specific as possible):

Grounds
Under cultivation Sustaining erosion Woodland Upland
Never cultivated Previously cultivated Floodplain Pasture/relax
Soil Drainage: excellent good fair poor
Slope: flat gentle moderate steep
Distance to nearest water from structure (approx.) _____
Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____
Site Map (Submit with form*)
Collection
Subsurface--date(s) _____
Testing: shovel coring other _____ unit size _____
no. of units _____ (Submit plan of units with form*)
Excavation: unit size _____ no. of units _____
(Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Sarah Bridges

Manuscript or published report(s) (reference fully):

Report of more complete survey to be done

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period _____
- b. previous owners, if known _____
- c. modifications, if known _____

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

- 1) Name _____ Date _____ Source _____
Present location of original, if known _____
- 2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8½"x11" if feasible. See Map - U.S.G.S. Topo Sheet

USGS 7½ Minute Series Quad. Name Brooklyn

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1285

Project Identifier Washington St. Urban Renewal Project Date 6/27/87

Your Name Joan Geismar
Address _____

Phone () _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Site 1 Washington St. Urban Renewal Project

2. County New York One of following: City Manhattan

Site area bounded by Hubert St, Washington St, N Moore St, & West St.

Township _____

Incorporated Village _____

Unincorporated Village or _____

Hamlet _____

3. Present Owner Shearson American
Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site 1826 Foundry Site & historic landfill

Superstructure: complete partial collapsed not evident

Foundation: above below (ground level) not evident

Structural subdivisions apparent Only surface traces visible

Buried traces detected

List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland

Never cultivated Previously cultivated Floodplain Pastureland

Soil Drainage: excellent good fair poor

Slope: flat gentle moderate steep

Distance to nearest water from structure (approx.) _____

Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____

Site Map (Submit with form*)

Collection

Subsurface--date(s) 1984

Testing: shovel coring other _____ unit size _____
no. of units _____ (Submit plan of units with form*)

Excavation: unit size _____ no. of units _____
(Submit plan of units with form*)

* Submission should be 8½"x11", if feasible

Investigator Joan Geismar

Manuscript or published report(s) (reference fully):

Present repository of materials _____

6. Site inventory:
- a. date constructed or occupation period possible 18th cent. features visible
 - b. previous owners, if known
 - c. modifications, if known
- (append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):
- a. Historic map references
 - 1) Name _____ Date _____ Source _____
Present location of original, if known _____
 - 2) Name _____ Date _____ Source _____
Present location of original, if known _____
 - b. Representation in existing photography
 - 1) Photo date _____ Where located _____
 - 2) Photo date _____ Where located _____
 - c. Primary and secondary source documentation (reference fully)
 - d. Persons with memory of site:
 - 1) Name _____ Address _____
 - 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):
- see report*

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

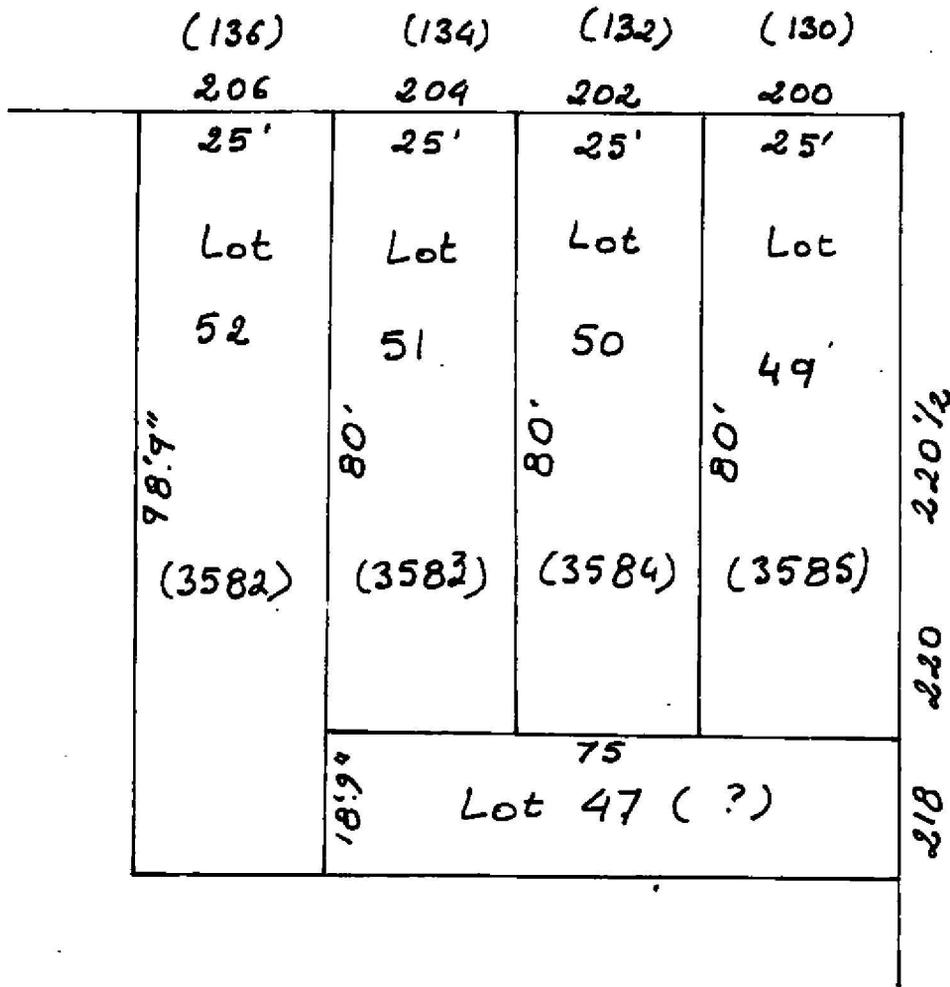
9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8 1/2"x11" if feasible. See Report and Site S. Topo Sheet

USGS 7 1/2 Minute Series Quad. Name Jersey City

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

W 23rd St.



7th Avenue

Legend:

- Old numbers are in parentheses
- new St. Numbers: since Bromley map 1879
- new Lot Numbers: since Bromley map 1902

RECEIVED
ENVIRONMENTAL REVIEW
DEPT. OF
FEB 13 1991
RECEIVED PLANNING
91 FEB 13 1991
LAND USE COMMISSION
POTENTIAL REVIEW DIV.

SEVENTH AVENUE REZONING PROJECT

CEQR No. 86-082M
AREA B

PHASE 1A
ARCHAEOLOGICAL
ASSESSMENT

HISTORICAL
PERSPECTIVES INC.



P.O. Box 331 Riverside, Connecticut 06878

PHASE 1A ARCHAEOLOGICAL ASSESSMENT
FOR THE
SEVENTH AVENUE REZONING PROJECT: AREA B
MANHATTAN, NEW YORK
CEQR NO. 86 - 082M

Prepared

For: Housing Futures Inc.
445 Fifth Avenue
New York, NY 10016

By: Historical Perspectives, Inc.
P.O. Box 331
Riverside, CT 06878

ACKNOWLEDGEMENTS

The authors of this report would like to express their appreciation to the staff of the New York Public Library, especially that of the Map and Local History Divisions, without whose assistance this, and many other projects would have been difficult to complete.

Project Directors and Primary Authors:

Betsy Kearns
Cece Kirkorian

Contributing Authors:

Marie-Jeanne Roche
Richard Schaefer

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INTRODUCTION

The rezoning of a portion of Seventh Avenue in Manhattan has been requested by Seventh Chelsea Associates. Three soft sites in the Seventh Avenue Rezoning Area, CEQR #86-082M, have been flagged by the New York City Landmarks Preservation Commission (NYCLPC) for potential archaeological sensitivity during the historical period. The locations of the three sites are A: the southwest corner of West 23rd Street and Seventh Avenue (Block 772); B: the western Seventh Avenue block front between West 23rd and 24th Streets (Block 773); and C: the southeast corner of West 25th Street and Seventh Avenue (Block 800). (See Fig. 1) A documentary study of each of these parcels is required to satisfy the review agency's concerns for cultural resources.

The three sites are located within the vicinity of the Chelsea Village, which until its envelopment by urban sprawl in the 1850s was a rural and later a suburban refuge north of New York City. The following study, conducted by Historical Perspectives, Inc., addresses in particular the concerns of the NYCLPC concerning the possibility of historical remains from the Chelsea Village period, ca.1840, including the presence of nineteenth century wells and cisterns, on one of the three sites, Area B.

Study parcel B, or Area B, consists of Lots 40, 41, 42, 43, 44, 45, 46 and 48 at the eastern end of Block 773.

Lot 40 is occupied by two buildings: a one-story "Radio Shack" store at 207 West 23rd Street (See Photos 2, 3, and 4), and a four-story brick building at the corner, numbers 205 and 201 West 23rd Street, and 224 7th Avenue. This building has a "Radio Shack" store on the first floor (See Photos 1 and 2).

The following lots are on Seventh Avenue (See Photo 5): #226 is Lot 41, a two-story building with a men's store on the first floor ("The Explorer's"); #228 is Lot 42, a four-story brick building, with the same men's store on the first floor; #230 is a four-story building, with a fast food store on the first floor ("Chinese Fast Wok"); #232 is Lot 44, which hosts a two-story building with a "Salad Bar" restaurant on the first floor; #234 is Lot 45, a two-story building with a coffee shop ("Seville Jr Restaurant") on the first floor; Lot 46 is at #236, a two-story building with the "Li Chao Import Co." on the first floor; #238 and #240 are on Lot 48, which contains three small shops and a pizzeria (at the corner) on the first floor of a four-story building. Also part of Lot 48, at the corner of West 24th Street, is a small shop at 200 West 24th Street (See Photos 6 and 7) and 200½ West 24th Street ("Immigration Photos"), a five-story building (See Photos 8 and 9).

METHODOLOGY

Historical Perspectives, Inc. has completed six separate tasks in order to satisfy the NYCLPC's requirements for assessing archaeological potential in the study area. These tasks are necessary to address the following two concerns:

1. What is the potential that Site B of the Seventh Avenue Rezoning Area hosted significant prehistoric and/or historical resources?
2. What is the likelihood that these resources survived subsequent subsurface disturbances associated with urbanization?

Documentary Research

A review of both primary and secondary literature was conducted in order to reconstruct the prehistoric and historical land use patterns within the project area. The following repositories were consulted: the New York Public Library, Local History, Science and Technology and Rare Manuscript Divisions; and the New-York Historical Society.

Records concerning original topographic features, land use and subsurface disturbance were consulted at the New York City Municipal Archives, for Block and Lot, Tax Assessment and Conveyance Records. Municipal sewer records were examined, and rock data maps and soil boring data was collected at the New York City Topographic Bureau.

Cartographic Research

Historical maps and atlases were consulted to determine the original topography of the project area, to supplement building records of present and past structures, particularly concerning types and extent of ground disturbance; and to document the presence of historic structures in the surrounding neighborhood. Historical cartographic materials were examined at the New York Public Library, Map Division; the New-York Historical Society; and the Topographic Bureau.

Informant Interviews

To supplement the documentary and cartographic research described above, long-time local residents and former residents of the project area neighborhood were sought out and interviewed.

Site File Review

A site file review was conducted by the New York State Museum, Office of the State Archaeologist to determine whether prehistoric or historical resources have been identified or reported in or near the study area. The Museum also provided an assessment of the project area's archaeological sensitivity, based on sites past environmental and known archaeological resources. This correspondence can be found in Appendix B of this report.

Field Visit and Photographic Record

Two site visits were made, in the autumn of 1989, and October 8, 1990. Photographs were taken as a record of current conditions in the study area (See Photos 1-9). Historical photograph and print collections were also consulted at the New York Public Library.

ENVIRONMENTAL SETTING

Before the coming of Europeans, the topography of Manhattan was in distinct contrast to the gradually-sloping, homogenous landscape of concrete, brick and asphalt that presents itself to the modern visitor. The retreat of the last glaciation of the Pleistocene, and the warming trend during the Holocene left Manhattan a terrain of rough and irregular hills, ridges and dales, as well as sinuous rills and marshy wetlands. The hills and ridges were made up of gneiss and hornblende slate, and five blocks north of the study area, between 29th and 31st Streets, coarse white limestone appeared on the surface. "The s. part of the island was covered in drift and boulders, presenting conical hills, some of which were 80 ft. above the present grade of streets" (French 1860:418). Such was the topography of the city and project area, as shown in eighteenth and nineteenth century maps, drawn before the rhythmic repetitions of the city grid system's streets were imposed upon the wild landscape.

The 1782 British Headquarters Map shows Area B to run along the summit and north slope of a southeast-running ridge made up of four hills. Approximately 500 feet to the east a small stream winds its way north through low hills, where it drains into a large swamp which begins about 700 feet to the north, and eventually runs into the Hudson River over a half mile to the west (See Fig. 8). Other early topographic maps do not give as much detail, but they do confirm the hilly nature of the study area, or show it to be partially wooded (See Figs. 6 and 10). The presence of an eighteenth century road, which were usually built on elevated ground and followed the idiosyncracies of the terrain, running through Area B corroborates this. Mid-nineteenth century reconstructions are in agreement with the earlier maps, but unfortunately add little or no detail to our knowledge of the topography of the study area. (See Fig. 3)

The exact extent of subsequent grading and levelling activity on the project lots, including Area B, during the construction of Seventh Avenue and its cross streets in the 1830s, is unclear. Historical accounts reveal that Eighth Avenue, one block to the west, and on a ridge like Area B, was six to twelve feet above the required grade (Patterson 1935:24,25). Such alteration of the landscape would obliterate almost all topographic features in its path, not to mention pre-nineteenth century prehistoric and historical cultural materials.

Although obscured by these nineteenth century grading episodes, some indication of the study area's original terrain can still be obtained from the present USGS Central Park quadrangle map (in Appendix B), the rock data map from the Topographic Bureau, and the Sewers Map. The project area is presently sloping gently

downward from north to south: 32'6" at 25th Street, to 26'67" at 21st Street (See Fig. 26). A broader view shows that elevations increase slightly on the east along Sixth Avenue. The interpretation of data from soil boring logs indicates that the subsoil is a glacial deposit, and they describe it as combinations of sand, clay and gravel. This glacial till lies over bedrock listed as mica schist, "rock" or quartz. The logs not only verify the occurrence of glacial activity, but they agree with the early maps, showing the topography to be uneven. The thickness of till varies greatly within a block of Area B, ranging from 17.7', to 6' to 1.5' in borings 3, 8 and 14 (See Appendix A). As a corollary to this, it is noteworthy that none of the early maps of the project lots show them under cultivation, whereas in other areas orchards and tilled fields are drawn in. The maps suggest soil of poor utility for agriculture, with which the borings concur, and also indicate that the nature of the rocky subsoil in the study area was not suitable for digging wells with ease.

PREHISTORIC POTENTIAL

When the first Europeans set foot on Manhattan, Native Americans had already settled the area. There is evidence of their presence from seventeenth century ethnographic accounts as well as from nineteenth and twentieth century artifact collections. Research conducted by Alanson Skinner during the first quarter of the twentieth century has indicated that early Indian settlements existed at the Collect Pond along the east end of Canal Street, on Corlear's Hook at the East River, and "Sappokanican" lay on the Hudson River just south of 14th Street. Skinner theorized that the only Indian remains left on Manhattan were at the extreme northwestern end of the island (Skinner 1926:51). Neither Skinner's map of recorded aboriginal remains on Manhattan Island, nor his map of "shell deposits" depicts any point of sensitivity near the study area (Skinner 1926:16).

Subsequent researchers have not disputed Skinner's assessment of Native American settlement patterns in Manhattan. Robert Steven Grumet's research on Indian place names identifies the closest native toponym as "Sapokanikan," which denoted a clearing on the Hudson River near Gansevoort Street in Greenwich Village, more than fifteen blocks from the study lots (Grumet 1981:49-50). A file search by the New York State Museum, which maintains files on reported and recorded prehistoric sites throughout the state, was conducted at our request. The search revealed a village site (#4059) reported by Arthur C. Parker (1922), near the intersection of Canal Street and Sixth Avenue, also far removed from the study area (See Appendix B for State Museum correspondence).

Reginald Bolton's reconstruction of Indian trails does not locate a route in or near the project lots. In his 1922 opus *Indian Paths in the Great Metropolis* he stated that the "middle part of the Island of Manhattan does not seem to have been occupied to any great extent by the natives . . ." due to its rugged physical characteristics (Bolton 1922:6). However, during the colonial and federal periods, FitzRoy Road, which in the project area runs parallel to and west of Eighth Avenue, was, according to Manhattan historian Isaac N. P. Stokes, based on an earlier Indian trail. (Stokes VI 1928:164). It followed the edge of a north-south oriented ridge, which began at 26th Street, three blocks northwest of the study lots.

The New York City Landmarks Preservation Commission's "Predictive Model" study (1982) identified areas of Manhattan that possess prehistoric sensitivity. This sensitivity was based on the availability of fresh water and the proximity of estuarine environments. Native Americans of the Late Archaic and later Woodland Period relied heavily on non-seasonal fresh water and the floral and faunal resources found in marsh biomes (Kearns et al.,

1987:7). As can be seen in Fig. 2, the nearest area of potential sensitivity lies approximately 300 feet north of Area B, while the 1782 map suggests that the nearest water lay only about 100 feet to the north. Considering that Native Americans preferred elevated, well-drained sites near fresh water (Ritchie 1969), the study lots, located on the crest and north slope of a hilly ridge, approximately 100 feet from the nearest stream and almost 700 feet from the nearest freshwater wetland, present a moderate probability of hosting Native American exploitation. Archaeologists would expect to recover artifacts of this exploitation period, e.g. worked lithics, hearth stones, refuse pits and sherds, relatively close to the modern ground surface (i.e., four feet), only if the present ground surface represents the natural processes of soil accumulation. The State Museum's evaluation of the potential sensitivity of the Seventh Avenue Rezoning sites, reflects the low likelihood of the survival of prehistoric deposits in a developed urban setting, basing the area's "average probability of producing prehistoric data," on the "medium probability of prehistoric occupation or use" and the possible presence of intact deposits under a later fill layer which would have protected them (See correspondence with State Museum, Appendix B).

However, the historical development of the project area, discussed in the following section, and the building history of Area B specifically, argue against the survival of in situ archaeological resources on the project site. The foundations and basements of documented structures dating from the mid-nineteenth century to the present would have destroyed or at least severely impacted any shallowly buried prehistoric deposits. These building episodes are detailed in the Lot Histories and Disturbance Record Section (See page 22). Furthermore, the extensive levelling and grading of the nearby streets during the 1830s and 1840s, in the course of the construction of the present-day grid system of streets and avenues removed from six to twelve feet of the natural ground surface in the vicinity of the study area (Patterson 1935:24,25). As described in the previous section, the ridge formation along Eighth Avenue was similar to the ridge which was once in the study area. Such grading would have been mirrored in the leveling of the adjacent lots to agree with the street elevation. In fact, the owners of land along the new streets were obliged by the city to raise or lower their property to the level of the new road, and assessed the cost (Landowner 1818:17). It is certain that this also would have destroyed or in the very least had a severe impact on any deposits of prehistoric artifacts within the project lots.

HISTORICAL PERIOD OVERVIEW

During the seventeenth and eighteenth centuries, the vicinity of the study area was a forested, rural outpost far outside the most northern limits of New Amsterdam and New York City. It was the policy of Dutch West India Company to lease the land on Manhattan Island to its settlers in return for rent and a portion of their crops, thereby making a profit as well as encouraging the colony of New Netherland towards self-sufficiency in foodstuffs. The study area was in one of these "bouweries," leased in 1638 to former Director General Wouter van Twiller for 250 guilders a year and one sixth of the farm's produce (See Fig. 4, #10). After the death of this not greatly esteemed administrator, an inventory of his property "exhibited such an ample estate, that many could not help contrasting it with the sorry condition in which he had left every thing else" (Brodhead 1853:276).

With Twiller's death the farm reverted back to the Company, and the next time the project lots appear in the records is 1680, during the administration of the English governor, Edmund Andros. Andros granted Mary and Gerrit Remmersen (also Remsen or Rameson) approximately 140 acres stretching roughly from W 21st to W 25th Streets, between Sixth and Eighth Avenues (See Fig. 5). We know that the Remmersens had taken possession of the property before the grant, since Gerrit had died on his farm there in December 1678. Mary Remmersen sold the southern half of the farm with the study lots to Egbert Heerman in 1692 and his descendants sold the property to Thomas Clarke in 1750 for £1,059 (Stokes VI 1928:83-85).¹

Thomas Clarke was a British army veteran who had been in service in Europe during the War of the Austrian Succession (1740-1748), retired from duty and settled in New York. With the lands he had purchased in addition to the Remmersen farm, Clarke's estate extended west to an extensive Hudson River shoreline. His house stood on the west side of FitzRoy Road, just west of the intersection of present Eighth Avenue and 24th Street, one block west of the study lots. Clarke named his new home Chelsea, after the London neighborhood of the same name. The 1767 Ratzler Map shows his house, outbuildings, formal gardens and fields (See Fig.

¹Some sources suggest that the Clarke property only extended as far east as Seventh Avenue. However, they also state and are seconded by estate maps (See Spielman and Brush), that Clarke's estate bordered the Horn property, which had its westernmost boundary several hundred feet east of Seventh (e.g. see Pelletreau 1903:8,12).

6). Clarke lived there until 1774 when his house burned to the ground. The bedridden octogenarian was rescued and "lingered two years at a neighboring farmhouse, where he died" (Patterson 1956:31-33).

Mary Clarke, his widow, had a new two-story house built in 1777, just south of 23rd Street between Ninth and Tenth Avenues, about three blocks west of the study plot. The house stood on a bluff overlooking the Hudson. Mary's daughter Charity Clarke married Benjamin Moore, the second Episcopal Bishop of New York, and the estate passed into the Moore family at Mary's death in 1802. Charity and Benjamin's son, Clement Clarke Moore, grew up in the house and added a third story circa 1825 (See Fig. 7) (Kouwenhoven 1953:253). Moore sold the property containing the project lots to Henry Eckford in 1824 (Spielman and Brush 1881:21-22). Although he no longer owned the project lots, Moore continued to be an important influence in the development of the study area.

Henry Eckford, a noted naval architect, was born in Irvine, Scotland in 1775. At the age of 16 he began to work in his uncle's shipyards in Quebec, and settled in New York five years later. There he designed and improved merchant vessels, and was famous for building the 24 gun sloop-of-war Madison in a primitive shipyard on Lake Erie, only 40 days after the timber had been cut in the forest. His steamer, Robert Fulton, one of the fastest naval vessels of its time, was eventually acquired by the Brazilian navy. In 1820 he was working for the federal government as chief constructor at the navy yards in Brooklyn, where he modelled and built six warships, but Eckford later amassed a large fortune building ships for foreign countries. It was during this period of prosperity that he purchased the project lots and their surroundings. Maps of the study area, drawn up in the 1830s show a large house labelled the "Eckford Mansion," and two smaller ones in and around the intersection of Seventh Avenue and 25th Street, less than two blocks north of the study lots (See Figs. 10 and 13). One of the smaller houses, on the southeast corner of 25th and Seventh stood in Section C of the Seventh Avenue Rezoning area, but lay beyond the border of Eckford's property. Chelsea historian Samuel Patterson places Eckford's home near 24th Street, "on a low hill near Warren Road" (Warren Road was a smaller north south lane that met with Love Lane near the intersection of 22nd Street and Seventh Avenue, about one block southeast of the project area) (Patterson 1935:25), and a print of the building from the northwest shows a C-shaped Georgian building surrounded on all sides by a colonnaded porch (See Fig. 11). The maps indicate the substantial dimensions of 100 feet by 50 feet. As Eckford moved to endow a chair in naval architecture at Columbia College, a disastrous fire ruined his fortune. He then hired himself out to the Sublime Porte to manage the Turkish naval yards, building one ship before dying in Constantinople in 1832 (NCAB I 1892:350). His home was certainly razed soon after that, since it stood in the way of 25th Street.

It was in this period that Chelsea Village experienced its first surge of growth. Recurring yellow fever epidemics in New York City and Greenwich Village caused many families to flee to the countryside during the major outbreaks of 1798 and 1822, when many sought refuge in the Chelsea area. "Small frame dwellings sprang up [t]here in Chelsea and its environs. One by one they dotted the fields and opened their hospitable gates on narrow lanes or the wider roadways" (Patterson 1935:15).

With the imposition of New York's present grid pattern of streets and avenues, the old routes which had serviced Chelsea, FitzRoy and Warren Roads, generally north-south, and Love Lane (or Abingdon Road) going east-west were gradually replaced by Seventh, Eighth and Ninth Avenues, and 14th through 28th Streets. These thoroughfares were drawn without regard to the natural topography of the island, or to the wishes of homeowners whose property was divided or whose houses had to be removed. As a result, although the plan was passed by the legislature in 1807, it was decades before the roads sketched in the city's maps became a reality (Picture of New-York 1828:140,141,146). Maps of the area during the first decades of the nineteenth century show the new street system superimposed on the old hills and roads of Chelsea. Some also show a number of buildings. The 1811 Commissioner's Map (See Fig. 9) shows a scattering of houses clustered along the main thoroughfare, FitzRoy Road, roughly Eighth Avenue, and its intersections with east-west byways (including the Clarke house which had burned down 36 years before!). East of Seventh, across the avenue from the study lots, was a tract of land stretching from 23rd to 34th Streets between Third to Seventh Avenues which was named "The Parade" in 1811. The Parade served a variety of purposes in its history, and it is unknown how these uses affected the people who clearly lived within its boundaries, according to the Commissioner's Map. By 1794 the southeast corner, on present Fifth Avenue, was a Potters Field, replacing the old one at Washington Square. In the early 1800s the land was a parade ground and part of the system of fortifications of lower New York City, and the Federal government built its magazine near the present intersection of Fifth Avenue and 25th Street, uncovering bodies and coffins during construction, which was completed in 1809. Used as an open common until 1845 (Macoy 1975:64; Stokes VI 1928:297, pl.84Bc), the Parade was twice reduced in size, and in 1844 renamed Madison Square, in honor of President James Madison (Wolfe 1988:247-248; Phelps 1859:49).

Clement Moore was so incensed with the manner in which the new street plan was being implemented, that in 1818, under the pseudonym "A Landowner," he published a lengthy pamphlet concerning the abuses of the Street Commissioner, along with constructive solutions. He had much to be angry about. When the north-south avenue on the west side was opened as far north as 28th Street in 1815, more than three acres of his land suddenly became public property. Moore was forced to tear down old and erect new fences,

losing stands of valuable walnut and fruit trees without compensation, and to add insult to injury, his property taxes were reassessed to take into account the "benefits" rendered by the new road. However, once the land had been cleared work ceased, and Moore was left with a muddy, stump-filled quagmire called Ninth Avenue. It was not to be paved and graded until 1834, 19 years after it had been first cleared! Moore also objected to the regrading of Manhattan for aesthetic and practical reasons. Because the new grading (which proceeded with more regard to political influence than common sense) ignored natural watercourses, he predicted that sections of Manhattan would suddenly find themselves at the bottom of large ponds. By destroying the natural contours of the countryside, the Commission exhibited "no higher notions of beauty and elegance than straight lines and flat surfaces placed at angles with the horizon," and he criticized men "who would have cut down the seven hills of Rome" (Landowner 1818:10,17,22,23,24,49; Pelletreau 1903:12).

Perhaps Moore's most lasting legacy to Chelsea was his 1817 offer of three acres to the Protestant Episcopal Church with the provision that its theological seminary be permanently established there. The Church accepted the generous offer, and the first building on the campus between Ninth and Tenth Avenues and 20th and 21st Streets (about four blocks southwest of the rezoning lots) was completed in 1827. The oldest remaining structure of the brick and brownstone Collegiate Gothic seminary dates from 1835 (WPA Guide 1939:152; Patterson 1935:16,22). Moore served for many years as Professor of Hebrew and Oriental Languages. Although his crowning academic achievement was his two-volume Compendious Lexicon of the Hebrew Language, he is best remembered for having written the children's poem, "A Visit From St. Nicholas." The General Theological Seminary, located at what was named Chelsea Square, attracted more residents to Chelsea, faculty, students and tradesmen, and it became, with the Moore house a block north on 23rd Street, the center of village life.

In the 1820s Moore divided his estate into lots, renting some, and selling others. Although Chelsea was still considered far outside the city, some residents hoped it would become New York's new fashionable neighborhood. This hope was strengthened to some extent by the completion of the Erie Canal in 1825. The Erie Canal spurred the expansion of the city northwards by opening up the vast hinterland of the United States to New York industries, both as a market and as a source of raw materials. The value of New York's commerce more than tripled between 1840 and 1855, and the population also entered a period of unprecedented growth, almost doubling from 123,706 in 1820 to 202,589 in 1830, and reaching over half a million by 1850.

By the 1830s Chelsea, from 19th to 24th Streets between Eighth Avenue and the Hudson, had gradually developed into a residential quarter, as the expanding population sought new areas in which to

settle. Don Alonzo Cushman, merchant and later president of the Greenwich Savings Bank, fleeing "noisy, bustling Greenwich Village," moved to the "quiet green fields and open spaces of Chelsea," in 1833, when he purchased thirty lots on the east side of Chelsea Square from his friend Clement Moore. Here he built a four-story brick house, a small adjacent office and laid out gardens running 400 feet from 21st to 20th Streets. The house was nicknamed "Cushman's Folly" because it was so far from the city (Sainsbury 1932:11-13). Another new Chelsea resident was James N. Wells, a former carpenter whose real estate company had begun developing sections of Greenwich Village in 1819, and who later worked with Clement Moore on plans for Chelsea's orderly growth. Although Wells built himself an elegant five-bay Greek Revival mansion on 22nd Street near Ninth Avenue in 1835, he lived there briefly. His longtime residence was another Greek Revival mansion on the southeast corner of 20th and Ninth erected in 1834. Still standing, the building now houses fourteen families (Wolfe 1988:261,263,269). The growing population required spiritual guidance, so led by Clement Moore (himself the son of a bishop), and assisted by Wells and Cushman, St. Peter's Episcopal Church was organized in 1831 and its rectory was finished in 1832 on land Moore had donated. The Gothic Revival church, designed by Moore, was one of the first of its kind in the city, completed in 1838. The eighteenth century wrought-iron fence surrounding the property at 20th Street between Eighth and Ninth was donated by Trinity Church, which was constructing its present edifice at the same time (Wolfe 1988:270; Willensky and White 1988:173). In 1834, Chelsea was "in its transformation from green fields and country roads into city lots and parallel streets." Eighth Avenue, still in the process of levelling in 1830, had just been opened, and "a few brick houses had begun to appear upon the new thoroughfares" (Memento 1884:17).

With the growing population density, other municipal amenities were soon established. The Chelsea Public Market was founded in 1828 at Ninth Avenue and 18th Street (Wilson III 1893:445). The new neighborhood streets were finally completed: 23rd Street was opened between Third and Eighth Avenues in 1836, and Seventh Avenue between 22nd and 30th Streets was completed c.1829. The old roads which had served for so many years were shut down as they lost their utility: FitzRoy Road was closed between 23rd and 30th Streets in 1832, and Warren Road in 1830 (Stokes VI 1928:593,599, 601,602). In the 1840s development was accelerated when public transportation came to Chelsea with the establishment of the Knickerbocker Stage Line. The Knickerbocker's stables stood on the northwest corner of 23rd and Eighth Avenue (a block west of the project lots), and the 1849 schedule had a stage leaving from Ninth and 23rd for Bowling Green every ten minutes between 6 in the morning and 10 at night (Williams 1849:176). Chelsea lay beyond the city fire lines until 1855, possibly because until the 1850s the area was still drawing its water from local wells, or from cisterns, one of which was at the rear of St. Peter's rectory

(Patterson 1935:68). However, an entry in Clement Moore's diary in January 1857 reports "Croton water frozen—connection made with next house" (Patterson 1956:151).

Clement Moore was very much concerned with maintaining aesthetic standards in the new residences erected in his neighborhood. Under the advice of his friend James Wells, Moore declined to sell his land to speculators, but preferred to follow the English leasing system, so that he could help determine the types of structures erected. In this he seems to have been generally successful. William Torrey built the London Terrace in 1845, the first large-scale development in Chelsea, on the north side of 23rd from Ninth to Tenth Avenues (two blocks west of the study parcel), across from Moore's own home. Designed by Alexander Jackson Davis, the architect known for his 1842 U.S. Custom House (on Wall Street, now Federal Hall National Memorial), several state capitols and founder of the American Institute of Architects, the handsome three-story row was set back from the street and uniformly pilastered, giving the impression of a block-long colonnade (See Fig. 14). Behind it, facing 24th Street, were the Chelsea Cottages, more modest residences for families of moderate incomes (Silver 1967:134). The fashionable London Terrace houses attracted many important tenants, including Samuel Lord, the senior partner in the firm of Lord and Taylor. The Evening Post of April 3, 1846 describes these new buildings and the building boom in the area:

The neighborhood which bears the name of Chelsea is rapidly covering itself with new buildings—The arrangements made by the original proprietors of land in that quarter are such that no buildings 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 the 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. In Twenty-Fourth Street, immediately beyond it, is a row of houses of a neat but somewhat peculiar style of building, intended for cheaper residences, finished with economy but with great neatness, and with all attention to convenience . . . (Stokes V 1926:1797)

(The London Terrace and Chelsea Cottages were replaced when the present London Terrace Apartments were erected in 1930). Cushman also built on his lots near Chelsea Square in 1840, erecting a row of brick houses on 20th Street opposite the seminary. These houses, with Greek Revival detail, still stand and are known as the Cushman Row. Cushman eventually became a millionaire developing Chelsea (Sainsbury 1932:21; White and Willensky 1988:174).

The building boom of the 1840s and 1850s extended into the

eastern sections of Chelsea, including the proposed rezoning lots. Although empty during the 1830s, the project parcel was already divided into lots of approximately 25 by 100 feet in 1842 in the expectation of the construction of small structures (Spielmann and Brush 1881). The first structures on the study lots were brick dwellings. Although erected by 1852 on the six northern lots, they are shown in more detail on later maps (See Figs. 15 and 16). Unfortunately, the hopes that many residents had for Chelsea becoming New York's new fashionable neighborhood never materialized. The elite of the city moved further east and further uptown. The first blow to the residential neighborhood's stability came in 1847 when Cornelius Vanderbilt applied to the city for the franchise to lay railroad tracks through Chelsea, in order to run the Hudson River Railroad's steam trains along Tenth and Eleventh Avenues and across the Spuyten Duyvil. Operating at grade, the dirty freight trains, "rackety and long, puffed their way with frequent screeches to warn the track far ahead. An outrider, his flag aloft, waved folks to the sidewalks until the cars had rumbled by." One loss to new development was the Moore house, built in 1777, which was torn down in 1854 to make way for the levelling of the bluffs along the Hudson River, and the filling in of the shore to create Eleventh Avenue. Clement Moore built himself a new home on the corner of Ninth and 23rd, but by then he had begun to spend more and more of his time at his home in Newport, Rhode Island, where he passed away in 1863 (Patterson 1956:108-109,149-150).

Although the trains had little effect on the easternmost sections of Chelsea, including the study area, by 1852 "Twenty-Third Street had been transformed from pasture land into a central avenue, adorned with residences which in that day were unsurpassed in the city for comfort and elegance; Eighth Avenue had become a great business thoroughfare, and all the adjacent streets were crowded with inhabitants" (Memento 1883:25). The 1852 Dripps and 1859 Perris maps show the new dwellings in the project lots, while the more elegant residences were located several blocks to the west. The West 23rd Street Presbyterian Church, organized in a frame chapel in 1834 at 17th Street between Eighth and Ninth Avenues, occupied several structures in Chelsea before building a brownstone church on 23rd Street, just south of the project lots. The church's northern neighbors in Area B were mainly low-rise brick multi-family houses with stores occupying the ground floors facing Seventh Avenue. Although ethnically Chelsea was a mainly Irish neighborhood since the 1840s, the oldest French Catholic congregation in the city, St. Vincent de Paul, founded in 1841 on Canal Street, established itself on 23rd Street, a block east of the study lots, by 1859 (Perris 1859). Laborers, attracted by easy access to the industries which sprang up around the Hudson River Railroad yard (fifteen blocks to the northwest) poured into jerry-built tenements put up in Chelsea in the 1860s. A reform movement in 1864 aroused much resentment toward the squalid conditions, but failed to improve anything (WPA 1939:146-147).

Ironically, what ruined any pretensions Chelsea may have had as a well-to-do residential neighborhood was what spurred its residential and commercial expansion, namely increased accessibility made possible by the introduction of new modes of public and commercial transportation. Competing with the many stages, hackney coaches and carriages were the horse-powered railroad lines. The Sixth Avenue Railroad was chartered in 1851, and later Seventh and Eighth Avenues as well as 23rd Street each had its own line. In 1876 the price to points as far north as 59th Street was five cents. By 1893 the Seventh Avenue Line, running from Whitehall to Central Park and then Washington Heights, had 420 cars and 1,200 horses (King 1893:136,137; Macoy 1876:86-87). Presumably the problem with the "omnibuses" was the noise, dirt and smell they added to their routes, as well as traffic snarls and the danger from reckless drivers.

An even greater blight was the construction of elevated railways, the Ninth Avenue "el," the city's first, begun in 1867. By the end of the decade it was running through Chelsea (Sainsbury 1932:69). Originally powered by "endless cable" the el later converted to steam dummies as motive power (Hall 1919:69). The "quality of the neighborhood vanished," as the steam locomotives chugged along the trestle, spewing sparks which often caused fires on the street below. Mansions were converted into flats and boarding houses, and smaller buildings gave way to large crowded tenements (Memento 1884:27-28; Patterson 1935:72). The Sixth Avenue Elevated Railroad was formed in 1875, facilitating Sixth Avenue's development as a shopping thoroughfare (King 1893:139).

The 1850s and 60s saw the northward migration of New York's luxury hotel district, which for a time was centered on Madison Square. The "new grand hotels buried themselves hermetically under an avalanche of consoles, tapestries, ormolu, gilded wood, tessellated marble floors, etched mirrors, and enough brocade to maintain the entire Orient in purdah." When the Fifth Avenue Hotel opened in 1858 on Fifth Avenue between 23rd and 24th Streets, just two blocks east of the study lots, it was "so far uptown it could succeed only as a summer resort." However, the "restrained elegance" of the building and New York's first hotel elevator made it a tourist attraction, and an 1876 guide calls it "the most fashionable of New York hotels." Among its many famous guests was Albert Edward the Prince of Wales, who visited in 1860 (See Fig. 17) (Batterberry 1973:77,111,120; Silver 1967:68; Macoy 1876:64). Another noted hotel was the white marble Hoffman House on the corner of Broadway and 25th Street (three blocks northeast of the project lots) which opened in 1864, but took ten years to become fashionable. It was famous for its gentlemen's bar, dominated by the huge (and probably quite erotic) painting "Nymphs and Satyr" by the popular nineteenth century painter Adolphe Bouguereau, which caused a national sensation when it was purchased at auction for \$10,010. In 1901 the painting was the planned target of an aborted visit by hatchet-carrying Carry Nation (Batterberry 1973:144-

145,153). Other hotels in the area included the Abermarle Hotel, St. James House and the St. Germain Hotel (See Fig.18).

Hotels during this period were not simply places to sleep, but housed important restaurants and were centers of entertainment in their own right. It was therefore fitting that the fashionable hotels should be followed by the theater and music district which became centered on 23rd Street between Fifth and Eighth Avenues. One of the first and longest-lived of the new entertainment establishments was Pike's Opera House, built by Samuel N. Pike of Cincinnati at a cost of a million dollars, and opened in 1868 (See Fig. 19). Pike's was located on the northwest corner of 23rd Street and Eighth Avenue, one block west of the study parcel, the former site of the Knickerbocker Stage's stables. With the largest Grand Foyer in the city, seating for 2,000 and standing room for 1,500, all accounts declare the massive marble edifice impressive:

It is magnificent in outlines and proportions, but the decorations are sombre. The stage, one of the largest in New York is eighty feet wide and seventy feet deep, and the green room is much the most extensive in the city" (King 1893:603).

Opening night, a performance of Verdi's *Il Trovatore*, was an instant success, and within a year Pike's was purchased by Jay Gould and "Jubilee" Jim Fisk, directors of the Erie Railway, who used part of the building as their business office. These two entrepreneurs are better known for their unscrupulous manipulation of Erie stock and their unsuccessful attempt to corner the gold market. Fisk renamed Pike's the Grand Opera House, broadening the entertainment to include theatrical spectacles. These shows were often tailored to suit Fisk's mistress, actress Josie Mansfield, who lived in an adjacent mansion connected to the Grand Opera by an underground passage. When Mansfield transferred her affections to Edward S. Stokes, one of Fisk's former partners, the lovers' quarrels and accompanying scandal were plastered on the front pages of New York's dailies for months, until Stokes met Fisk in a hotel lobby by chance and shot him fatally. Jay Gould became producer until his death in the 1892, when the Opera House offered productions of Broadway shows shortly after their debuts. During World War I the theater began presenting vaudeville shows and silent films, but important artists were still presented. A resident of Chelsea since 1941 remembers being taken as a teenager to see Pavlova dance at the Grand Opera House ca.1920. The building was still "plush," and the young girls would shut their eyes as the male dancers leapt by in their formfitting tights (Fay Pfeffer, October 1989). The building survived as a movie theater until 1960 when it was demolished (Wolfe 1988:260-261).

Booth's Theatre on the southeast corner of 23rd Street and Sixth Avenue, one block east of the study lots, was built for the great American Shakespearean actor, Edwin Booth. Despite his

brother John Wilkes' infamy, Edwin was very popular, managing and often starring in the productions. The playhouse was opened in 1869, with a performance of Shakespeare's *Romeo and Juliet*. In 1880 it featured appearances by Sarah Bernhardt in *Adrienne Lecouvreur* and Victor Hugo's *Hernani*. The theater remained open until 1883 (Wilson 1893:491). (See Fig. 20)

In a more popular vein, Koster and Bial's Concert Hall on Sixth near 23rd was the city's liveliest vaudeville house, starring Victor Herbert's 40-piece orchestra. It commenced business in 1879, and became the place to be in the Gay 90s. The hall's beer garden annex, known as "The Corner," still stands on the southwest corner of Sixth and 24th. Proctor's Twenty-Third Street Music Hall made its debut in 1888 in a large Flemish-style building between Sixth and Seventh Avenues, less than a block east of the study parcel. Here entertainment featured the talents of "Jersey Lily" Langtry, Lillian Russell, "Scotland's Idol" Harry Lauder, female impersonator Julian Eltinge, Eva Tanguay the "I don't care" girl and Lottie Collins, who was famous for her rousing renditions of "Ta Ra Ra Boom De Ay." Procter opened many other halls in and around New York, and at his death RKO reportedly bought his chain for 16 million dollars (Wolfe 1988:256-258).

North of this "legitimate" entertainment district lay another quarter with amusements of a less savory character, to which reformers referred as "Satan's Circus." Between 24th and 40th Streets, and Fifth and Seventh Avenues was the Tenderloin, New York's red light district throughout the 1880s. Both entertainment areas were in an excellent geographical position, convenient to transportation, the hotel district and the homes of the wealthy. Sixth Avenue in the 30's was the thriving center of illicit activity, "lined with brothels, saloons and all-night dance halls, and was constantly thronged by a motley crowd seeking diversion and dissipation." In 1885 more than half of the buildings in the district were believed to cater to vice (Asbury 1927:177-182; WPA 1939:147).

Oddly enough, the city's premier shopping district grew up near this "recreational" quarter, probably for the same reasons, namely, the proximity of the neighborhood to its customers. Known as the "Ladies' Mile," it extended up Broadway as far as 23rd Street, getting its start in 1862 when A.T. Stewart opened his department store in a "large white Venetian cast-iron palace" at 9th Street. The Ladies' Mile, a recently landmarked district, is now as well known for the handsome decorative architecture of its buildings as it is for the names of many of its famous stores. Among these were Lord & Taylor on the southwest corner of 20th Street, Arnold Constable on 19th and Fifth and W. & J. Sloane at Broadway and 19th. Lined up on Sixth Avenue from 18th to 23rd Streets, from one to six blocks southeast of the project lots were the many large department stores of "Fashion Row," catering to a middle class but prosperous clientele, such as Siegel Cooper's

opulent and huge (fifteen-and-a-half acres) 1895 edifice in the Beaux-Arts style on Sixth from 18th to 19th, B. Altman's cast-iron Neo-Grec home from 1877 to 1906, facing Siegel Cooper on the west side of Sixth Avenue and Stern's Dry Goods Store's 1878 building on the south side of 23rd Street between Fifth and Sixth. The corner of Sixth and 23rd once held the buildings of McCreery's, Best's Lilliputian Bazaar and Bonwit's (White and Willensky 1988:177-178, 187-188; Moore 1986:23 40,,49-52).

Theodore Dreiser described the ambience of Ladies' Mile during its heyday in his 1900 novel, *Sister Carrie*:

With a start she awoke to find that she was in fashion's crowd, on parade in a showplace—and such a showplace! Jewelers' windows gleamed along the path with remarkable frequency. Florist shops, furriers, haberdashers, confectioners—all followed in rapid succession. The street was full of coaches. Pompous doormen in immense coats, shiny brass belts and buttons, waited in front of expensive salesrooms. Coachmen in tan boots, white tights, and blue jackets waited obsequiously for the mistresses of carriages who were shopping inside. The whole street bore the flavor of riches and show . . . (Dreiser 1961:289).

As a result of the great variety of enterprise being conducted in the study area, the Chelsea neighborhood became a mixture of residences, tenements, warehouses and commercial enterprises. However, the departure of the department stores for the new transportation hub at Herald Square, and the similar northward migration of the theaters and music halls helped create slum conditions in many parts of Chelsea. Perhaps the most dramatic event near the project area in the last quarter of the nineteenth century was the burning of the 23rd Street (later the Westminster) Presbyterian Church, just south of Area B, and adjacent to Area A on the west. On February 17, 1878 the Excelsior Building, a combination furniture warehouse and armory for the Eighth Regiment of the National Guard just west of the church caught on fire, eventually collapsing onto the sanctuary. In this pre-television era, thousands of spectators gathered to watch the conflagration as described in the *New York Herald*:

At about quarter past eight, small flames of a bright Nile Green were seen playing around the foliage at the point of the spire; uneven, small jets of this green flame spurted outward from the zinc which was passing off in vapor. They shone with intensity against the orange cloud behind, like a pyrotechnic display. Soon the flames took hold of the woodwork below the summit, showing their forked tongues from every opening in the spire, and in a little while the whole spire was a mass

of flame. Its shape was clearly defined, and it was seen from afar like an uplifted lance of fire. In a quarter of an hour it grew less bright, as a mass only to look more beautiful still. Every timber of the wasting structure glowed in spectral incandescence—a skeleton of fire—at the top of a great flambeau that burned brightly. One by one the tall beams gave way, and at a few minutes before nine o'clock, the burning skeleton bent northward and fell over on the roof (Memento 1884:30).

The church managed to recover from this blow and rebuild, but the warehouse was replaced in 1884 by the Chelsea Apartments, one of the city's first cooperative apartment houses. By the 1880s apartment houses had become popular and even fashionable for the upper and middle classes. "Even society countenances it, and a brownstone front is no longer indispensable to at least moderate social standing" (King 1893:242). Built as a luxurious address for well-to-do artists, at eleven stories it was one of the city's tallest structures. The Chelsea was completed the same year as its upper west side cousin, the Dakota Apartments. Later, studios were added to the roof, making it the first to have duplexes, and the building also boasted New York's earliest penthouse. Its architectural style is difficult to categorize, but has been called "red and white Victorian-Gothic." The most striking decorative feature of this landmark building is its floral patterned iron balconies and "exuberant roofline" (Yeadon 1986:259; Wolfe 1988:259; Willensky and White 1988:172). The neighborhood in the 1890s was characterized by two story and basement brick houses, "walk-up" flats and multiple apartment houses (Patterson 1935:110). There was a definite distinction drawn between tenements and apartment buildings. In 1893 a low-priced flat could be had for \$50 a month, consisting of "5-6 small rooms with private hall, bathroom, kitchen-range, freight-elevator, janitors service, gas chandeliers, very fair woodwork and wall paper and often steam heat." The largest concentration of the best buildings were in the vicinity of Central Park. Below the \$50 range the apartments degenerated into tenements, which were generally in the area from the Hudson to Sixth Avenue, below 59th Street. They were large buildings, poorly maintained, and "devoid of any but the rudest arrangements for existence. They are packed with human beings." Between these large buildings stood the old houses of Chelsea's past, "generally shabby enough, but with an air of gentility even in decay, with their fine old wrought-iron railings, diamond window panes, arched doorways, fanlights and carved mantels and balustrades" (King 1893:242-244). Many were converted into boarding houses.

When the entertainment center of the city moved north to Herald Square in the 1880s and 90s, many of the artists and writers who had made Chelsea their home remained, and the neighborhood continued in shabby gentility as New York's Bohemia, until superseded by Greenwich Village in the early part of this century.

The Chelsea, converted to a hotel in 1905, retained a large percentage of permanent residents and played host to many famous guests down to the present, including Dylan Thomas, Thomas Wolfe, Brendan Behan, Mark Twain, O. Henry, Tennessee Williams, Yevgeni Yevtushenko, Arthur Miller, Sarah Bernhardt, Virgil Thompson, John Sloan and Jackson Pollock (Willensky and White 1988:172).

The artistic pulse of Chelsea once again quickened as the motion picture industry took over the neighborhood's old lofts and theaters circa 1905 to 1915, before moving to Hollywood. Some of Mary Pickford's early pictures were made in studios at 221 West 26th Street (two blocks north of the study lots). During World War I the Reliance and Majestic studios operated out of 520 W 21st Street (six blocks southwest of the project parcel), and the Kalem Company could be found on 23rd Street, about a block west of the rezoning lots. Motion pictures also saved many of Chelsea's old theaters for a time. In 1939 the Grand Opera House and Proctor's Music Hall were both still in use as movie houses (WPA Guide 1939:153-154).

Many improvements were made in area in the 1920s and 1930s, including several new industrial buildings erected near the Hudson, and modern apartment buildings built further inland. The largest of these is the sixteen-story London Terrace, its 1,670 units in two interconnected rows of buildings occupying the site of the old London Terrace between Ninth and Tenth Avenues and 23rd and 24th Streets (two blocks west of the project lots). Erected in 1930, the complex was equipped with a solarium, swimming pool, gymnasium and a central garden (WPA 1939:154). The freight trains which had rumbled along Eleventh Avenue were moved to a new mid-block elevated track west of Tenth Avenue. Also, before World War II the Ninth Avenue el was removed (White and Willensky 1988:172), its duties being taken up by subways along Seventh and Eighth. The Interborough Rapid Transit Seventh Avenue Line was completed circa 1904. It was tunnelled under Seventh to prevent interference with street traffic. During construction, the wooden boards forming the temporary street surface collapsed between 24th and 25th Streets immediately north of the project lots, dropping all the traffic, including a streetcar, to the bottom of the excavation. Seven people were killed in this incident, which apparently was not very unique in the annals of subway construction (See Fig. 22). The Independent Eighth Avenue Subway was not added until the 1930s (WPA 1939:145). The old Westminster Presbyterian Church, rebuilt after its great fire, sold its property and was razed in 1926. Replaced by the Carteret Hotel, the church resumed services as the Chelsea Presbyterian Church in the new building (New York Public Library Photo File 0473-01 C3). The Third Reformed Presbyterian Church, present on the west side of the Chelsea Hotel by 1876 (about 150 feet southwest of the rezoning lots), moved to the Bronx in 1920, selling its building to Congregation Emunath Israel, which is still present today (Patterson 1935:97).

During the 1950s and 1960s public housing and urban renewal projects cleared out many of the worst areas of slum housing. One of these projects was Penn Station South, a 2,820 apartment cooperative sponsored by the International Ladies' Garment Workers Union. Constructed in 1962, this huge development, which unfortunately caused the demolition of the old Grand Opera House, occupies several blocks between Eighth and Ninth Avenues and 23rd to 29th Streets, just a block west of the study lots. High real estate prices elsewhere in the city made the fine materials and workmanship still surviving in the old townhouses of Chelsea's western sections much more attractive to prospective buyers. By the 1980s almost all the old brick and brownstone houses had been reclaimed by gentrification, many of them divided into multiple apartments. Another sign of the changing neighborhood was the conversion of the Episcopal Church of the Holy Communion, designed by Richard Upjohn in 1846 (Upjohn also designed Trinity Church) at the corner of Sixth Avenue and 20th Street (four blocks from the study lots), into the Limelight Disco (White and Willensky 1988:172,177,179).

LOT HISTORIES AND DISTURBANCE RECORD

Originally, Area B was covered by eight lots, numbered 263 through 270 from south to north, as is shown in early maps from the 1830s and 1840s (See Fig. 13 and Appendix C). However, it should be noted that the area the lots covered was slightly larger than Area B, 199'4" by 100' compared to the present 197'6" by 80'.

Early maps show no buildings on Area B. The first structures were erected sometime between 1842, date of the survey of Janet De Kay estate, and 1852 (See Figs. 12 and 15). According to the Dripps map of 1854, there were ten lots instead of the eight shown on the 1842 map, and in the 1852 Dripps (on which the southern part of Area B is omitted) at least the six northernmost lots had been built upon. These buildings were dwellings, occupying about half the lengths of the lots, which were still 100' deep, not the current 80'. Between 1854 and 1859, the southern four lots were also built upon (See Fig. 16). Each lot was occupied by a dwelling (in brick or stone), and two had additional frame structures. Also by 1859, the northern five lots were resurveyed to their present length, because the land composing a new lot at 130 West 24th Street (not part of Area B) was separated from them, making each 20' shorter. The later maps, Perris 1864, Dripps 1867, and Bromley 1879, do not provide much more detail, but as the information from the Perris Atlas of 1859 is corroborated by that from later tax and building records, it is reasonable to rely on them.

Basements or "cellars," appear under all the main buildings for the first time on the Sanborn Atlas of 1912-13, and they are also mentioned in building records after that date. Rather than being the proof of a new building generation, this suggests that these cellars were dug under the main buildings. That would explain another curious phenomenon which occurred on Lots 41, 44, 45, and 46: the removal, for safety reasons, of the structures' two top floors, which took place after the appearance of the cellars. It is likely that the digging of the new cellars rendered the old buildings unsound.

Lot 40, 224 Seventh Avenue and 205 West 23rd Street

On the Perris Atlas of 1859, the predecessor of Lot 40 had the dimensions 24'8" by 100'. It contained a dwelling about 50' long, and a small store in the backyard. That part of the backyard is not part of present Lot 40 or Area B. By 1883 (Robinson Atlas, 1883; See Fig. 21), the lot size was 24'8 $\frac{1}{4}$ " by 80', and had one four-story brick building of 24'8 $\frac{1}{4}$ " by 52' (Tax records, 1886-1893; ALT 424/1882); The structure had two stores, and three families were living there. To the rear was a one story extension 24' deep. The 9' deep foundation walls were said to be "on rock", and there

was a special mention of "no basement, being hard solid rock" (ALT 424/1882). This information, which is perfectly consistent with what we know about the subsoil (See Appendix A, Boring #8), is probably the reason why the cellar (or "basement") appears only at the back of the building, on the Sanborn Atlas of 1912-13 (See Fig. 23, Photo 4), although there is no record of a new building being erected on Lot 40. It is possible that between 1883 and 1912, a cellar was excavated beneath present 203 West 23rd Street. In 1919, the building has stores on the first floor, a restaurant on the second floor, and lofts (factories) on the third and fourth floors (ALT 47/1919). A building record of the same year mentions two buildings on the lot (ALT 1004/1919), their functions changing over time. In 1951, the second to fourth floors of the main building were occupied by a school. Presently, the building is used for a store and small business.

Two areas of this lot have hosted structures without basements, and would seem to have undergone a relatively low level of disturbance. These are the rear 24' of the lot, and approximately the front 40'. However, the thinness of the subsoil, the deep foundations and their description as standing directly "on rock," suggests that serious disturbance has occurred on the entire area of the lot.

Lot 41, 226 Seventh Avenue

Over time, the length of this lot has been reduced, from its original 100' (See Fig. 21) to the current 69' (Bromley Atlas 1913; See Fig. 24), although its width remained the same (24'8 $\frac{1}{4}$ "). In 1916, a four-story brick building stood there, measuring 24'8 $\frac{1}{4}$ " by 48', and 50' high; it had a store on the first floor, and seven families living in the three other floors (ALT 1110/1916).

By 1919 a basement is mentioned, and a change in building height from 50' to 40' may indicate either a new construction or simply a clerical error. At that time the building underwent "conversion to non tenement." A clothing store occupied the first floor, a tailor the second, with light business on the third and fourth (P&D 1369/1919; ALT 2029/1919). The function of the building changed again, for in 1930, it was occupied by the National City Bank of New York (P&D 1019/1930), and the structure was reduced to two floors (20'2" high), giving it the appearance it has now (ALT 1630/1930). Between 1930 and 1951 (Sanborn Atlases, See Figs. 24 and 25), the basement was extended to the rear one-story extension, and altered to install the safe deposit department and a vault; the foundation walls were said to be 11'3" below curb, on rock (ALT 1630/1930). In 1964, the bank was replaced by a doughnut shop; it is now a men's store.

The construction of basements under the structures on this lot has left no areas which were not severely impacted.

Lot 42, 228 Seventh Avenue

Unfortunately, dimensions given for Lot 42 from building records and tax records do not match. The lot dimensions were 19'9" by 80 in the tax records, and 20' by 90' in the building records. Building records from 1886 describe a four-story brick building, 48' high from curb level, and with dimensions of 20' by 55'. Foundation walls were 10' deep and 20" thick, and the first floor had a store, the other floors, dwellings (ALT 897/1886).

In 1914, an extension (15'2' by 17'2") was added to the rear of the main building, now described as a having four stories, 58' long and 44' high, with a cellar. It contained a store and tenement (ALT 228/1914). In 1921, the one-story extension was removed and a two- and one-story extension was added to the main building (44'4" by 19'9"), thus covering the whole of Lot 42. The foundations of the building were said to be on "sand and clay" (ALT 1693/1921) (See Fig. 24).

In 1943, some improvements were made to equip the store as branch of the bank next door on Lot 41 (BN 1422/1943). The Sanborn Atlas of 1951 shows an opening between the two lots (See Fig. 25), while Photo 5 shows that the first floor of both Lots 41 and 42 are part of the same men's store.

Approximately the rear 40' of the lot has undergone only relatively minor disturbance, i.e. hosting structures without basements.

Lot 43, 230th 7th Avenue (Photo 5):

According to tax records, in 1886 Lot 43 was 19'9" by 80'. A building record of 1884 describes a 20' by 41' four story brick building, 40' high, with store and dwellings (also Robinson Atlas, 1883; See Fig. 21).

In 1914, the building records describe the building as 19'8' by 50', four stories high, with a store and tenement (ALT 1295/1914). A 1912-13 Sanborn Atlas shows a small addition at the rear of Lot 43 (See Fig. 23). Described in 1919, the main building had a cellar, store and factory (ALT 1617/1919). In 1925, piers were added to the foundation of the 9' deep cellar and the 10' deep foundation walls were said to be on "hard dry clay" (ALT 1491/1925). Sanborn Atlases of 1930 and 1951 show the main four-story section to be much longer, about 70', with a small addition of two stories and a basement, about 75' in total. The building housed a store, with a club on the third and fourth floors (See Figs. 24 and 25).

The entire area of Lot 43 has been disturbed by basement

The entire area of Lot 43 has been disturbed by basement construction.

Lot 44, 232 Seventh Avenue

Building records for Lot 44 are very limited. The dimensions of the lot have remained constant at 19'9" by 80, and in the 1890s the dimensions of the four-story building were 19'9" by 40' (Tax Records, 1886-1893). A shed of about 5' by 19'9", is depicted on the Sanborn Atlas of 1912-1913, and the main building is shown with a basement (See Fig. 23). A cellar is mentioned in 1919, when the first floor was a vacant store, and the second floor was occupied by a furrier (ALT 999/1919). At the same time, some major alterations were made on the building: from 19'9" by 40' and four stories it was truncated to two stories, but an extension was added to the rear. The building now covered an area of 19'9' by 75'. A narrow space of about 5' by 19'9' was left and remains unbuilt (although shown as covered in the 1951 Sanborn Atlas, See Fig. 25).

There is no record of the rear half of the lot (40') having undergone any disturbance greater than the erection of a basementless building wing.

Lot 45, 234 Seventh Avenue

According to building records of 1875, Lot 45 was 19'4/5" by 80', with a building 19'4/5" by 42'. 50' high, the four-story building contained a store and dwellings; the foundation walls were said to be of "ordinary depth" (which is about 9' deep). In 1975 a one-story extension was added, which was 38' long and 12' high; foundation walls were 4' deep (ALT 417/1875). In agreement, the Robinson Atlas of 1883 shows Lot 45 totally covered with structures (See Fig. 21). On the 1912-13 Sanborn Atlas, a "Furrier" is mentioned as occupying the store and the presence of a basement is noted (See Fig. 23).

In 1931, the top two floors were removed ("as per unsafe"); the leaving a two-story building, 21' high. The cellar was used for storage, the first story was a store, and the second story was an office showroom (ALT 1427/1931).

The rear 38' of Lot 45 has not hosted a structure with a basement, and remains only partially disturbed.

Lot 46, 236 Seventh Avenue

In 1900, the lot dimensions were 20' by 80', with a four-story building of 20' by 45', and 42' high; foundations were said to be on earth, and foundation walls 8'8" deep (ALT 891/1900). In the

Sanborn Atlas of 1912-13, the four-story building is said to have a basement (See Fig. 23), and, in 1921, this "cellar" was occupied by a carpenter, the first floor store was occupied by a butcher, and tailors were in the upper floors. Therefore, it was no longer a tenement building (ALT 2615/1920). In 1922, it was described as four stories with a store, factory and cellar (ALT 4639/1922). In 1931, the top two floors were removed for safety reasons, and the two-story building was now 25' high, and a one-story extension was added to the rear of the building. The foundations, in concrete, were 4' deep, and stood on "fine dry sand." The building was then used for store, office and showroom space (ALT 1750/1931; See Fig. 25).

With only a one-story extension, the back 35' of Lot 46 remains only partially disturbed.

Lot 48, 238-240 Seventh Avenue, and 200-200½ West 24th Street

Present-day Lot 48 is the result of the consolidation of former Lots 46, 47, and 48. The 1859 Perris Map shows the area of present Lot 48 occupied by three lots, numbers 204 (Lot 46), 206 (Lot 47), and 208 (old Lot 48) Seventh Avenue. 206 was a "Druggist," numbers 204 and 208 were dwellings; a small shed was located on West 24th Street behind 208 (See Fig. 16).

By 1883, as shown on the Robinson Atlas, the three lots on Seventh Avenue were combined into numbers 238 and 240, while a third lot was carved out of the rear sections of the lots, facing 24th Street at number 202 (See Fig. 21). A new group of buildings was obviously erected to conform to the new lot lines, between 1859 and 1883.

In order to clarify the disturbance record, each lot will be examined separately before any consolidation occurred.

Former Lot 47, 238 Seventh Avenue

According to the Tax Records of 1886-1891, the size of the lot was 24'8 $\frac{1}{4}$ " by 55', and the four story building was only slightly shorter, 24'8 $\frac{1}{4}$ " by 44'. Sometime between 1905 (Bromley Atlas), and 1910 (Hyde Atlas), a one-story addition was built on the rear of the building. The building was then occupied by store and dwellings, and we have the first mention of a basement (Sanborn Atlas, 1912-13; See Fig. 23). The function of the building changed, and in 1930 it had a store and factories. By 1922, Lot 47 had been consolidated into Lot 48 (CO 5242/1922).

Former Lot 48, 240 Seventh Avenue, and 200 West 24th Street

Former Lot 48 occupied the area of the two lots at 206-208 Seventh Avenue on the 1859 Perris Map (See Fig. 16). Its size was then 29'6" by 56'6", the building covered an area of 29'6" by 44', and the depth of the foundation wall was 8' below curb level. The 40' high brick building had four stories, with a one- and two-story extension in the rear. In the Sanborn Atlas of 1912-13, the building was listed with basement, and the first floor was occupied by a Chinese laundry shop (See Fig. 23).

Former Lot 49, 200 $\frac{1}{2}$ West 24th Street:

This lot appears for the first time on the Robinson map of 1883. Its dimensions, which are still the same, were 25' by 49'4 $\frac{1}{2}$ " (See Fig. 21; ALT 2314/1919. The front of the building was set back slightly, and there was a shaft in the rear of the building. The 1912-13 Sanborn lists a basement under this structure (See Fig. 23). The same building is still standing today. By 1922, Lot 49 was consolidated to Lot 48 (PD 1454/1922).

Present Lot 48

Since the consolidation of the three lots (CO 3242/1922; PD 1454/1922), only minor alterations have been made. The cellar (which is called "basement" on the Sanborn Atlas) is said to be on ground, and toilets and a boiler room were installed there (ALT 711/1947). A new staircase was added to the rear part of number 238 Seventh Avenue (See Fig. 25).

The construction of basements under all the buildings on Lot 48 has severely impacted any cultural resources which might have existed there. Although it is possible that an 11' wide strip at the rear of old Lots 47 and 48 has never had a basement, the narrowness of the area, and the fact that it is surrounded by basements, would have afforded no protection to cultural remains.

CONCLUSIONS AND RECOMMENDATIONS

Area B, once on a sloping ridge near wood- and pastureland, with a supply of water and an estuarine swamp not overly distant, would have been moderately attractive to prehistoric Native Americans. However, the documented grading and building episodes which occurred during the nineteenth and twentieth centuries, subsequent to any prehistoric occupation, would certainly have destroyed the shallow prehistoric deposits.

Potential historical remains in Area B would date from after the earliest building episodes on the lots, which occurred between 1842 and 1852. Prior to this period there were no buildings of any kind standing in Area B (See Figs. 12 and 15).

The three sections of the Seventh Avenue Rezoning study area were flagged by the New York City Landmarks Preservation Commission, because of their proximity to the Village of Chelsea, and therefore the potential survival of archaeological resources from this period of Chelsea's history (ca.1840s). Dwellings, along with their associated outbuildings and yards, have the potential to contain resources which may furnish information about past lifeways, urban residential settlement patterns, socio-economic status, class distinctions, ethnicity and consumer choice issues. Such resources could be preserved in privies, cisterns or wells, which in the days before the construction of municipal services—namely sewers and a public water supply—would probably be located in the garden or yard at the rear of the average dwelling. Once the abovementioned services were provided by the city, these shafts, no longer in use for their original purposes, would be quickly filled with refuse, providing a valuable time capsule of stratified deposits for the modern archaeologist. They frequently provide the best domestic remains recovered on urban sites. Portions of these shaft features are often encountered on homelots because their deeper and therefore earlier layers remain undisturbed by subsequent construction, and in fact, construction often preserves the lower sections of the features by sealing them beneath structures and fill layers. Other commonly occurring but more fragile backyard remains include fence lines, paths, traces of landscaping and sheet midden scatter. However, because the preservation of such resources is relatively rare in a heavily-developed urban context, any intact deposits dating from before the mid-nineteenth century, such as on the lots of the project parcels, would be considered important.

One of the first steps in assessing the likelihood of the preservation of shaft features is the determination of the earliest dates of sewer and water line installation. As stated above, these facilities obviate the necessity of digging privies, cisterns and

wells. There is little evidence concerning the early water supply in this section of Chelsea. Although the Moore household and at least one neighbor were connected with the Croton aqueduct by 1857, these residents were members of the neighborhood elite, and therefore it is likely that they could afford the latest conveniences as they became available, which might not have been possible for the more modest lifestyles of the residents in Area B. Water tapping records indicate that the chief mains in the study area had been laid by the 1870s (See Fig. 27). An 1828 guide declares (in a generalization) that inhabitants of the area north of the city had to get their supply of water from public wells and pumps (Picture of New-York 1828:416-417), which would not have been located in the backyards of private buildings. In addition, it has already been noted that the geology of the immediate vicinity of Area B does not encourage the use of wells.

The presence of undisturbed privies in the rear sections of these lots is also unlikely. From a map obtained at the Department of Sewers (See Fig. 26), sewers were installed on West 22nd and West 24th Streets in 1848 and 1846 respectively. Obviously the late dates recorded for the sewers of 23rd and 25th Streets (1947 and 1904), and on Seventh Avenue (1922) refer to the replacement of older sewers, because they were previously depicted in the 1883 map (See Fig. 21). On Seventh Avenue, for example, sewer pipes had to be replaced during the construction of the subway. Because 23rd Street and Seventh Avenue were the most important arteries for this section of the city, it seems logical that their sewers were installed during the same period as the two surrounding lesser streets. This interpretation suggests that privies were unnecessary when the structures in Area B were built. This is definitely so for the four southernmost lots (40, 41, 42 and 43), whose buildings were not erected until after 1854.

Although it is possible that privies, wells or cisterns existed to the rear of the first dwellings erected in Area B, the disturbance caused by subsequent basement and cellar construction on the lots would have destroyed their remains. However, in some of the lots there are areas which have been only partially disturbed by the construction of building foundations, which would not have completely obliterated any shaft features. In each case at the rear of the lots, these areas and their dimensions are: Lot 40, 24.8' by 24';² Lot 42, 24.8' by about 40'; Lot 44, 24.8' by 40'; Lot 45 24.8' by 38'; Lot 46, 24.8' by 35'.

Assuming the unlikely survival of shaft features in these areas, the potential significance of any information which they might provide must be considered. Remains from backyard features

²The front 40' of Lot 40, since it was beneath the area of the original building on that lot, could not have been the site of a privy, well or cistern

pre-dating 1850, along with evidence of and from activities undertaken there would be valuable because such information is unlikely to be recovered from any other source. The importance of this data would be enhanced by knowledge of the residents' identities and their length of occupancy, since this enables the archaeologist to associate recovered artifacts with a specific historical context. However, the case of multiple family dwellings, such as those erected in Area B between 1842 and 1852, creates the problem of evaluating the intermixed remains of many families who were probably unrelated, of different cultural backgrounds and transient. The possible presence of commercial remains would obscure the interpretation of these artifacts, and their utility still further. In addition, rather than representing the rural/suburban Village of Chelsea in the 1840s for which the lots were flagged by the NYCLPC, the earliest buildings in Area B were mixed-use urban structures, examples of the expansion of New York City in the 1840s and 50s.

Therefore, based on the above discussion and due to the disturbed nature of the study lots, further archaeological research and testing of Area B is not recommended.

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Figure 2

Detail from Figure 2: Prehistoric Sites of the New York City Landmarks Preservation Commission manuscript "Towards an Archaeological Predictive Model for Manhattan: A Pilot Study"

scale 1:24000

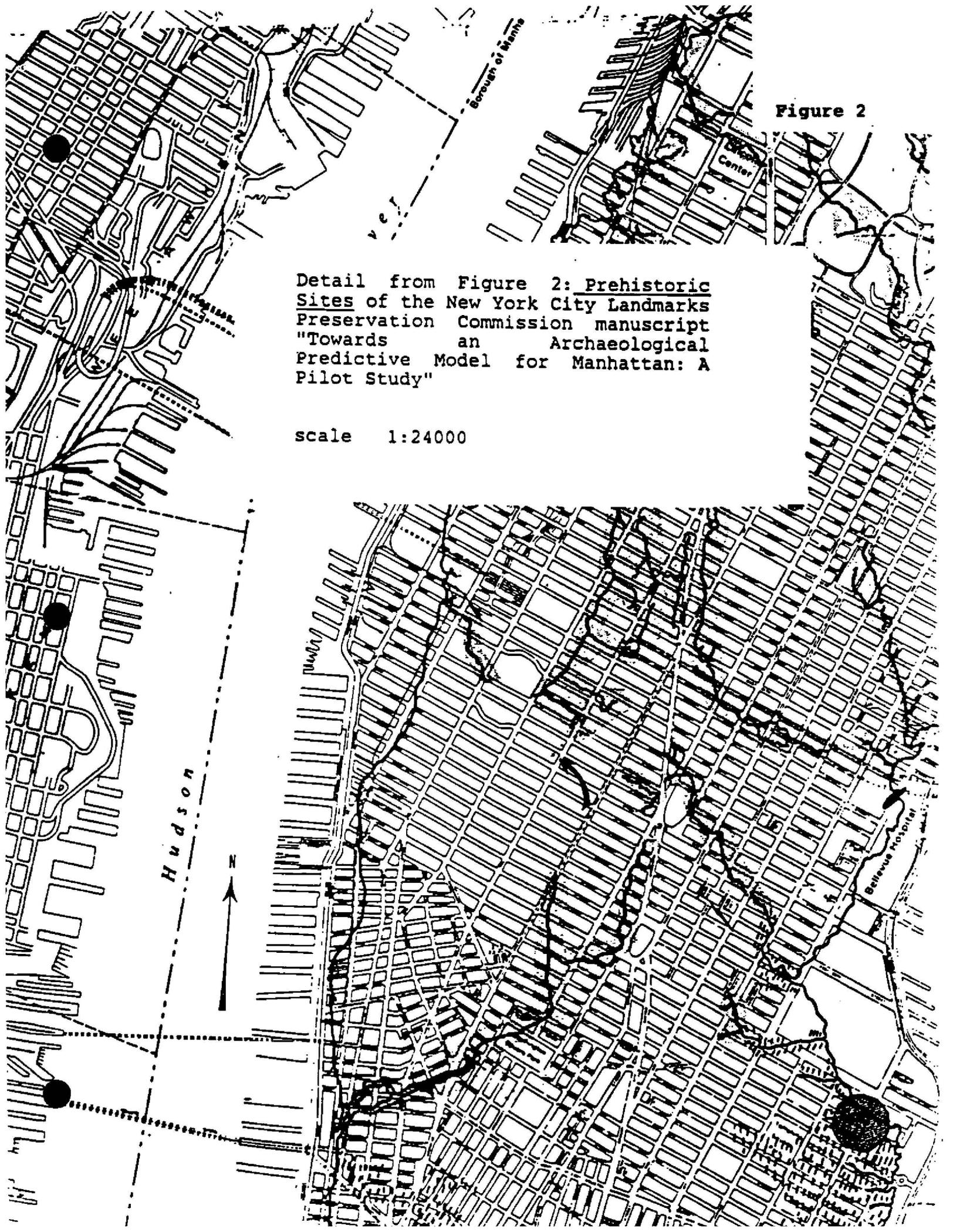
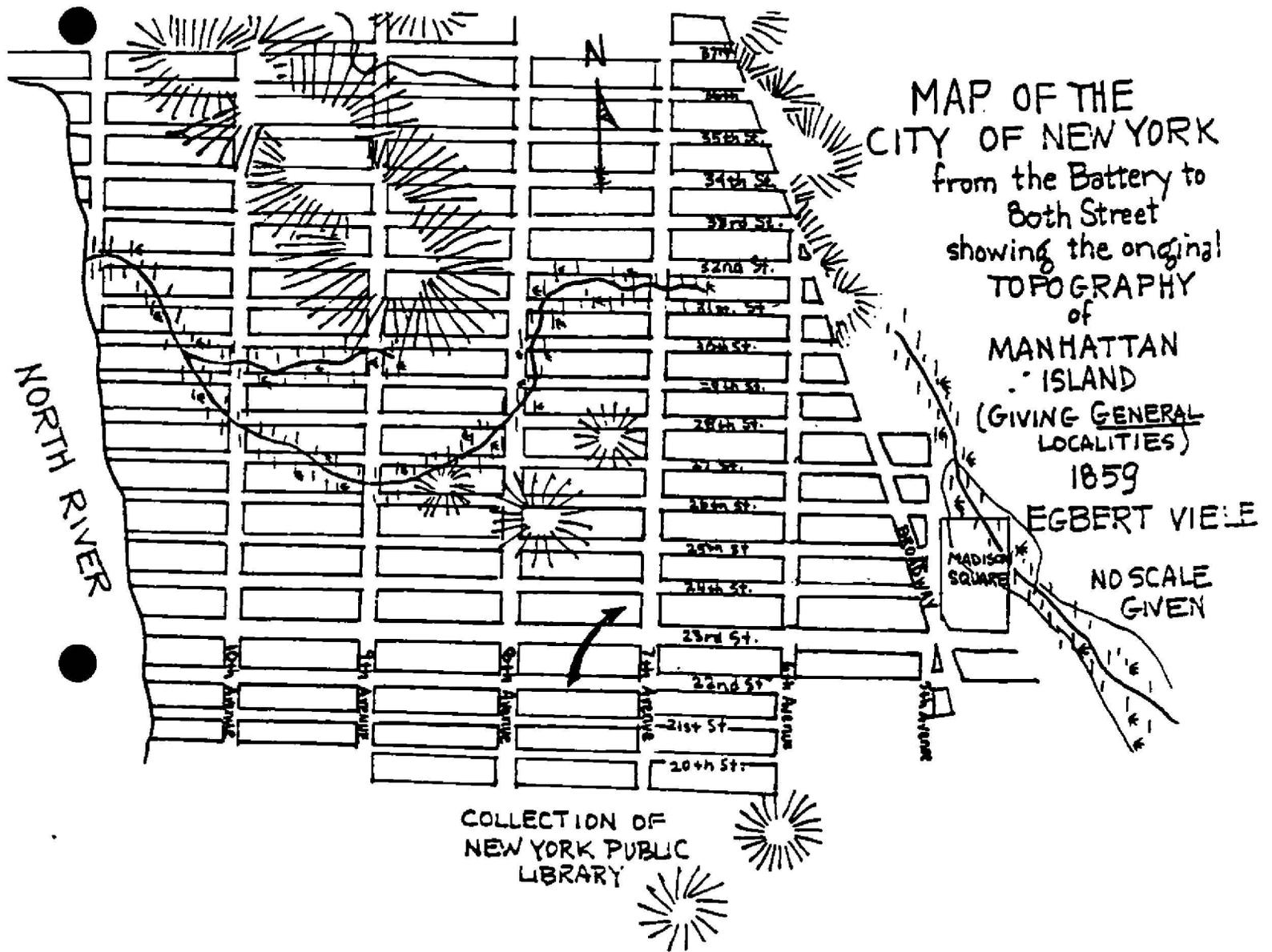


Figure 3

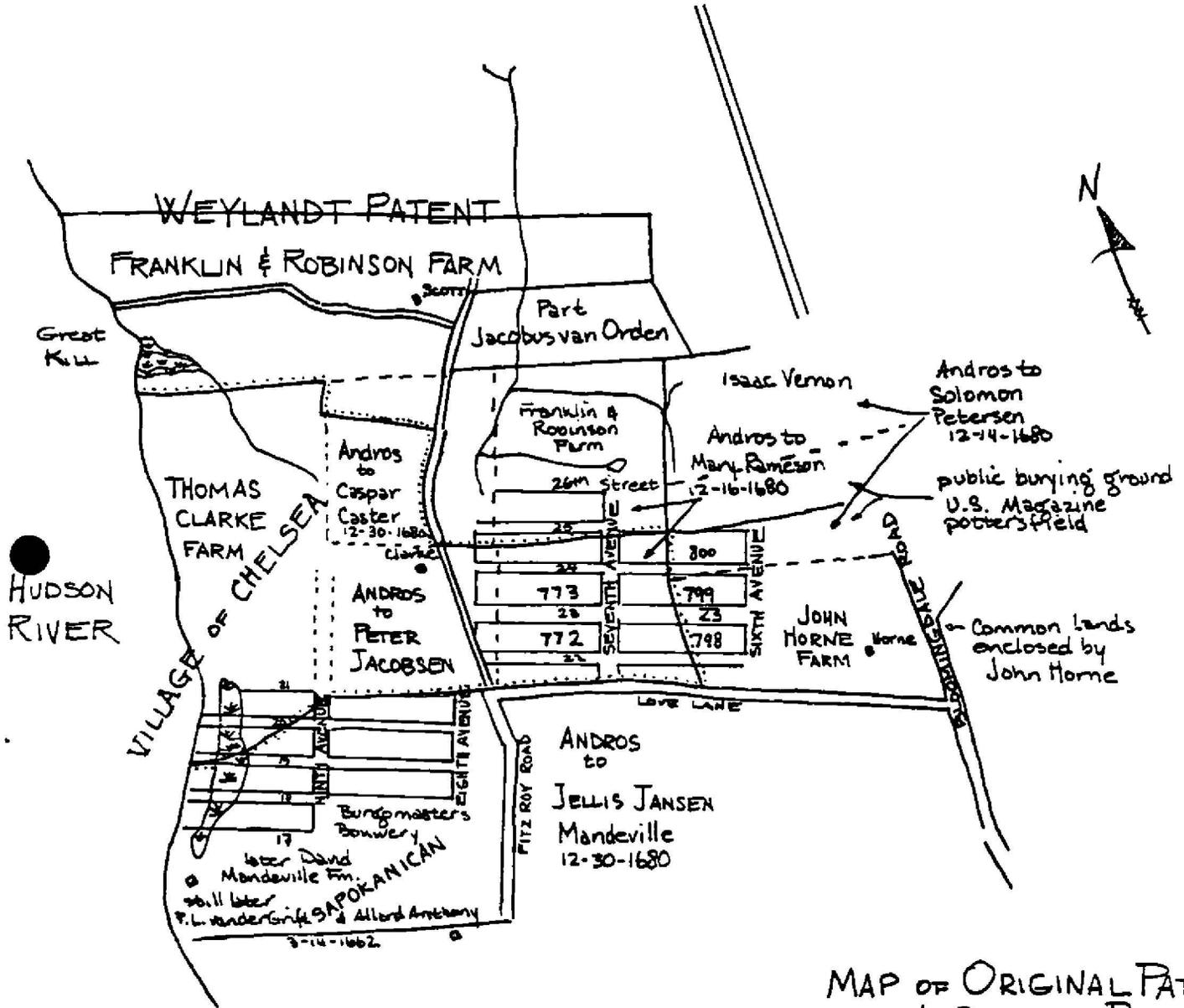


Manatus Map, 1639

Arrow indicates approximate location of project area.



Reproduced from John A. Kouwenhoven's COLUMBIA HISTORICAL
PORTRAIT OF NEW YORK, 1953



MAP OF ORIGINAL PATENTS & GROUND BRIEFS

(STOKES VOL. VI, Plate 84Bb & 84Bc)

Boundary of Clarke farm:
no scale given

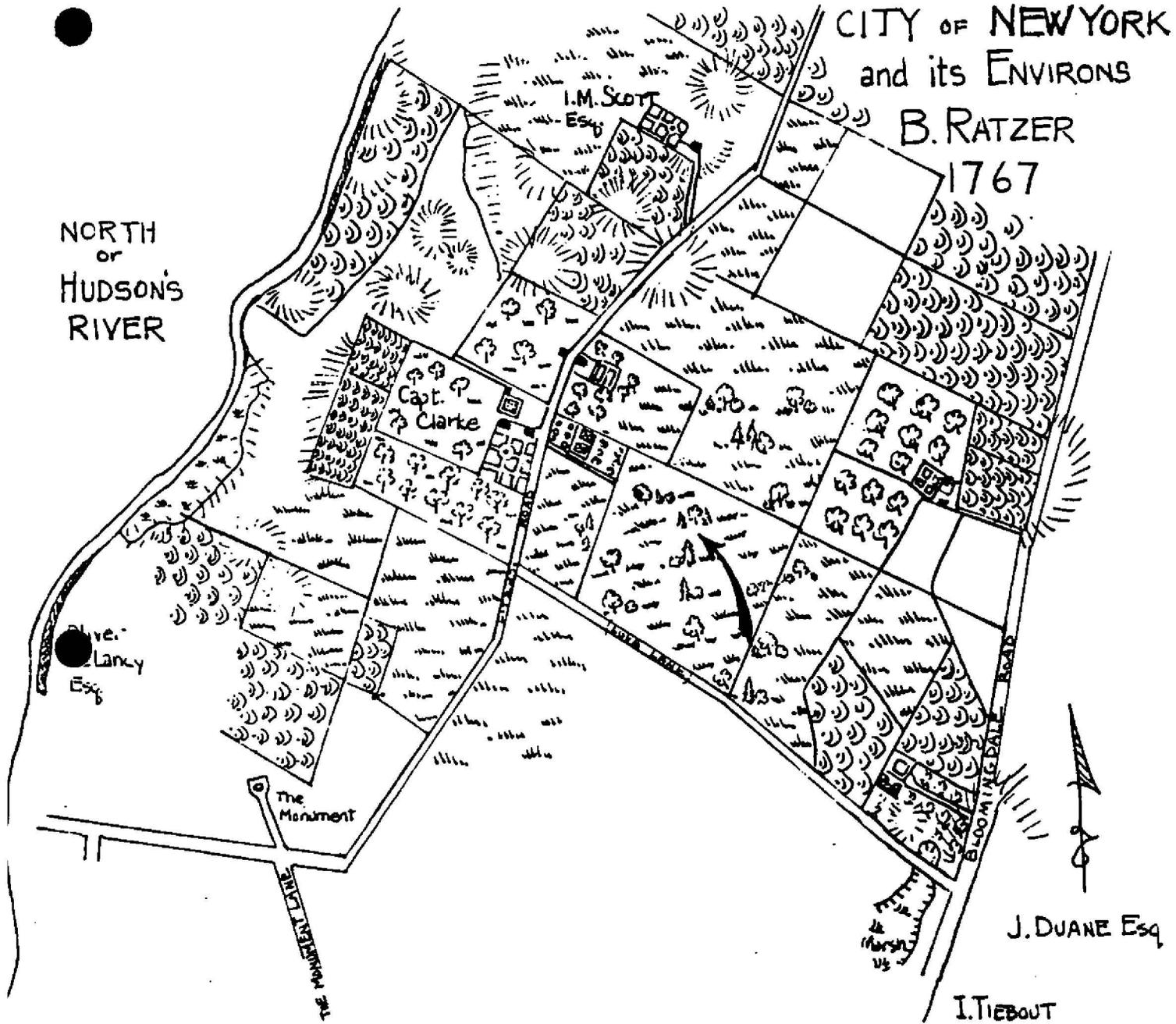
Figure 6

PLAN OF THE
CITY OF NEW YORK
and its ENVIRONS

B. RATZER

1767

NORTH
or
HUDSON'S
RIVER



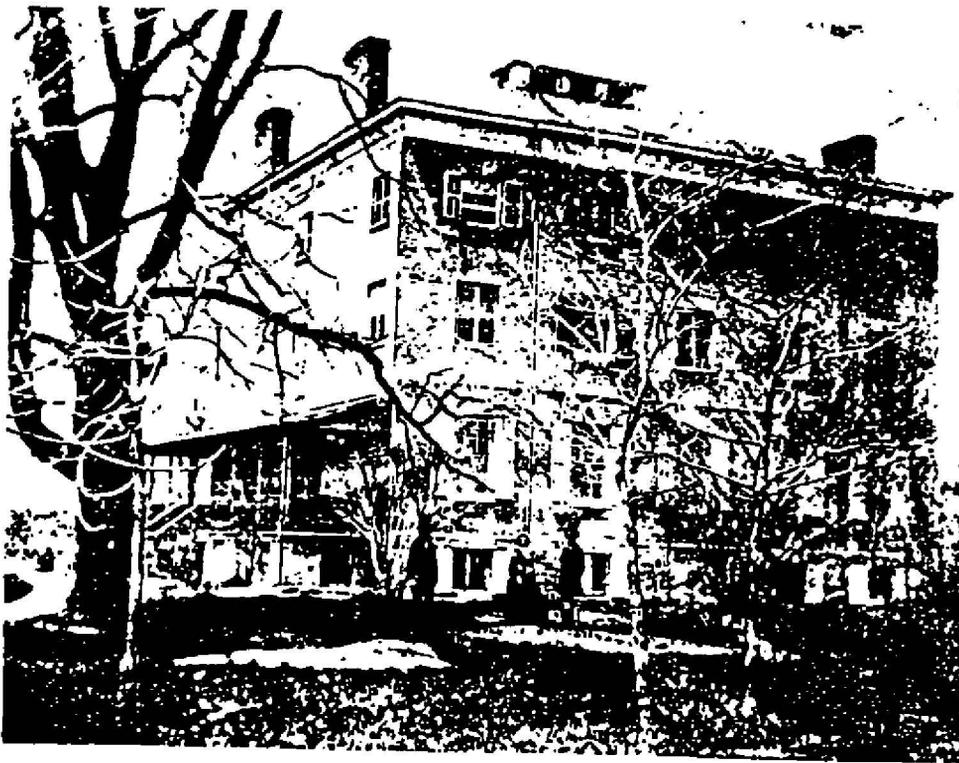
facsimile: Colton, 1853
Collection of the
New York Public Library

Scale:

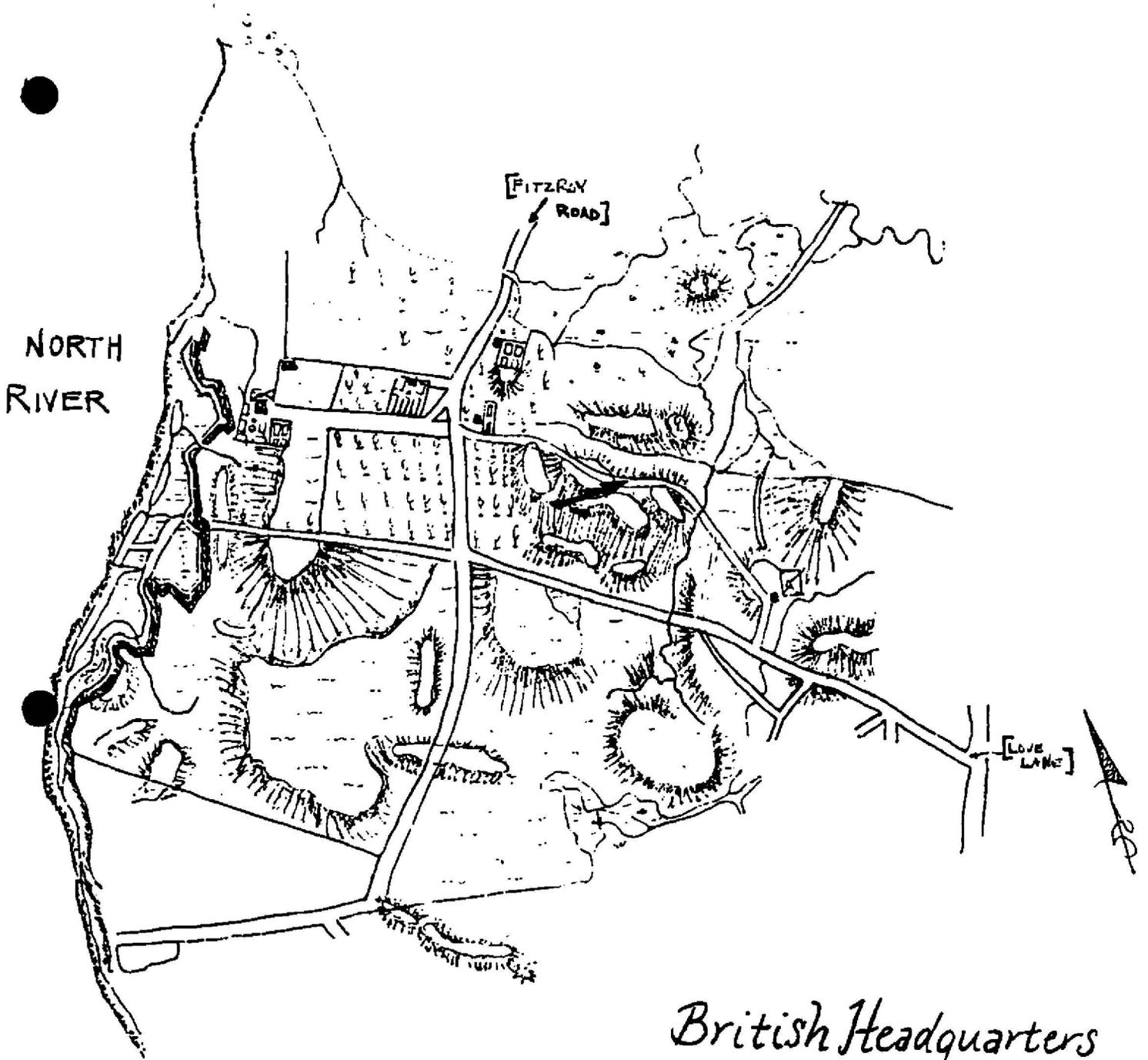
0 200 400 600 800 1000 feet

1/8 1/4 1/2 3/4 miles

BELOW: Chelsea House, the residence of Moore's cousin, Clement Clarke Moore—professor of Greek and Oriental literature at the General Theological Seminary and author of *'Twas the night before Christmas*. The house had been built in 1777 by Clement Moore's grandmother, the widow of Captain Thomas Clarke, and a story had been added by the Moores about 1825. It stood just south of Twenty-third Street, between present Ninth and Tenth avenues.



Reproduced from John Kouwenhoven's Columbia Historical Portrait of New York, 1953



British Headquarters
Map

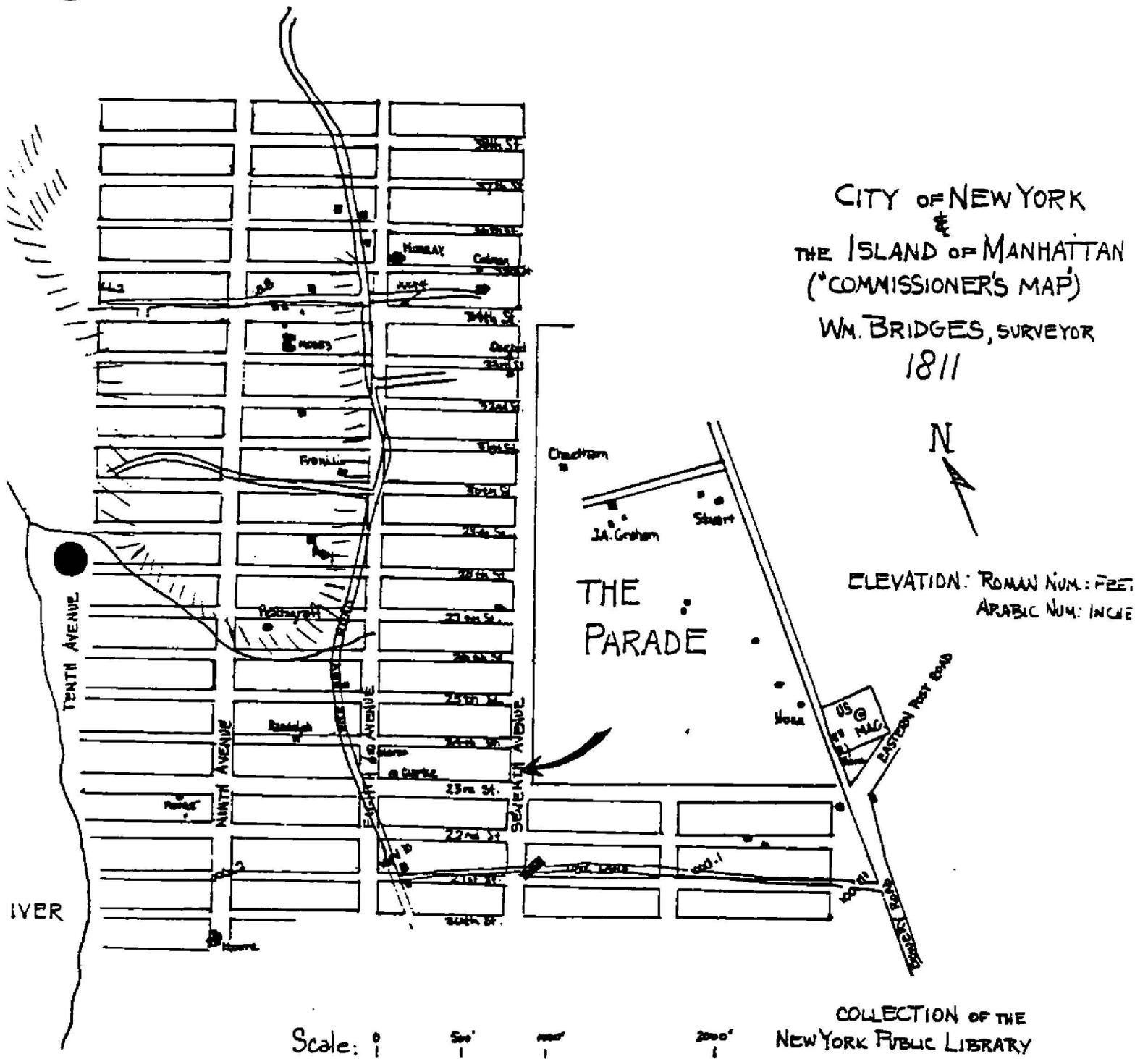
1782  (Sheet 2 detail)

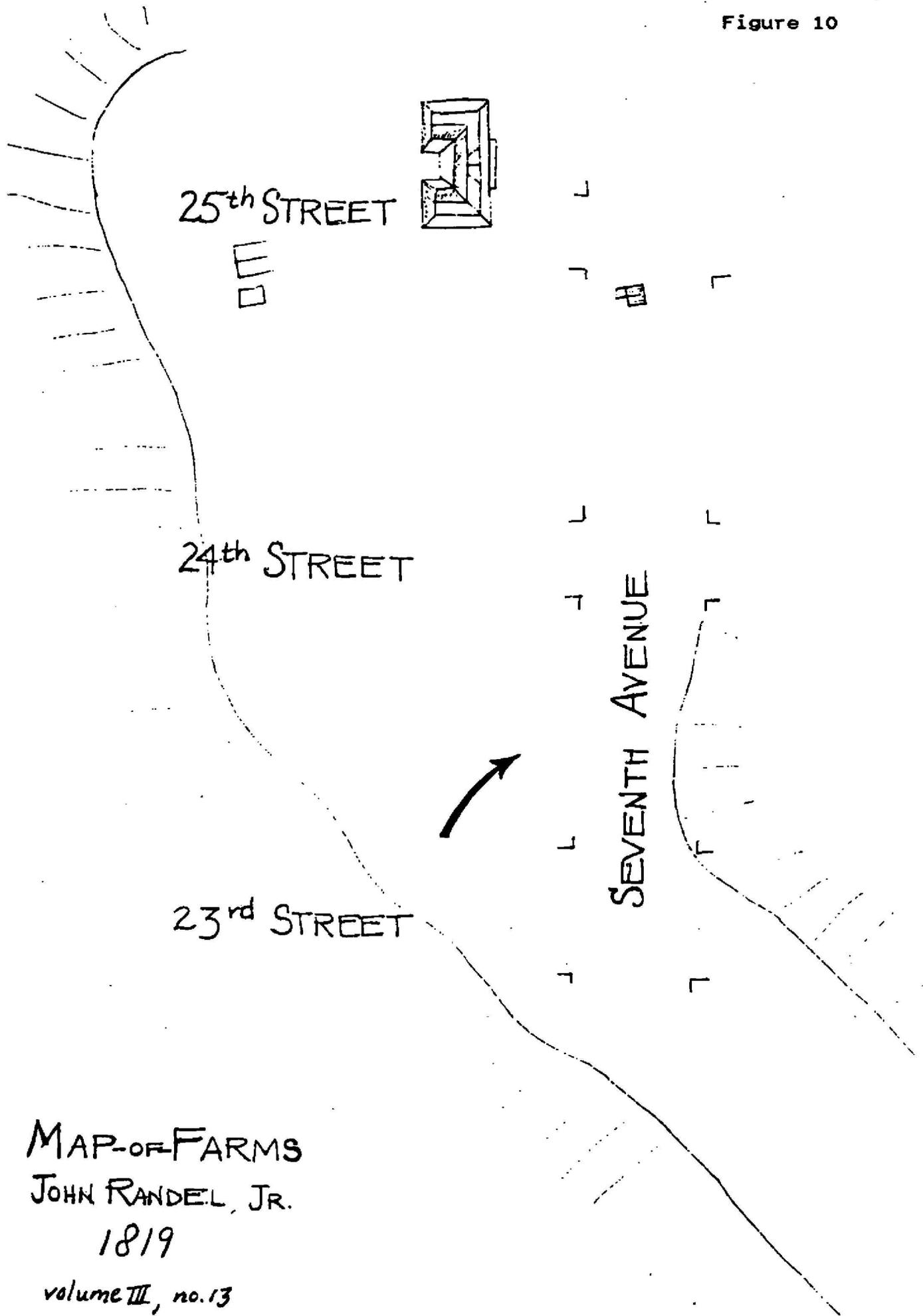
(Reproduction by B.F. Stevens
1900)

COLLECTION OF NEW YORK PUBLIC LIBRARY

RGS

Figure 9



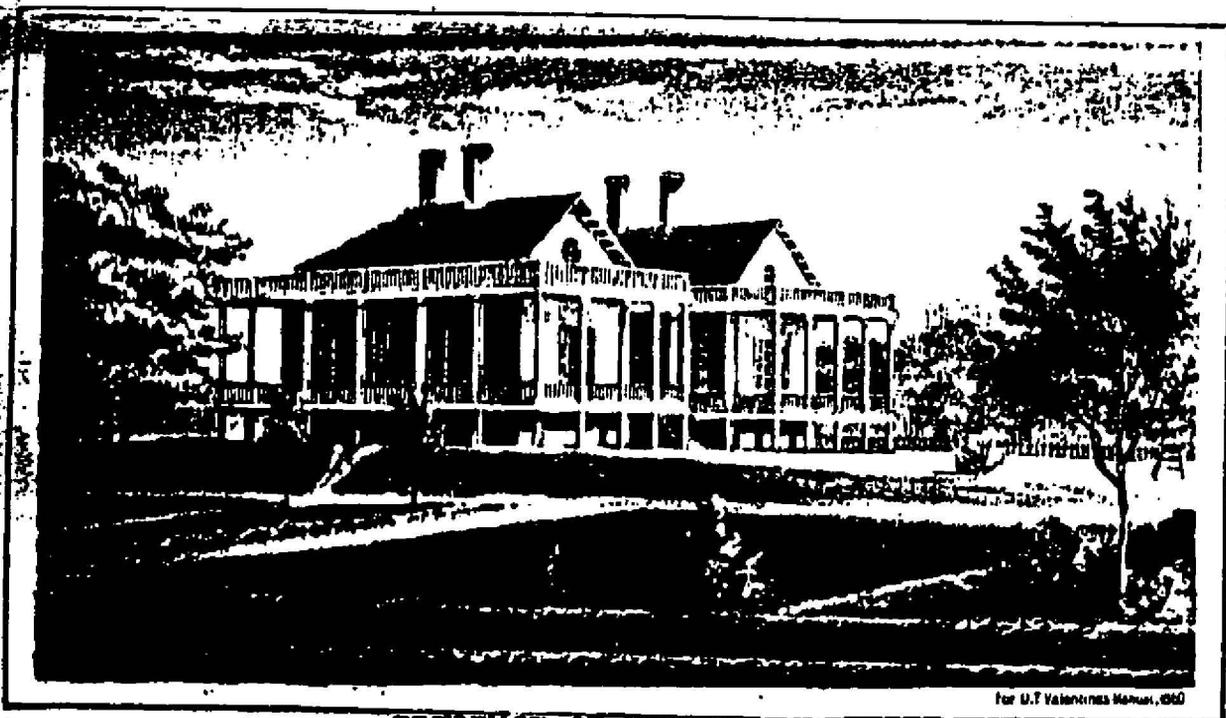


MAP-OF-FARMS

JOHN RANDEL, JR.

1819

volume III, no. 13

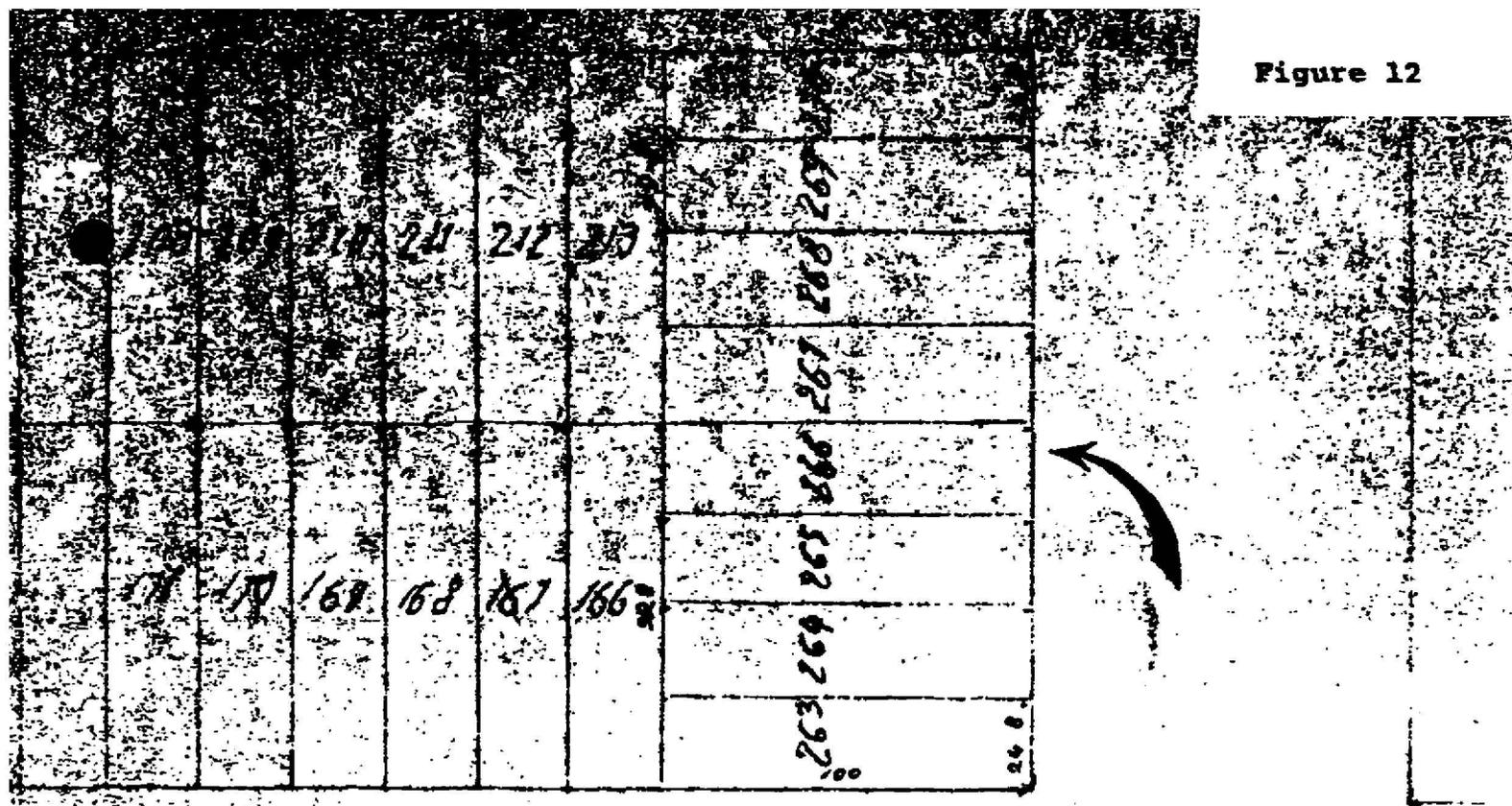


For D.T. Valentine's Manual, 1860

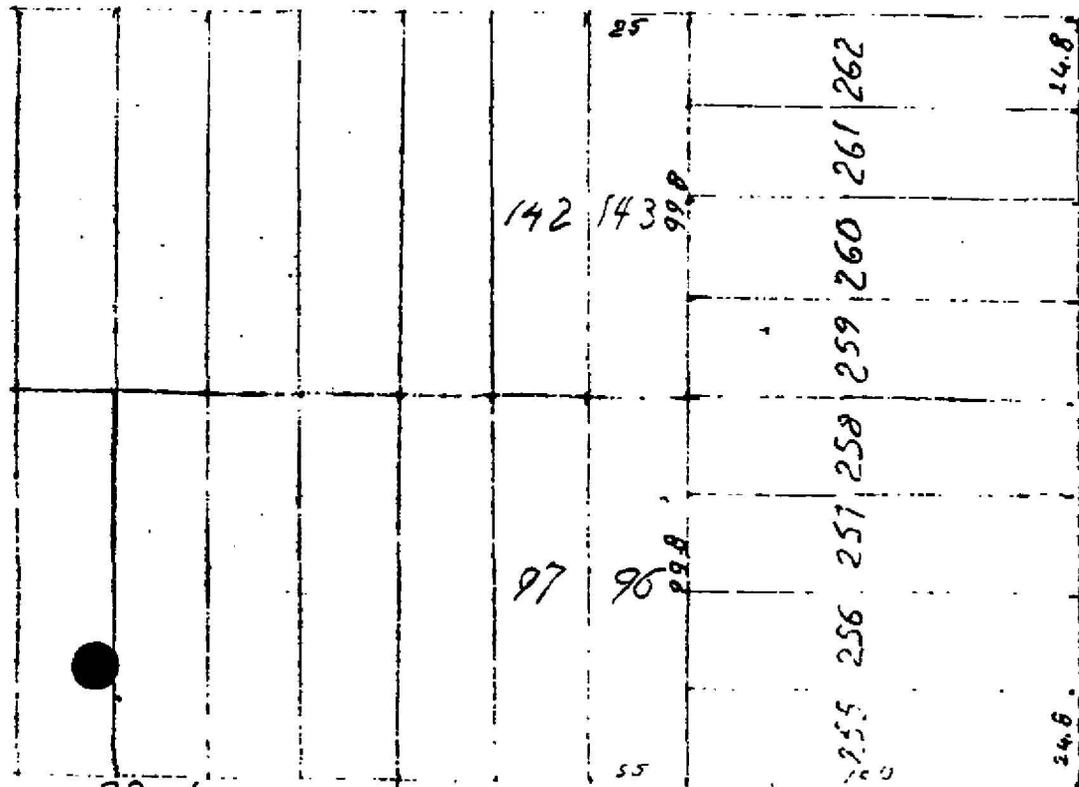
RESIDENCE OF HENRY ECKFORD.
between 7th & 8th Ave^s near 24th St.

Reproduced from D.T. Valentine's Manual of the Corporation of the City of New York, 1860

Figure 12



23rd
rd Street



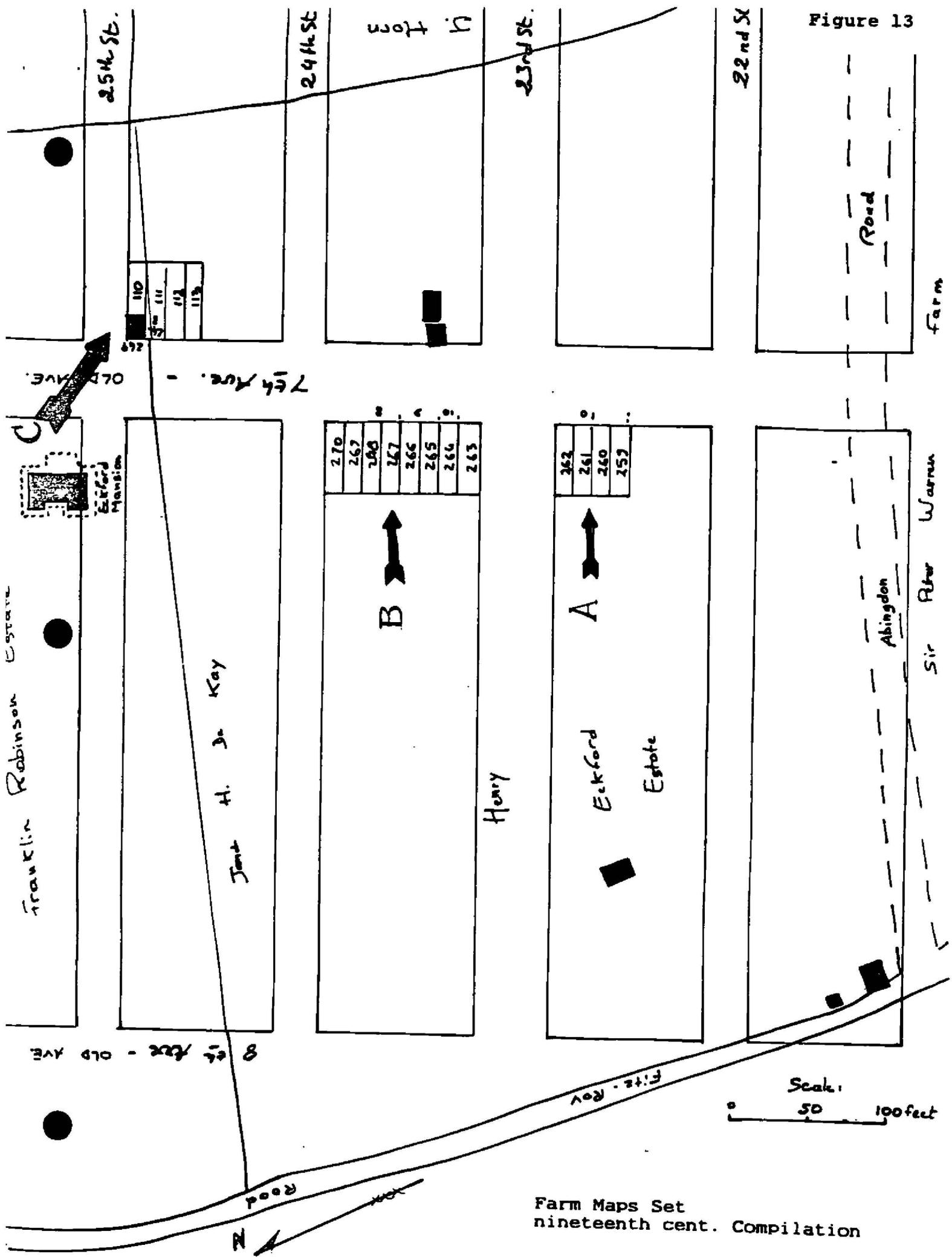
22nd
Street



7th St.

DeKay Estate, 1842
Spielmann and Brush

Figure 13



25th St.

24th St.

23rd St.

22nd St.

7th Ave. - OLD AVE.

8th Ave. - OLD AVE.

Franklin Robinson Estate

Eckford Mansion

John H. De Key

Henry

Eckford Estate

Abingdon

Sir Peter Warner

Farm

270
267
266
267
266
265
264
263

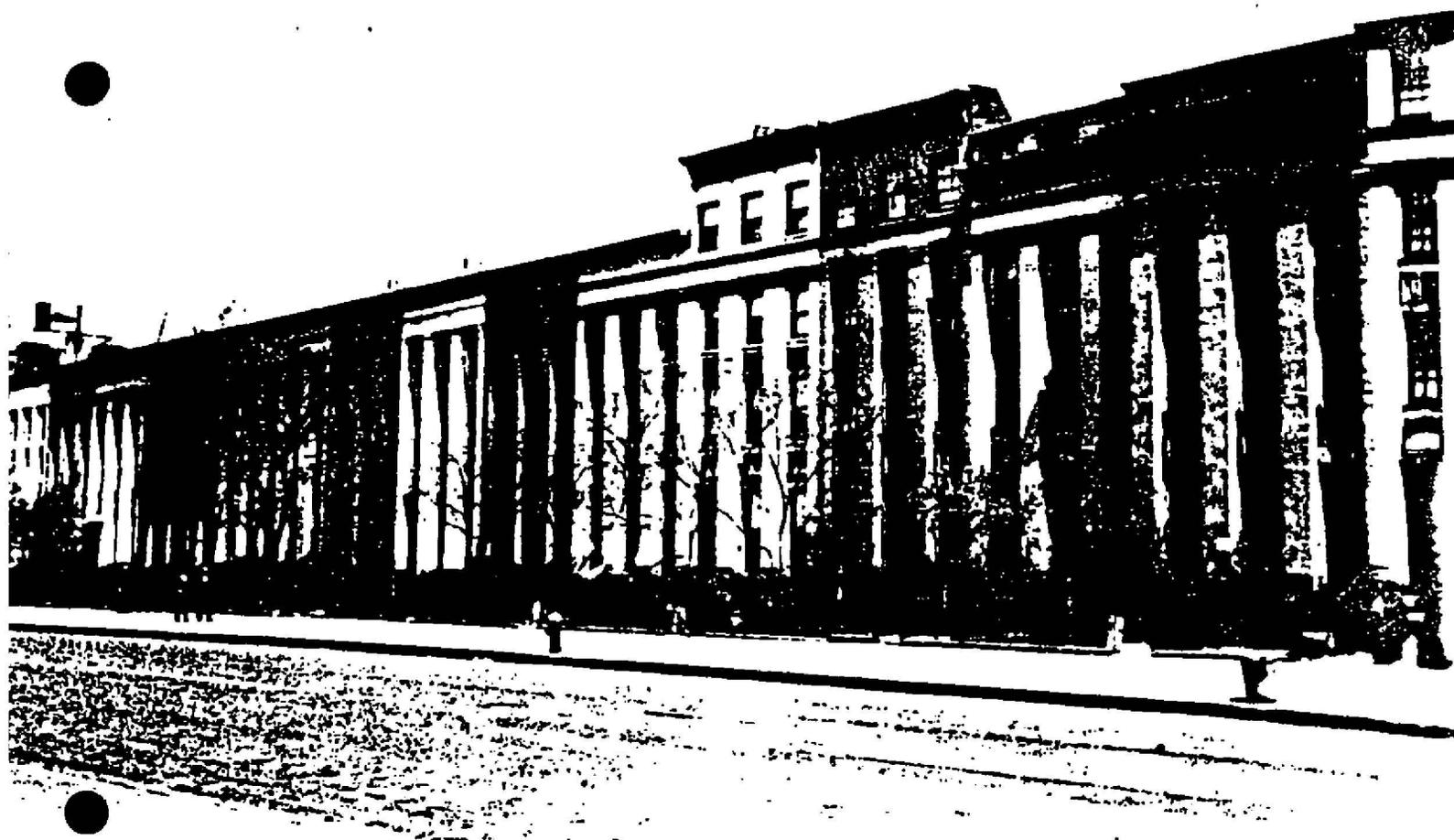
262
261
260
259

B

A

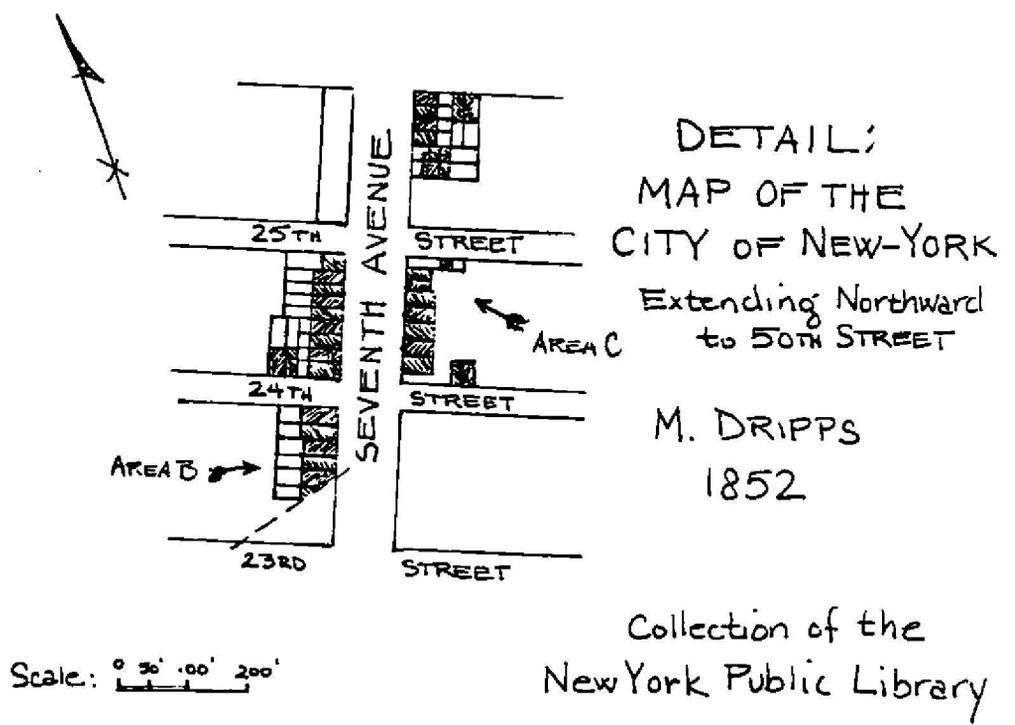
Scale: 0 50 100 feet

Farm Maps Set nineteenth cent. Compilation

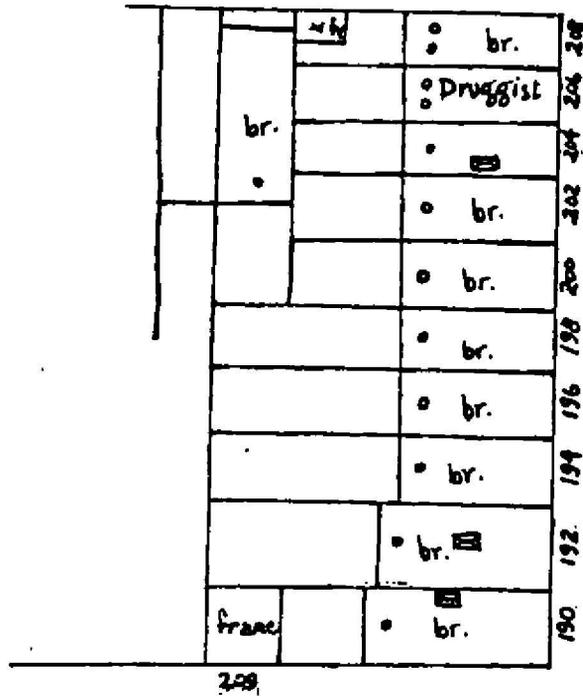


LONDON TERRACE. The London Terrace houses, on the north side of 23rd Street between Ninth and Tenth Avenues, were designed for William Torrey in 1845 by A. J. Davis. They were uniformly pilastered to give the effect of a colonnade from one avenue to the other, and were set back about thirty-five feet from the street, with gardens in front. Similar buildings, known as "Chelsea Cottages," were on the 24th Street side of the block. This property was all eradicated by the block of flats that now bears the London Terrace name.

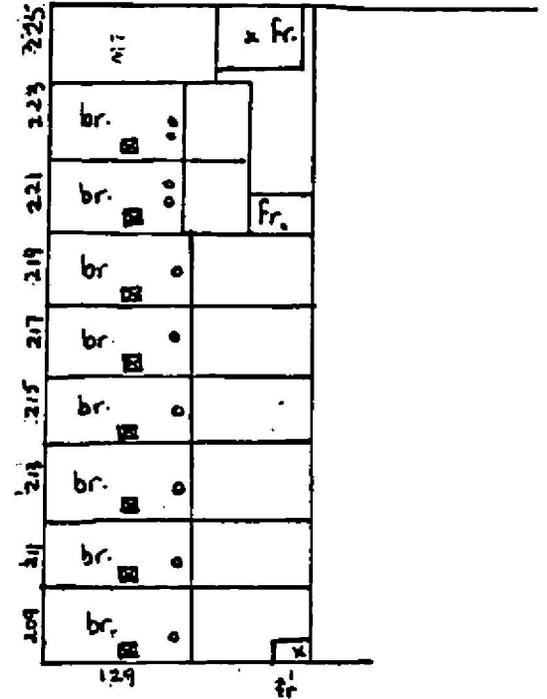
Reproduced from Nathan Silver's Lost New York, 1967



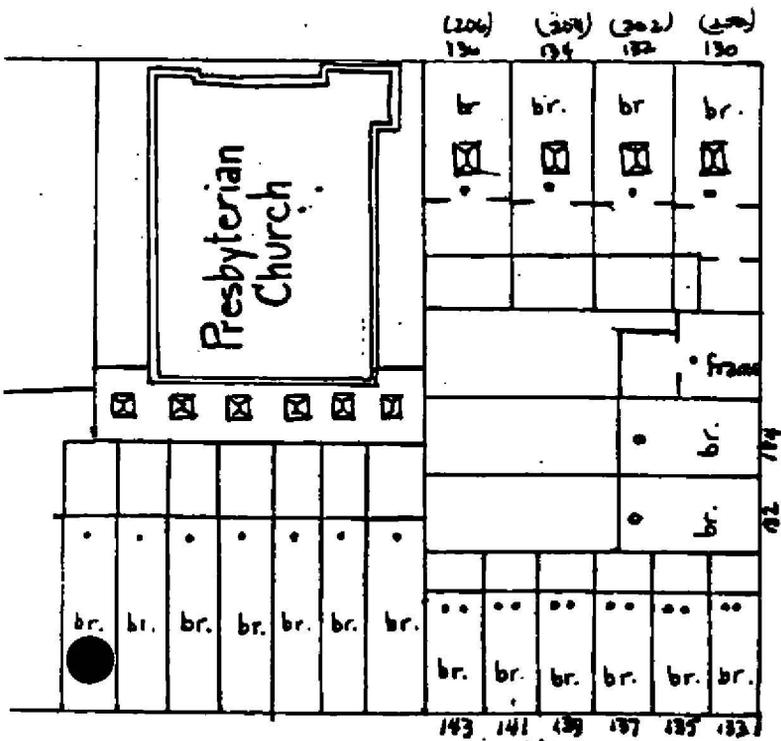
WEST 24th STREET



WEST 25th STREET



WEST 23rd STREET



SEVENTH AVENUE

WEST 24th STREET

1859
 MAPS OF THE CITY
 OF
 NEW YORK
 WM. PERRIS VOL. 6
 PLATE 85

COLLECTION OF THE NEW
 YORK PUBLIC LIBRARY

- br. : brick or stone
- fr. : frame
- ☒ : skylight
- : slate or metal roof, coped
- : slate or metal roof not coped
- ☐ : communication buildings

WEST 22nd STREET



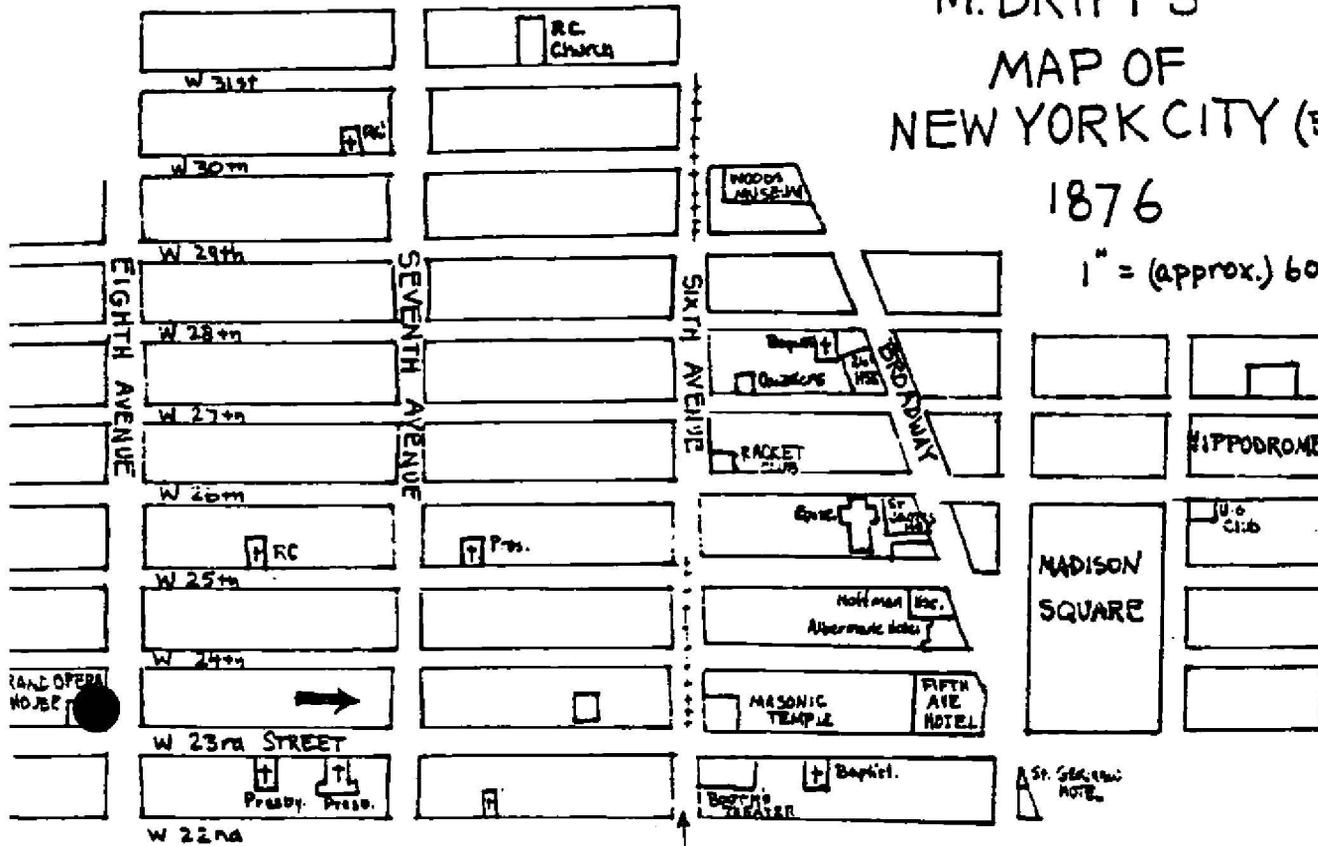
The Fifth Avenue Hotel, Fifth Avenue between 23rd and 24th Streets, built 1856-58, demolished 1908.

Reproduced from Nathan Silver's Lost New York, 1967

M. DRIPPS' MAP OF NEW YORK CITY (BELOW 135th ST.)

1876

1" = (approx.) 600'



COLLECTION OF NEW YORK PUBLIC LIBRARY

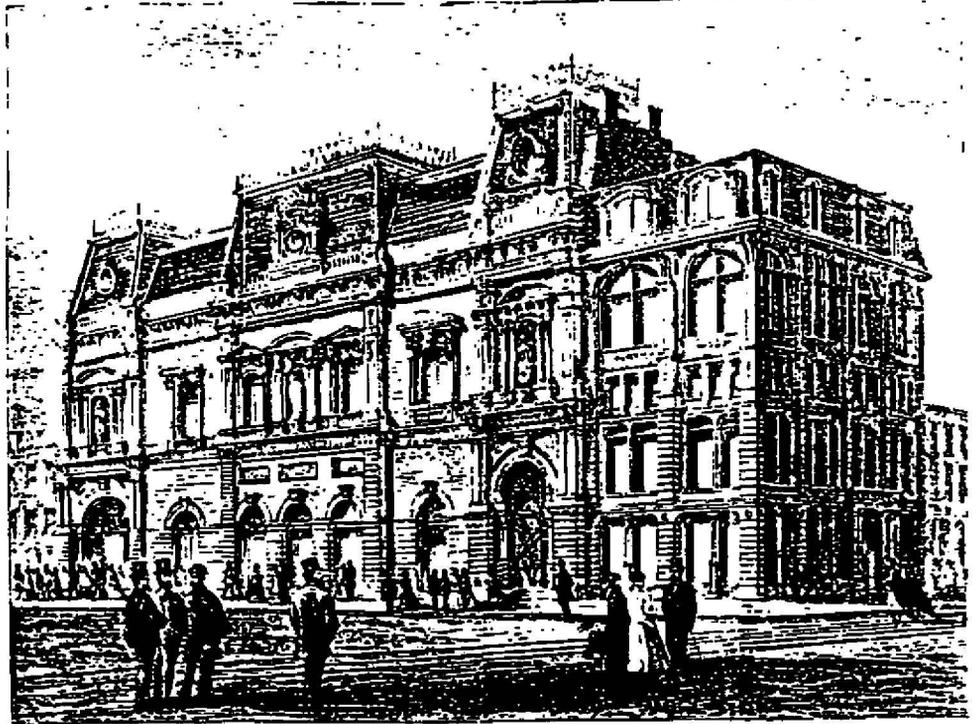
Figure 19



Reproduced from Nathan Silver's Lost New York, 1967

RIGHT: A wood engraving from a photograph by Rockwood of Edwin Booth's new theater at the corner of Sixth Avenue and Twenty-third Street, from *Harper's Weekly*, January 9, 1869. Designed by Renwick and Sands, this was the most elaborate theater yet built in the city, and was equipped with the latest "machinery." But the theater was not a successful venture, and in 1883 it was converted into stores.

BELOW: Two illustrations, drawn by A. C. Warren and engraved by J. Filmer, for O. B. Bunce's article, "Behind, Below, and Above the Scenes [at Booth's]." *Appleton's Journal*, May 28, 1870.



BOOTH'S NEW THEATER, TWENTY-THIRD STREET AND SIXTH AVENUE, NEW YORK.—Photographed by Rockwood.—(See Page 21.)

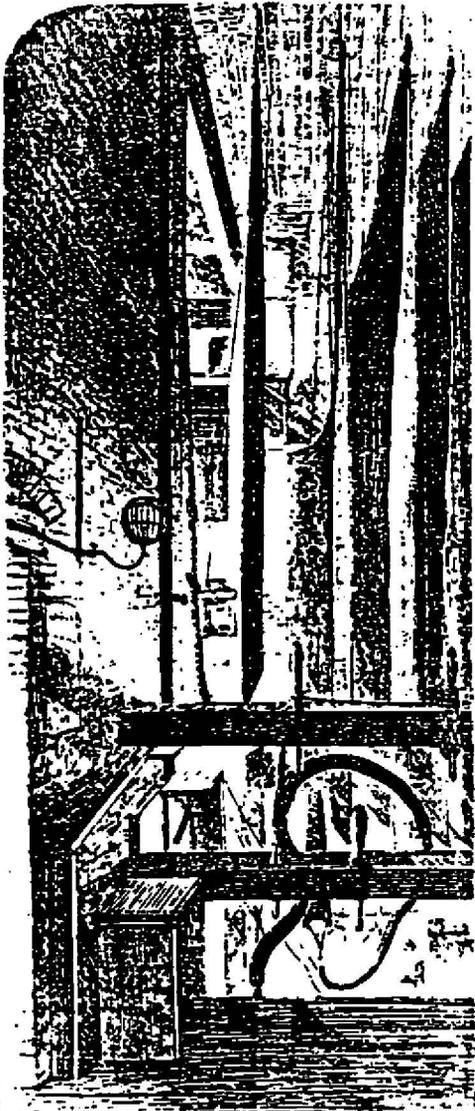
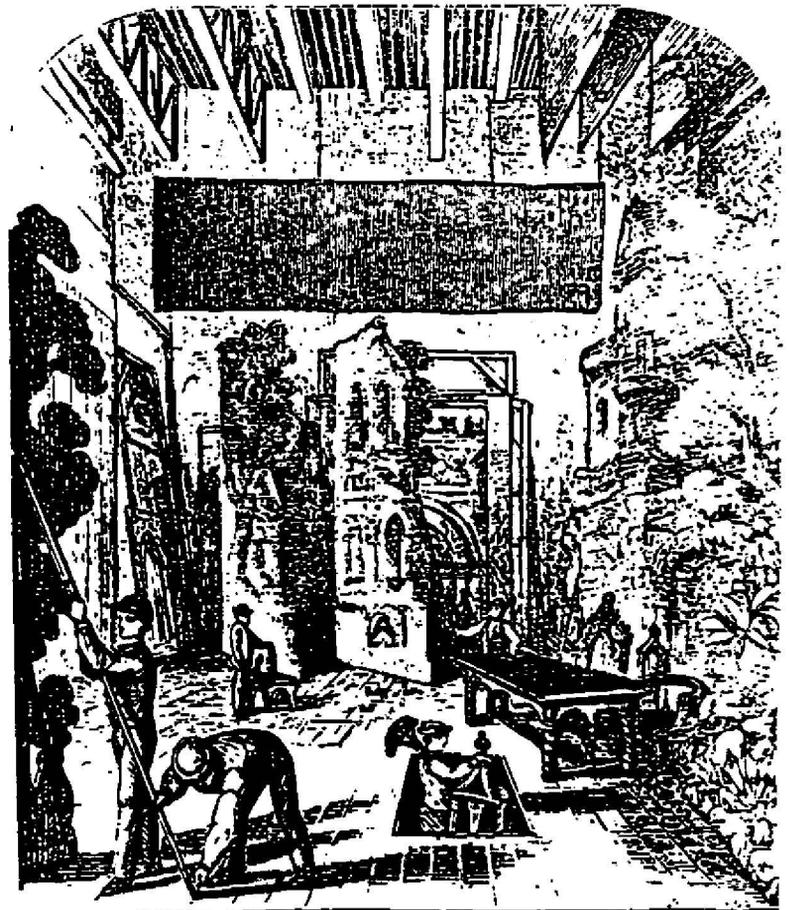
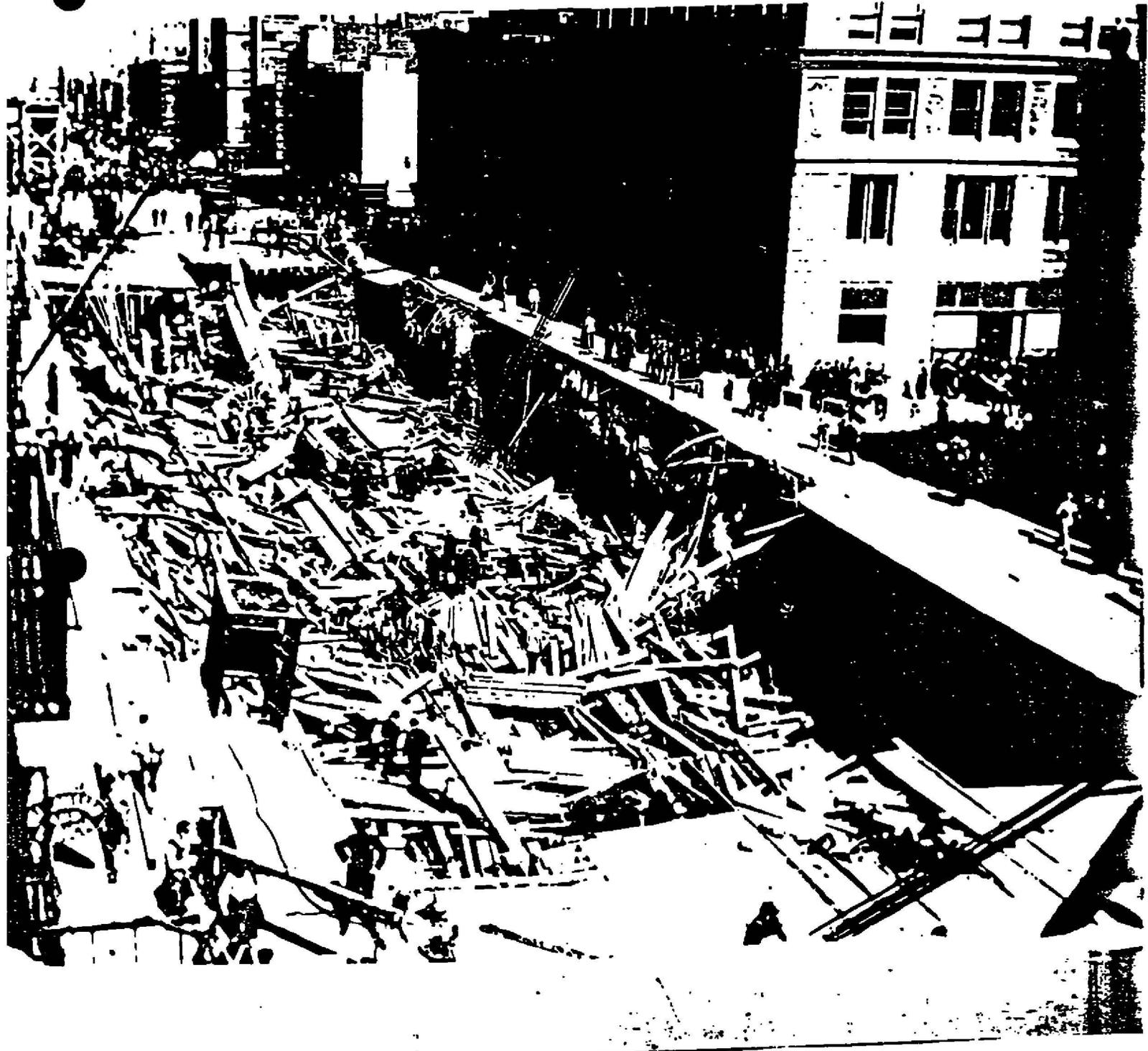


PLATE 11

All pictures
from author's
collection



THE STAGE—SETTING THE SCENES.



Seventh Avenue at 24th Street (looking north) c.1904 after an explosion during the construction of the Seventh Avenue subway tunnel caused its collapse. Note wrecked streetcar at center (New York Public Library Photograph Collection).

Figure 23

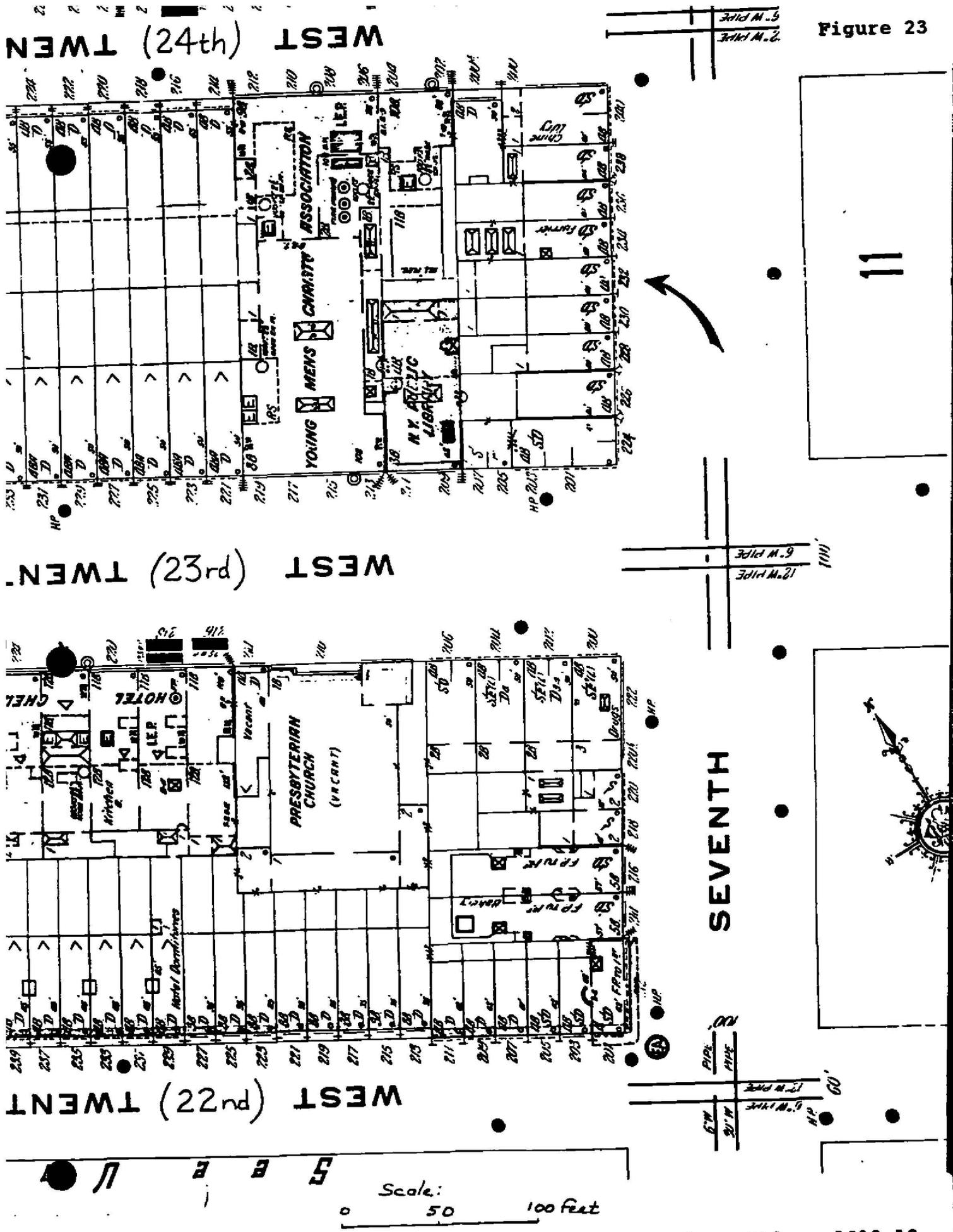
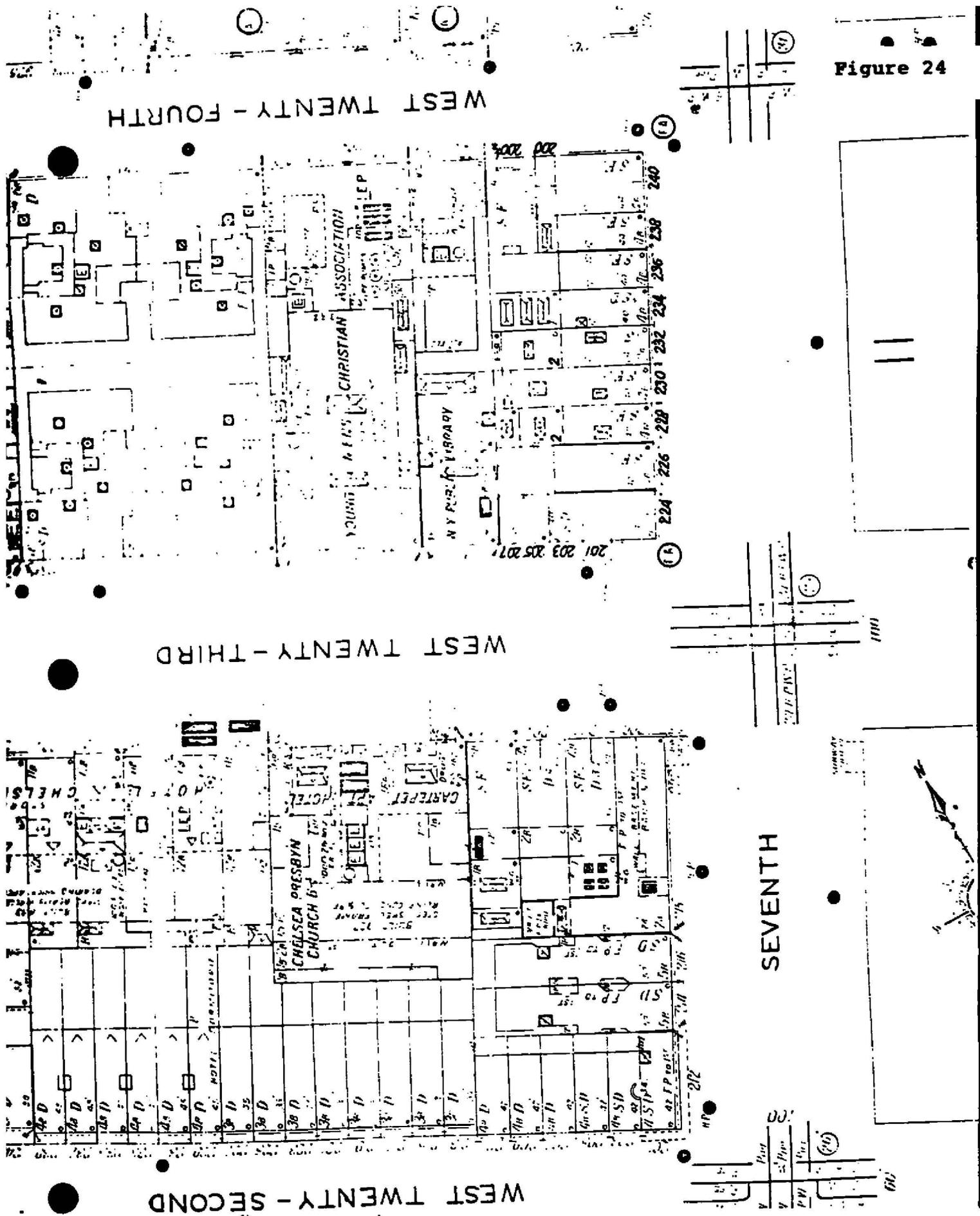


Figure 24



Scale: 0 50 100 feet

Sanborn Atlas, 1930

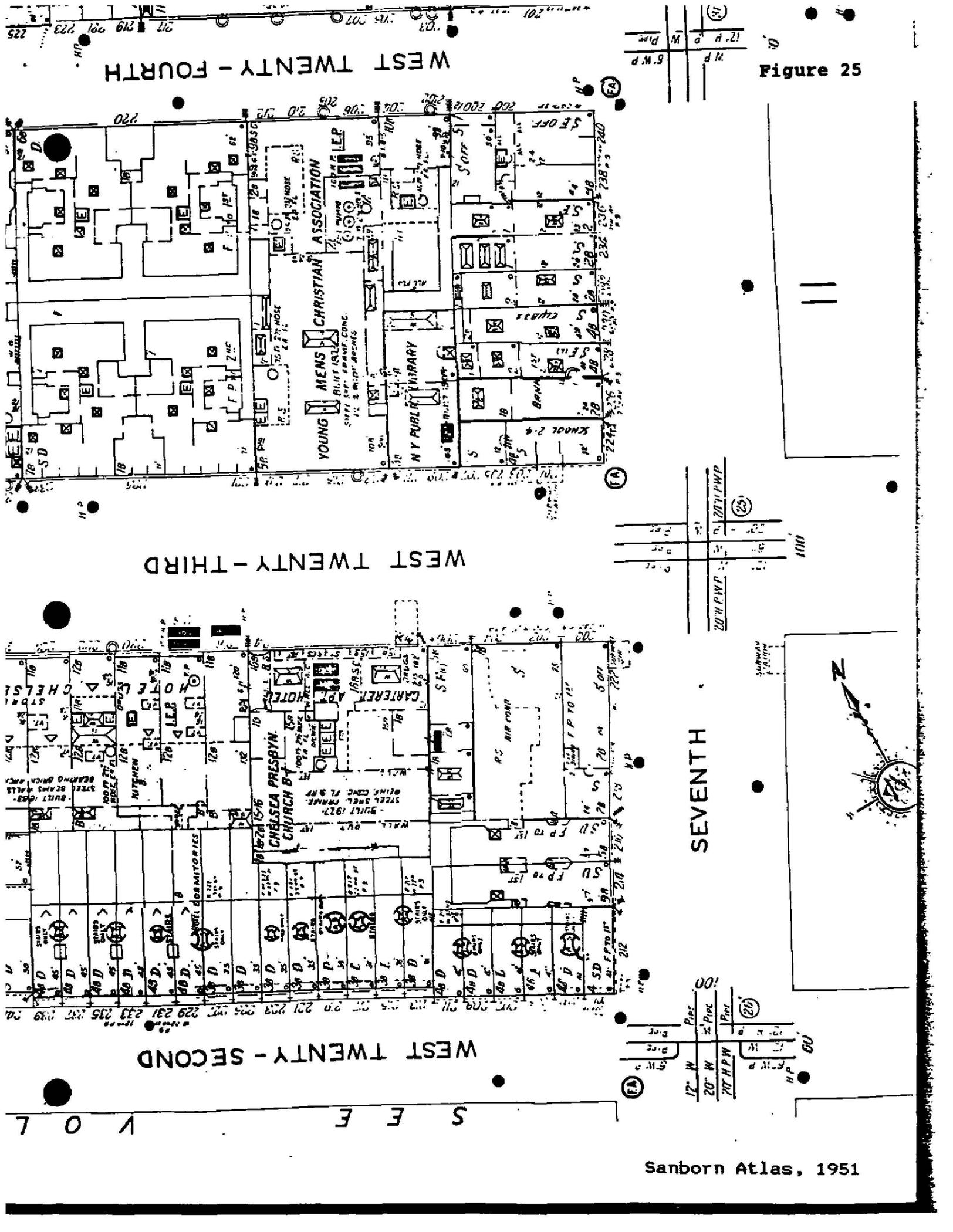
WEST TWENTY - SECOND

WEST TWENTY - THIRD

WEST TWENTY - FOURTH

SEVENTH

Figure 25



12' W	12' W	12' W	12' W
20' W	20' W	20' W	20' W
20' H P W			

20' H P W			
20' H P W			
20' H P W			

12' W	12' W	12' W	12' W
20' W	20' W	20' W	20' W
20' H P W			

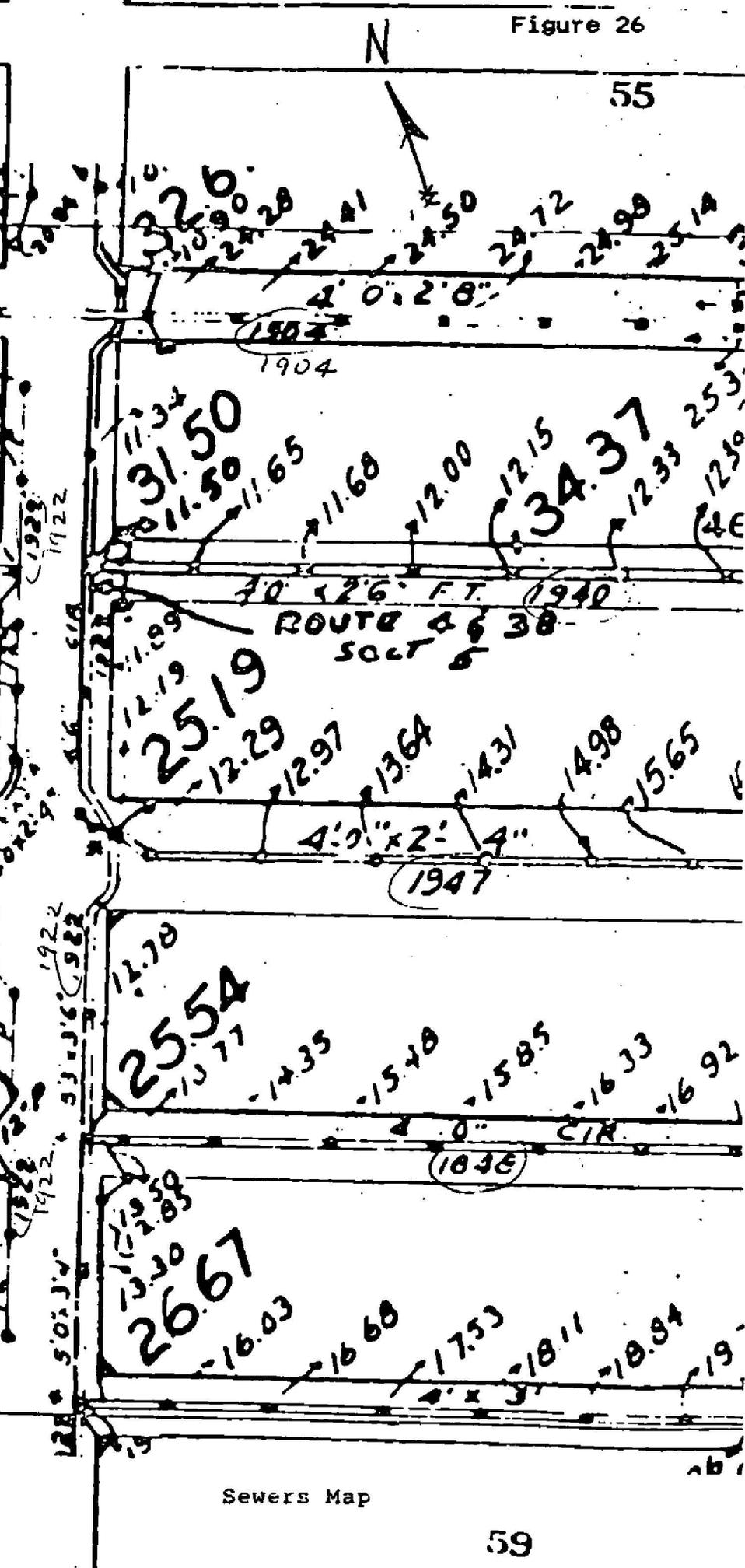
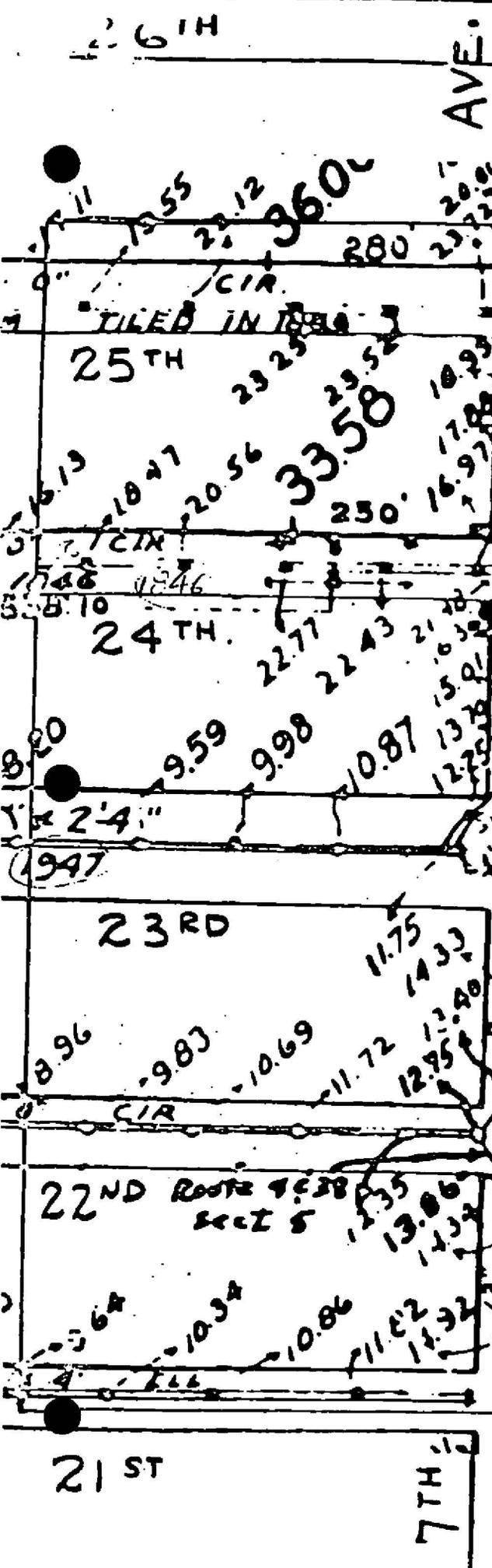
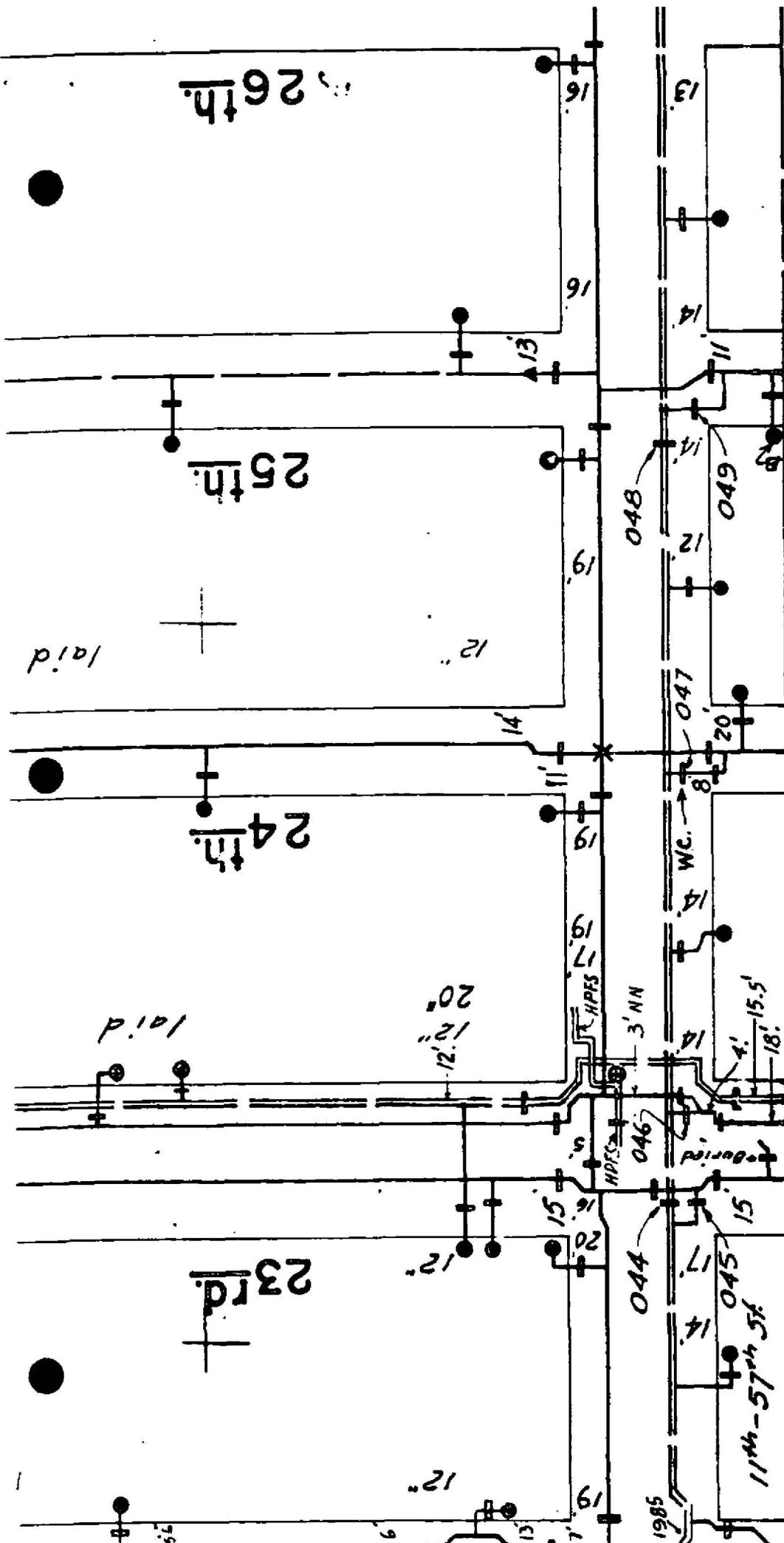


Figure 27



NOTE: All mains not otherwise indicated laid prior to 1870.

Water Tapping Map



Photo 8:
200½ West 24th Street. Note
the receding line of the
facade.



Photo 9:
Detail of 200½ West 24th
Street.



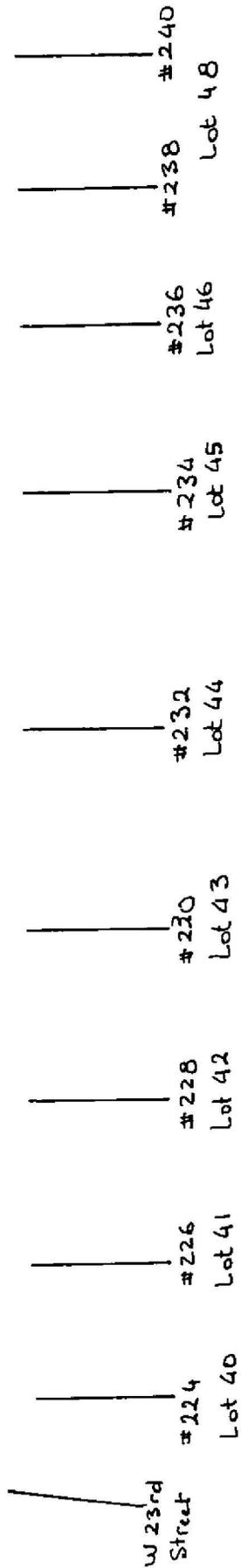
Photo 6:
200-200½ West 24th street
(Lot 48).



Photo 7:
Corner of 7th Avenue and
West 24th Street (Lot 48).



General view of Area B from the opposite side 7th Avenue.



7th Avenue

W 23rd Street

#224 Lot 40

#226 Lot 41

#228 Lot 42

#230 Lot 43

#232 Lot 44

#234 Lot 45

#236 Lot 46

#238 Lot 48

#240 Lot 48

Photo 3:
201 West 23rd Street (Lot
40), near the corner of
7th Avenue.



Photo 4:
205 West 23rd Street (Lot
40). Note the presence
of a basement.

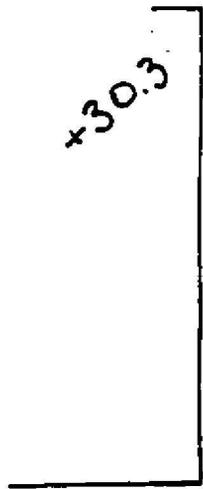




Photo 1:
General view of Area B,
from the south east



Photo 2:
205 West 23rd Street (Lot
40).



7th Ave

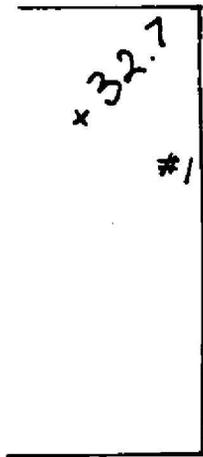
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#11 ● +2.8

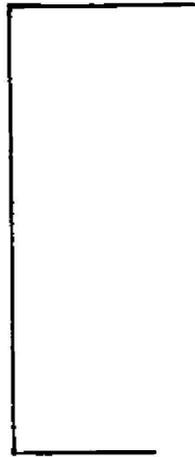


#74
#4 ● +29.1 ● +18.0 ● +76
● +150

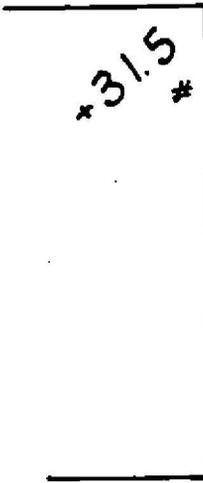
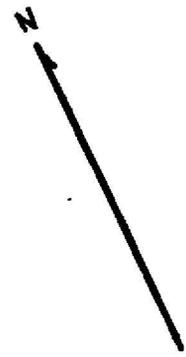
W 25th St



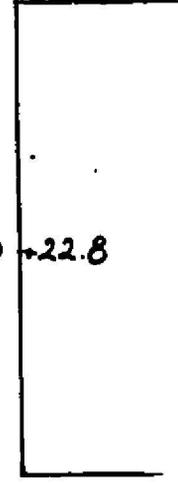
#14 ● +32.9



W 24th St

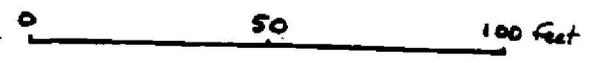


#8 ● +26.2



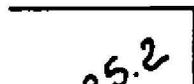
#7 ● +22.8

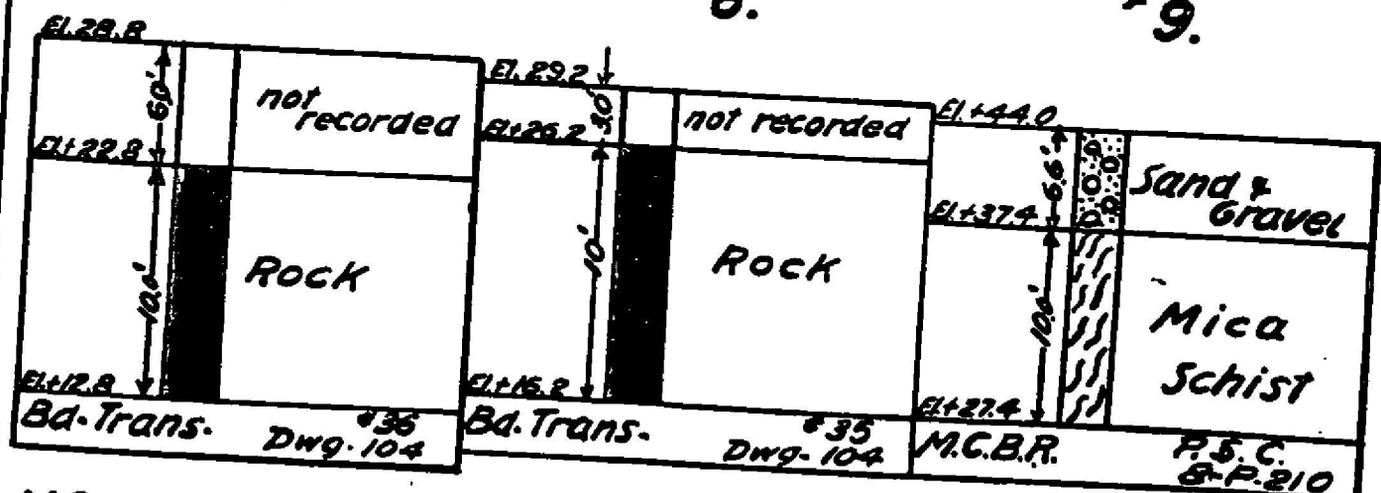
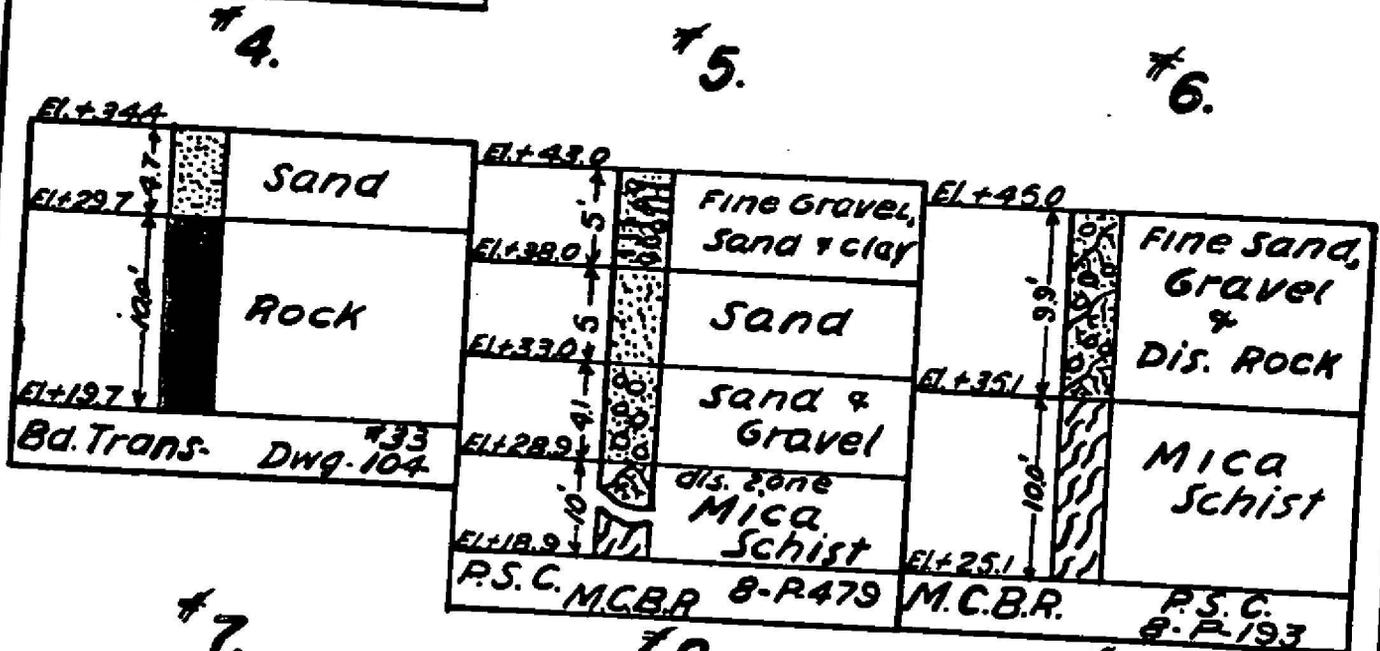
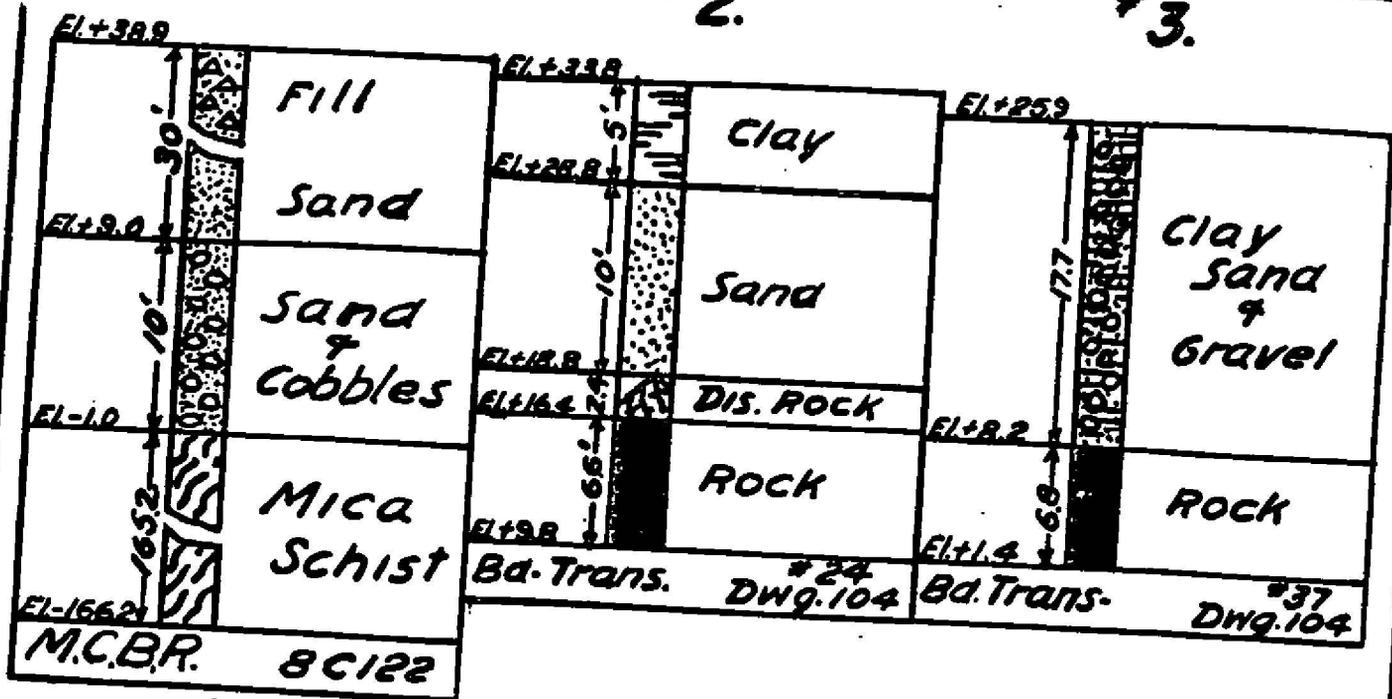
Scale:



W 23rd St

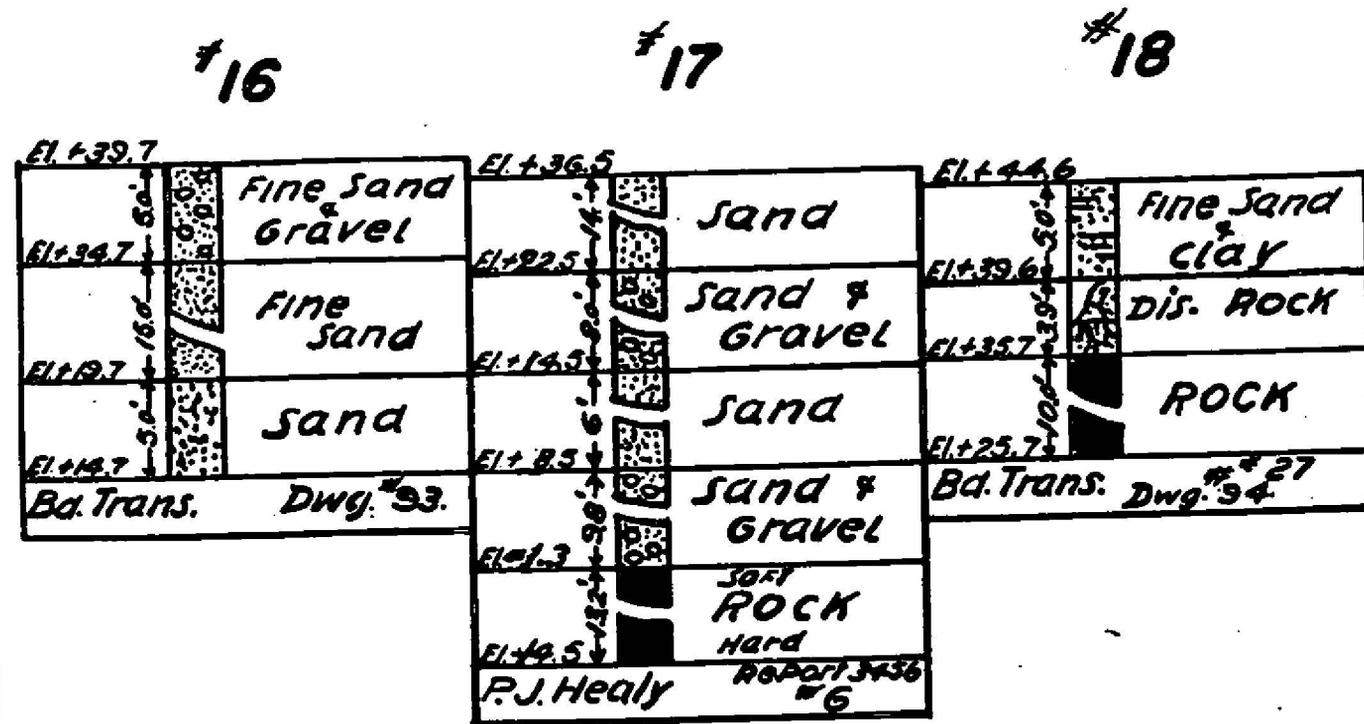
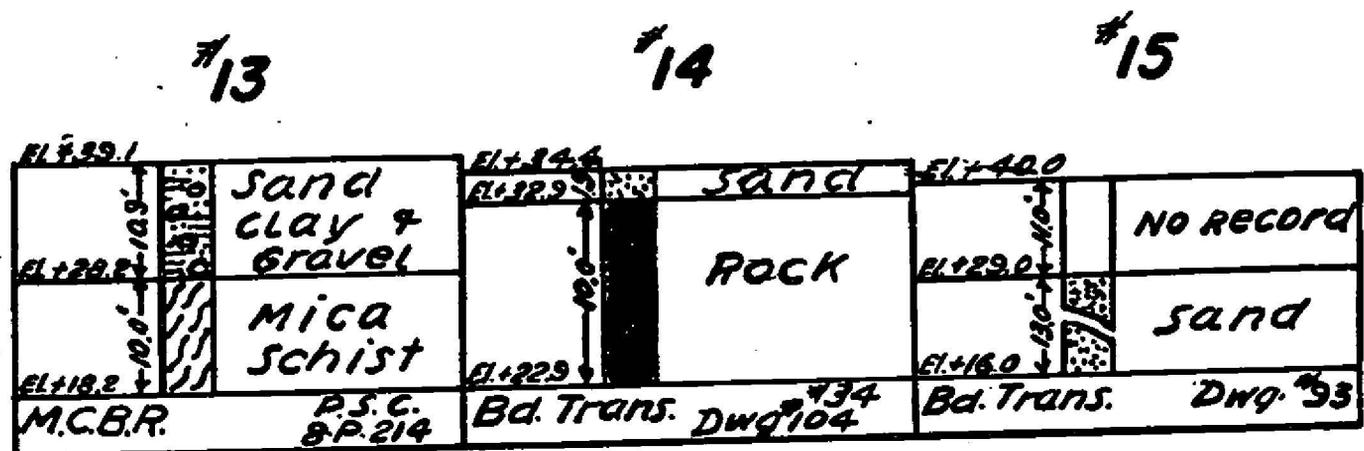
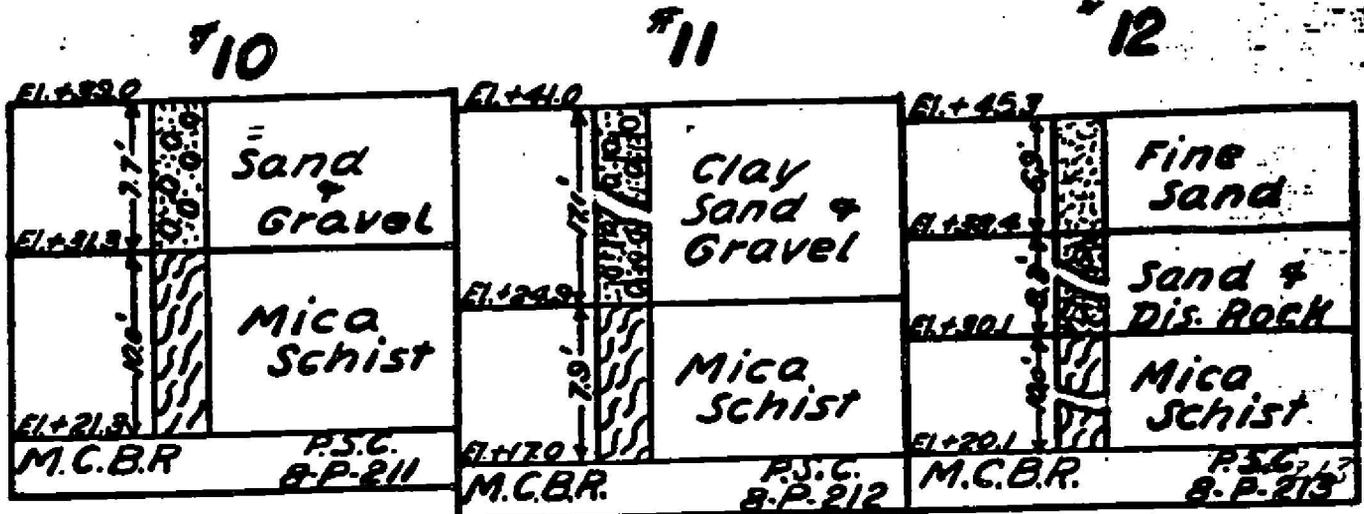
#3 ● -8.2





VOL. 2. SHEET 3.

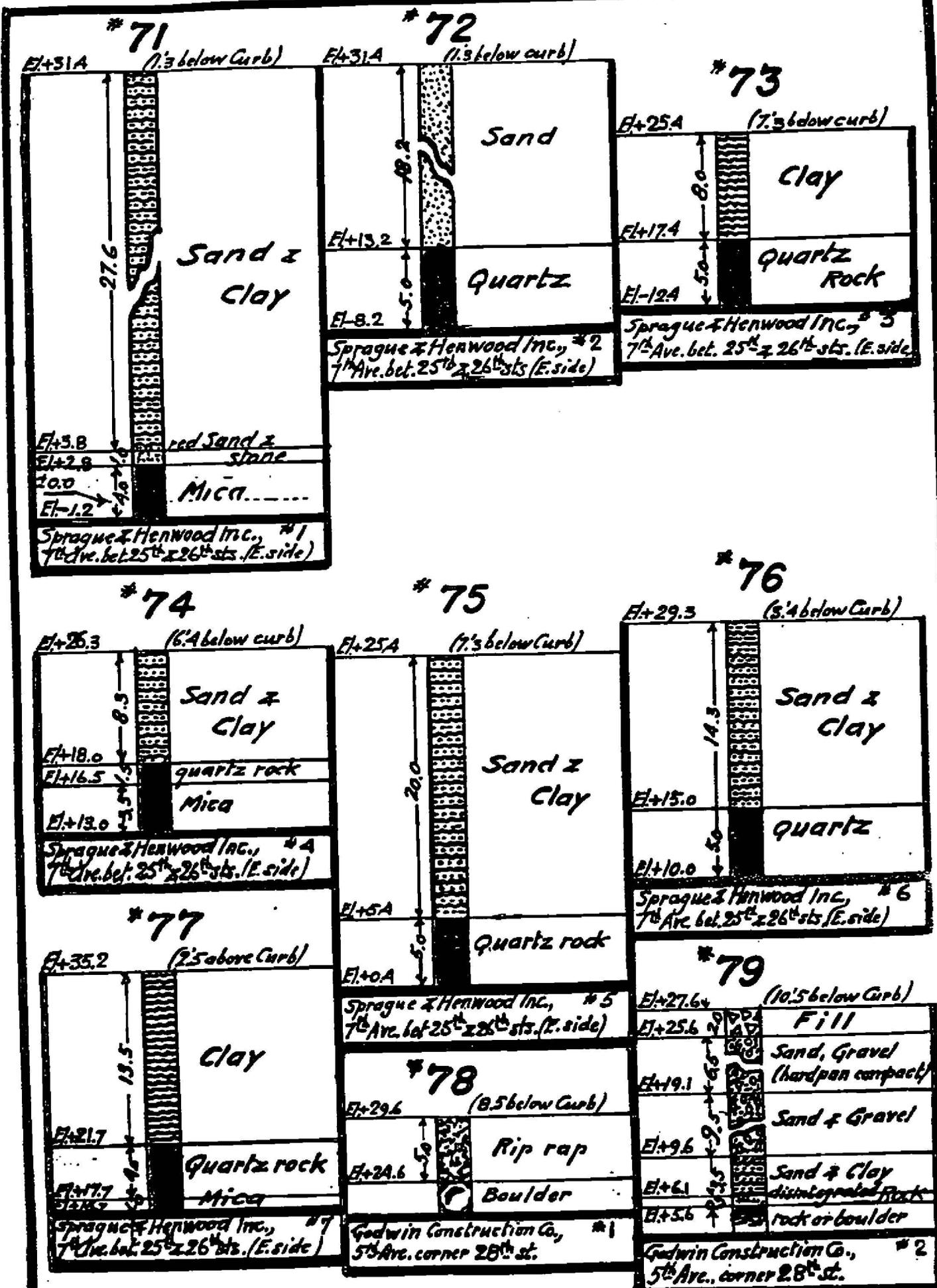
ROCK DATA



ROCK DATA

VOL. 2. SHEET 3.

JK 7-8-25

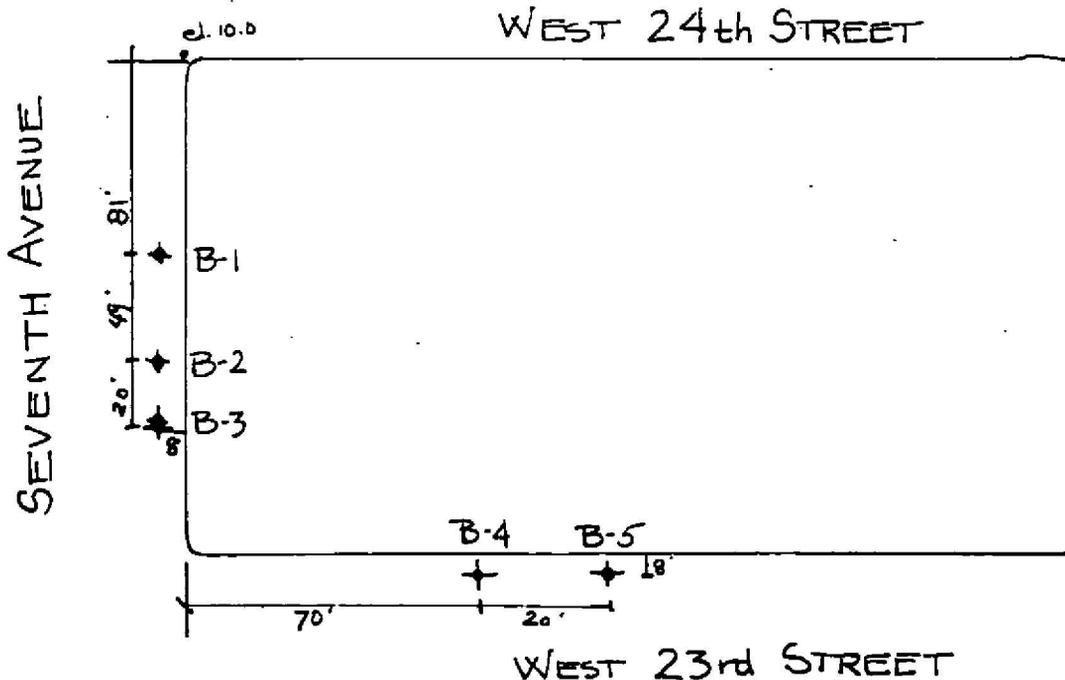


BORING LOG

Test Borings at 160 West 24th Street, by Warren George Inc., Boring Contractor, John C. Mahle Jr., P.E. August 26, 1984.
(decomp.= decomposed, m.s.=mica schist, w=with)

Datum point: (SE corner 24th and Seventh) elev. 10' (to compare other borings log, the corresponding elev. is approx. 30', or 20' higher)

Boring #	surface elevation	1st layer	2nd layer	3rd layer (or to bedrock)
B-1	7.7'	brick & sand fill to 4'6"	decomp. mica schist to 6'	mica schist w quartz seams
B-2	6.7'	brick & sand fill to 5'11"	decomp. mica schist to 6'6"	mica schist w quartz seams
B-3	6.2'	brick & sand fill to 10'6"	sewer	
B-4	5.6'	concrete & brick to 1'	void to 4'	decomp. m.s. to 7', w m.s. below
B-5	5.6'	concrete & brick to 1'	void to 10' (basement)	fill to 11'6" decomp. m.s. to 13'6", m.s. below

PLAN

APPENDIX B

**Correspondence with New York State Museum and
New York State Historic Archaeological Site Inventory Forms**

PROJECT :

NEW YORK STATE MUSEUM: OFFICE OF THE STATE ARCHEOLOGIST
PREHISTORIC SITE FILE: FILE USE REQUEST FORM
PROJECT SCREENING FILE

NAME Betsy Kearris

ADDRESS : P.O. Box 331, Riverside, CT 06878

AC PHONE # 203 661-0734

AGENCY/COMPANY/INSTITUTION REPRESENTED Historical Perspectives, Inc.

The screening file gives site locations within generalized .5 mile circles.

PURPOSE OF REQUEST: (Identify the proposed project and contractor, indicate the nature of the work, depth and extent of ground disturbance)

EVENTUAL DISTRIBUTION OF DATA: (Specify range of data use and distribution, publication, reproduction, etc.).

Client, municipality and review agency

REQUESTED APPOINTMENT:

1st Choice _____ date _____ time (or any) 2nd Choice _____ date _____ time (or any)
(Appointments are on the hour between 9 a.m. and 12 noon on Wednesday of each week. Mail this request at least two weeks in advance of the appointment date. You will be notified by mail of your appointment date and time).

U.S.G.S. 7.5' MAPS REQUESTED: (indicate 15' maps)

Brooklyn Central Park Jersey City Westchester

FOR THE FOLLOWING attach the project map, site data list and self-addressed envelope to this request. Responses will be mailed or provided on the following day.

The following site(s) may be within or adjacent to the project area. If so, please provide the location of:

SITE 1. 7.5' MAP
none

Please provide a sensitivity rating for the attached project area.

I understand that the information provided is to be used solely for the preparation of an environmental impact statement as required by State or Federal law.

Seri Blair 10/17/90
(Signature) (Date)

for Historical Perspectives on Brooklyn, Central Park 7.5' Bw 10/18/90
EVALUATION OF ARCHAEOLOGICAL SENSITIVITY FOR PREHISTORIC (INDIAN) SITES

Examination of the data suggests that the location indicated has the following sensitivity rating:

- HIGHER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA
- AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA
- LOWER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA
- MIXED PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA

The reasons for this finding are given below:

A RECORDED SITE IS INDICATED IN OR IMMEDIATELY ADJACENT TO THE LOCATION AND WE HAVE REASON TO BELIEVE IT COULD BE IMPACTED BY CONSTRUCTION.

A RECORDED SITE IS INDICATED SOME DISTANCE AWAY BUT DUE TO THE MARGIN OF ERROR IN THE LOCATION DATA IT IS POSSIBLE THE SITE ACTUALLY EXISTS IN OR IMMEDIATELY ADJACENT TO THE LOCATION.

THE TERRAIN IN THE LOCATION IS SIMILAR TO TERRAIN IN THE GENERAL VICINITY WHERE RECORDED ARCHAEOLOGICAL SITES ARE INDICATED.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A HIGH PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A MEDIUM PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE SUCH AS SUGGEST A LOW PROBABILITY OF PREHISTORIC OCCUPATION OR USE.

EVIDENCE OF CULTURAL OR NATURAL DESTRUCTIVE IMPACTS SUGGESTS A LOSS OF ORIGINAL CULTURAL DEPOSITS IN THIS LOCATION.

THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE MIXED, A HIGHER THAN AVERAGE PROBABILITY OF PREHISTORIC OCCUPATION OR USE IS SUGGESTED FOR AREAS IN THE VICINITY OF STREAMS, SWAMPS AND WATERWAYS AS WELL AS FOR ROCK FACES WHICH AFFORD SHELTER. DISTINCTIVE HILLS OR LOW RIDGES HAVE AN AVERAGE PROBABILITY OF USE AS A BURYING GROUND. LOW PROBABILITY IS SUGGESTED FOR AREAS OF EROSIONAL STEEP SLOPE.

PROBABILITY RATING IS BASED ON THE ASSUMED PRESENCE OF INTACT ORIGINAL DEPOSITS, POSSIBILITY UNDER FILL, IN THE AREA. IF NEAR WATER OR IF DEEPLY BURIED, MATERIALS MAY OCCUR SUBMERGED BELOW THE WATER TABLE.

INFORMATION ON SITES NOT RECORDED IN THE N.Y.S. MUSEUM FILES MAY BE AVAILABLE IN A REGIONAL INVENTORY MAINTAINED AT THE FOLLOWING LOCATION(S).

COMMENTS:

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1273

Project Identifier Sheridan Square project Date 3/17/83

Your Name Anne-Marie Cantwell Phone () _____

Address _____

Zip _____

Organization (if any) Katzenbach University

1. Site Identifier(s) Sheridan Square Site

2. County New York One of following: City Manhattan

Township _____

Incorporated Village _____

Unincorporated Village or _____

Hamlet _____

3. Present Owner _____

Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site Features & artifacts from the 18th & 19th cent.

Superstructure: complete partial collapsed not evident x

Foundation: above below (ground level) not evident

Structural subdivisions apparent Only surface traces visible

Buried traces detected

List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland

Never cultivated Previously cultivated Floodplain Pastureland

Soil Drainage: excellent good fair poor

Slope: flat gentle moderate steep

Distance to nearest water from structure (approx.) _____

Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____
 Site Map (Submit with form*)

Collection

Subsurface--date(s) July 1982

Testing: shovel coring other _____ unit size 3' x 3'
 no. of units 10 (Submit plan of units with form*)

Excavation: unit size 5' x 5' x 10' no. of units 23
 (Submit plan of units with form*)

* Submission should be 8 1/2" x 11", if feasible

Investigator Anne-Marie Cantwell, Donald Pickman & Diana Buckman

Manuscript or published report(s) (reference fully):

1983 (September 27) Archaeological Investigations at Sheridan Square, A Preliminary Report

Present repository of materials N.Y.S. State Dept.

6. Site inventory:

- a. date constructed or occupation period 1826
- b. previous owners, if known
- c. modifications, if known

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

- 1) Name _____ Date _____ Source _____
Present location of original, if known _____
- 2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8 1/2" x 11" if feasible. See #11 on U.S.G.S. Topo Sheet

USGS 7 1/2 Minute Series Quad. Name Jersey City

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1286

Project Identifier Expansion of NYU Law Library Date 7/13/84
 Your Name Sarah Bridges Phone () _____
 Address _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Early 19th Century Suburban Area
 2. County New York One of following: City New York
 Township _____
 Incorporated Village _____
 Unincorporated Village or Hamlet _____
Located in Sullivan St. between Washington Square South on the north and West 2nd St. on the south

3. Present Owner _____
 Address _____
 Zip _____

4. Site Description (check all appropriate categories):
 Structure/site
 Superstructure: complete partial collapsed not evident
 Foundation: above below (ground level) not evident _____
 Structural subdivisions apparent Only surface traces visible
 Buried traces detected _____
 List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland
Never cultivated Previously cultivated Floodplain Pastureland
 Soil Drainage: excellent good fair poor
 Slope: flat gentle moderate steep
 Distance to nearest water from structure (approx.) _____
 Elevation: _____

5. Site Investigation (append additional sheets, if necessary):
 Surface--date(s) _____
Site Map (Submit with form*)
Collection
 Subsurface--date(s) _____
 Testing: shovel coring other _____ unit size _____
 no. of units _____ (Submit plan of units with form*)
 Excavation: unit size _____ no. of units _____
 (Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Sarah Bridges
 Manuscript or published report(s) (reference fully):
Report & more complete form to follow

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period _____
- b. previous owners, if known _____
- c. modifications, if known _____

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

- 1) Name _____ Date _____ Source _____
Present location of original, if known _____
- 2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8½"x11" if feasible. See Map - U.S.G.S. Topo Sheet

USGS 7½ Minute Series Quad. Name Brooklyn

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1285

Project Identifier Washington St. Urban Renewal Project Date 6/27/84

Your Name Jean Geisner Phone () _____

Address _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Site 1 Washington St. Urban Renewal Project

2. County New York One of following: City Manhattan

Site area bounded by Hubert St, Washington St, N. Moore St, & West St Township _____

Incorporated Village _____

Unincorporated Village or Hamlet _____

3. Present Owner Shearson American

Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site 1826 Foundry Site & historic landfill

Superstructure: complete partial collapsed not evident

Foundation: above below (ground level) not evident _____

Structural subdivisions apparent Only surface traces visible

Buried traces detected

List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland

Never cultivated Previously cultivated Floodplain Pastureland

Soil Drainage: excellent good fair poor

Slope: flat gentle moderate steep

Distance to nearest water from structure (approx.) _____

Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____
 Site Map (Submit with form*)
 Collection

Subsurface--date(s) 1984
 Testing: shovel coring other _____ unit size _____
 no. of units _____ (Submit plan of units with form*)

Excavation: unit size _____ no. of units _____
 (Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Jean Geisner

Manuscript or published report(s) (reference fully):

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period possible 18th cent. features in area
- b. previous owners, if known
- c. modifications, if known

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

1) Name _____ Date _____ Source _____
 Present location of original, if known _____

2) Name _____ Date _____ Source _____
 Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

see report

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8 1/2"x11" if feasible. See map on sheet 8.1.8 Town Street

USGS 7 1/2 Minute Series Quad. Name Jersey City

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey): Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

W 24th St

	[130]	200 1/2	200
	[815 1/2]	48	[815] 80 [816] 60 [817] 40 [818] 20 [819] 0
		46	[817] 60
		45	[818] 80
		44	[819] 60
		43	[820] 80
		42	[821] 60
		41	[822] 80
		40	[823] 60

W 23rd St

7th Avenue

Old street and lot numbers are in brackets.

(Not to scale)

23rd Street

Block 773 Eckford

HARRY

24th Street



39		50	
40	41	42	43
44	45	46	47
48	49	50	51

7th Avenue

APPENDIX D

Grantors	Grantees	Date of Recording	Convey. Index Liber/Page	Remarks
	no instrument of record	<u>1654</u> to <u>1813</u>		
Hening, Elberg (Master in Chancery)	Steward, John James	<u>1814</u> Aug 20	107/414	no lotted
Clarke, Clement C Moore, Clement	Desas, Benjamin	<u>1817</u> July 18	122/365	Entire block
Moore, Clement C Catherine- Eliza	Eckford, Henry	<u>1824</u> Nov 1	181/182	Entire block
	no instrument of record	<u>1824</u> to <u>1838</u> <u>1848</u>		

Eckford, Henry (Exrs of)	Jones, Alfred G.	Mar 4	495/493	L. 42, 43, 44
Eckford, Henry (Exrs of)	Ash, Joseph	Mar 10	495/577	L. 44, 45, 46
Eckford, Henry (Exrs of)	Davy, Thomas	Mar 14	502/366	L. 47, 48, 49
Eckford, Henry (Exrs of)	Stone, Hubbard	<u>1848</u> Mar 16	501/246	L. 40
Eckford, Henry (Exrs of)	Harrison, G.	June 17	508/33	L. 41
Eckford, Armand Henry		<u>1849</u> Jan 6	514/100	L. 40-41, 46-50

Ratifies all deeds made by the executors of the estate of Henry Eckford, deceased, bearing date March 1, 1848.

RECEIVED
DEPT. OF CITY PLANNING
RECEIVED
91 FEB -8 PM 2:11
ENVIRONMENTAL REVIEW DIV.
ENVIRONMENTAL PRESERVATION
COMMISSION
FEB 13 1991

SEVENTH AVENUE REZONING PROJECT

CEQR No. 86-082M
AREA C

PHASE 1A
ARCHAEOLOGICAL
ASSESSMENT

HISTORICAL
PERSPECTIVES INC.



P.O. Box 331 Riverside, Connecticut 06878

PHASE 1A ARCHAEOLOGICAL ASSESSMENT
FOR THE
SEVENTH AVENUE REZONING PROJECT: AREA C
MANHATTAN, NEW YORK
CEQR NO. 86 - 082M

Prepared

For: Housing Futures Inc.
445 Fifth Avenue
New York, NY 10016

By: Historical Perspectives, Inc.
P.O. Box 331
Riverside, CT 06878

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INTRODUCTION

The rezoning of a portion of Seventh Avenue in Manhattan has been requested by Seventh Chelsea Associates. Three soft sites in the Seventh Avenue Rezoning Area, CEQR #86-082M, have been flagged by the New York Landmarks Preservation Commission (NYCLPC) for potential archaeological sensitivity during the historical period. The locations of the three sites are A: the southwest corner of West 23rd Street and Seventh Avenue (Block 772); B: the western Seventh Avenue block front between West 23rd and 24th Streets (Block 773); and C: the southeast corner of West 25th Street and Seventh Avenue (Block 800). (See Fig. 1) A documentary study of each of these parcels is required to satisfy the review agency's concerns for cultural resources.

The three sites are located within the vicinity of the Chelsea Village, which until its envelopment by urban sprawl in the 1850s was a rural and later a suburban refuge north of New York City. The following study, conducted by Historical Perspectives, Inc., addresses in particular the concerns of the NYCLPC regarding the possibility of historical remains from the Chelsea Village period, ca.1840, including the presence of nineteenth century wells, privies and cisterns, on one of the three sites, Area C.

The study parcel, Area C, comprises five lots, namely Lot 76, 77, 78, 79, and 5. Lot 76 is at 168 West 25th Street. On it stands a four-story brick building with a three-window façade and a fire escape. The "K & S Deli" store is on the first floor, and dwellings occupy the upper stories (See Photos 1, 2 and 3).

Lot 77 is at the northwestern corner of Block 800, and represents the numbers 170 West 25th Street and 261 Seventh Avenue. It also contains a four-story brick building, with a six-window façade and a fire escape on 25th, and a three-window façade on Seventh Avenue. This structure also contains dwellings, and two stores on the first floor (See Photos 1, 2, 4 and 5).

Lot 78 is 259 Seventh Avenue. A four-story brick building, with a three-window façade and fire escape, there are dwellings on the upper floors and "Shawn's Deli & Grocery" store at street level (See Photos 4 and 6).

Lot 79 has the number 257 Seventh Avenue. Its building has four stories and a renovated façade. The ground houses "Sergio's" pizzeria (See Photos 4 and 7).

Lot 5, at 255 Seventh Avenue occupies two lots. Its post-World War II building is occupied by a Japanese-American church, with three stories and a mezzanine (See Photos 4 and 8).

METHODOLOGY

Historical Perspectives, Inc. has completed six separate tasks in order to satisfy the NYCLPC's requirements for assessing archaeological potential in the study area. These tasks are necessary to address the following two concerns:

1. What is the potential that Site C of the Seventh Avenue Rezoning Area hosted significant prehistoric and/or historical resources?
2. What is the likelihood that these resources survived subsequent subsurface disturbances associated with urbanization?

Documentary Research

A review of both primary and secondary literature was conducted in order to reconstruct the prehistoric and historical land use patterns within the project area. The following repositories were consulted: the New York Public Library, Local History, Science and Technology and Rare Manuscript Divisions; and the New-York Historical Society.

Records concerning original topographic features, land use and subsurface disturbance were consulted at the New York City Municipal Archives, for Block and Lot, Tax Assessment and Conveyance Records. Municipal sewer records were examined, water tapping records were researched and at the New York City Topographic Bureau a rock data map and soil boring data were collected.

Cartographic Research

Historical maps and atlases were consulted to determine the original topography of the project area, to supplement building records of present and past structures, particularly concerning types and extent of ground disturbance; and to document the presence of historic structures in the surrounding neighborhood. Historical cartographic materials were examined at the New York Public Library, Map Division; the New-York Historical Society; and the Topographic Bureau.

Informant Interviews

To supplement the documentary and cartographic research described above, long-time local residents and former residents of the project area neighborhood were sought out and interviewed.

Site File Review

Site file reviews were conducted by the New York State Museum, Office of the State Archaeologist and the New York State Office of Parks, Recreation and Historic Preservation, to determine whether prehistoric or historical resources have been identified or reported in or near the study area. They provided an assessment of the project area's archaeological sensitivity, based on the site's past environmental and known archaeological resources. This correspondence can be found in Appendix B of this report.

Field Visit and Photographic Record

Two site visits were made, in the autumn of 1989, and October 8, 1990. Photographs were taken as a record of current conditions in the study area (See Photos 1-8). Historical photograph and print collections were also consulted at the New York Public Library.

ENVIRONMENTAL SETTING

Before the coming of Europeans, the topography of Manhattan was in distinct contrast to the gradually-sloping, homogenous landscape of concrete, brick and asphalt that presents itself to the modern visitor. The retreat of the last glaciation of the Pleistocene, and the warming trend during the Holocene left Manhattan a terrain of rough and irregular hills, ridges and dales, as well as sinuous rills and marshy wetlands. The hills and ridges were made up of gneiss and hornblende slate, and four blocks north of the study area, between 29th and 31st Streets, coarse white limestone appeared on the surface. "The s. part of the island was covered in drift and boulders, presenting conical hills, some of which were 80 ft. above the present grade of streets" (French 1860:418). Such was the topography of the city and project area, as shown in eighteenth and nineteenth century maps, drawn before the rhythmic repetitions of the city grid system's streets were imposed upon the wild landscape.

The 1782 British Headquarters Map shows Area C to be on the south slope of a southeast-running ridge made up of two hills. About 100 feet to the south and east a small stream winds its way eastward between ridges, to a swamp about 400 feet north of Area C, and eventually runs into the Hudson River over a half mile to the west (See Fig. 2). Other early topographic maps do not give as much detail, but they do confirm the hilly nature of the study area, or show it to be partially wooded. (See Figs. 3 and 4). The presence of an eighteenth century road, usually built on elevated ground, following the idiosyncracies of the terrain, 300 feet to the south of Area C corroborates this. However, the Randel Map does not confirm the presence of the stream, and shows Area C to be on the same ridge as Areas A and B, rather than a shorter parallel formation. Mid-nineteenth century reconstructions are in agreement with the earlier maps, but unfortunately add little or no detail to our knowledge of the topography of the study area. (See Fig. 5)

The exact extent of subsequent grading and levelling activity on the project lots, including Area C, during the construction of Seventh Avenue and its cross streets in the 1830s, is unclear. Historical accounts reveal that Eighth Avenue, one block to the west, and on a ridge like Area C, was six to twelve feet above the required grade (Patterson 1935:24,25). Such alteration of the landscape would obliterate almost all topographic features in its path, not to mention pre-nineteenth century prehistoric and historical cultural materials.

Although obscured by these nineteenth century grading episodes, some indication of the study area's original terrain can still be obtained from the present USGS Central Park quadrangle map (in Appendix B), the rock data map from the Topographic Bureau,

and the Sewers Map. The project area is presently sloping gently downward from north to south: 32'6" at 25th Street, to 26'67" at 21st Street (See Fig. 27). A broader view shows that elevations increase slightly on the east along Sixth Avenue. The interpretation of data from soil boring logs confirms that the subsoil is a glacial deposit, and they describe it as combinations of sand, clay and gravel. This glacial till lies over bedrock listed as mica schist, "rock" or quartz. The logs not only verify the occurrence of glacial activity, but they agree with the early maps, showing the topography to be uneven. The thickness of till varies greatly within one block of Area C, ranging from 27.6' to 4.7' to 1.5' in borings 71, 4 and 14 (See Appendix A). As a corollary to this, it is noteworthy that none of the early maps of the project lots show them under cultivation, whereas in other areas orchards and tilled fields are drawn in. The maps suggest soil of poor utility for agriculture, with which the borings concur, and also indicate that the nature of the rocky subsoil in the study area was not suitable for digging wells with ease.

PREHISTORIC POTENTIAL

When the first Europeans set foot on Manhattan, Native Americans had already settled the area. There is evidence of their presence from seventeenth century ethnographic accounts as well as from nineteenth and twentieth century artifact collections. Research conducted by Alanson Skinner during the first quarter of the twentieth century has indicated that early Indian settlements existed at the Collect Pond along the east end of Canal Street, on Corlear's Hook at the East River, and "Sappokanican" lay on the Hudson River just south of 14th Street. Skinner theorized that the only Indian remains left on Manhattan were at the extreme northwestern end of the island (Skinner 1926:51). Neither Skinner's map of recorded aboriginal remains on Manhattan Island, nor his map of "shell deposits" depicts any point of sensitivity near the study area (Skinner 1926:16).

Subsequent researchers have not disputed Skinner's assessment of Native American settlement patterns in Manhattan. Robert Steven Grumet's research on Indian place names identifies the closest native toponym as "Sapokanikan," which denoted a clearing on the Hudson River near Gansevoort Street in Greenwich Village, more than seventeen blocks from the study lots (Grumet 1981:49-50). A file search by the New York State Museum, which maintains files on reported and recorded prehistoric sites throughout the state, was conducted at our request. The search revealed a village site (#4059) reported by Arthur C. Parker (1922), near the intersection of Canal Street and Sixth Avenue, also far removed from the study area (See Appendix B for State Museum correspondence).

Reginald Bolton's reconstruction of Indian trails does not locate a route in or near the project lots. In his 1922 opus *Indian Paths in the Great Metropolis* he stated that the "middle part of the Island of Manhattan does not seem to have been occupied to any great extent by the natives . . ." due to its rugged physical characteristics (Bolton 1922:6). However, during the colonial and federal periods, FitzRoy Road, which in the project area runs parallel to and west of Eighth Avenue, was, according to Manhattan historian Isaac N. P. Stokes, based on an earlier Indian trail (Stokes VI 1928:164). It followed the edge of a north-south oriented ridge, which began at 26th Street, two blocks northwest of the study lots.

The New York City Landmarks Preservation Commission's "Predictive Model" study (1982) identified areas of Manhattan that possess prehistoric sensitivity. This sensitivity was based on the availability of fresh water and the proximity of estuarine environments, with little regard to other topographical features. Native Americans of the Late Archaic and later Woodland Period relied heavily on non-seasonal fresh water and the floral and

faunal resources found in marsh biomes (Kearns et al., 1987:7). As can be seen in Fig. 6, Area C lies in an area of potential sensitivity with water 200 feet to the north, while the 1782 map records the nearest stream at 100 feet to the south, with a fresh water swamp 400 feet to the north over hilly terrain. Given this data, and considering that Native Americans preferred elevated, well-drained sites near fresh water (Ritchie 1969), the study lots, located on the south slope of a hilly ridge, near this resource, but approximately 400 feet from a freshwater wetland, present a moderate probability of hosting Native American exploitation. Archaeologists would expect to recover artifacts of this exploitation period, e.g. worked lithics, hearth stones, refuse pits and sherds, relatively close to the modern ground surface (i.e., four feet), only if the present ground surface represents the natural processes of soil accumulation. The State Museum's evaluation of the potential sensitivity of the Seventh Avenue Rezoning sites, reflects the low likelihood of the survival of prehistoric deposits in a developed urban setting, basing the area's "average probability of producing prehistoric data," on the "medium probability of prehistoric occupation or use" and the possible presence of intact deposits under a later fill layer which would have protected them (See correspondence with State Museum, Appendix B).

However, the historical development of the project area, discussed in the following section, and the building history of Area C specifically, argue against the survival of in situ archaeological resources on the project site. The foundations and basements of documented structures dating from the mid-nineteenth century to the present would have destroyed or at least severely impacted any shallowly buried prehistoric deposits. These building episodes are detailed in the Lot Histories and Disturbance Record Section (See page 22). Furthermore, the extensive levelling and grading of the nearby streets during the 1830s and 1840s, in the course of the construction of the present-day grid system of streets and avenues removed from six to twelve feet of the natural ground surface in the vicinity of the study area (Patterson 1935:24,25). As described in the previous section, the ridge formation along Eighth Avenue was similar to the ridge which once stood in the study area. Such grading would have been mirrored in the leveling of the adjacent lots to agree with the street elevation. In fact, the owners of land along the new streets were obliged by the city to raise or lower their property to the level of the new road, and assessed the cost (Landowner 1818:17). It is certain that this also would have destroyed or in the very least had a severe impact on any deposits of prehistoric artifacts within the project lots.

HISTORICAL PERIOD OVERVIEW

During the seventeenth and eighteenth centuries, the vicinity of the study area was a forested, rural outpost far outside the most northern limits of New Amsterdam and New York City. It was the policy of Dutch West India Company to lease the land on Manhattan Island to its settlers in return for rent and a portion of their crops, thereby making a profit as well as encouraging the colony of New Netherland towards self-sufficiency in foodstuffs. The study area was in one of these "bouweries," leased in 1638 to former Director General Wouter van Twiller for 250 guilders a year and one sixth of the farm's produce (See Fig. 7, #10). After the death of this not greatly esteemed administrator, an inventory of his property "exhibited such an ample estate, that many could not help contrasting it with the sorry condition in which he had left every thing else" (Brodhead 1853:276).

With Twiller's death the farm reverted back to the Company, and the next time the project lots appear in the records is 1680, during the administration of the English governor, Edmund Andros. Andros granted Mary and Gerrit Remmersen (also Remsen or Rameson) approximately 140 acres stretching roughly from W 21st to W 25th Streets, between Sixth and Eighth Avenues (See Fig. 8). We know that the Remmersen's had taken possession of the property before the grant, since Gerrit had died on his farm there in December 1678. Mary Remmersen sold the southern half of the farm which included Areas A, B and most of Area C to Egbert Heerman in 1692 and his descendants sold the property to Thomas Clarke in 1750 for £1,059 (Stokes VI 1928:83-85).¹ The northern half of the Remmersen property, which included the northwestern corner of Area C (the corner of Seventh Avenue and 25th Street), roughly lot 77 and the northernmost edge of lot 76, was part of the northern half of the farm, which Mary Remmersen sold to John Morin Scott, a lawyer (Stokes VI 1928:101).

Thomas Clarke was a British army veteran who had been in service in Europe during the War of the Austrian Succession (1740-1748), retired from duty and settled in New York. With the lands he had purchased in addition to the Remmersen farm, Clarke's estate extended west to an extensive Hudson River shoreline. His house

¹Some sources suggest that the Clarke property only extended as far east as Seventh Avenue. However, they also state and are seconded by estate maps (See Spielman and Brush), that Clarke's estate bordered the Horn property, which had its westernmost boundary several hundred feet east of Seventh (e.g. see Pelletreau 1903:8,12).

stood on the west side of FitzRoy Road, just west of the intersection of present Eighth Avenue and 24th Street, one block southwest of the study lots. Clarke named his new home Chelsea, after the London neighborhood of the same name. The 1767 Ratzer Map shows his house, outbuildings, formal gardens and fields (See Fig. 3). Clarke lived there until 1774 when his house burned to the ground. The bedridden octogenarian was rescued and "lingered two years at a neighboring farmhouse, where he died" (Patterson 1956:31-33).

Mary Clarke, his widow, had a new two-story house built in 1777, just south of 23rd Street between Ninth and Tenth Avenues, about four blocks southwest of the study plot. The house stood on a bluff overlooking the Hudson. Mary's daughter Charity Clarke married Benjamin Moore, the second Episcopal Bishop of New York, and the estate passed into the Moore family at Mary's death in 1802. Charity and Benjamin's son, Clement Clarke Moore, grew up in the house and added a third story circa 1825 (See Fig. 9) (Kouwenhoven 1953:253). Moore sold the property containing Areas A, B and most of C to Henry Eckford in 1824 (Spielman and Brush 1881:21-22). Although he no longer owned the project lots, Moore continued to be an important influence in the development of the study area.

John Morin Scott, who owned the northwestern sliver of Area C, erected a house on the estate he had assembled from his portion of the Remmersen farm, and several other land purchases. The building stood about 200 feet west of Eighth Avenue, between 30th and 31st Streets, about seven blocks northwest of the study lots. John Adams visited the house in 1774-5, and wrote, "Mr. Scott has an elegant seat there, with Hudson's river just beyond his house, and a rural prospect all around him." His buildings and gardens are drawn on the Ratzer Map (See Fig. 3). When Scott died in debt, his heirs sold the estate to Samuel Franklin and William T. Robinson, merchants, in 1792 for £1,000 (Stokes VI 1928:101). Robinson conveyed his interest to Franklin, whose heirs broke up the tract into several sections, the new property line running north-south through Seventh Avenue (See Fig. 8). Therefore, this segment of Area C was not included in the parcel the Fulton Fire Insurance Company sold to Henry Eckford in 1826 (Spielmann and Brush 1881:21).

Henry Eckford, a noted naval architect, was born in Irvine, Scotland in 1775. At the age of 16 he began to work in his uncle's shipyards in Quebec, and settled in New York five years later. There he designed and improved merchant vessels, and was famous for building the 24 gun sloop-of-war Madison in a primitive shipyard on Lake Erie, only 40 days after the timber had been cut in the forest. His steamer, Robert Fulton, one of the fastest naval vessels of its time, was eventually acquired by the Brazilian navy. In 1820 he was working for the federal government as chief constructor at the navy yards in Brooklyn, where he modelled and

built six warships, but Eckford later amassed a large fortune building ships for foreign countries. It was during this period of prosperity that he purchased the project lots and their surroundings. Maps of the study area, drawn up circa 1840 show a large house labelled the "Eckford Mansion," and two smaller "house[s]" in and around the intersection of Seventh Avenue and 25th Street, about 150 feet west of the study lots (See Figs. 4, 10 and 11). They were probably occupied by tenants of the landowners. One of these, on Eckford's land, stands just south of the intersection of Seventh and 25th Street, and was present in 1819, but removed sometime in the 1840s, because it stood in the path of Seventh Avenue. The other house, on the southeast corner of 25th and Seventh, lies in Section C of the Seventh Avenue Rezoning area, but is beyond the border of Eckford's property, which ran just west of parcel C. This dwelling was built sometime after 1819, and was definitely present by 1833, and is the earliest structure built on any of the rezoning lots. Chelsea historian Samuel Patterson places Eckford's home near 24th Street, "on a low hill near Warren Road" (Warren Road was a smaller north south lane that met with Love Lane near the intersection of 22nd Street and Seventh Avenue, three blocks south of the project area) (Patterson 1935:25). A print of the building from the northwest shows a C-shaped Georgian building surrounded on all sides by a colonnaded porch (See Fig. 12). The maps indicate the substantial dimensions of 100 feet by 50 feet, with several outbuildings to the west, including a shed and stable or barn. It is unlikely that Eckford was the original owner, since the mansion's distinctively-shaped outline appears on the 1819 Randel Map, made before Eckford purchased the property. As Eckford moved to endow a chair in naval architecture at Columbia College, a disastrous fire ruined his fortune. He then hired himself out to the Sublime Porte to manage the Turkish naval yards, building one ship before dying in Constantinople in 1832 (NCAB I 1892:350). His home was certainly razed soon after that, since it stood in the way of 25th Street.

It was in this period that Chelsea Village experienced its first surge of growth. Recurring yellow fever epidemics in New York City and Greenwich Village caused many families to flee to the countryside during the major outbreaks of 1798 and 1822, when many sought refuge in the Chelsea area. "Small frame dwellings sprang up [t]here in Chelsea and its environs. One by one they dotted the fields and opened their hospitable gates on narrow lanes or the wider roadways" (Patterson 1935:15).

With the imposition of New York's present grid pattern of streets and avenues, the old routes which had serviced Chelsea, FitzRoy and Warren Roads, generally north-south, and Love Lane (or Abingdon Road) going east-west were gradually replaced by Seventh, Eighth and Ninth Avenues, and 14th through 28th Streets. These thoroughfares were drawn without regard to the natural topography of the island, or to the wishes of homeowners whose property was divided or whose houses had to be removed. As a result, although

the plan was passed by the legislature in 1807, it was decades before the roads sketched in the city's maps became a reality (Picture of New-York 1828:140,141,146). Maps of the area during the first decades of the nineteenth century show the new street system superimposed on the old hills and roads of Chelsea. Some also show a number of buildings. The 1811 Commissioner's Map (See Fig. 13) shows a scattering of houses clustered along the main thoroughfare, FitzRoy Road, roughly Eighth Avenue, and its intersections with east-west byways (including the Clarke house which had burned down 36 years before!). East of Seventh, including all of Area C, was a tract of land stretching from 23rd to 34th Streets between Third and Seventh Avenues which was named "The Parade" in 1811. The Parade served a variety of purposes in its history, and it is unknown how these uses affected the people who clearly lived within its boundaries, according to the Commissioner's Map. By 1794 the southeast corner, on present Fifth Avenue, was a Potters Field, replacing the old one at Washington Square. In the early 1800s land was a parade ground and part of the system of fortifications of lower New York City, and the Federal government built its magazine near the present intersection of Fifth Avenue and 25th Street, uncovering bodies and coffins during construction, which was completed in 1809. Used as an open common until 1845 (Macoy 1975:64; Stokes VI 1928:297, pl.84Bc), the Parade was twice reduced in size, and in 1844 renamed Madison Square, in honor of President James Madison (Wolfe 1988:247-248; Phelps 1859:49).

Clement Moore was so incensed with the manner in which the new street plan was being implemented, that in 1818, under the pseudonym "A Landowner," he published a lengthy pamphlet concerning the abuses of the Street Commissioner, along with constructive solutions. He had much to be angry about. When the north-south avenue on the west side was opened as far north as 28th Street in 1815, more than three acres of his land suddenly became public property. Moore was forced to tear down old and erect new fences, losing stands of valuable walnut and fruit trees without compensation, and to add insult to injury, his property taxes were reassessed to take into account the "benefits" rendered by the new road. However, once the land had been cleared work ceased, and Moore was left with a muddy, stump-filled quagmire called Ninth Avenue. It was not to be paved and graded until 1834, 19 years after it had been first cleared! Moore also objected to the regrading of Manhattan for aesthetic and practical reasons. Because the new grading, (which proceeded with more regard to political influence than common sense) ignored natural watercourses, he predicted that sections of Manhattan would suddenly find themselves at the bottom of large ponds. By destroying the natural contours of the countryside, the Commission exhibited "no higher notions of beauty and elegance than straight lines and flat surfaces placed at angles with the horizon," and he criticized men "who would have cut down the seven hills of Rome" (Landowner 1818:10,17,22,23,24,49; Pelletreau 1903:12).

Perhaps Moore's most lasting legacy to Chelsea was his 1817 offer of three acres to the Protestant Episcopal Church with the provision that its theological seminary be permanently established there. The Church accepted the generous offer, and the first building on the campus between Ninth and Tenth Avenues and 20th and 21st Streets (about six blocks southwest of the rezoning lots) was completed in 1827. The oldest remaining structure of the brick and brownstone Collegiate Gothic seminary dates from 1835 (WPA Guide 1939:152; Patterson 1935:16,22). Moore served for many years as Professor of Hebrew and Oriental Languages. Although his crowning academic achievement was his two-volume Compendious Lexicon of the Hebrew Language, he is best remembered for having written the children's poem, "A Visit From St. Nicholas." The General Theological Seminary, located at what was named Chelsea Square, attracted more residents to Chelsea, faculty, students and tradesmen, and it became, with the Moore house a block north on 23rd Street, the center of village life.

In the 1820s Moore divided his estate into lots, renting some, and selling others. Although Chelsea was still considered far outside the city, some residents hoped it would become New York's new fashionable neighborhood. This hope was strengthened to some extent by the completion of the Erie Canal in 1825. The Erie Canal spurred the expansion of the city northwards by opening up the vast hinterland of the United States to New York industries, both as a market and as a source of raw materials. The value of New York's commerce more than tripled between 1840 and 1855, and the population also entered a period of unprecedented growth, almost doubling from 123,706 in 1820 to 202,589 in 1830, and reaching over half a million by 1850 (Wilson III 1893:445).

By the 1830s Chelsea, from 19th to 24th Streets between Eighth Avenue and the Hudson, had gradually developed into a residential quarter, as the expanding population sought new areas in which to settle. Don Alonzo Cushman, merchant and later president of the Greenwich Savings Bank, fleeing "noisy, bustling Greenwich Village," moved to the "quiet green fields and open spaces of Chelsea," in 1833, when he purchased thirty lots on the east side of Chelsea Square from his friend Clement Moore. Here he built a four-story brick house, a small adjacent office and laid out gardens running 400 feet from 21st to 20th Streets. The house was nicknamed "Cushman's Folly" because it was so far from the city (Sainsbury 1932:11-13). Another new Chelsea resident was James N. Wells, a former carpenter whose real estate company had begun developing sections of Greenwich Village in 1819, and who later worked with Clement Moore on plans for Chelsea's orderly growth. Wells built himself an elegant five-bay Greek Revival mansion on 22nd Street near Ninth Avenue in 1835. Although he lived there briefly, his longtime residence was another Greek Revival mansion on the southeast corner of 20th and Ninth erected in 1834. Still standing, the building now houses fourteen families (Wolfe 1988:261,263,269). The growing population required spiritual

guidance, so led by Clement Moore (himself the son of a bishop), and assisted by Wells and Cushman, St. Peter's Episcopal Church was organized in 1831 and its rectory was finished in 1832 on land Moore had donated. The Gothic Revival church, designed by Moore, was one of the first of its kind in the city, completed in 1838. The eighteenth century wrought-iron fence surrounding the property at 20th Street between Eighth and Ninth was donated by Trinity Church, which was constructing its present edifice at the same time (Wolfe 1988:270; Willensky and White 1988:173). In 1834, Chelsea was "in its transformation from green fields and country roads into city lots and parallel streets." Eighth Avenue, still in the process of levelling in 1830, had just been opened, and "a few brick houses had begun to appear upon the new thoroughfares" (Memento 1884:17).

With the growing population density, other municipal amenities were soon established. The Chelsea Public Market was founded in 1828 at Ninth Avenue and 18th Street (Wilson III 1893:445). The new neighborhood streets were finally completed: 23rd Street was opened between Third and Eighth Avenues in 1836, and Seventh Avenue between 22nd and 30th Streets was completed c.1829. The old roads which had served for so many years were shut down as they lost their utility: FitzRoy Road was closed between 23rd and 30th Streets in 1832, and Warren Road in 1830 (Stokes VI 1928:593,599, 601,602). In the 1840s development was accelerated when public transportation came to Chelsea with the establishment of the Knickerbocker Stage Line. The Knickerbocker's stables stood on the northwest corner of 23rd and Eighth Avenue (three blocks southwest of the project lots), and the 1849 schedule had a stage leaving from Ninth and 23rd for Bowling Green every ten minutes between 6 in the morning and 10 at night (Williams 1849:176). Chelsea lay beyond the city fire lines until 1855, possibly because until the 1850s the area was still drawing its water from local wells, or from cisterns, one of which was at the rear of St. Peter's rectory (Patterson 1935:68). However, an entry in Clement Moore's diary in January 1857 reports "Croton water frozen—connection made with next house" (Patterson 1956:151).

Clement Moore was very much concerned with maintaining aesthetic standards in the new residences erected in his neighborhood. Under the advice of his friend James Wells, Moore declined to sell his land to speculators, but preferred to follow the English leasing system, so that he could help determine the types of structures erected. In this he seems to have been generally successful. William Torrey built the London Terrace in 1845, the first large-scale development in Chelsea, on the north side of 23rd from Ninth to Tenth Avenues (four blocks southwest of the study parcel), across from Moore's own home. Designed by Alexander Jackson Davis, the architect known for his 1842 U.S. Custom House (on Wall Street, now Federal Hall National Memorial), several state capitols and founder of the American Institute of Architects, the handsome three-story row was set back from the

street and uniformly pilastered, giving the impression of a block-long colonnade (See Fig. 14). Behind it, facing 24th Street, were the Chelsea Cottages, more modest residences for families of moderate incomes (Silver 1967:134). The fashionable London Terrace houses attracted many important tenants, including Samuel Lord, the senior partner in the firm of Lord and Taylor. The Evening Post of April 3, 1846 describes these new buildings and the building boom in the area:

The neighborhood which bears the name of Chelsea is rapidly covering itself with new buildings—The arrangements made by the original proprietors of land in that quarter are such that no buildings 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 the 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. In Twenty-Fourth Street, immediately beyond it, is a row of houses of a neat but somewhat peculiar style of building, intended for cheaper residences, finished with economy but with great neatness, and with all attention to convenience . . . (Stokes V 1926:1797)

(The London Terrace and Chelsea Cottages were replaced when the present London Terrace Apartments were erected in 1930). Cushman also built on his lots near Chelsea Square in 1840, erecting a row of brick houses on 20th Street opposite the seminary. These houses, with Greek Revival detail, still stand and are known as the Cushman Row. Cushman eventually became a millionaire developing Chelsea (Sainsbury 1932:21; White and Willensky 1988:174).

The building boom of the 1840s and 1850s extended into the eastern sections of Chelsea, including the proposed rezoning lots. The house on the project parcel was still present in 1842 (See Fig. 24), and the area was already divided into lots in the expectation of the construction of additional small structures (Spielmann and Brush 1881). By 1852 the early house is gone, and its site is empty (See Fig. 26). However, a row of brick dwellings with stores appear, built between 1842 and 1852. These mixed-use structures characterize this stretch of Seventh Avenue (Dripps Map 1854; & See Fig. 15). Furthermore, the buildings were urban structures rather than "village" residences from Chelsea's earlier decades. Although more elegant houses were built several blocks to the south and west, the hopes that many residents had for Chelsea becoming New York's new fashionable neighborhood never materialized. The elite of the city moved further east and further uptown. The first blow to the residential neighborhood's stability came in 1847 when Cornelius Vanderbilt applied to the city for the franchise to lay railroad tracks through Chelsea, in order to run the Hudson River

Railroad's steam trains along Tenth and Eleventh Avenues and across the Spuyten Duyvil. Operating at grade, the dirty freight trains, "rackety and long, puffed their way with frequent screeches to warn the track far ahead. An outrider, his flag aloft, waved folks to the sidewalks until the cars had rumbled by." One loss to new development was the Moore house, built in 1777, which was torn down in 1854 to make way for the levelling of the bluffs along the Hudson River, and the filling in of the shore to create Eleventh Avenue. Clement Moore built himself a new home on the corner of Ninth and 23rd, but by then he had begun to spend more and more of his time at his home in Newport, Rhode Island, where he passed away in 1863 (Patterson 1956:108-109,149-150).

Although the trains had little effect on the easternmost sections of Chelsea, including the study area, by 1852 "Twenty-Third Street had been transformed from pasture land into a central avenue, adorned with residences which in that day were unsurpassed in the city for comfort and elegance; Eighth Avenue had become a great business thoroughfare, and all the adjacent streets were crowded with inhabitants" (Memento 1883:25). Although ethnically Chelsea was a mainly Irish neighborhood since the 1840s, the oldest French Catholic congregation in the city, St. Vincent de Paul, founded in 1841 on Canal Street, established itself on 23rd Street, two-and-a-half blocks east of the study lots, by 1859 (Perris 1859). Laborers, attracted by easy access to the industries which sprang up around the Hudson River Railroad yard (about fifteen blocks to the northwest) poured into jerry-built tenements put up in Chelsea in the 1860s. A reform movement in 1864 aroused much resentment toward the squalid conditions, but failed to improve anything (WPA 1939:146-147).

Ironically, what ruined any pretensions Chelsea may have had as a well-to-do residential neighborhood was what spurred its residential and commercial expansion, namely increased accessibility made possible by the introduction of new modes of public and commercial transportation. Competing with the many stages, hackney coaches and carriages were the horse-powered railroad lines. The Sixth Avenue Railroad was chartered in 1851, and later Seventh and Eighth Avenues as well as 23rd Street each had its own line. In 1876 the price to points as far north as 59th Street was five cents. By 1893 the Seventh Avenue Line, running from Whitehall to Central Park and then Washington Heights, had 420 cars and 1,200 horses (King 1893:136,137; Macoy 1876:86-87). Presumably the problem with the "omnibuses" was the noise, dirt and smell they added to their routes, as well as traffic snarls and the danger from reckless drivers.

An even greater blight was the construction of elevated railways, the Ninth Avenue "el," the city's first, begun in 1867. By the end of the decade it was running through Chelsea (Sainsbury 1932:69). Originally powered by "endless cable" the el later converted to steam dummies as motive power (Hall 1919:69). The

"quality of the neighborhood vanished," as the steam locomotives chugged along the trestle, spewing sparks which often caused fires on the street below. Mansions were converted into flats and boarding houses, and smaller buildings gave way to large crowded tenements (Memento 1884:27-28; Patterson 1935:72). The Sixth Avenue Elevated Railroad was formed in 1875, facilitating Sixth Avenue's development as a shopping thoroughfare (King 1893:139).

The 1850s and 60s saw the northward migration of New York's luxury hotel district, which for a time was centered on Madison Square. The "new grand hotels buried themselves hermetically under an avalanche of consoles, tapestries, ormolu, gilded wood, tessellated marble floors, etched mirrors, and enough brocade to maintain the entire Orient in purdah." When the Fifth Avenue Hotel opened in 1858 on Fifth Avenue between 23rd and 24th Streets, just three blocks southeast of the study lots, it was "so far uptown it could succeed only as a summer resort." However, the "restrained elegance" of the building and New York's first hotel elevator made it a tourist attraction, and an 1876 guide calls it "the most fashionable of New York hotels." Among its many famous guests was Albert Edward the Prince of Wales, who visited in 1860 (See Fig. 16) (Batterberry 1973:77,111,120; Silver 1967:68; Macoy 1876:64). Another noted hotel was the white marble Hoffman House on the corner of Broadway and 25th Street (two blocks east of the project lots) which opened in 1864, but took ten years to become fashionable. It was famous for its gentlemen's bar, dominated by the huge (and probably quite erotic) painting "Nymphs and Satyr" by the popular nineteenth century painter Adolphe Bouguereau, which caused a national sensation when it was purchased at auction for \$10,010. In 1901 the painting was the planned target of an aborted visit by hatchet-carrying Carry Nation (Batterberry 1973:144-145,153). Other hotels in the area included the Abermarle Hotel, St. James House and the St. Germain Hotel (See Fig. 17).

Hotels during this period were not simply places to sleep, but housed important restaurants and were centers of entertainment in their own right. It was therefore fitting that the fashionable hotels should be followed by the theater and music district which became centered on 23rd Street between Fifth and Eighth Avenues. One of the first and longest-lived of the new entertainment establishments was Pike's Opera House, built by Samuel N. Pike of Cincinnati at a cost of a million dollars, and opened in 1868 (See Fig. 18). Pike's was located on the northwest corner of 23rd Street and Eighth Avenue, three blocks southwest of the study parcel, the former site of the Knickerbocker Stage's stables. With the largest Grand Foyer in the city, seating for 2,000 and standing room for 1,500, all accounts declare the massive marble edifice impressive:

It is magnificent in outlines and proportions, but the decorations are sombre. The stage, one of the largest in New York is eighty feet wide and seventy

feet deep, and the green room is much the most extensive in the city" (King 1893:603).

Opening night, a performance of Verdi's *Il Trovatore*, was an instant success, and within a year Pike's was purchased by Jay Gould and "Jubilee" Jim Fisk, directors of the Erie Railway, who used part of the building as their business office. These two entrepreneurs are better known for their unscrupulous manipulation of Erie stock and their unsuccessful attempt to corner the gold market. Fisk renamed Pike's the Grand Opera House, broadening the entertainment to include theatrical spectacles. These shows were often tailored to suit Fisk's mistress, actress Josie Mansfield, who lived in an adjacent mansion connected to the Grand Opera by an underground passage. When Mansfield transferred her affections to Edward S. Stokes, one of Fisk's former partners, the lovers' quarrels and accompanying scandal were plastered on the front pages of New York's dailies for months, until Stokes met Fisk in a hotel lobby by chance and shot him fatally. Jay Gould became producer until his death in 1892, when the Opera House offered productions of Broadway shows shortly after their debuts. During World War I the theater began presenting vaudeville shows and silent films, but important artists were still presented. A resident of Chelsea since 1941 remembers being taken to see Pavlova dance at the Grand Opera House as a teenager ca.1920. The building was still "plush," and the young girls would shut their eyes as the male dancers leapt by in their formfitting tights (Fay Pfeffer, October 1989). The building survived as a movie theater until 1960 when it was demolished (Wolfe 1988:260-261).

Booth's Theatre on the southeast corner of 23rd Street and Sixth Avenue, three blocks southeast of the study lots, was built for the great American Shakespearean actor, Edwin Booth. Despite his brother John Wilkes' infamy, Edwin was very popular, managing and often starring in the productions. The playhouse was opened in 1869, with a performance of Shakespeare's *Romeo and Juliet*. In 1880 it featured appearances by Sarah Bernhardt in *Adrienne Lecouvreur* and Victor Hugo's *Hernani*. The theater remained open until 1883 (Wilson 1893:491). (See Fig. 19)

In a more popular vein, Koster and Bial's Concert Hall on Sixth near 23rd was the city's liveliest vaudeville house, starring Victor Herbert's 40-piece orchestra. It commenced business in 1879, and became the place to be in the Gay 90s. The hall's beer garden annex, known as "The Corner," still stands on the southwest corner of Sixth and 24th. Proctor's Twenty-Third Street Music Hall made its debut in 1888 in a large Flemish-style building between Sixth and Seventh Avenues, less than two blocks east of the study parcel. Here entertainment featured the talents of "Jersey Lily" Langtry, Lillian Russell, "Scotland's Idol" Harry Lauder, female impersonator Julian Eltinge, Eva Tanguay the "I don't care" girl and Lottie Collins, who was famous for her rousing renditions of "Ta Ra Ra Boom De Ay." Procter opened many other halls in and

around New York, and at his death RKO reportedly bought his chain for 16 million dollars (Wolfe 1988:256-258).

North of this "legitimate" entertainment district lay another quarter with amusements of a less savory character, to which reformers referred as "Satan's Circus." Between 24th and 40th Streets, and Fifth and Seventh Avenues (which includes the study lots) was the Tenderloin, New York's red light district throughout the 1880s. Both entertainment areas were in an excellent geographical position, convenient to transportation, the hotel district and the homes of the wealthy. Sixth Avenue in the 30's was the thriving center of illicit activity, "lined with brothels, saloons and all-night dance halls, and was constantly thronged by a motley crowd seeking diversion and dissipation." In 1885 more than half of the buildings in the district were believed to cater to vice (Asbury 1927:177-182; WPA 1939:147).

Oddly enough, the city's premier shopping district grew up near this "recreational" quarter, probably for the same reasons, namely, the proximity of the neighborhood to its customers. Known as the "Ladies' Mile," it extended up Broadway as far as 23rd Street, getting its start in 1862 when A.T. Stewart opened his department store in a "large white Venetian cast-iron palace" at 9th Street. The Ladies' Mile, a recently landmarked district, is now as well known for the handsome decorative architecture of its buildings as it is for the names of many of its famous stores. Among these were Lord & Taylor on the southwest corner of 20th Street, Arnold Constable on 19th and Fifth and W. & J. Sloane at Broadway and 19th. Lined up on Sixth Avenue from 18th to 23rd Streets, from four to ten blocks southeast of the project lots were the many large department stores of "Fashion Row," catering to a middle class but prosperous clientele, such as Siegel Cooper's opulent and huge (Fifteen-and-a-half acres) 1895 edifice in the Beaux-Arts style on Sixth from 18th to 19th, B. Altman's cast-iron Neo-Grec home from 1877 to 1906, facing Siegel Cooper on the west side of Sixth Avenue and Stern's Dry Goods Store's 1878 building on the south side of 23rd Street between Fifth and Sixth. The corner of Sixth and 23rd once held the buildings of McCreery's, Best's Lilliputian Bazaar and Bonwit's (White and Willensky 1988:177-178, 187-188; Moore 1986:23 40,,49-52).

Theodore Dreiser described the ambience of Ladies' Mile during its heyday in his 1900 novel, *Sister Carrie*:

With a start she awoke to find that she was in fashion's crowd, on parade in a showplace—and such a showplace! Jewelers' windows gleamed along the path with remarkable frequency. Florist shops, furriers, haberdashers, confectioners—all followed in rapid succession. The street was full of coaches. Pompous doormen in immense coats, shiny brass belts and buttons, waited in front of expensive salesrooms.

Coachmen in tan boots, white tights, and blue jackets waited obsequiously for the mistresses of carriages who were shopping inside. The whole street bore the flavor of riches and show . . . (Dreiser 1961:289).

As a result of the great variety of enterprise being conducted in the study area, the Chelsea neighborhood became a mixture of residences, tenements, warehouses and commercial enterprises. However, the departure of the department stores for the new transportation hub at Herald Square, and the similar northward migration of the theaters and music halls helped create slum conditions in many parts of Chelsea. Perhaps the most dramatic event near the project area in the last quarter of the nineteenth century was the burning of the 23rd Street (later the Westminster) Presbyterian Church, adjacent to the Area A on the west. On February 17, 1878 the Excelsior Building, just west of the church, a combination furniture warehouse and armory for the Eighth Regiment of the National Guard, caught fire and eventually collapsed onto the sanctuary. The church rebuilt, but the warehouse was replaced in 1884 by the Chelsea Apartments, one of the city's first cooperative apartment houses, and a mecca for the city's art and literary communities.

By the 1880s apartment houses had become popular and even fashionable for the upper and middle classes. "Even society countenances it, and a brownstone front is no longer indispensable to at least moderate social standing" (King 1893:242). Built as a luxurious address for well-to-do artists, at eleven stories it was one of the city's tallest structures. The Chelsea (100 feet west of Area A, and two blocks from C) was completed the same year as its upper west side cousin, the Dakota Apartments. Later, studios were added to the roof, making it the first to have duplexes, and the building also boasted New York's earliest penthouse. Its architectural style is difficult to categorize, but has been called "red and white Victorian-Gothic." The most striking decorative feature of this landmark building is its floral patterned iron balconies and "exuberant roofline" (Yeadon 1986:259; Wolfe 1988:259; Willensky and White 1988:172). The neighborhood in the 1890s was characterized by two story and basement brick houses, "walk-up" flats and multiple apartment houses (Patterson 1935:110). There was a definite distinction drawn between tenements and apartment buildings. In 1893 a low-priced flat could be had for \$50 a month, consisting of "5-6 small rooms with private hall, bathroom, kitchen-range, freight-elevator, janitors service, gas chandeliers, very fair woodwork and wall paper and often steam heat." The largest concentration of the best buildings were in the vicinity of Central Park. Below the \$50 range the apartments degenerated into tenements, which were generally in the area from the Hudson to Sixth Avenue, below 59th Street. They were large buildings, poorly maintained, and "devoid of any but the rudest arrangements for existence. They are packed with human beings."

Between these large buildings stood the old houses of Chelsea's past, "generally shabby enough, but with an air of gentility even in decay, with their fine old wrought-iron railings, diamond window panes, arched doorways, fanlights and carved mantels and balustrades" (King 1893:242-244). Many were converted into boarding houses.

When the entertainment center of the city moved north to Herald Square in the 1880s and 90s, many of the artists and writers who had made Chelsea their home remained, and the neighborhood continued in shabby gentility as New York's Bohemia, until superseded by Greenwich Village in the early part of this century. The Chelsea, converted to a hotel in 1905, retained a large percentage of permanent residents and played host to many famous guests down to the present, including Dylan Thomas, Thomas Wolfe, Brendan Behan, Mark Twain, O. Henry, Tennessee Williams, Yevgeni Yevtushenko, Arthur Miller, Sarah Bernhardt, Virgil Thompson, John Sloan and Jackson Pollock (Willensky and White 1988:172).

The artistic pulse of Chelsea once again quickened as the motion picture industry took over the neighborhood's old lofts and theaters circa 1905 to 1915, before moving to Hollywood. Some of Mary Pickford's early pictures were made in studios at 221 West 26th Street (one block north of the study lots). During World War I the Reliance and Majestic studios operated out of 520 W 21st Street (seven blocks southwest of the project parcel), and the Kalem Company could be found on 23rd Street, less than three blocks southwest of the rezoning lots. Motion pictures also saved many of Chelsea's old theaters for a time. In 1939 the Grand Opera House and Proctor's Music Hall were both still in use as movie houses (WPA Guide 1939:153-154).

Many improvements were made in area in the 1920s and 1930s, including several new industrial buildings erected near the Hudson, and modern apartment buildings built further inland. The largest of these is the sixteen-story London Terrace, its 1,670 units in two interconnected rows of buildings occupying the site of the old London Terrace between Ninth and Tenth Avenues and 23rd and 24th Streets (three blocks southwest of the project lots). Erected in 1930, the complex was equipped with a solarium, swimming pool, gymnasium and a central garden (WPA 1939:154). The freight trains which had rumbled along Eleventh Avenue were moved to a new mid-block elevated track west of Tenth Avenue. Also, before World War II the Ninth Avenue el was removed, (White and Willensky 1988:172), its duties being taken up by subways along Seventh and Eighth. The Interborough Rapid Transit Seventh Avenue Line was completed circa 1904, and the 23rd Street Station was built beneath the intersection of 23rd Street and Seventh Avenue, abutting the foundations of all the corner lot structures, including those in Area A and Area B (See Fig. 1). In order to prevent interference with street traffic, the line was tunnelled under Seventh. During construction, the wooden boards forming the temporary street

surface collapsed between 24th and 25th Streets immediately south of the project lots, dropping all the traffic, including a streetcar, to the bottom of the excavation. Seven people were killed in this incident, which apparently was not very unique in the annals of subway construction (See Fig. 20). The Independent Eighth Avenue Subway was not added until the 1930s (WPA 1939:145). The old Westminster Presbyterian Church, rebuilt after its great fire, sold its property and was razed in 1926. Replaced by the Carteret Hotel, the church resumed services as the Chelsea Presbyterian Church in the new building (New York Public Library Photo File 0473-01 C3). The Third Reformed Presbyterian Church, present on the west side of the Chelsea Hotel by 1876 (about 250 feet west of Area A), moved to the Bronx in 1920, selling its building to Congregation Emunath Israel, which is still present today (Patterson 1935:97).

During the 1950s and 1960s public housing and urban renewal projects cleared out many of the worst areas of slum housing. One of these is Penn Station South, a 2,820 apartment cooperative sponsored by the International Ladies' Garment Workers Union. Constructed in 1962, this huge development, which unfortunately caused the demolition of the old Grand Opera House, occupies several blocks between Eighth and Ninth Avenues and 23rd to 29th Streets, just a block west of the study lots. High real estate prices elsewhere in the city made the fine materials and workmanship still surviving in the old townhouses of Chelsea's western sections much more attractive to prospective buyers. By the 1980s almost all the old brick and brownstone houses had been reclaimed by gentrification, many of them divided into multiple apartments. Another sign of the changing neighborhood was the conversion of the Episcopal Church of the Holy Communion, designed by Richard Upjohn in 1846 (Upjohn also designed Trinity Church) at the corner of Sixth Avenue and 20th Street (five blocks from the study lots), into the Limelight Disco (White and Willensky 1988:172,177,179).

LOT HISTORIES AND DISTURBANCE RECORD

This section describes the building history of each lot. The discussion will concentrate on subsurface disturbance, which may have impacted cultural resources. The ownership of the buildings will not be detailed for the period being studied.

The size, shape, lot numbers, and street numbers of the five lots of Area C (Lots 76, 77, 78, 79 and 5), have changed over time. Therefore, lot numbers will be used to refer to each lot. The reader may follow the discussion using Appendix C as a reference, as well as the other map figures to which this section refers.

Farm Period Construction Record

The earliest structure in Area C for which we have evidence is a house located on the Franklin and Robinson estate, exactly at the line of the Janet De Kay estate (See Fig. 11). The early ownership of the lots was described in the Historical Period Overview, and is also given in Appendix D, which describes land transactions and lists recorded deed transfers for the period up to 1846. As is apparent from the list, no deed transfer records survive from some periods.

According to two maps from Spielmann and Brush (See Fig. 10 and 24), and one from the Farm Maps Set (See Fig. 11), the dwelling, a small building, was located at the southeast corner of Seventh Avenue and West 25th Street. It is labelled "house" on the two Spielmann and Brush maps. This small structure does not appear on the Randel map for which this area was surveyed in 1819 (See Fig. 4). In fact, Block 800 was at that time part of "The Parade", a wide open space. The earliest map we have which shows the dwelling is from 1833, and it was still there in 1842 (See Figs. 10 and 24). It is no longer present on the Dripps map of 1852 (See Fig. 26). The life-span of this small structure lasted for approximately two decades, from before 1833 to between 1842 and 1852, the period of Chelsea's history about which the NYCLPC has expressed concern.

Interestingly enough, the two maps from Spielmann and Brush show the dwelling in slightly different locations: in the earlier map, depicting the Henry Eckford property (1833), the house is beyond the supposed limits of Block 800, at the outside of the southwest corner of an old Lot 51 (See Fig. 10; and Appendix D on Old Lot 51), while on the map of the property of Janet De Kay (1842), the house is inside the limits of Block 800 (exactly at the north west corner of today's Lot 77). The Farm Maps Set shows the house inside the limits of the northwest corner of Block 800, but the position of the house regarding the old Lot 51 is the same. In other words, the house was oriented (on the two Spielmann and Brush

maps) in regard to either the boundaries of the block or the old lot. Therefore the slight difference in its placement may be assumed to be due to surveyors' error, and the Farm Maps Set shows the right position of the house, both inside the northwest corner of Block 800, and at the outside southwest corner of old Lot 51. No other evidence concerning this building has been recovered, and therefore its construction material, appearance and layout are not known.

Early Lots of Area C

The first allotment of Block 800 divided the Seventh Avenue side into 8 lots parallel to 25th Street (See Figs. 11 and 24). The four old lots, 110, 111, 112, 113 and part of 114 were replaced by six lots: 77, 78, 79, 80, 5 and 76. Lot 76 fronted on 25th Street, running along the rear of new Lots 77, 78 and 79, which was formerly part of lots 110, 111 and 112. Lots from maps of the Farm Period also have different street numbers than today.

On a Dripps map of 1852, old lot 110 is open, except for a small building in the middle (See Fig. 26), which is later described as "frame with a store under," and straddles the lot line with Lot 77. Another building at the rear of Lot 76 appears between 1852 and 1854, listed as "brick or stone store" (Dripps map, 1854; Perris map 1859; See Fig. 15). Lots 78, 79, 80, and 5 (approximately former 111, 112, 113 and part of 114) were also built upon by 1852. They had a row of similar "brick or stone dwellings," and there is no indication of basements. This is therefore the first generation of buildings in Area C after it was lotted or subdivided.

Lot 76, 168 West 25th Street

The old boundary between the farms passed through this lot (See Fig. 21, and Appendix C).

Only a few building records could be found in the archives for lot 76; therefore, for its history maps^s and tax assessments must be relied upon. Between 1852 and 1854, a building was erected on the rear of Lot 76 (Dripps Map, 1854). The map designated the building as a store, with no mention of a basement. The 1859 Perris Atlas shows Lot 76 with the two small buildings previously described, with the middle of the lot empty (See Fig. 15).

Between 1867 (Dripps map) and 1873 (Tax Assessment), the shape of Lot 76 changed again, becoming 20' by 66'6", with a new front building, replacing the two previous ones. The new structure's dimensions were 20' by 50', and it had two stories. There is no indication of a basement at that time.

From the Tax Assessments, we know that a new building was

erected in 1876. The four-story brick building's dimensions were 20' by 60'. 45' high, it was erected on piers, and the foundations were on "earth." It was utilized as tenements and a store (ALT 178, 1885). In 1886, there was apparently an extension (rather than a new building), probably at the back, as the building was then 63' long. In 1895, it was damaged by a fire (ALT 509, 1895). This structure is represented on the Robinson map of 1883 (See Fig. 21).

Sometime between 1902 (Bromley Atlas) and 1906 (Hyde Atlas), another building was erected on Lot 76; this can be reasonably deduced by the change in the dimensions of the lot (measuring 19'2" by 67'8 $\frac{1}{4}$ ", its present size). The new construction was 19'2" by 63' with four stories. As the pictures taken during the site visit on October 7, 1990 show (See Photo 1), it still stands on the lot. From the Sanborn map of 1912-13, we know that it had a basement (See Fig. 25), which was confirmed by the site visit (Photos 2 and 3), and was 44' high. At that time, it had a store and dwellings, with two families on each floor (ALT 1071, 1915); in 1938, nine families were living in the building (P&D 2503, 1938).

Because of basement construction over most of the lot any cultural remains would have been destroyed. Although there is a vacant shaft space at the rear of the lot, its dimensions, only 4'8 $\frac{1}{4}$ " by 19'2", are too narrow to have protected cultural resources from disturbance by levelling and adjacent basement construction activity.

Lot 77, 170 West 25th Street and 261 Seventh Avenue

This lot is located on the same place as the old house from the Farm period (see above), the corner of Seventh and 25th.

The next building episode is also related to Lot 76, since the western part of the second house on former Lot 110 was also in what is now Lot 77 (See Fig. 15). Between 1864 (Perris Atlas) and 1867 (Dripps Atlas), a building was erected on the western half of Lot 77, and its dimensions were 25'2 $\frac{1}{4}$ " by 60'.

Between 1867 and 1874 (ALT 1302, 1874), another generation of building was erected on the lot; it was a four story brick building, 25' by 50', and was 45' high.

A new brick building, the one present today, was erected between 1874 and 1904 (ALT 1440, 1904) (Photos 1 & 2). Its dimensions are 25'1" by 60'; it is 44' high and has four stories and a basement (Sanborn Atlas, 1912-13; See Fig. 25, and Photos 1 and 4). The Sanborn Atlas provides more information for the period just before the First World War; the shop was a drugstore, and a carpenter was occupying the basement; two families were living on each floor (ALT 1071, 1915).

The presence of a basement and four building episodes on the surface of the entire lot preclude any chance of recovering archaeological remains from this parcel.

Lot 78, 259 Seventh Avenue and Lot 79, 257 Seventh Avenue

These lots are discussed together in order to avoid unnecessary repetitions. Lot 78 is 21'6" by 60', and Lot 79 is 21' by 60'; these figures are constant through the whole period.

The lack of building records before the middle of the nineteenth century, and the scarcity of details obtained from the maps, leave us with only the information from tax assessments for the early period. As we have seen above, the first generation of buildings on both lots was erected sometime between 1842 (Spielmann and Brush) and 1852 (Dripps map). By 1852, both lots had buildings of the same length, 60', as recorded in the Tax Assessments. The Perris Atlas of 1859 shows the two buildings as "dwellings of second class, in brick or stone" (See Fig. 15).

The new length of the buildings, which was 40' (as recorded by the Tax Assessments, 1887), is our unique clue to a new building generation being erected on these lots. Though these two buildings went through various alterations, it is reasonable to assume that they still are the very same ones there today. The two buildings had basements, and were 43' in height; they had stores and dwellings (Sanborn Atlas 1912-13; See Fig. 25). In 1919 the façade of Lot 79 was redone, giving it a deceptively modern look (ALT 2182, 1919; Photos 4 and 8). The mention of a cellar is confirmed by the maps, calling it a "basement" (Sanborn Atlas, 1930; See Fig. 23); the presence of a cellar or basement for both Lots 78 and 79 is also evident from the site visits (Photos 6 and 7). The next change affecting these two buildings, was the erection, at the rear of the lots, of one story additions. It is worth noting that by 1930 the rear part of Lot 79 had a basement, while the one of Lot 78 did not.

Lot 79 can be omitted from further consideration because of the presence of a basement on its whole area.

The rear part of Lot 78, an area of approximately 20' by 27', has never had a basement, its only structure has been the present one-story extension of a multiple family dwelling.

Lot 5, 253-255 Seventh Avenue

Lot 5 resulted from the consolidation of two lots, the former Lots 80 and 5. The building record begins at the same time as that of Lots 78 and 79, between 1842 and 1852 (See Figs. 24 and 26). On the Perris Atlas of 1859 (See Fig. 15), the length of the houses

(about 40 feet) is about half the depth of the lots. The length of the buildings seems to have grown by the time of the Robinson Map of 1883 (See Fig. 21). On this map, the main part of Lot 80 was 20'7 3/4' by 79'2", with a tiny addition adjacent to Lot 76, which is probably due to inaccurate drawing. Lot 5 was then 21'10" by 79'2".

Sometime between 1902 (Bromley Atlas), and 1905 (Bromley Atlas), the width of the lots changed to 21'6 1/4" for Lot 80, and to 21'4 1/4" for Lot 5; this might indicate a resurveying for deed transfer. The first clearly documented information on these newly-configured lots comes from the Bromley Atlas of 1913 (See Fig. 22), and the Sanborn Atlas of 1912-1913 (See Fig. 25): the width is already known, and the two lots have a depth of 79'2", and their structures a height 42'. The two buildings have four stories fronting on Seventh Avenue, as well as basements. They are dwellings with stores. The buildings have additions at the rear: Lot 80 has a one-story building, leaving an unbuilt rear yard 10' deep; Lot 5 has two one story buildings, with a narrow shaft on the south side, of about 3'75".

According to the Manhattan Land Book of 1934, the two lots were consolidated, and the buildings were used for a school. However, the two old brick buildings were not demolished until 1941 (DM F 124/1941), which is the first record available from the archives. A new three- and four-story building was erected in 1946 (NB 60/1946; Sanborn 1951; See Fig. 1), with the dimensions of 42'10 1/2" wide by 59'4" long; its height is 40' from the curb level and it has a 10' deep cellar "on rock". A vault license was granted in 1946 (#1983/1946), and it was placed in front of the lot along the avenue (dimensions: 7'33" by 5' by 4' by 4'). An elevator was built in 1948 (ELEV 603/1947). At that time, a certificate of occupancy described the building as a three-story structure, with a "cellar on ground," occupied by stores on the first floor, an office on the mezzanine and an "Adult Trade School" on the second floor. The third floor accommodated offices (CO 32397). The owners of the building changed, passing to the "United Church of Christ" and Japanese-American owners (PD 458/1966). New pier construction and the rebuilding of an old column footing base took place in 1966 (ALT 458/1966), at which time the cellar was recorded as being 10'11" deep.

As noted above, a small area of about 10' by 20' in the rear (eastern) part of the lot has never been built upon. This is presently part of a larger backyard (about 42' by 22'), which has previously hosted only basementless one-story buildings.

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CONCLUSIONS AND RECOMMENDATIONS

Area C, once on a sloping ridge near wood- and pastureland, with a supply of water and an estuarine swamp not overly distant, would have been moderately attractive to prehistoric Native Americans. However, the documented grading and building episodes which occurred during the nineteenth and twentieth centuries, subsequent to any prehistoric occupation, would certainly have destroyed the shallow prehistoric deposits.

Potential historical remains in Area C would date from after the earliest building episodes, which include the house erected before 1833 on Lot 77, and structures built between 1842 and 1852 for each of the other lots. (See Figs. 24 and 26)

The three sections of the Seventh Avenue Rezoning study area were flagged by the New York City Landmarks Preservation Commission, because of their proximity to the Village of Chelsea, and therefore the potential survival of archaeological resources from this period of Chelsea's history (ca.1840s). Dwellings, along with their associated outbuildings and yards, have the potential to contain resources which may furnish information about past lifeways, urban residential settlement patterns, socio-economic status, class distinctions, ethnicity and consumer choice issues. Such resources could be preserved in privies, cisterns or wells, which in the days before the construction of municipal services—namely sewers and a public water supply—would probably be located in the garden or yard at the rear of the average dwelling. Once the abovementioned services were provided by the city, these shafts, no longer in use for their original purposes, would be quickly filled with refuse, providing a valuable time capsule of stratified deposits for the modern archaeologist. They frequently provide the best domestic remains recovered on urban sites. Portions of these shaft features are often encountered on homelots because their deeper and therefore earlier layers remain undisturbed by subsequent construction, and in fact, construction often preserves the lower sections of the features by sealing them beneath structures and fill layers. Other commonly occurring but more fragile backyard remains include fence lines, paths, traces of landscaping and sheet midden scatter. However, because the preservation of such resources is relatively rare in a heavily-developed urban context, any intact deposits dating from before the mid-nineteenth century, such as on the lots of the project parcels, would be considered important.

One of the first steps in assessing the likelihood of the preservation of shaft features is the determination of the earliest dates of sewer and water line installation. As stated above, these facilities obviate the necessity of digging privies, cisterns and wells. There is little evidence concerning the early water supply

in this section of Chelsea. Although the Moore household and at least one neighbor were connected with the Croton aqueduct by 1857, these residents were members of the neighborhood elite, and therefore it is likely that they could afford the latest conveniences as they became available, which might not have been possible for the more modest lifestyles of the residents in Area A. Water tapping records indicate that the chief mains in the study area had been laid by the 1870s (See Fig. 28). An 1828 guide declares (in a generalization) that inhabitants of the area north of the city had to get their supply of water from public wells and pumps (Picture of New-York 1828:416-417), which would not have been located in the backyards of private buildings. In addition, it has already been noted that the geology of the immediate vicinity of Area C does not encourage the use of wells.

The presence of undisturbed privies in the rear sections of these lots is also unlikely. From a map obtained at the Department of Sewers (See Fig. 27), sewers were installed on West 22nd and West 24th Streets in 1848 and 1846 respectively. Obviously the late dates recorded for the sewers of 23rd and 25th Streets (1947 and 1904), and on Seventh Avenue (1922) refer to the replacement of older sewers, because they were previously depicted in the 1883 map (See Fig. 21). On Seventh Avenue, for example, sewer pipes had to be replaced during the construction of the subway. Because 23rd Street and Seventh Avenue were the most important arteries for this section of the city, it seems logical that their sewers were installed during the same period as the two surrounding lesser streets. This interpretation suggests that privies were unnecessary when most of the structures in Area C were built.

Although it is possible that privies, wells or cisterns existed to the rear of the early dwellings erected in Area C, the disturbance caused by subsequent basement and cellar construction on the lots would have destroyed their remains. This is particularly so in the case of below-ground cisterns, which, since they collect runoff water from roofs, must be constructed quite close to a building. As discussed in the previous section, Lots 76 and 77, which encompassed the original homelot of the pre-1833 house, have suffered major below-ground disturbance on their entire areas from the subsequent construction of structures with basements. Since it was built on the identical lot, the same holds true for the frame building "with store under" that was built straddling the Lot 76 and 77 line between 1842 and 1852, and the later "brick and stone store" at the southern end of the lot (See Fig. 15). In fact, there are only two parts of Section C which have not been subjected to severe ground disturbance since the 1850s. The first is the eastern side of Lot 78, an area of approximately 20' by 27' which, although it presently has a one-story building on it, has never had a basement. The second is the eastern end of Lot 5, presently an open space of 42' by 22', of which the easternmost part (10' wide), has never been built upon, and the rest of this area has never had a basement. Although both

of these areas were adjacent to the homelots of the early structures in Lots 76 and 77, there is no evidence linking them, and the maps clearly delineate the homelots as separate lots from the relatively undisturbed areas (See Figs. 15, 24 and 26).

Assuming the survival of shaft features in this area, the potential significance of any information which they might provide must be considered. Remains from backyard features pre-dating 1850, along with evidence of and from activities undertaken there would be valuable because such information is unlikely to be recovered from any other source. The importance of this data would be enhanced by knowledge of the residents' identities and their length of occupancy, since this enables the archaeologist to associate recovered artifacts with a specific historical context. However, the case of multiple family dwellings with stores, such as those erected on Lots 5 and 78 of Area C between 1842 and 1852 (Dripps 1854), creates the problem of evaluating the intermixed remains of many families who were probably unrelated, of different cultural backgrounds and transient. The possible presence of commercial remains would obscure the interpretation of these artifacts, and their utility still further. In addition, rather than representing the rural/suburban Village of Chelsea in the 1840s for which the lots were flagged by the NYCLPC, the mixed-use buildings in Lots 5 and 78 of Area C were urban structures, examples of the expansion of New York City in the 1840s and 1850s.

Therefore, based on the above discussion and due to the disturbed nature of the study lots, further archaeological research and testing of Area C is not recommended.

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1854 Map of the City of New York. On Microfilm.

1867 Plan of New York City.

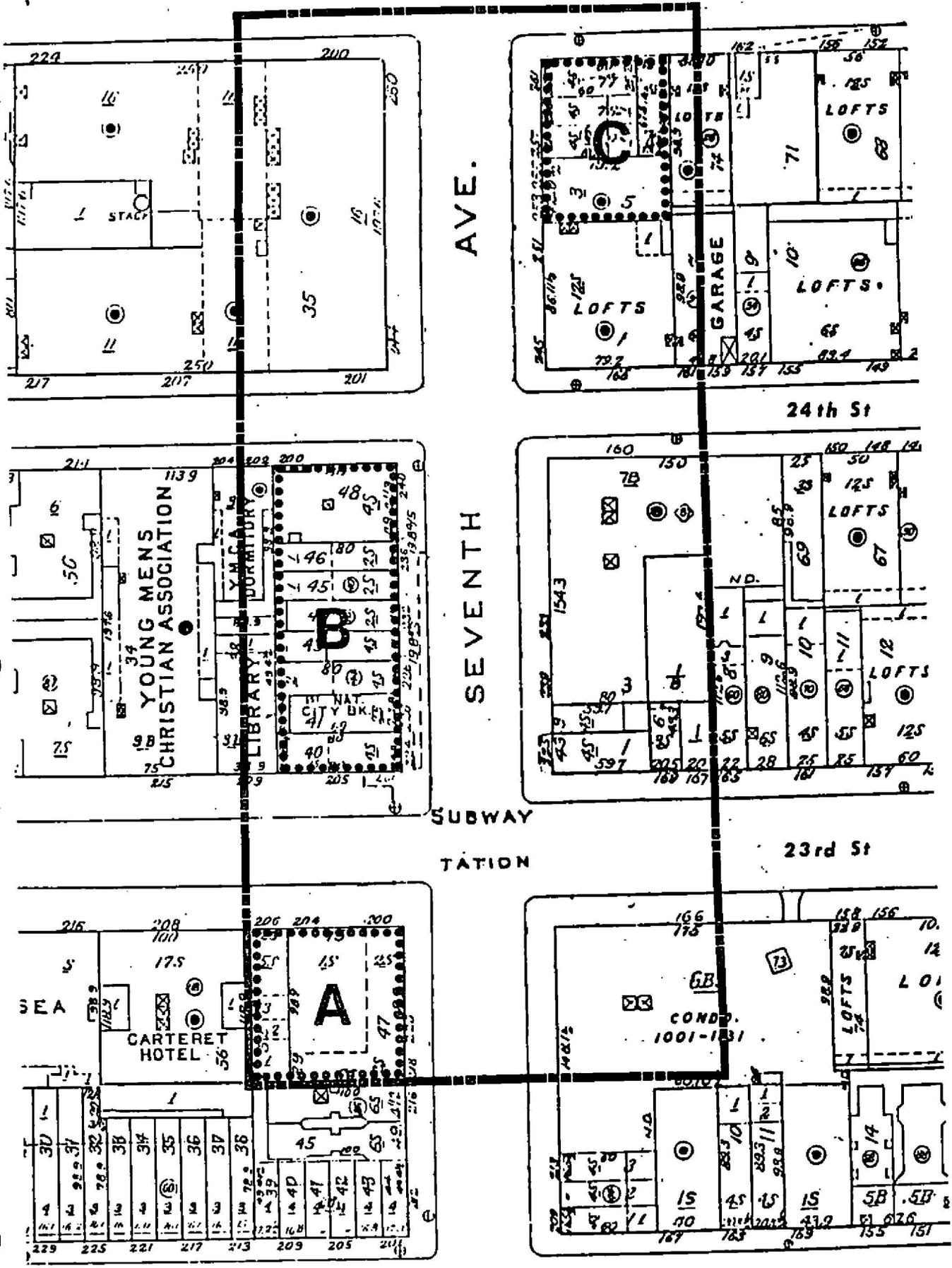
Perris, William

1859 Maps of the City of New York. New York.

1864 Maps of the City of New York. New York.

- Randel, John Jr.
1820 Map of Farms. Vol.4, Plate 28. Commissioners of the City of New York, New York.
- Ratzer, B.
1767 Plan of the City of New York and its Environs. Facsimile by Colton 1853.
- Robinson, Edward and R. H. Pidgeon
1883 Atlas of the City of New York. Volume 1. E. Robinson, New York.
- Sackersdorff, Otto
1815 Map of the Farms, Commonly called the Blue Book. New York
- Sanborn Map Company
1912 Manhattan Landbook of the City of New York (also 1930, 1955, 1989/90). The Sanborn Map Company, New York.
- Spielmann and Brush, ed.
1881 Certified Copies of original maps of property in New York City, filed in the Register's Office...
- Stevens, B. F.
1782 British Headquarters Map. Reproduced by B. F. Stevens, in 1900.
- Viele, Egbert L.
1859 Map of the City of New York from the Battery to 80th Street, Showing the Original Topography of Manhattan Island. Egbert Viele, New York.

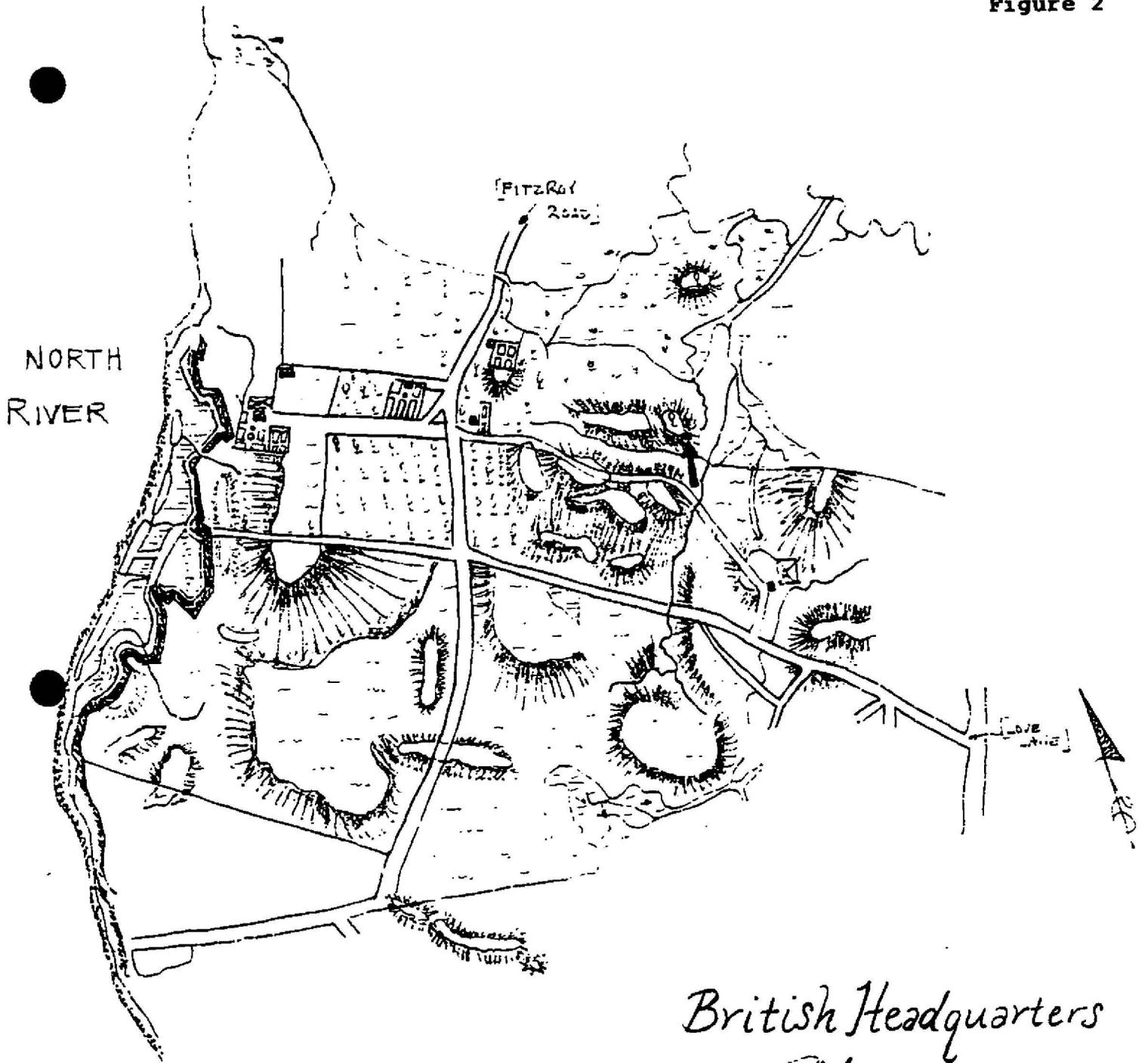
FIGURE 1



AREA PROPOSED TO BE REZONED

SOFT SITES

Figure 2



British Headquarters

Map

1782  (Sheet 2 detail)

(Reproduction by B.F. Stevens 1900)

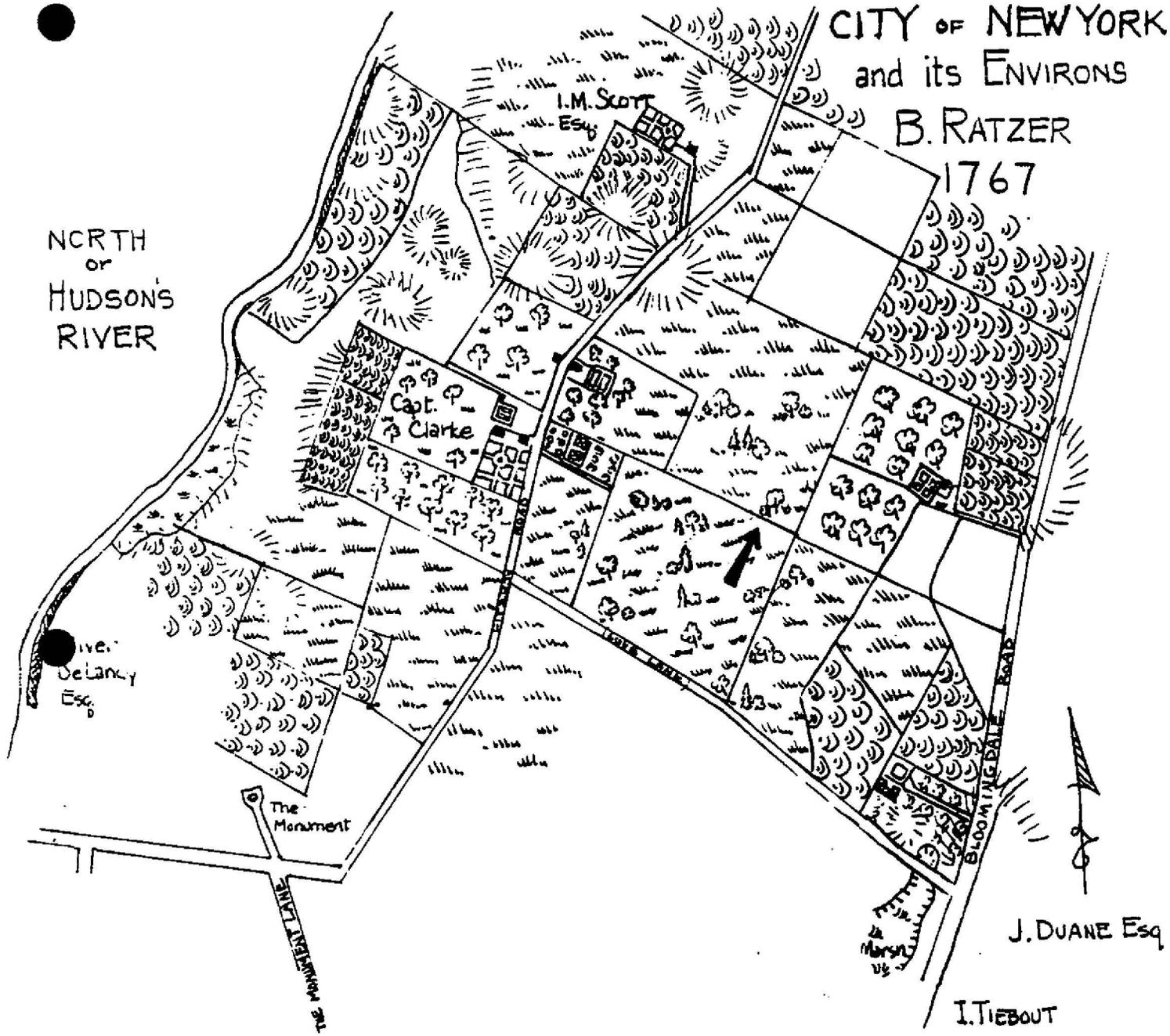
COLLECTION OF NEW YORK PUBLIC LIBRARY

Reg.

Figure 3

PLAN OF THE CITY OF NEW YORK and its ENVIRONS

B. RATZER 1767



NORTH
or
HUDSON'S
RIVER

J. Duane
Esq.

The
Monument

THE MONUMENT
ROAD

I. TIEBOUT

J. DUANE Esq.

0 200 400 600 800 1000 feet

Scale:

1/8 1/4 1/2 3/4 miles

facsimile: Colton, 1853
Collection of the
New York Public Library

Figure 4

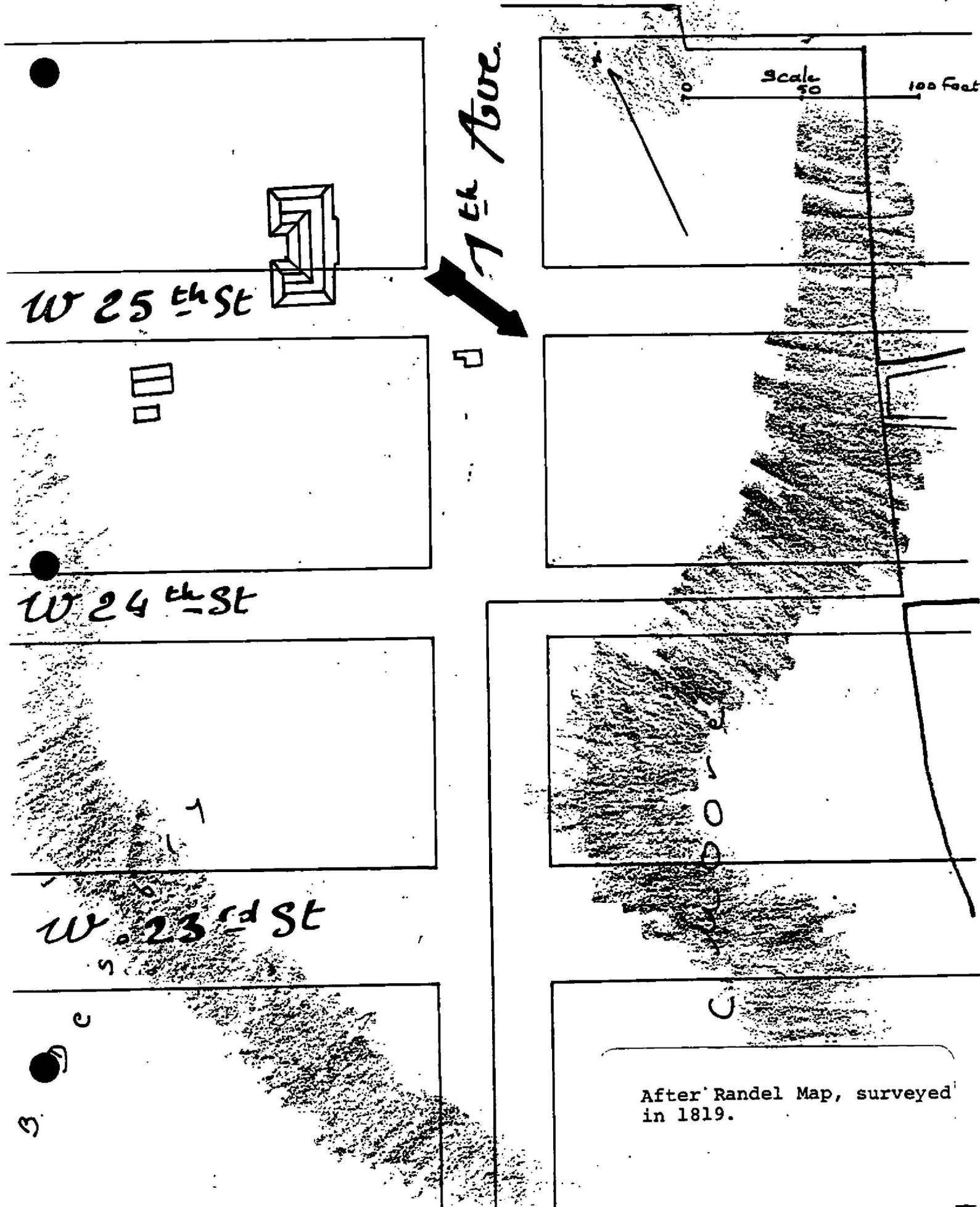
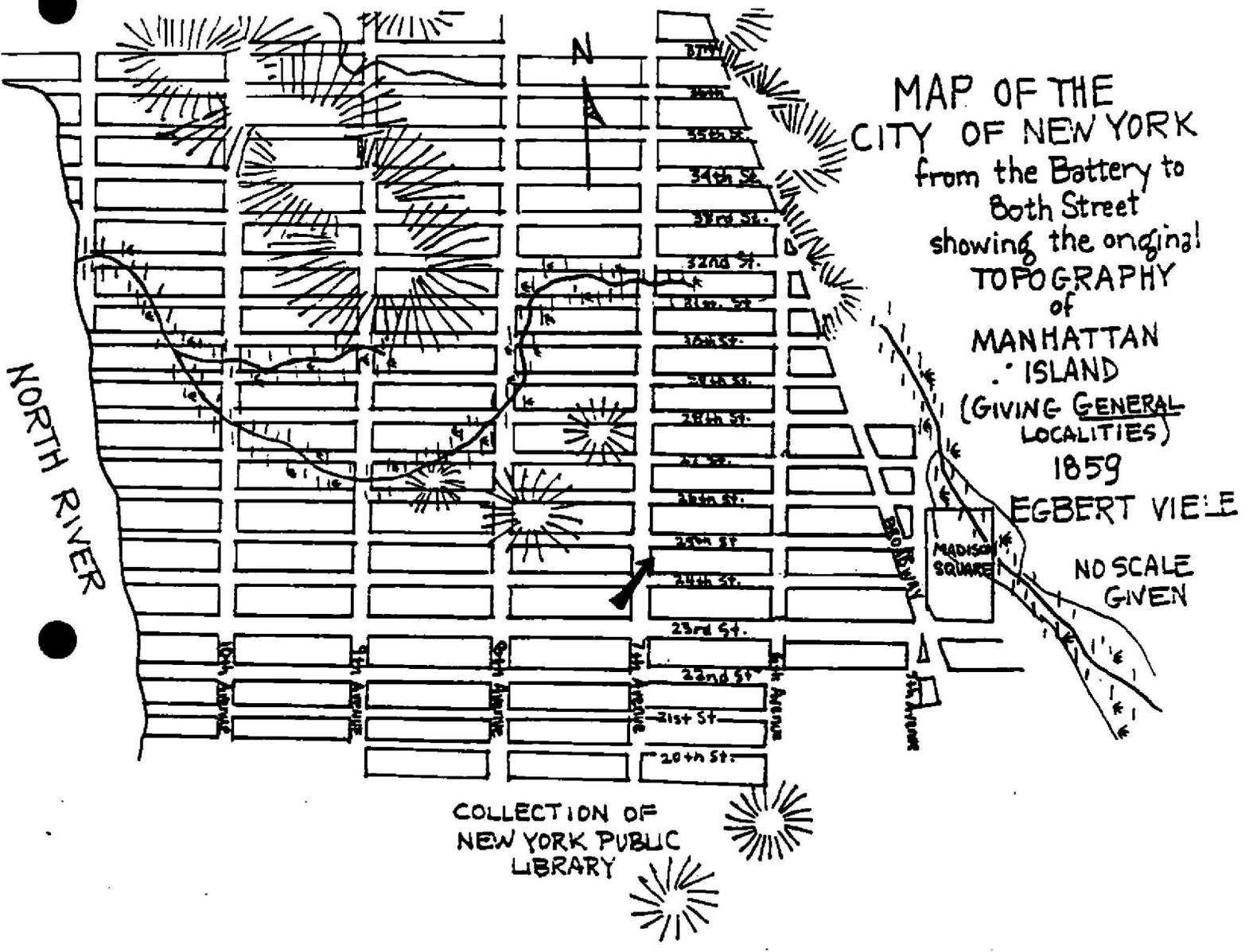


Figure 5



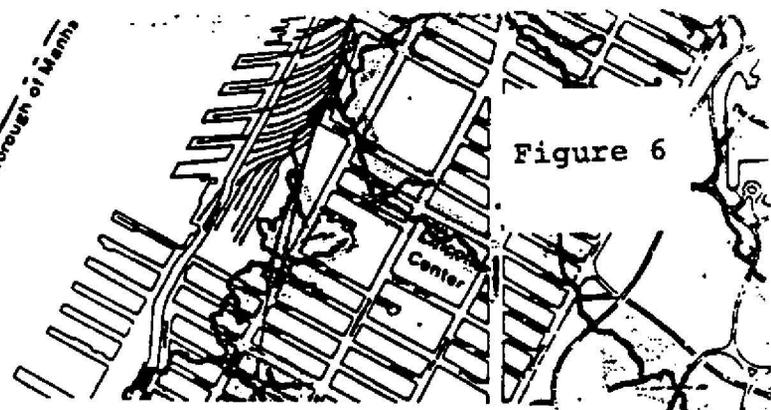


Figure 6

Detail from Figure 2: Prehistoric Sites of the New York City Landmarks Preservation Commission manuscript "Towards an Archaeological Predictive Model for Manhattan: A Pilot Study"

scale 1:24000

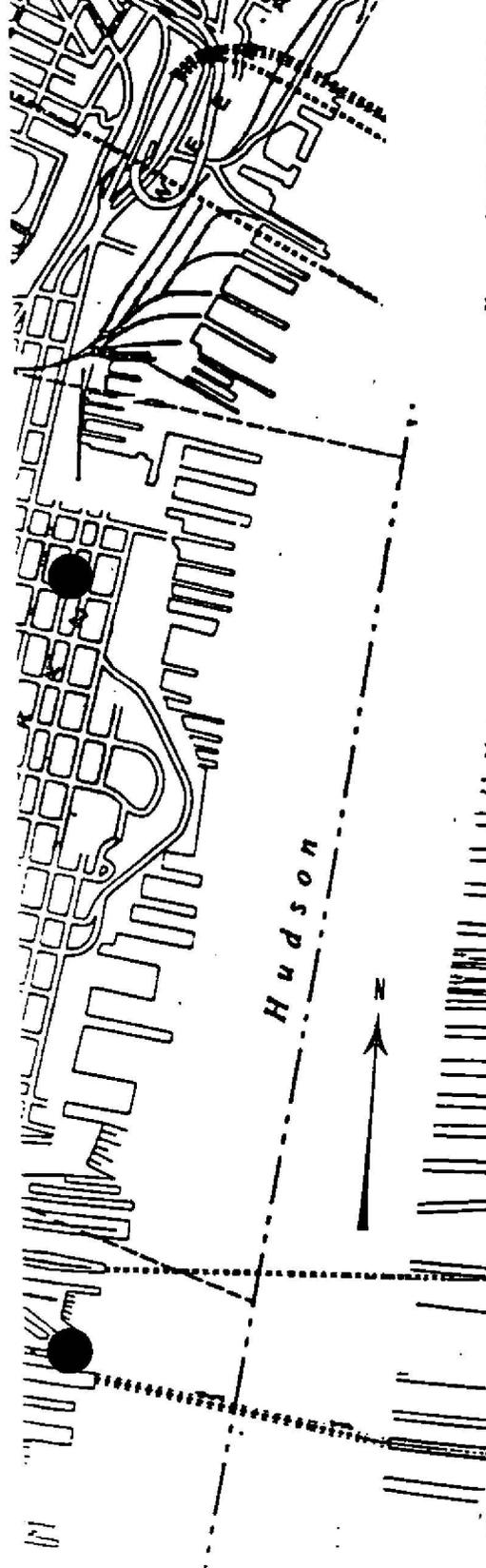


Figure 7

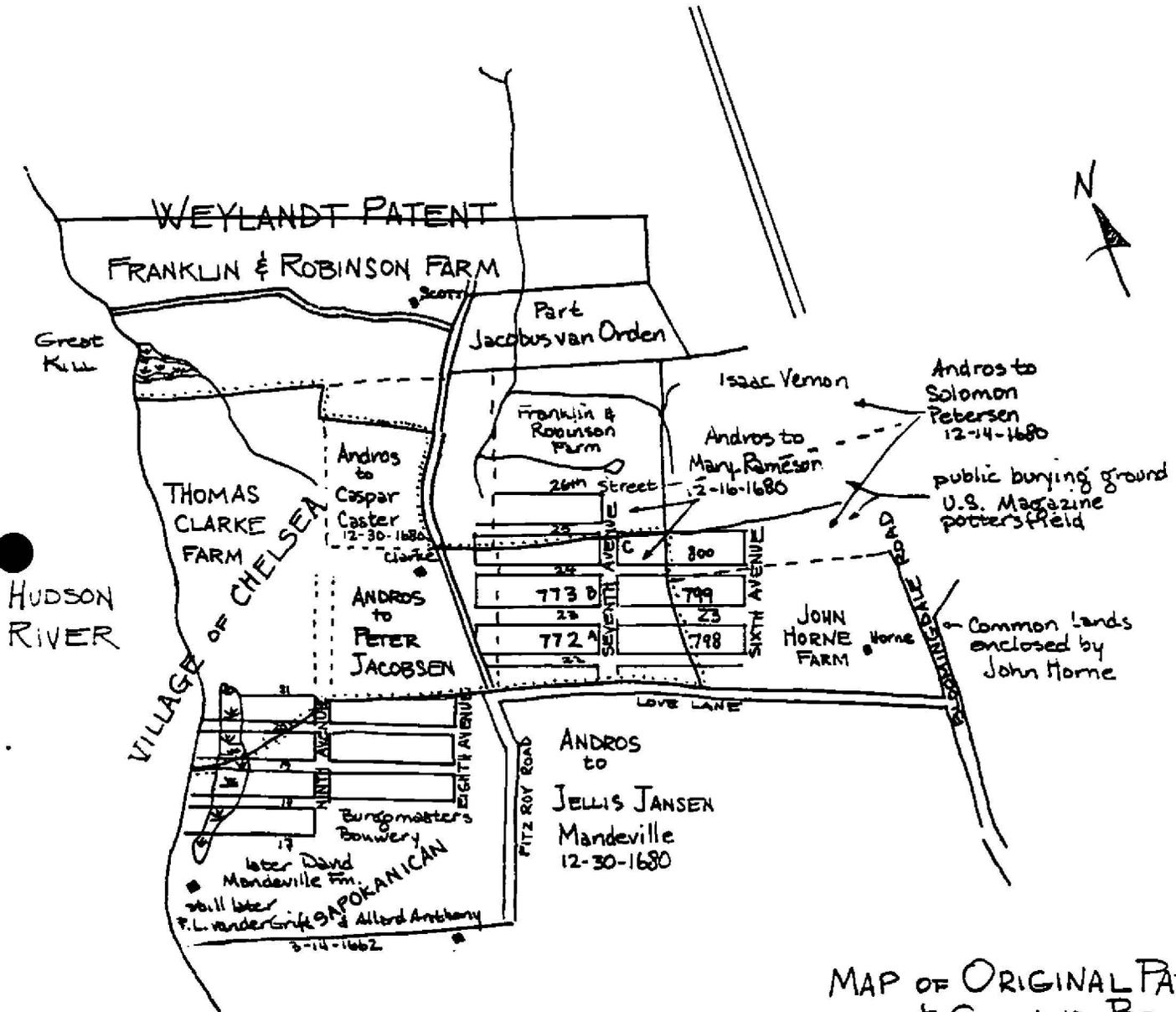
Manatus Map, 1639

Arrow indicates approximate location of project area.



Reproduced from John A. Kouwenhoven's COLUMBIA HISTORICAL
PORTRAIT OF NEW YORK, 1953

Figure 8



MAP OF ORIGINAL PATENTS & GROUND BRIEFS

(STOKES VOL. VI, Plate 84Bb & 84Bc)

Boundary of Clarke Farm:
no scale given

BELOW: Chelsea House, the residence of Moore's cousin, Clement Clarke Moore—professor of Greek and Oriental literature at the General Theological Seminary and author of *'Twas the night before Christmas*. The house had been built in 1777 by Clement Moore's grandmother, the widow of Captain Thomas Clarke, and a story had been added by the Moores about 1825. It stood just south of Twenty-third Street, between present Ninth and Tenth avenues.



Reproduced from John Kouwenhoven's Columbia Historical Portrait of New York, 1953

Spielmann & Brush, 1881

P 150 & 152

● (Henry Eckford Estate)
1833

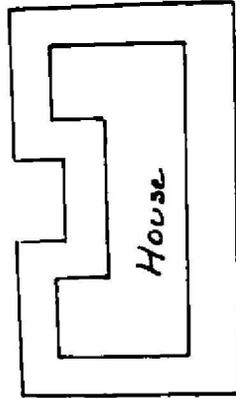
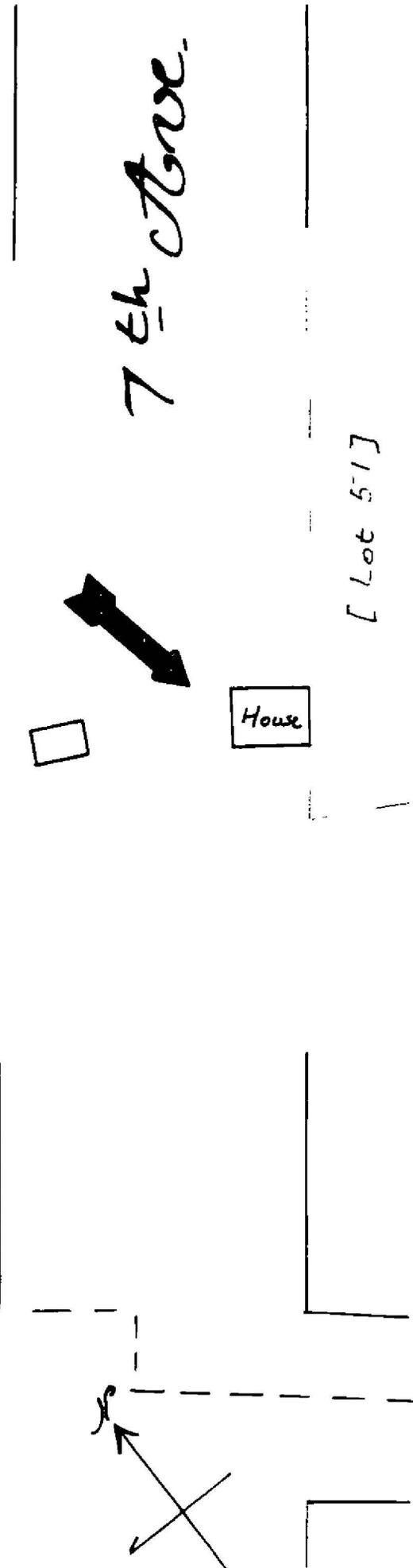
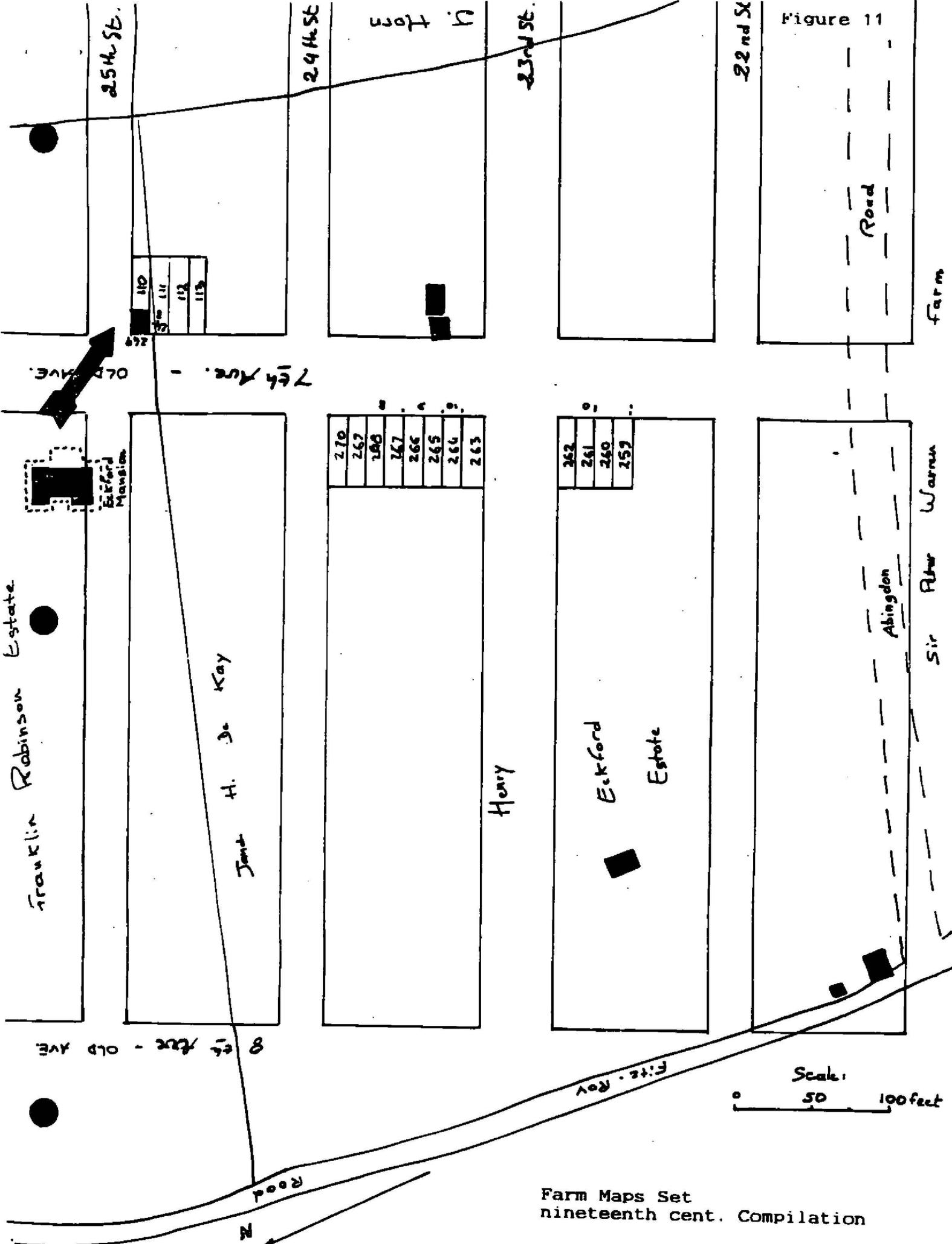


Figure 10



[Lot 51]

● W 24th St.



Franklin Robinson Estate

Eckford Mansion

Jens H. De Kay

Henry

Eckford Estate

Abingdon
Sir Peter Warren

Farm

25th St.

24th St

23rd St.

22nd St

8th Ave - Old Ave

7th Ave.

50 ft in

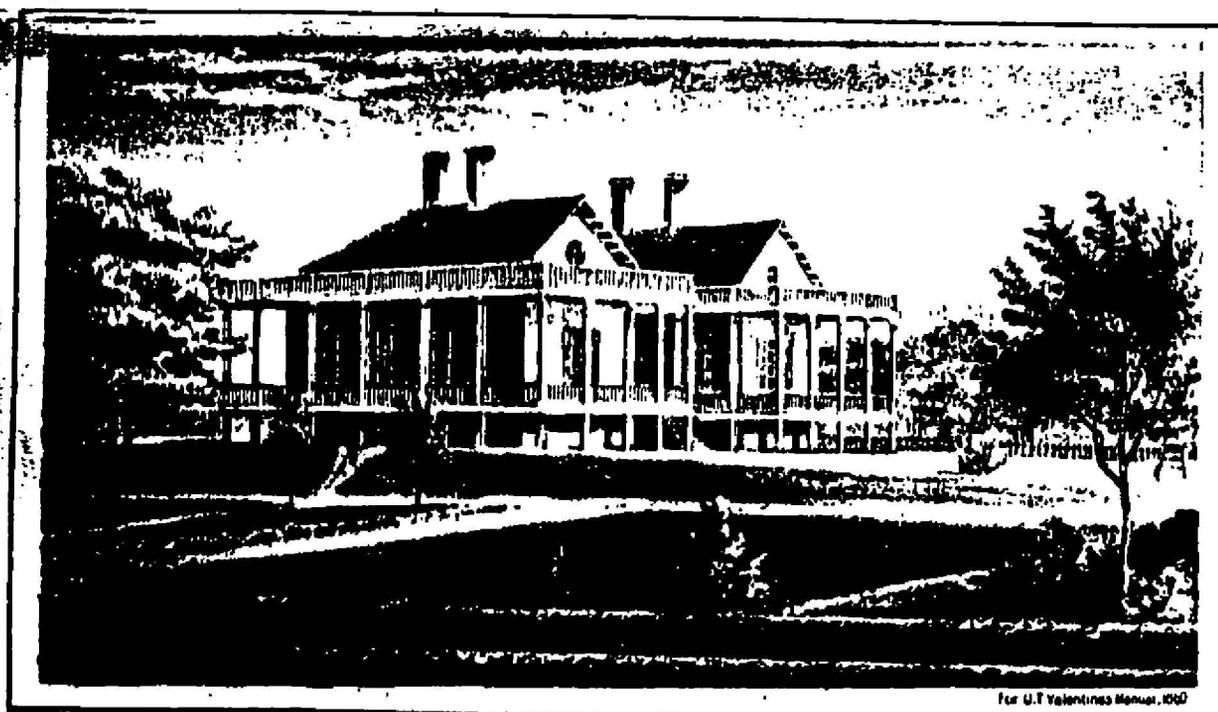
Figure 11

Road

270
267
266
267
266
265
264
263

262
261
260
259

Scale: 0 50 100 feet

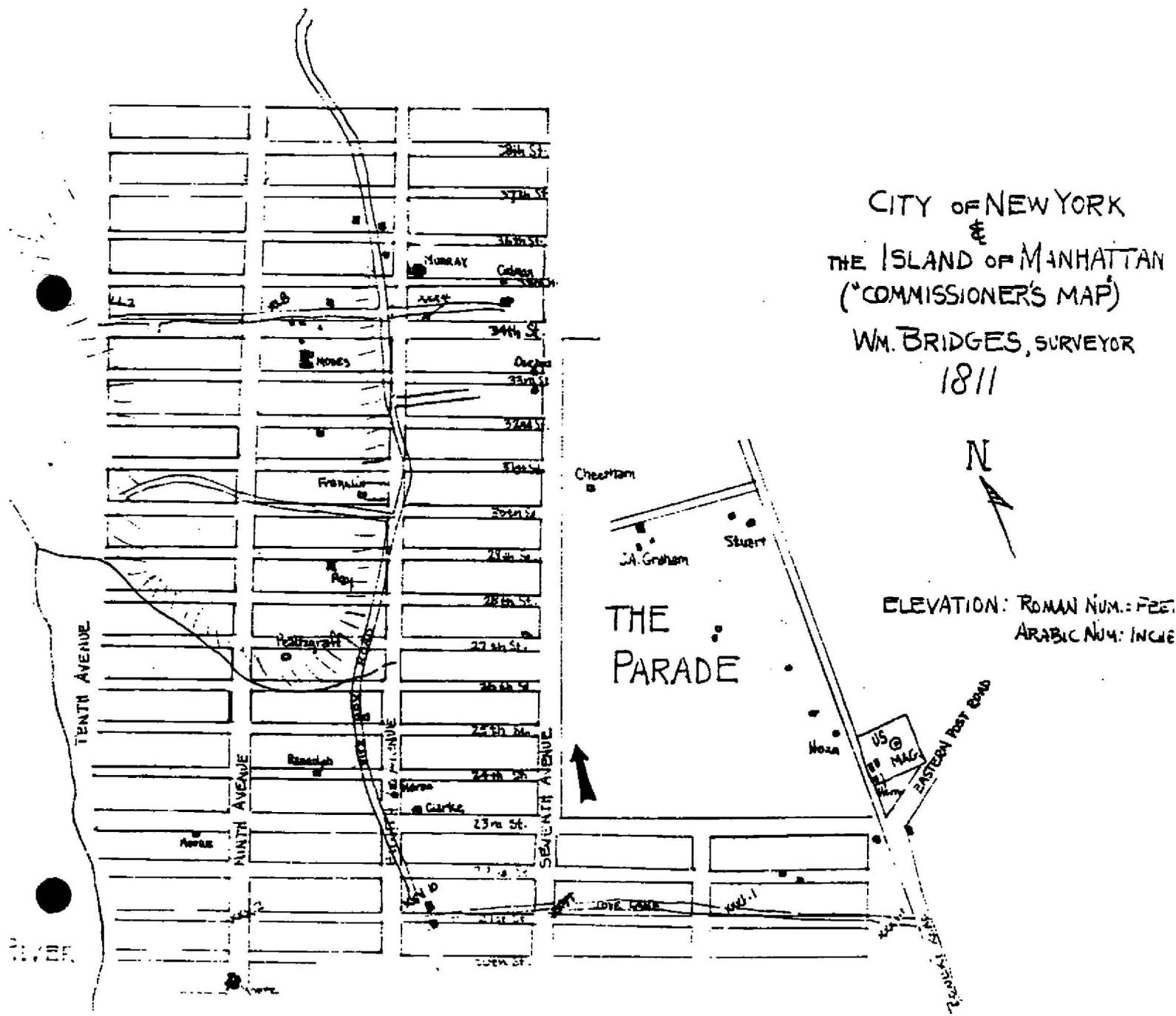


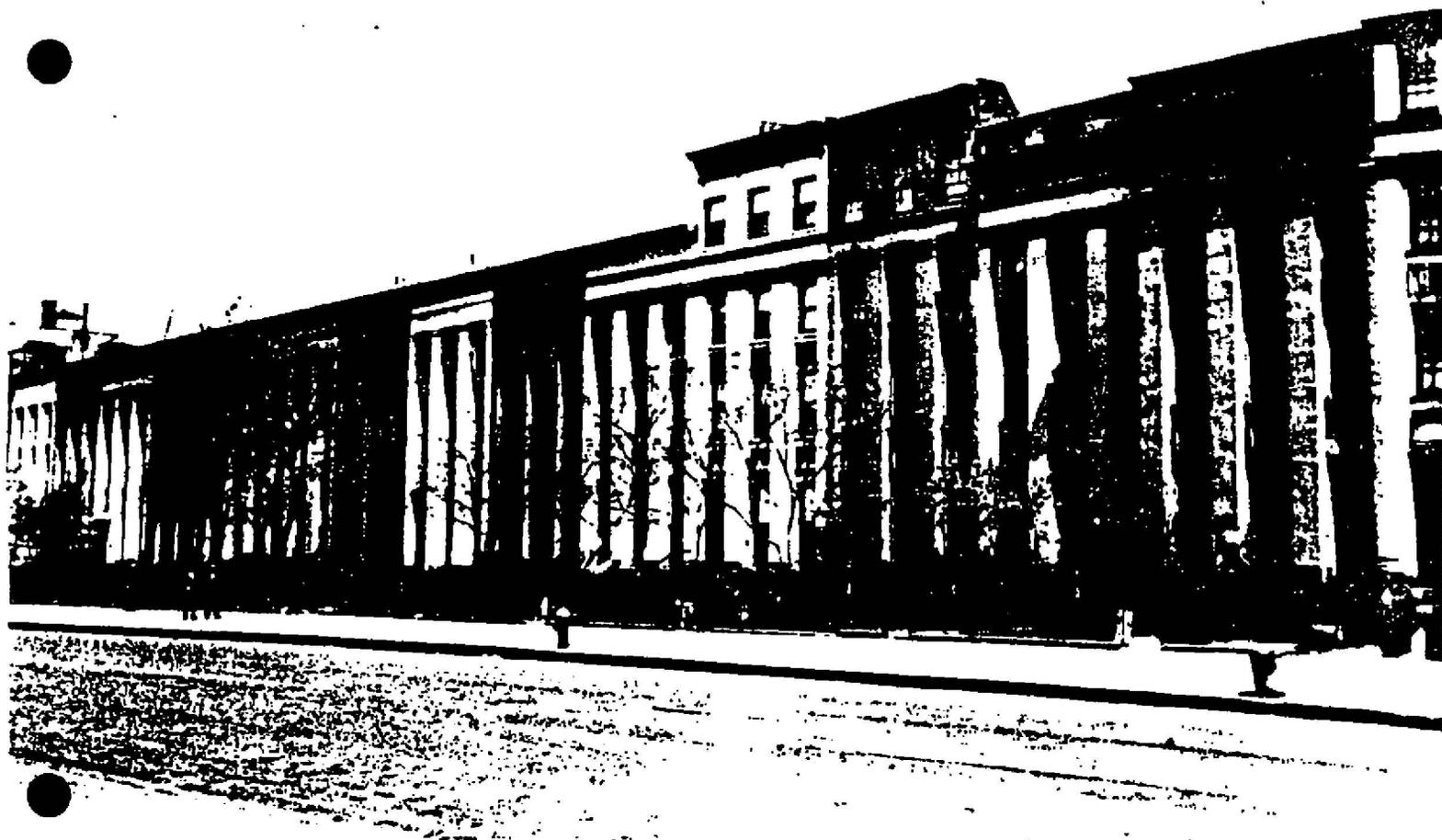
For U.T. Valentine's Manual, 1860

RESIDENCE OF HENRY ECKFORD.
between 7th & 8th Ave^s near 24th St

Reproduced from D.T. Valentine's Manual of the Corporation of the City of New York, 1860

Figure 13





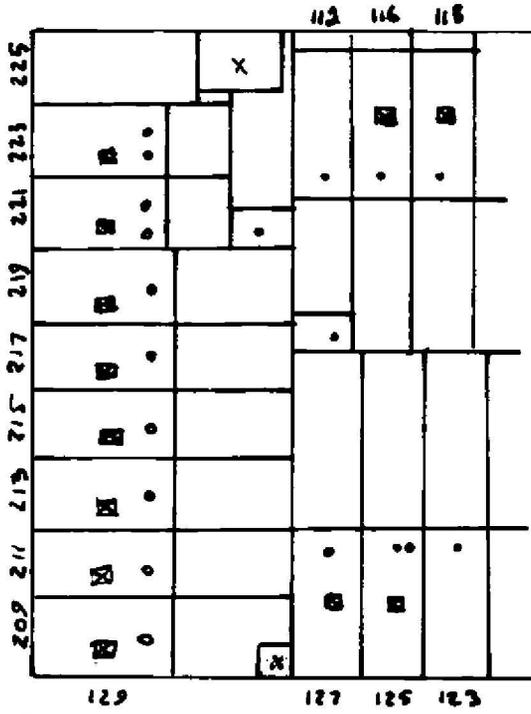
LONDON TERRACE. The London Terrace houses, on the north side of 23rd Street between Ninth and Tenth Avenues, were designed for William Torrey in 1845 by A. J. Davis. They were uniformly pilastered to give the effect of a colonnade from one avenue to the other, and were set back about thirty-five feet from the street, with gardens in front. Similar buildings, known as "Chelsea Cottages," were on the 24th Street side of the block. This property was all eradicated by the block of flats that now bears the London Terrace name.

Reproduced from Nathan Silver's Lost New York, 1967



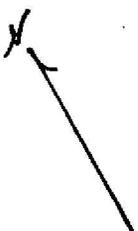
W 25th St.

Seventh Avenue



- Brick or Stone Stores:
 - 1st class
 - 2nd class
- Brick or Stone Dwellings
 - 1st class
 - 2nd class
 - w/stores under
 - 1st class
 - 2nd class
- X frame buildings
- ☒ skylight lighting the top floor only

W 24th St.



Scale:



After Perris Atlas, 1859.



The Fifth Avenue Hotel, Fifth Avenue between 23rd and 24th Streets, built 1856-58, demolished 1908.

Reproduced from Nathan Silver's Lost New York, 1967

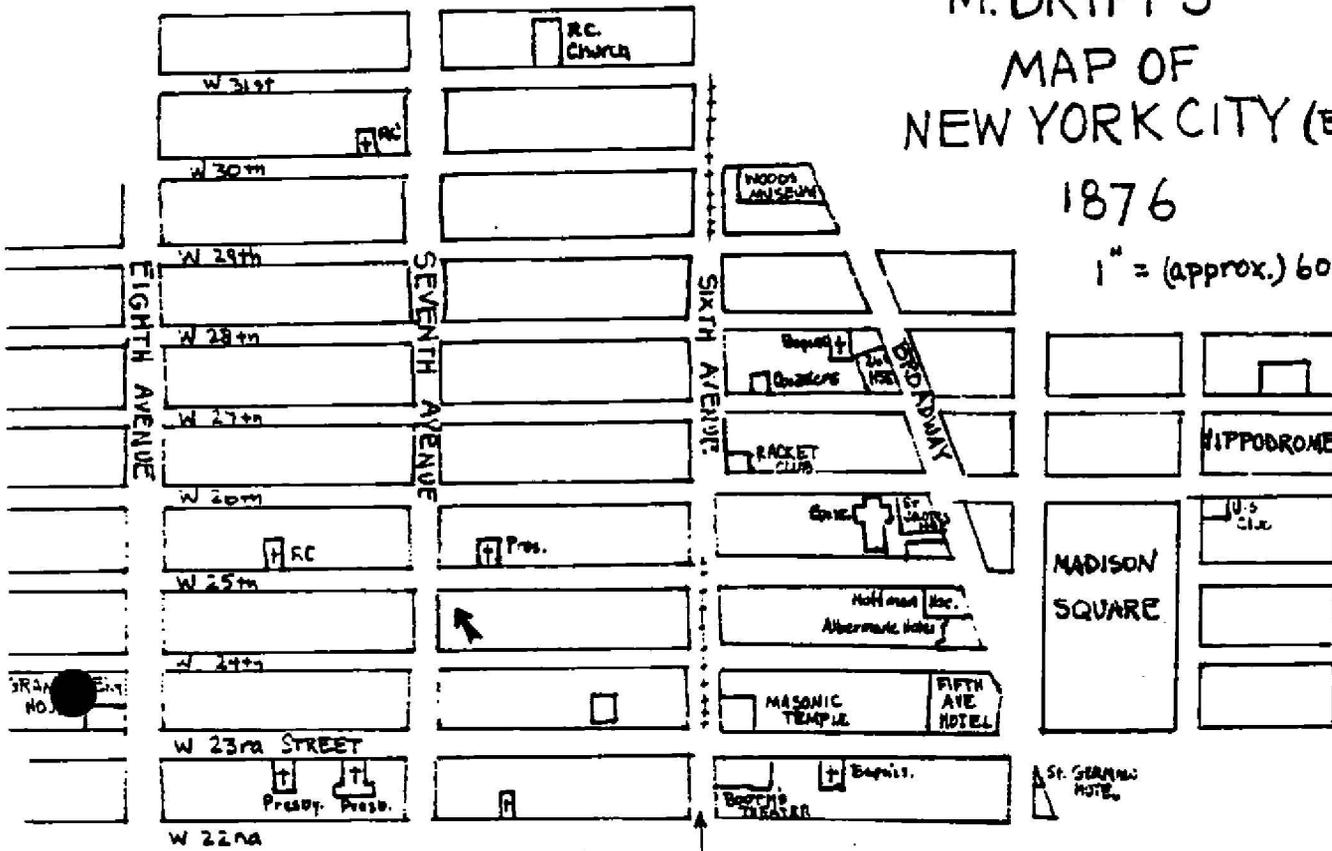
Scale 0 50 100 200 300 400 500 600 feet

Figure 17

M. DRIPPS' MAP OF NEW YORK CITY (BELOW 135th ST.)

1876

1" = (approx.) 600'



GILBERT ELEVATED R.R.

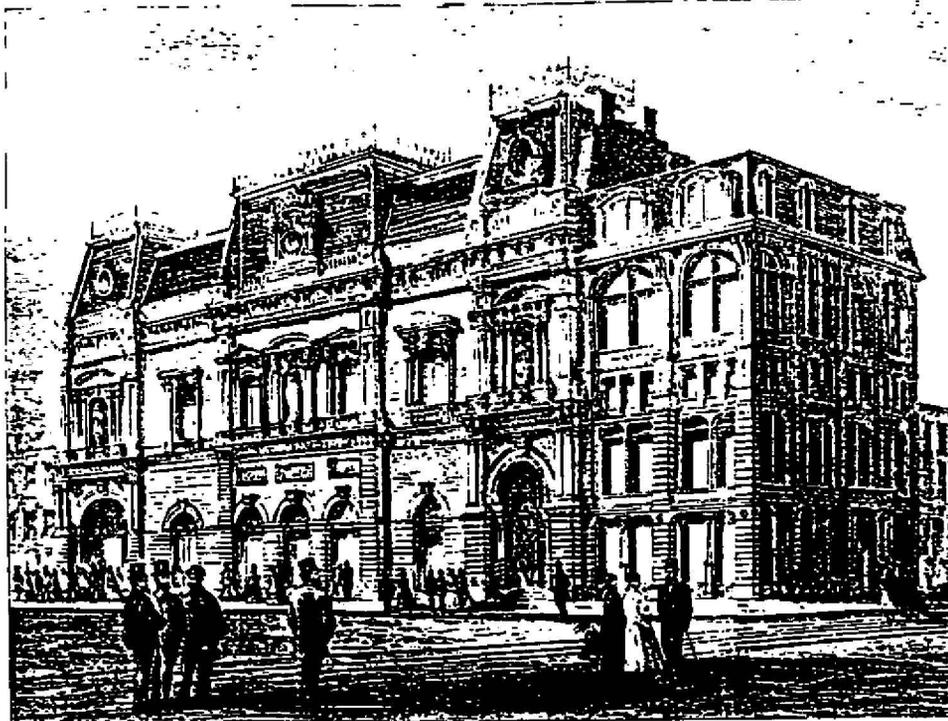
COLLECTION OF NEW YORK PUBLIC LIBRARY

Figure 18



RIGHT. A wood engraving from a photograph by Rockwood of Edwin Booth's new theater at the corner of Sixth Avenue and Twenty-third Street, from *Harper's Weekly*, January 9, 1869. Designed by Renwick and Sands, this was the most elaborate theater yet built in the city, and was equipped with the latest "machinery." But the theater was not a successful venture, and in 1883 it was converted into stores.

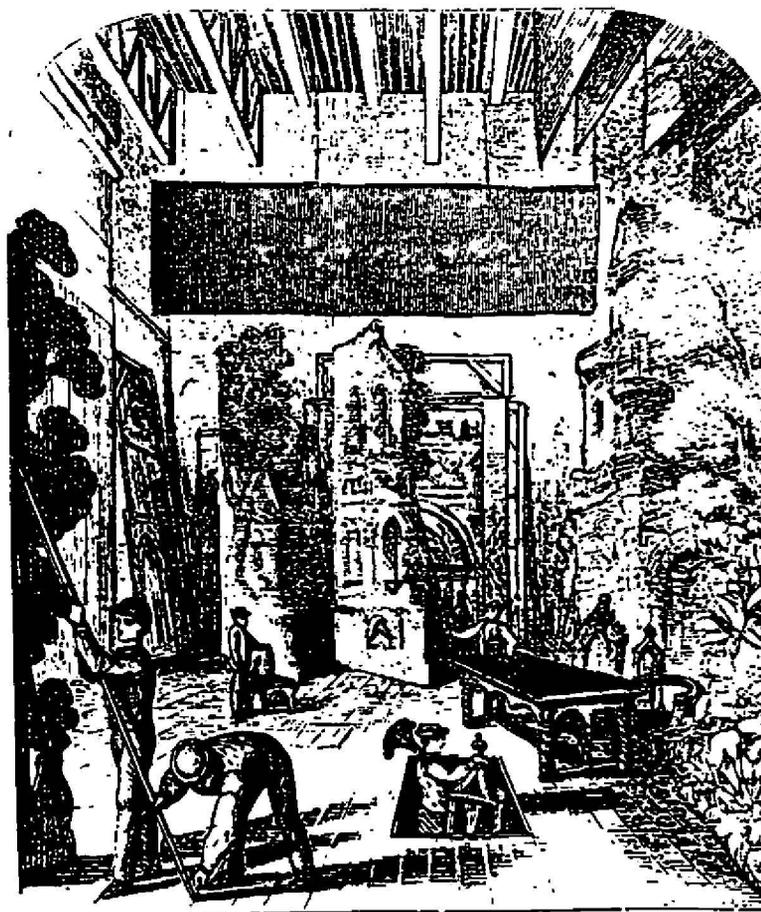
BELOW: Two illustrations, drawn by A. C. Warren and engraved by J. Filmer, for O. B. Bunce's article, "Behind, Below, and Above the Scenes [at Booth's]," *Appleton's Journal*, May 28, 1870.



BOOTH'S NEW THEATRE, TWENTY-THIRD STREET AND SIXTH AVENUE, NEW YORK.—PHOTOGRAPHED BY ROCKWOOD.—(SEE PAGE 21.)

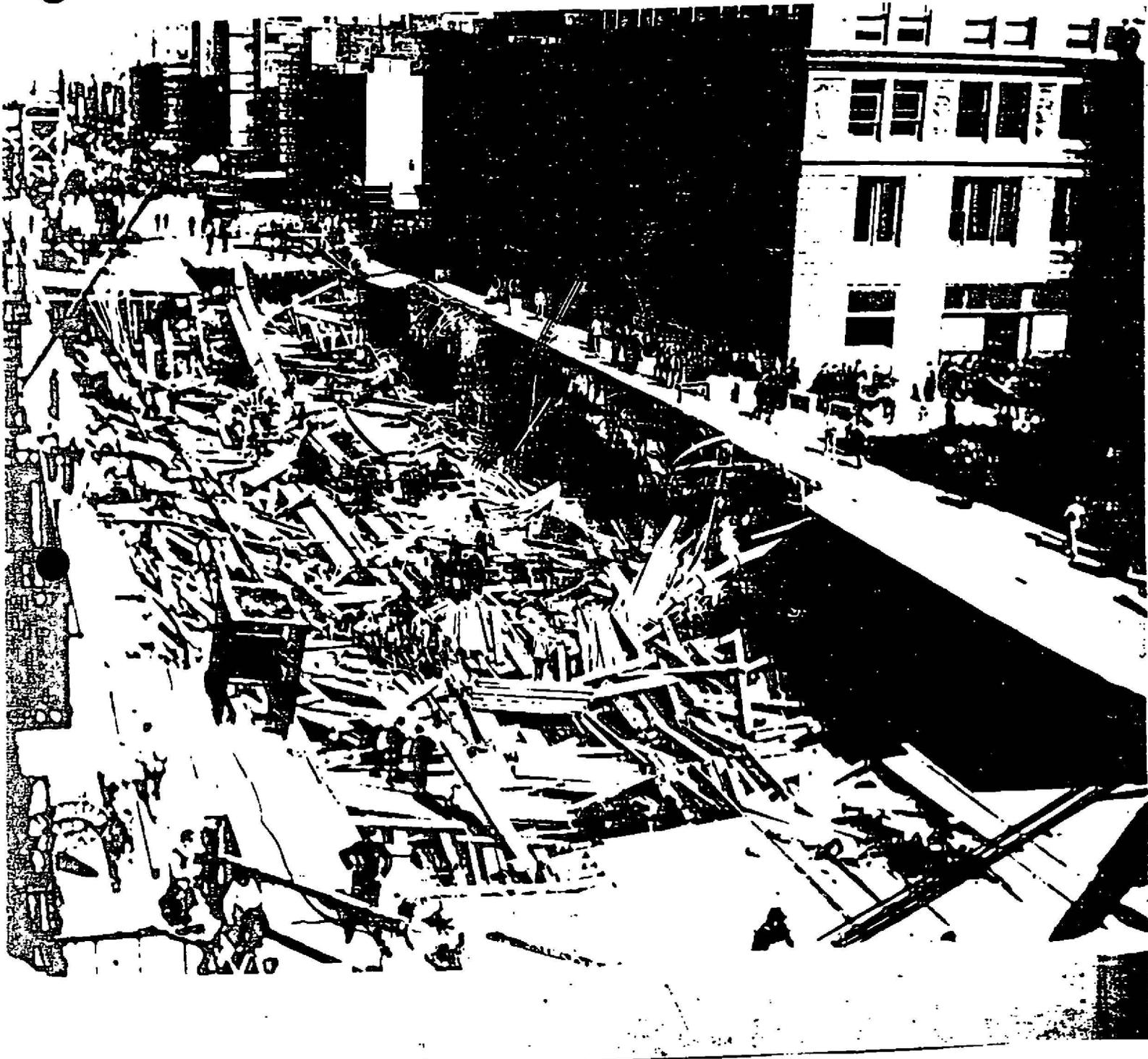


FIG. 19. E. 21

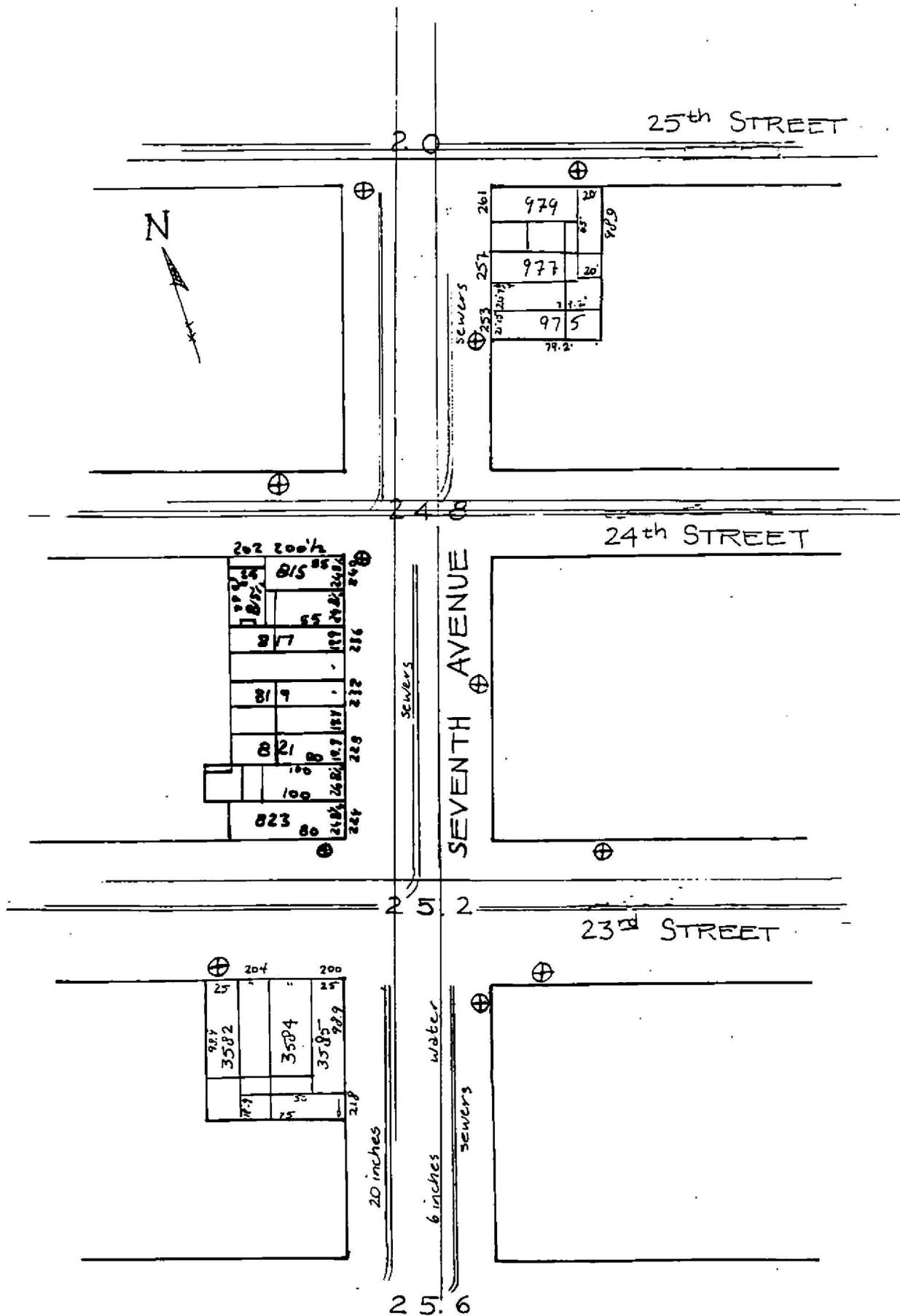


THE STAGE—SETTING THE SCENES.

All pictures
from author's
collection

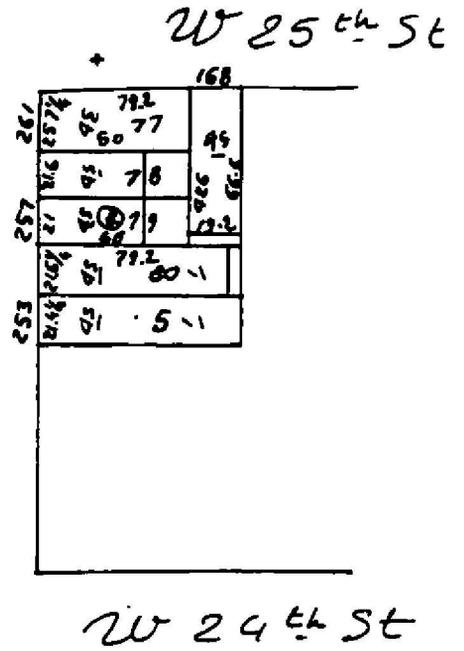
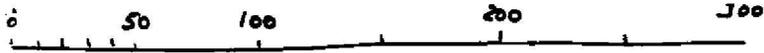


Seventh Avenue at 24th Street (looking north) c.1904 after an explosion during the construction of the Seventh Avenue subway tunnel caused its collapse. Note wrecked streetcar at center (New York Public Library Photograph Collection).

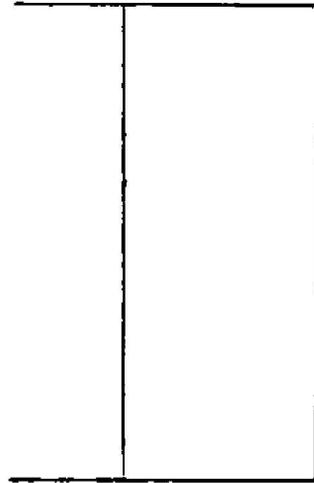


Scale: 80 feet to an Inch

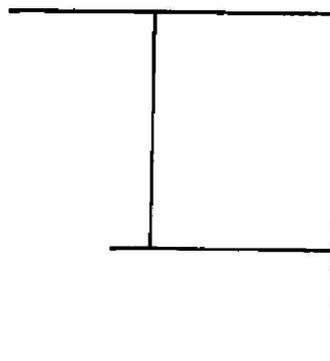
Figure 22



7th Avenue



W 23rd St

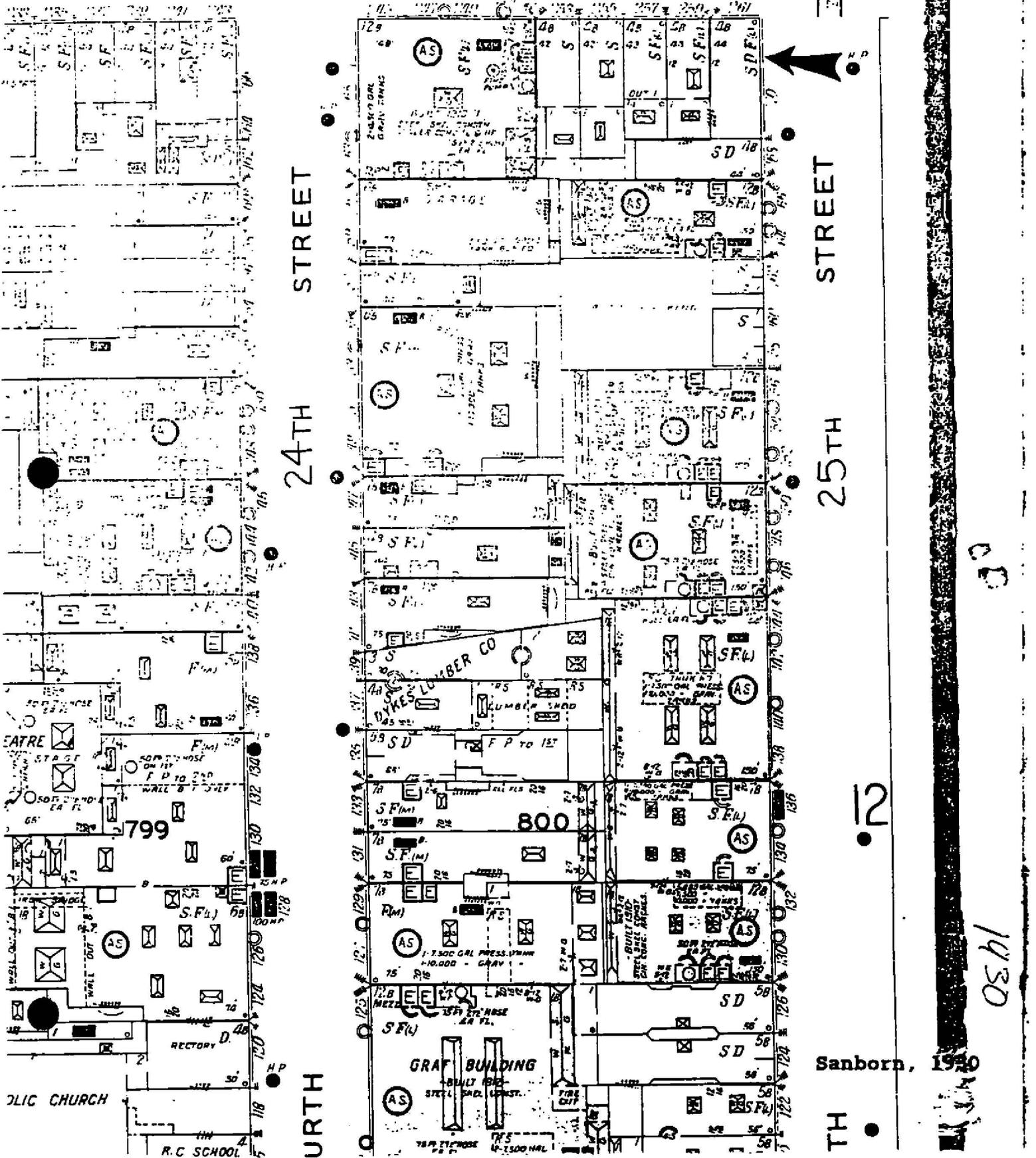
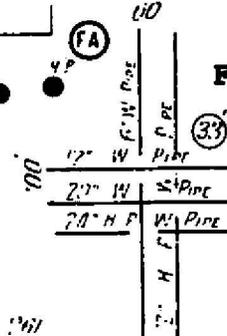
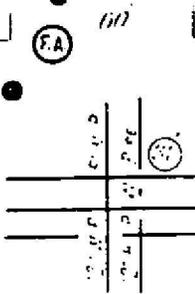


Bromley, 1905-1913, corr. 1920

Figure-23

SEVENTH

AVENUE



25TH STREET

24TH STREET

25TH STREET

12

Sanborn, 1930

TH

33

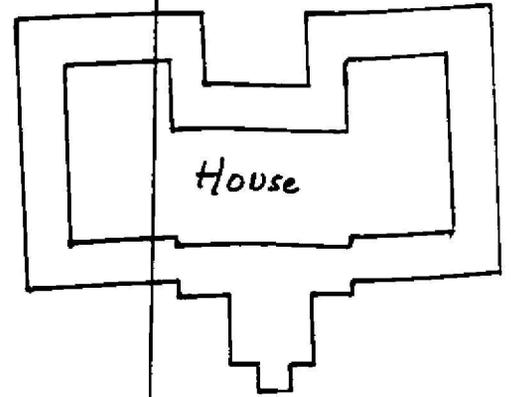
1430

Spielmann & Brush, 1881

p 144

(Janet H. De Kay estate)
1842

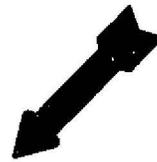
Figure 24



60.0

100.0

7th Ave.



24.8	24.8	24.8	24.8	24.8	24.8	House
116	115	114	113	112	111	110
						100
					24.8	24.9
			25	52	53	54
	28.9					15
	8					Ch. Osborn
	7					85 25.0%
	6					2501

W 25th St.

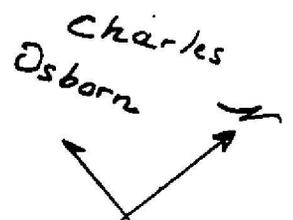
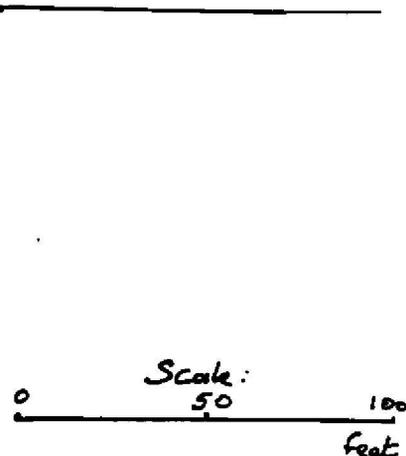


Figure 26

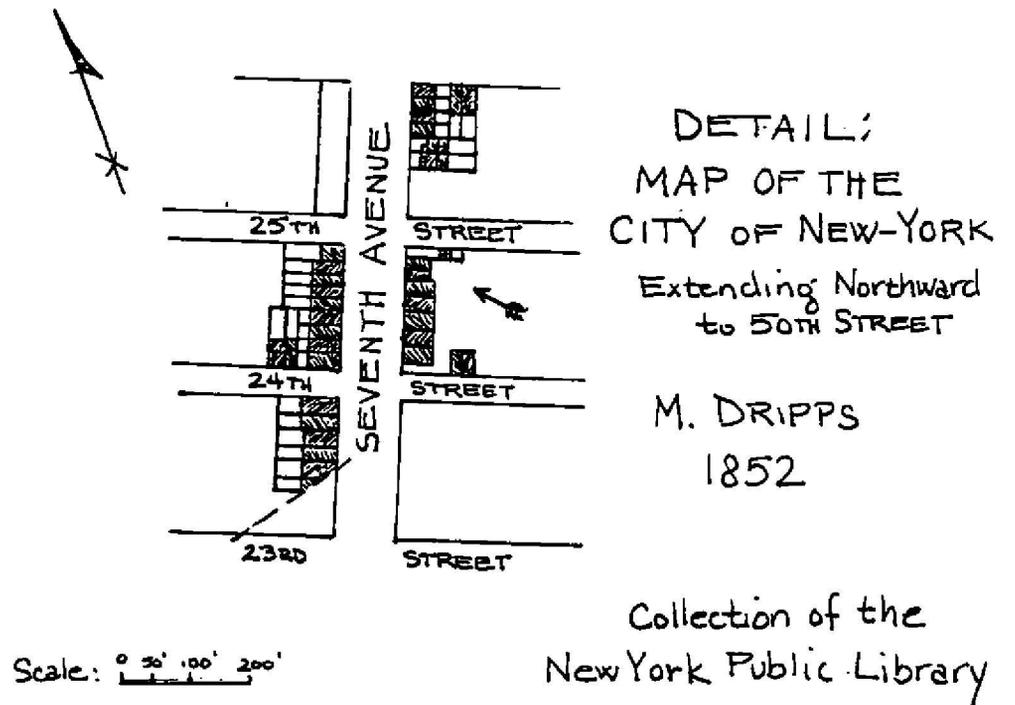
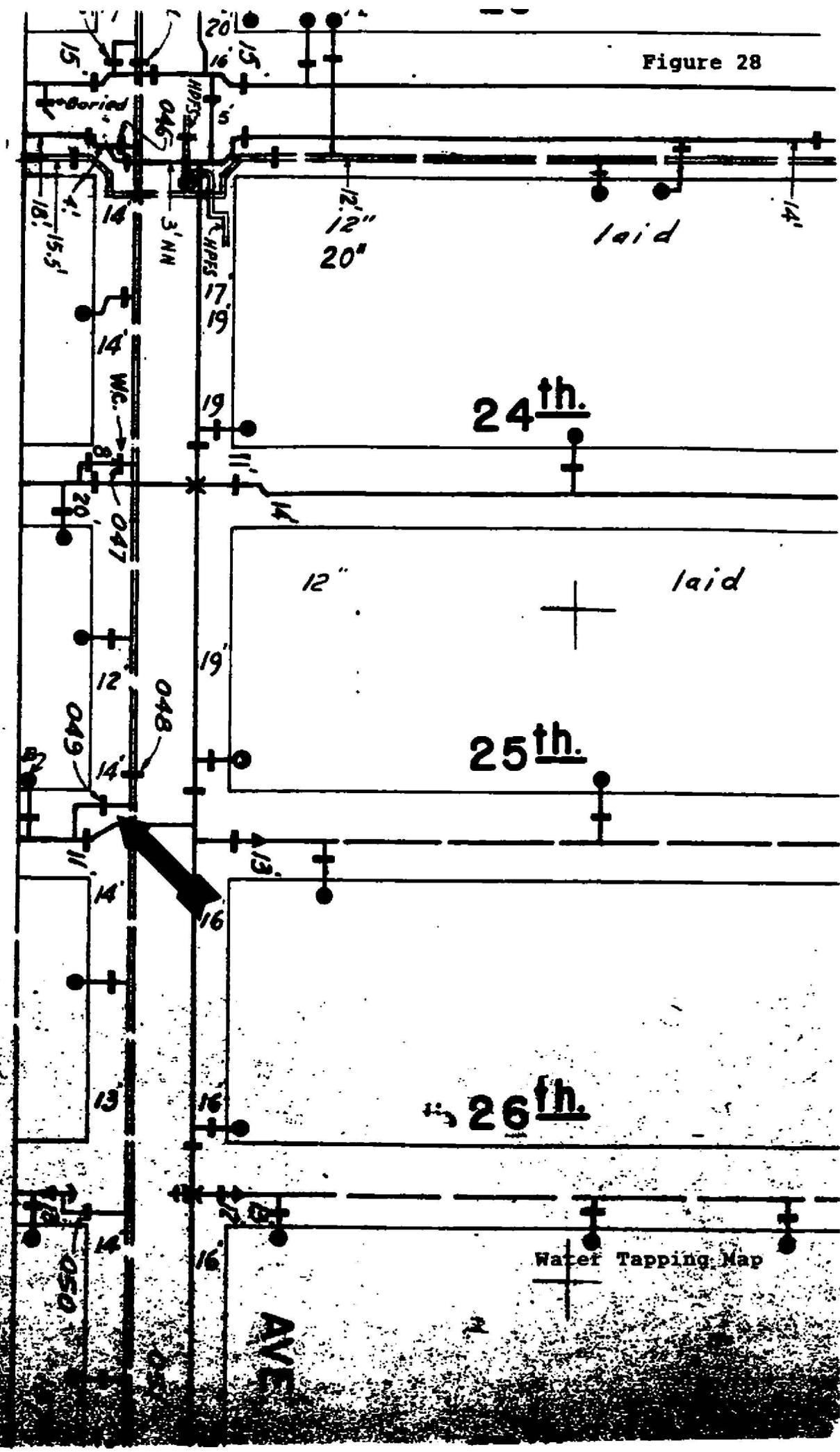


Figure 28

NOTE: All mains not otherwise indicated laid prior to 1870



Water Tapping Map



Photo 1: 168 and 170 W 25th St. (Lots 76 & 77 from north-east).

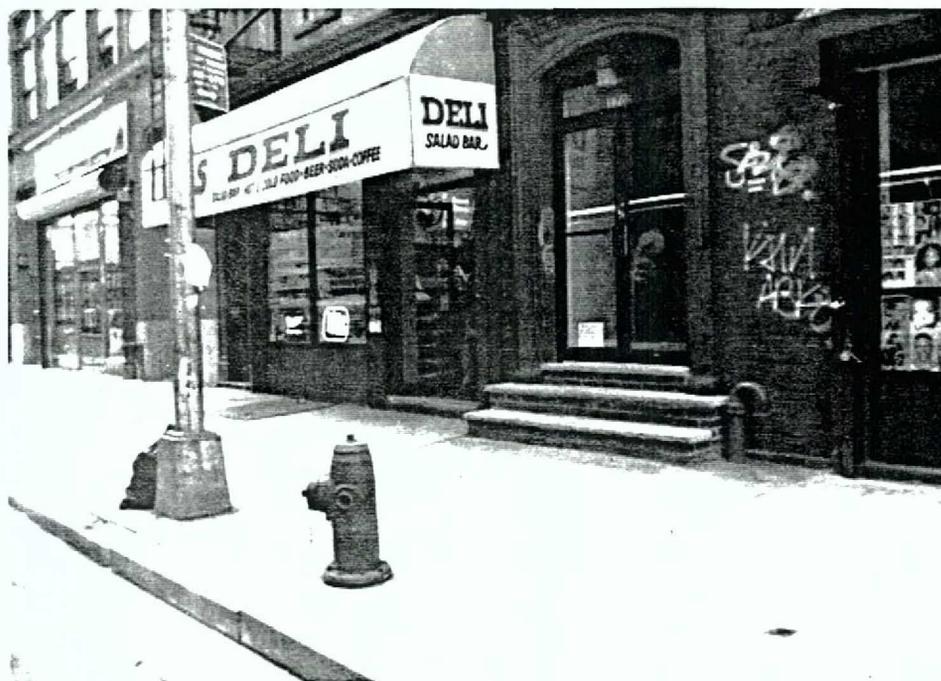


Photo 2: detail of above, note: hydrant, basement entry.



Photo 3: South side
25th Street looking
toward Seventh Ave.
Note basement entry.



Photo 4: 261-255
Seventh Ave., Lots
77,78,79 from west.

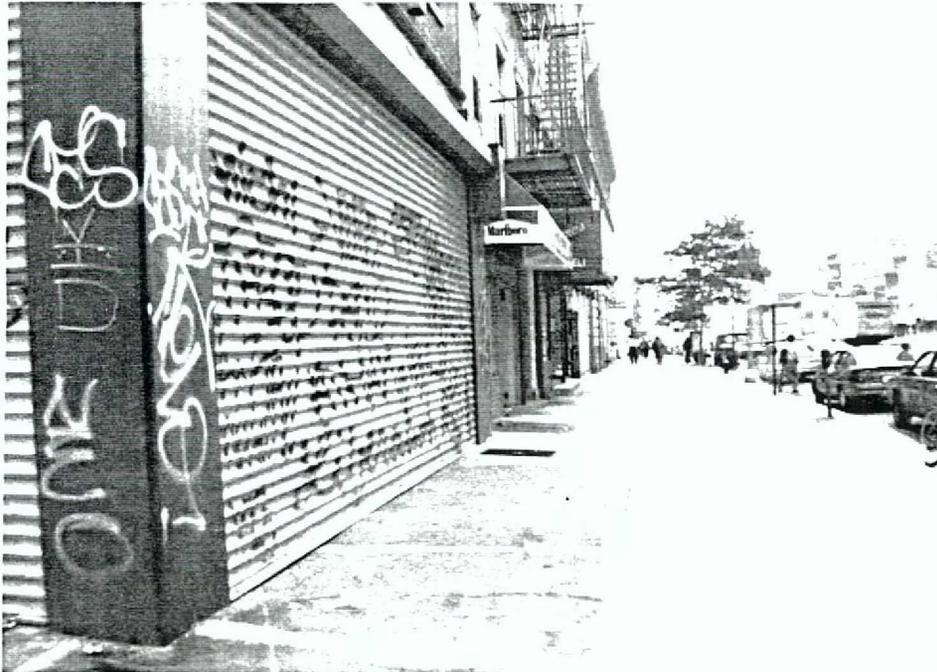


Photo 5: view south on west side of Seventh Ave. Lot 77 in foreground.

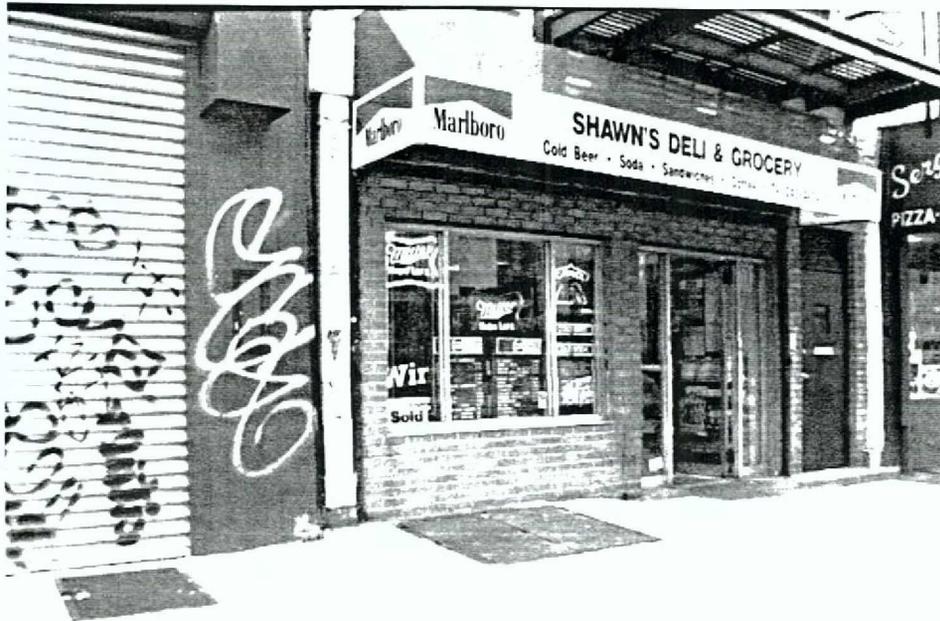


Photo 6: 259 Seventh Ave. (Lot 78). Note basement entries.



Photo 7: 257 Seventh Ave. (Lot 79). Note: basement entry.

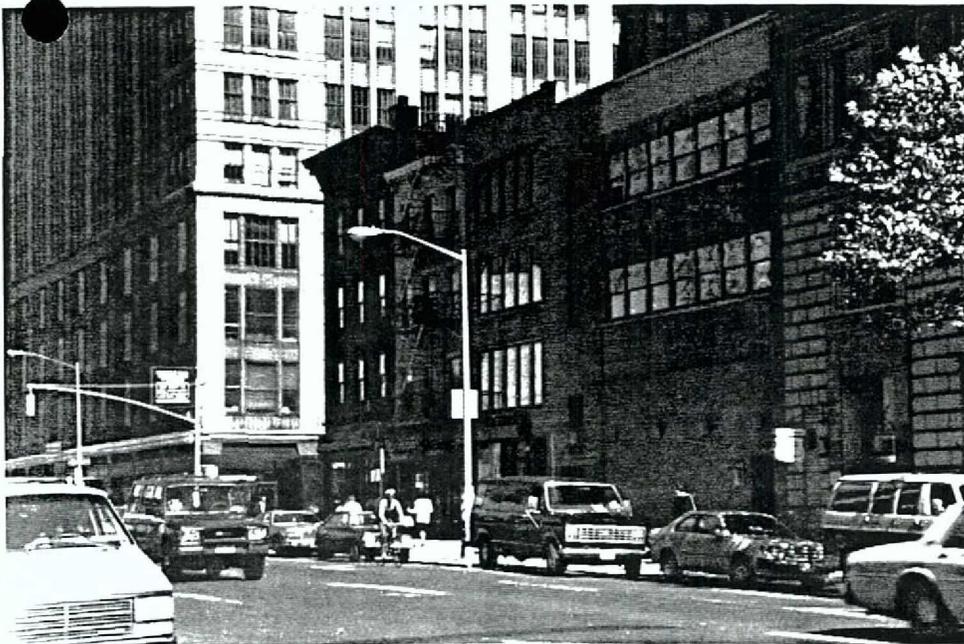
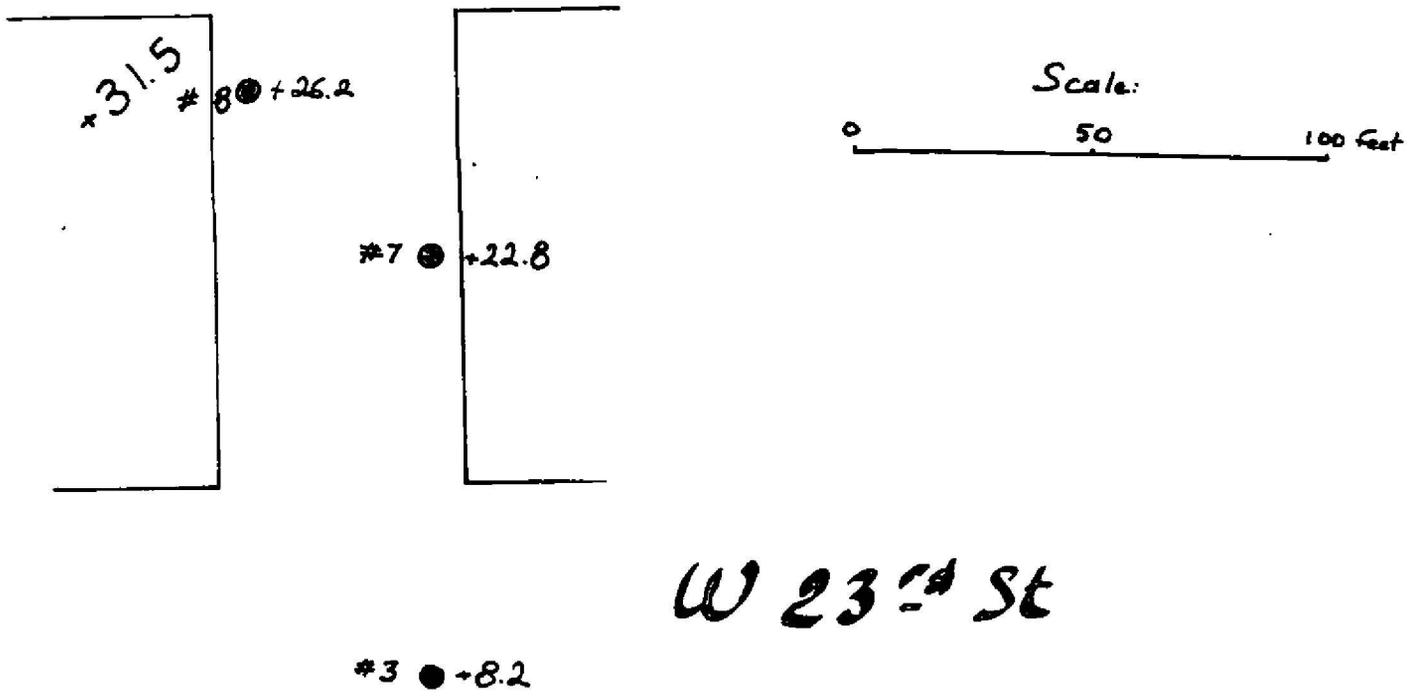
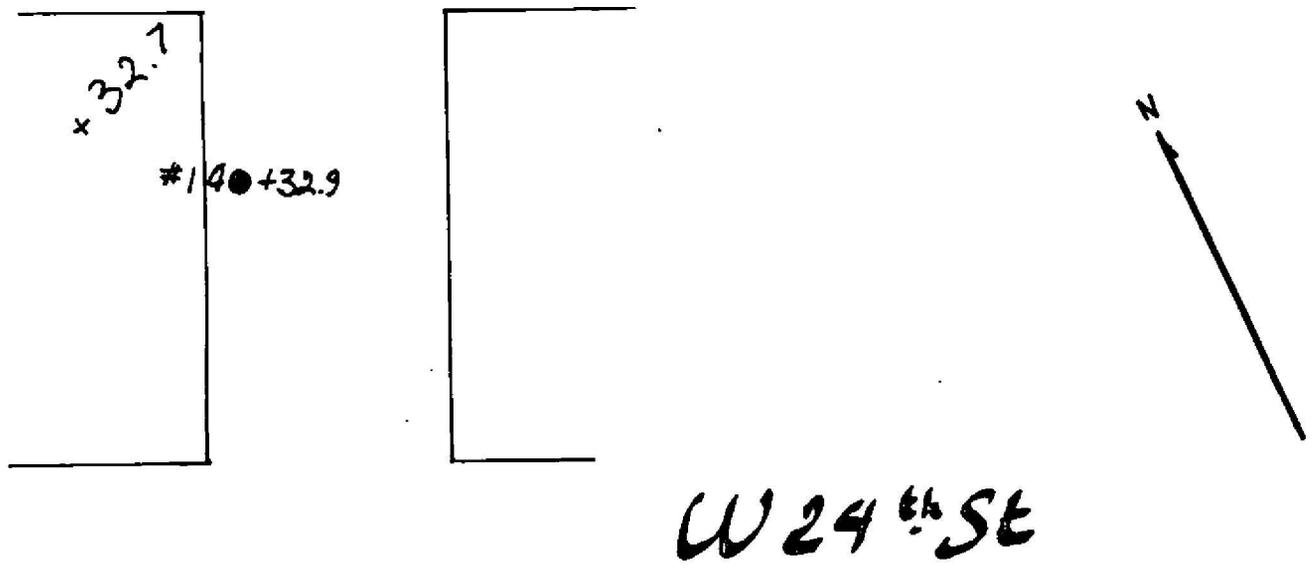
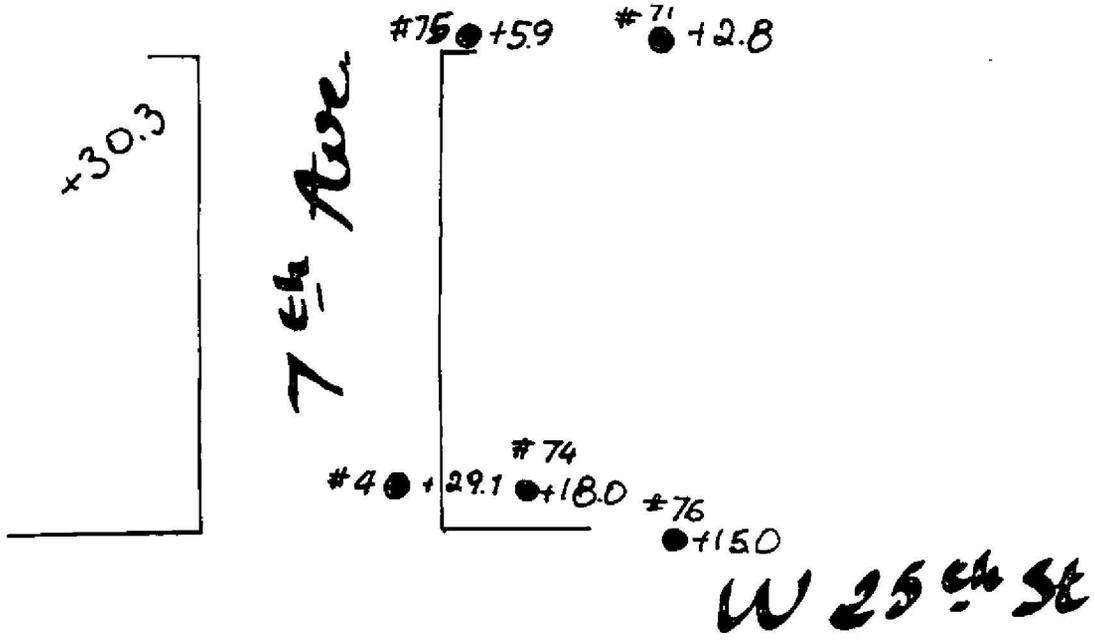
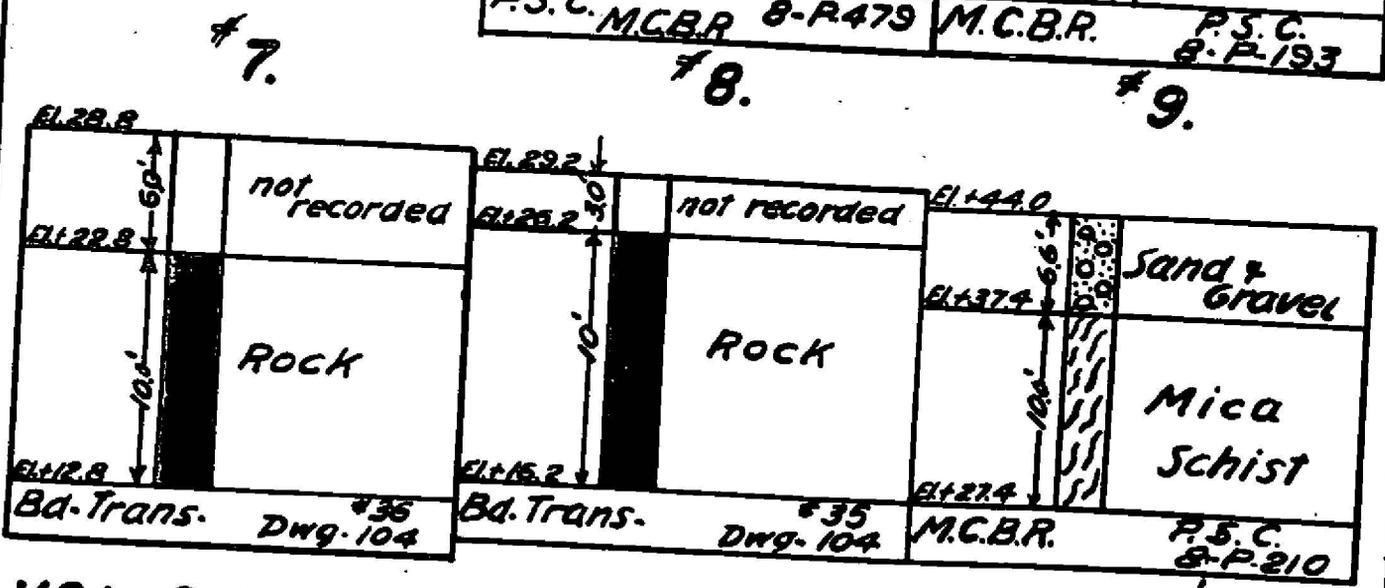
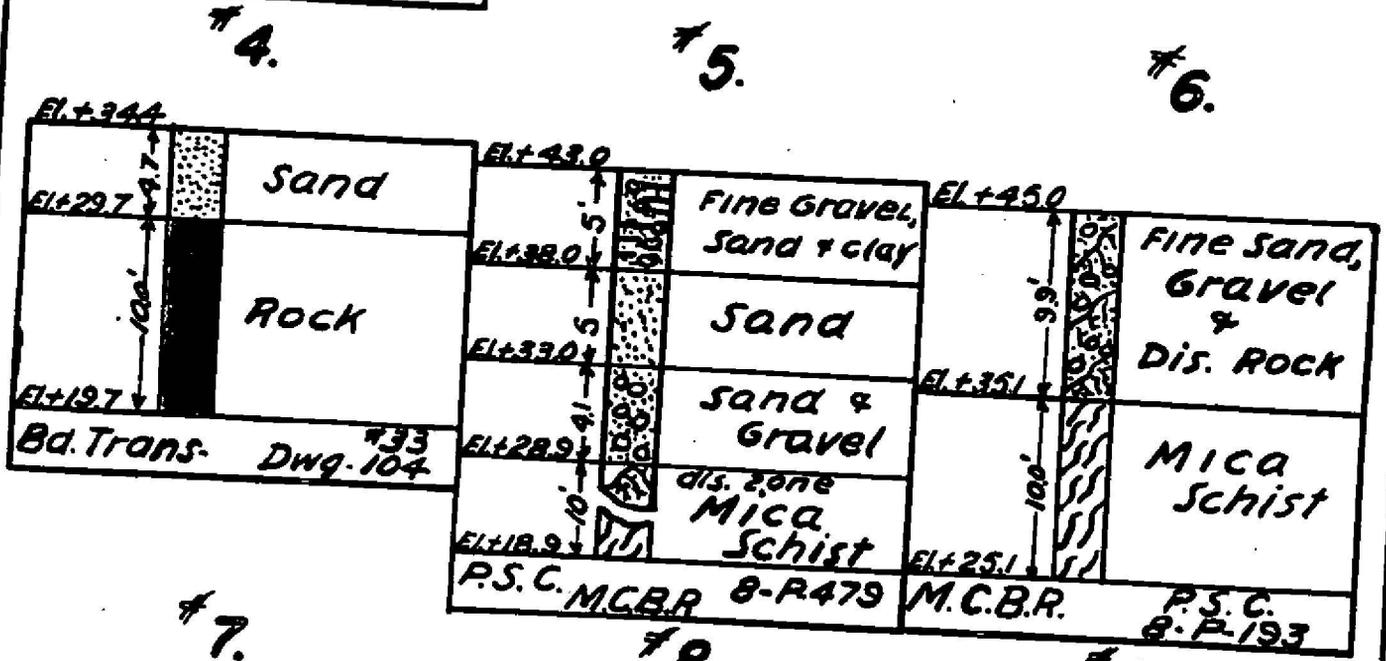
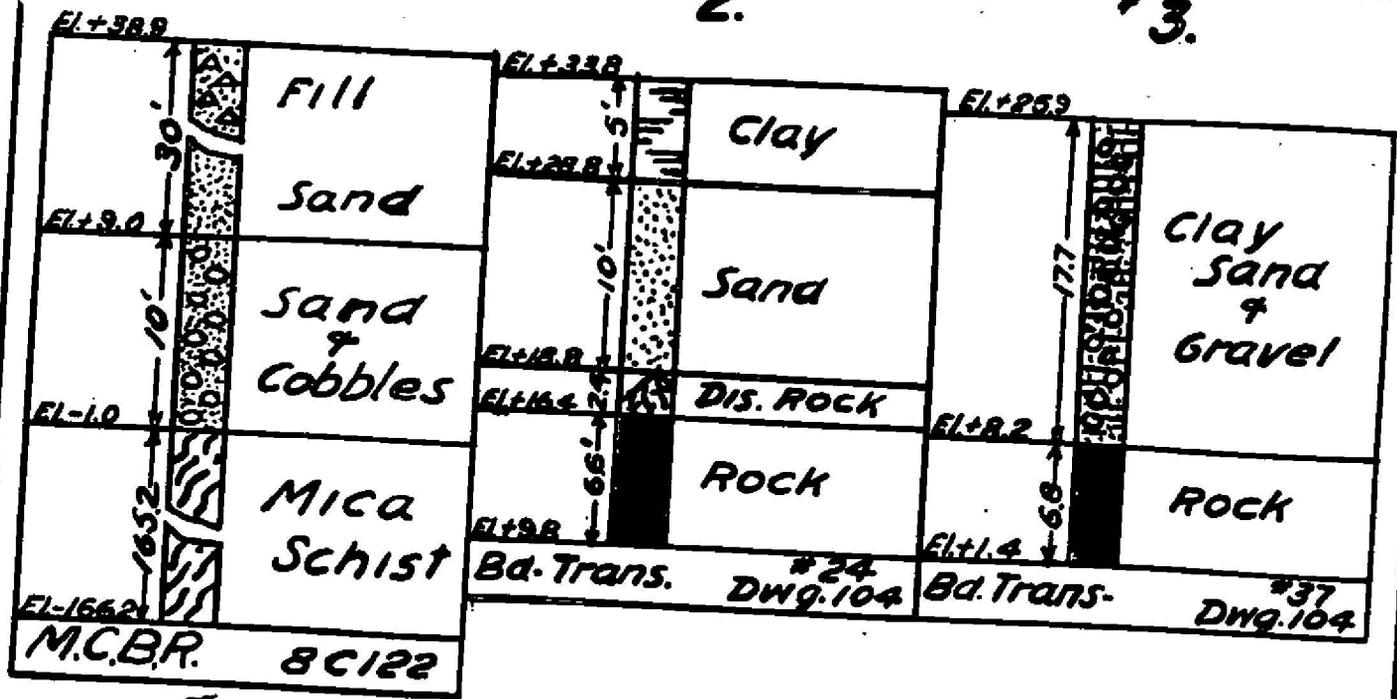


Photo 8: 253-261 Seventh Ave. View of Lots 5, 79, 78 and 77 from southwest.

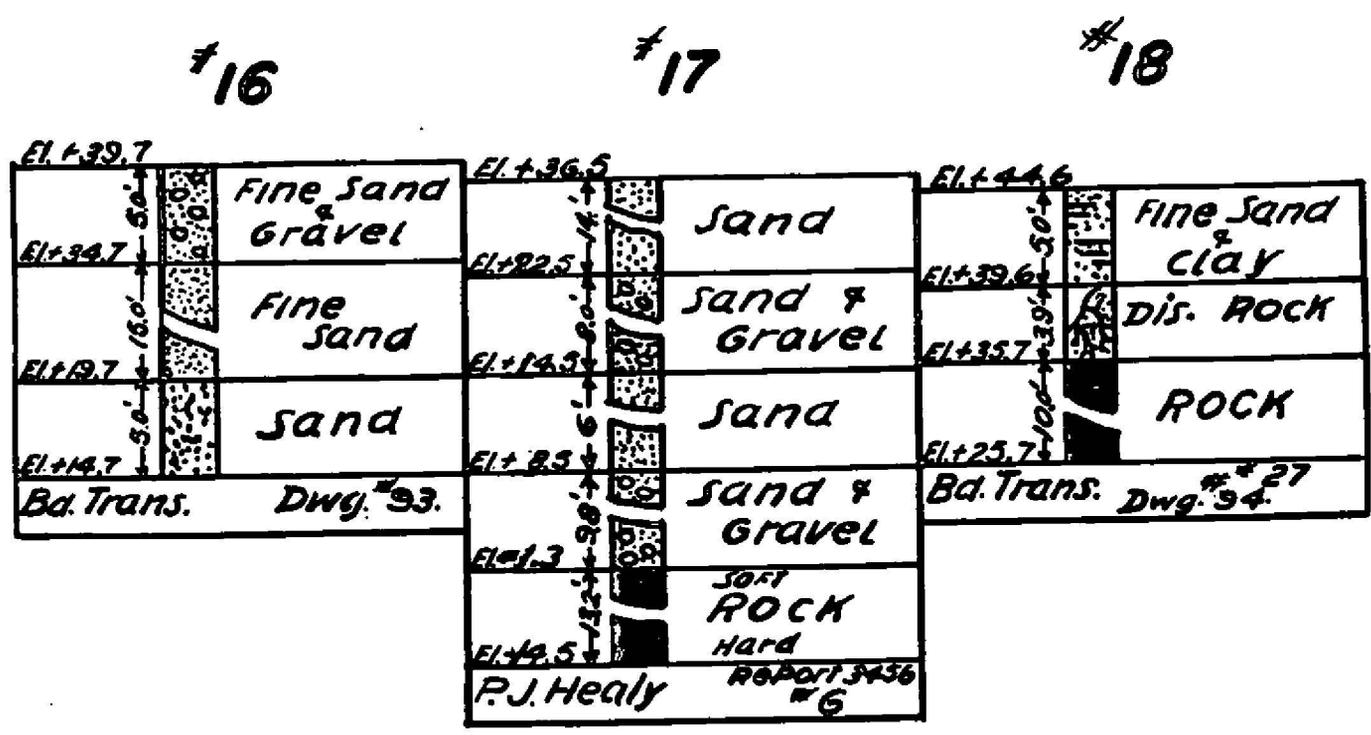
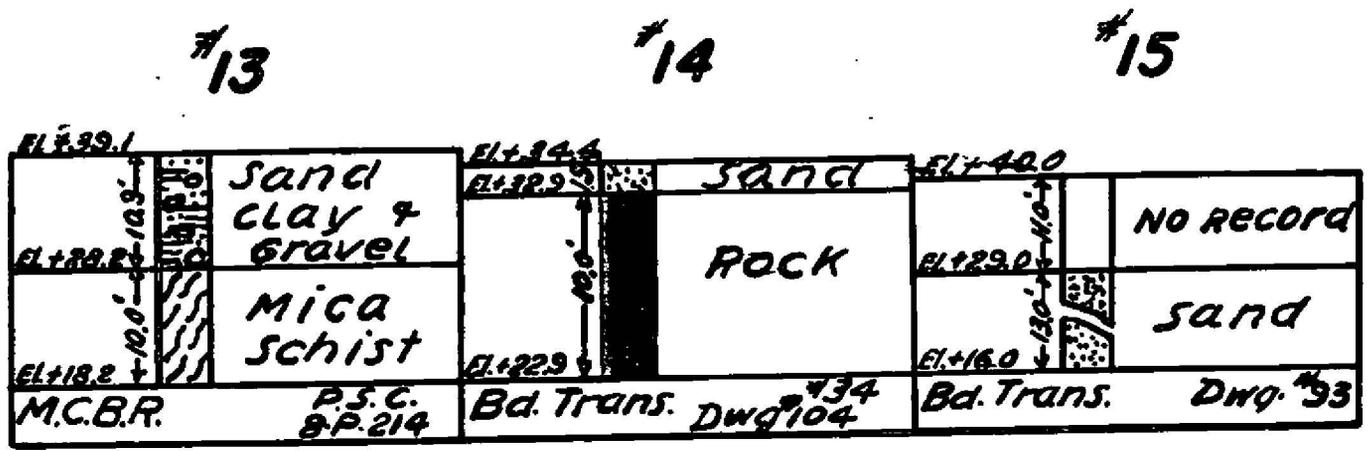
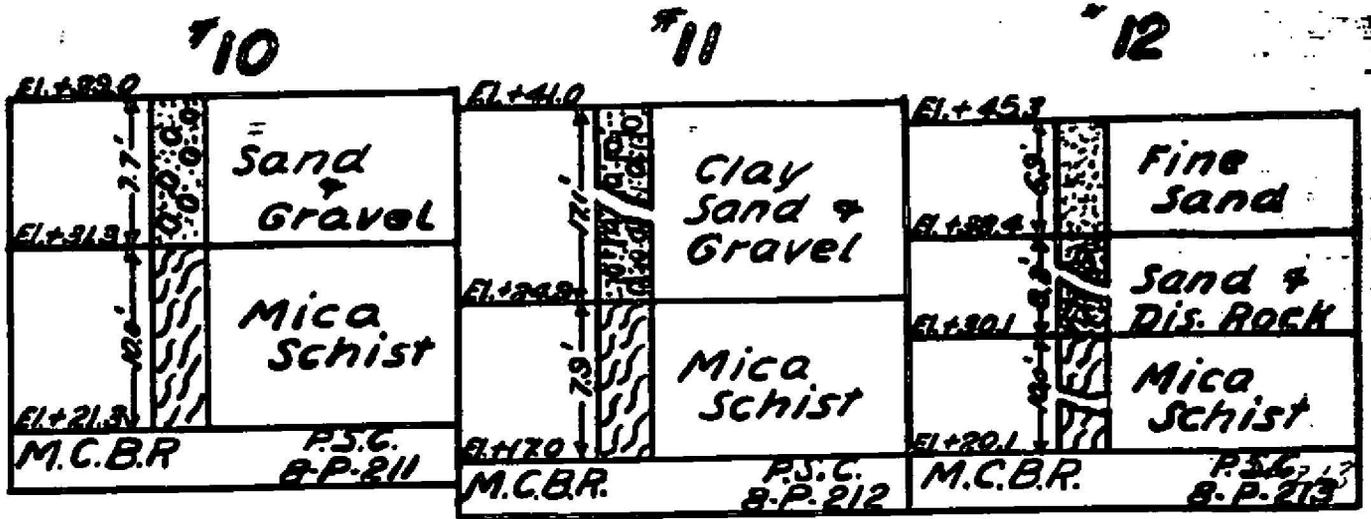


6.2



VOL. 2. SHEET 3.

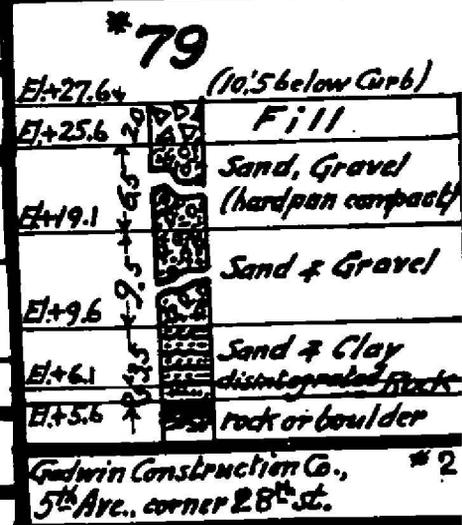
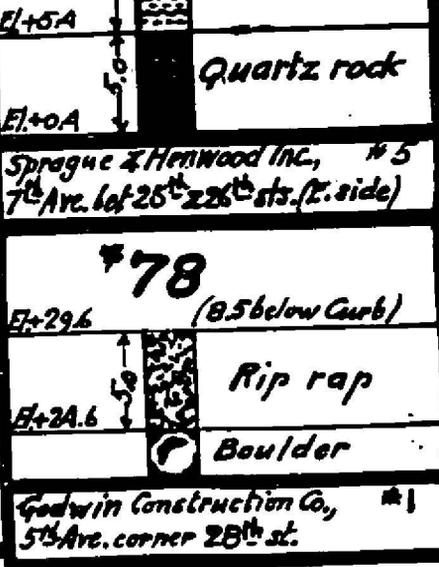
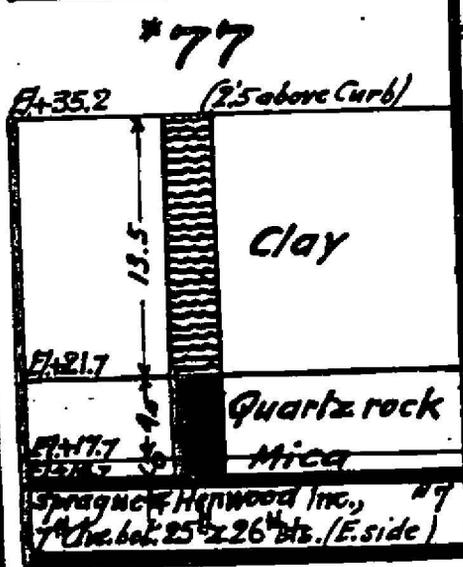
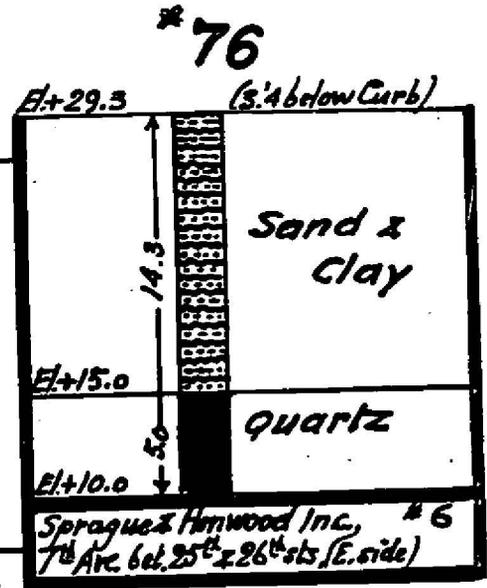
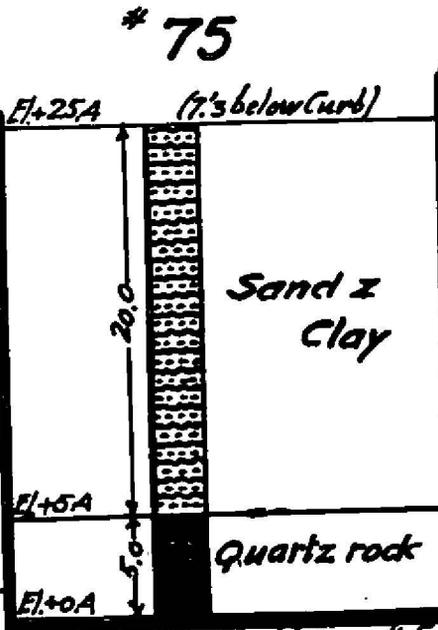
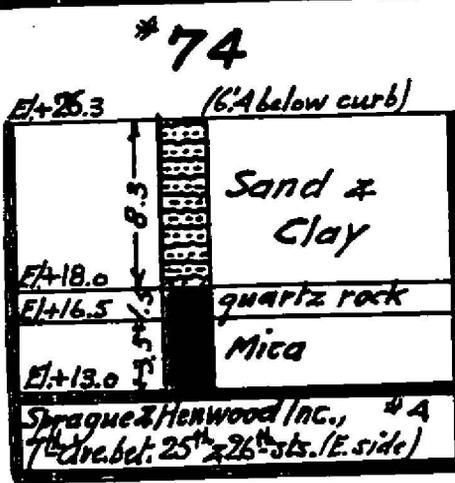
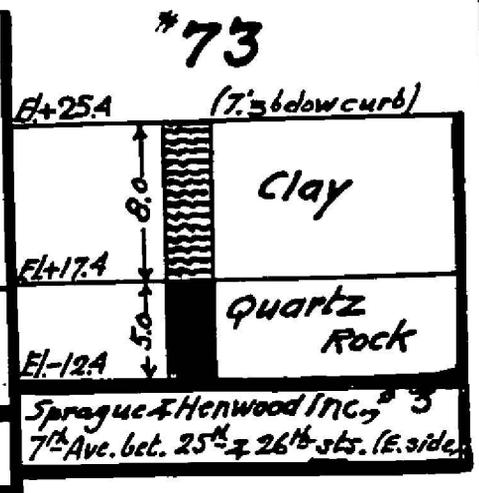
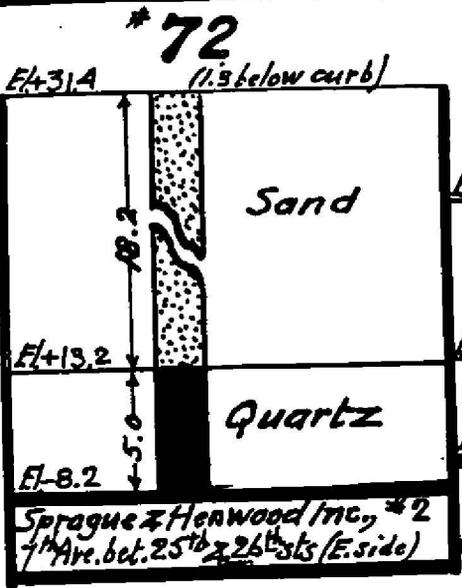
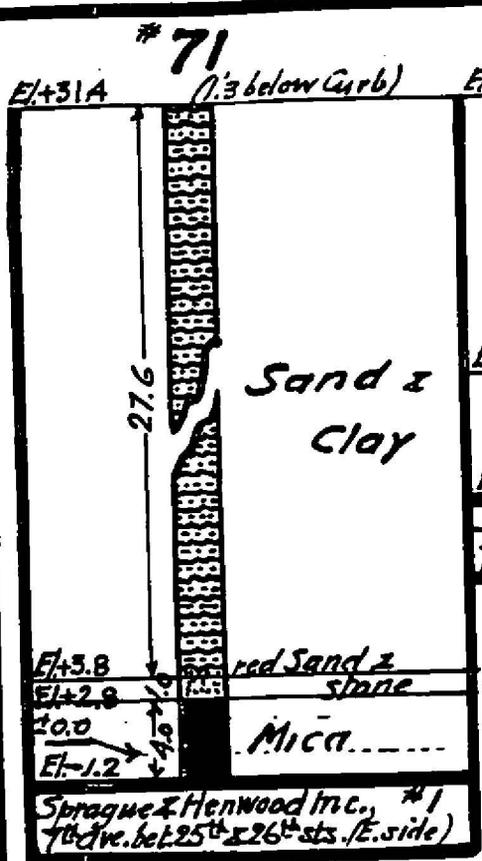
ROCK DATA



ROCK DATA

VOL. 2. SHEET 3.

Handwritten signature and date: 7-8-35



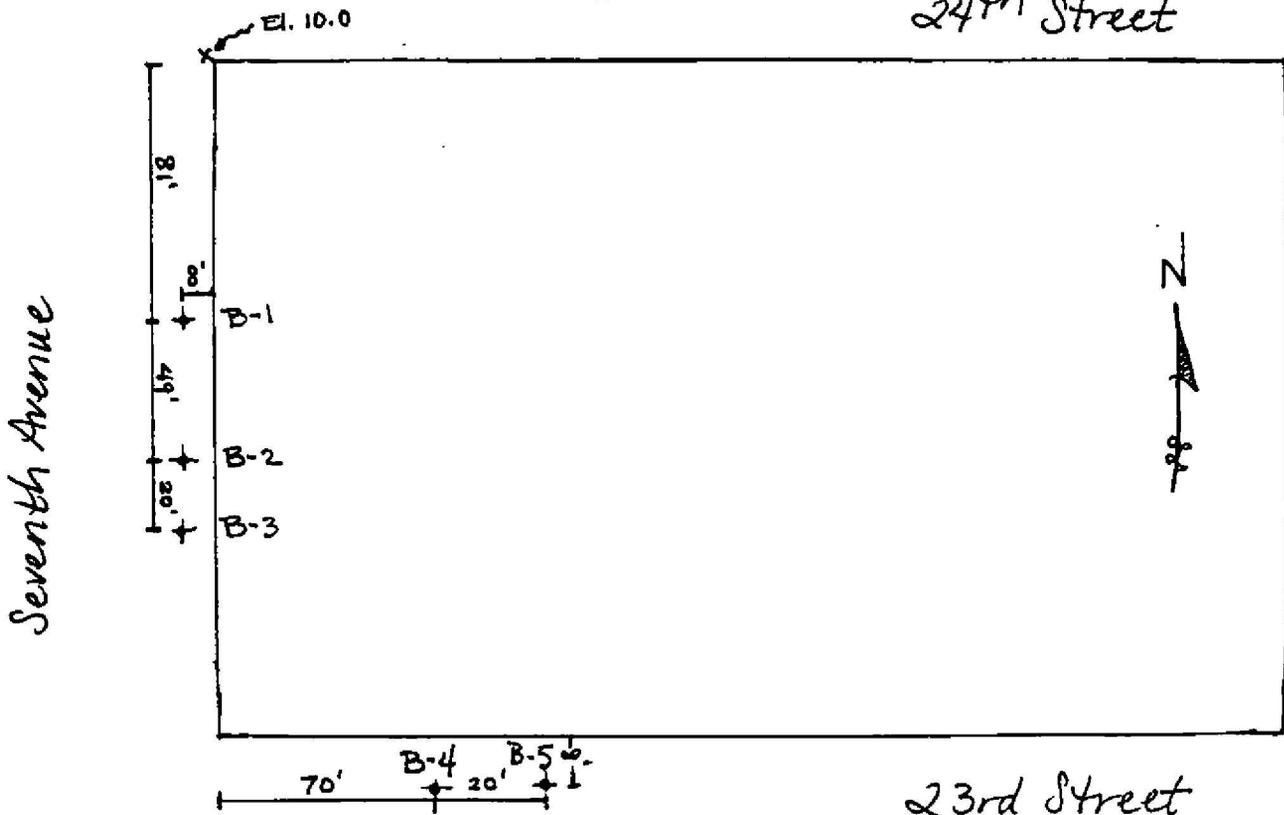
BORING LOG

Test Borings at 160 West 24th Street, by Warren George Inc., Boring Contractor, John C. Mahle Jr., P.E. August 26, 1984.
(decomp.= decomposed, m.s.=mica schist, w=with)

Datum point: (SE corner 24th and Seventh) elev. 10' (to compare other borings log, the corresponding elev. is approx. 30', or 20' higher)

Boring #	surface elevation	1st layer	2nd layer	3rd layer (or to bedrock)
B-1	7.7'	brick & sand fill to 4'6"	decomp. mica schist to 6'	mica schist w quartz seams
B-2	6.7'	brick & sand fill to 5'11"	decomp. mica schist to 6'6"	mica schist w quartz seams
B-3	6.2'	brick & sand fill to 10'6"	sewer	
B-4	5.6'	concrete & brick to 1'	void to 4'	decomp. m.s. to 7', w m.s. below
B-5	5.6'	concrete & brick to 1'	void to 10' (basement)	fill to 11'6" decomp. m.s. to 13'6", m.s. below

PLAN



APPENDIX B

**Correspondence with New York State Museum and
New York State Historic Archaeological Site Inventory Forms**

NEW YORK STATE MUSEUM: OFFICE OF THE STATE ARCHEOLOGIST
PREHISTORIC SITE FILE: FILE USE REQUEST FORM
PROJECT SCREENING FILE

NAME Betsy Kearnis

ADDRESS P.O. Box 331, Riverside, CT 06878

AC PHONE # 203 661-0734

AGENCY/COMPANY/INSTITUTION REPRESENTED Historical Perspectives, Inc.

The screening file gives site locations within generalized .5 mile circles.

PURPOSE OF REQUEST: (Identify the proposed project and contractor, indicate the nature of the work, depth and extent of ground disturbance)

EVENTUAL DISTRIBUTION OF DATA: (Specify range of data use and distribution, publication, reproduction, etc.).

Client, municipality and review agency

REQUESTED APPOINTMENT:

1st Choice _____ date _____ time (or any) _____
2nd Choice _____ date _____ time (or any) _____
(Appointments are on the hour between 9 a.m. and 12 noon on Wednesday of each week. Mail this request at least two weeks in advance of the appointment date. You will be notified by mail of your appointment date and time).

U.S.G.S. 7.5' MAPS REQUESTED: (indicate 15' maps)

Brooklyn Central Park Jersey City Manhatten

FOR THE FOLLOWING attach the project map, site data list and self-addressed envelope to this request. Responses will be mailed or provided on the following day.

The following site(s) may be within or adjacent to the project area. If so, please provide the location of:

Please provide a sensitivity rating for the attached project area.

SITE #. 7.5' MAP
none

I understand that the information provided is to be used solely for the preparation of an environmental impact statement as required by State or Federal law.

Lori Blair 10/17/90
(Signature) (Date)

Examination of the data suggests that the location indicated has the following sensitivity rating:

- HIGHER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.
- AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.
- LOWER THAN AVERAGE PROBABILITY OF PRODUCING PREHISTORIC ARCHAEOLOGICAL DATA.
- MIXED PROBABILITY OF PRODUCING PREHISTORIC ARCHEOLOGICAL DATA.

The reasons for this finding are given below:

- A RECORDED SITE IS INDICATED IN OR IMMEDIATELY ADJACENT TO THE LOCATION AND WE HAVE REASON TO BELIEVE IT COULD BE IMPACTED BY CONSTRUCTION.
- A RECORDED SITE IS INDICATED SOME DISTANCE AWAY BUT DUE TO THE MARGIN OF ERROR IN THE LOCATION DATA IT IS POSSIBLE THE SITE ACTUALLY EXISTS IN OR IMMEDIATELY ADJACENT TO THE LOCATION.
- THE TERRAIN IN THE LOCATION IS SIMILAR TO TERRAIN IN THE GENERAL VICINITY WHERE RECORDED ARCHAEOLOGICAL SITES ARE INDICATED.
- THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A HIGH PROBABILITY OF PREHISTORIC OCCUPATION OR USE.
- THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION SUGGEST A MEDIUM PROBABILITY OF PREHISTORIC OCCUPATION OR USE.
- THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE SUCH AS SUGGEST A LOW PROBABILITY OF PREHISTORIC OCCUPATION OR USE.
- EVIDENCE OF CULTURAL OR NATURAL DESTRUCTIVE IMPACTS SUGGESTS A LOSS OF ORIGINAL CULTURAL DEPOSITS IN THIS LOCATION.
- THE PHYSIOGRAPHIC CHARACTERISTICS OF THE LOCATION ARE MIXED, A HIGHER THAN AVERAGE PROBABILITY OF PREHISTORIC OCCUPATION OR USE IS SUGGESTED FOR AREAS IN THE VICINITY OF STREAMS, SWAMPS AND WATERWAYS AS WELL AS FOR ROCK FACES WHICH AFFORD SHELTER. DISTINCTIVE HILLS OR LOW RIDGES HAVE AN AVERAGE PROBABILITY OF USE AS A BURYING GROUND. LOW PROBABILITY IS SUGGESTED FOR AREAS OF EROSIONAL STEEP SLOPE.
- PROBABILITY RATING IS BASED ON THE ASSUMED PRESENCE OF INTACT ORIGINAL DEPOSITS, POSSIBILITY UNDER FILL, IN THE AREA. IF NEAR WATER OR IF DEEPLY BURIED, MATERIALS MAY OCCUR SUBMERGED BELOW THE WATER TABLE.
- INFORMATION ON SITES NOT RECORDED IN THE N.Y.S. MUSEUM FILES MAY BE AVAILABLE IN A REGIONAL INVENTORY MAINTAINED AT THE FOLLOWING LOCATION(S).

COMMENTS:

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier AD61-01-1273

Project Identifier Sheridan Square Project Date 3/17/83
 Your Name Anne-Marie Conwell Phone () _____
 Address _____

Zip _____

Organization (if any) Rutgers University

1. Site Identifier(s) Sheridan Square Site
 2. County New York One of following: City Manhattan
 Township _____
 Incorporated Village _____
 Unincorporated Village or Hamlet _____

3. Present Owner _____
 Address _____
 Zip _____

4. Site Description (check all appropriate categories):
 Structure/site Features & artifacts from the 18th & 19th cent.
 Superstructure: complete partial collapsed not evident
 Foundation: above below (ground level) not evident
 Structural subdivisions apparent Only surface traces visible
 Buried traces detected
 List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland
 Never cultivated Previously cultivated Floodplain Pastureland
 Soil Drainage: excellent good fair poor
 Slope: flat gentle moderate steep
 Distance to nearest water from structure (approx.) _____
 Elevation: _____

5. Site Investigation (append additional sheets, if necessary):
 Surface--date(s) _____
 Site Map (Submit with form*)
 Collection
 Subsurface--date(s) July 1982
 Testing: shovel coring other _____ unit size _____
 no. of units 10 (Submit plan of units with form*)

Excavation: unit size 5x5 or 10' no. of units 23
 (Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Anne-Marie Conwell, Donald Piekman & Diana Rockman
 Manuscript or published report(s) (reference fully):
1983 (September 27) Archaeological Investigations at Sheridan Square, A Preliminary Report

Present repository of materials NYU Anthrop Dept.

6. Site inventory:

- a. date constructed or occupation period 1826
- b. previous owners, if known
- c. modifications, if known

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

- 1) Name _____ Date _____ Source _____
Present location of original, if known _____
- 2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8 1/2"x11" if feasible. See #11 on U.S.G.S. Topo Sheet

USGS 7 1/2 Minute Series Quad. Name Jersey City

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey):

Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1286

Project Identifier Expansion of NYU Law Library Date 7/13/84

Our Name Sarah Bridges Phone () _____

Address _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Early 19th Century Suburban Area
 2. County New York One of following: City New York

Located in Sullivan St. between Washington Square South on the north and West 3rd St. on the south

Township _____
 Incorporated Village _____
 Unincorporated Village or Hamlet _____

3. Present Owner _____
 Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site

Superstructure: complete partial collapsed not evident

Foundation: above below (ground level) not evident

Structural subdivisions apparent Only surface traces visible

Buried traces detected

List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland

Never cultivated Previously cultivated Floodplain Pastureland

Soil Drainage: excellent good fair poor

Slope: flat gentle moderate steep

Distance to nearest water from structure (approx.) _____

Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____

Site Map (Submit with form*)

Collection

Subsurface--date(s) _____

Testing: shovel coring other unit size _____
 no. of units _____ (Submit plan of units with form*)

Excavation: unit size _____ no. of units _____
 (Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Sarah Bridges

Manuscript or published report(s) (reference fully):

Report & more complete form to follow

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period _____
- b. previous owners, if known _____
- c. modifications, if known _____

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

1) Name _____ Date _____ Source _____
Present location of original, if known _____

2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

1) Photo date _____ Where located _____
2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

1) Name _____ Address _____
2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8½"x11" if feasible. See Map - U.S.G.S. Topo Sheet

USGS 7½ Minute Series Quad. Name Brooklyn

For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey):

Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

NEW YORK STATE HISTORIC ARCHAEOLOGICAL SITE INVENTORY FORM

For Office Use Only--Site Identifier A061-01-1285

Project Identifier Washington St. Urban Renewal Project Date 6/27/87

Your Name Joan Geisner Phone () _____

Address _____

Zip _____

Organization (if any) _____

1. Site Identifier(s) Site 1 Washington St. Urban Renewal Project

2. County New York One of following: City Manhattan

Site area bounded by Hubert St., Washington St., N. Moore St., & West St. Township _____

Incorporated Village _____

Unincorporated Village or _____

Hamlet _____

3. Present Owner Shearson American

Address _____

Zip _____

4. Site Description (check all appropriate categories):

Structure/site 1826 Foundry Site & historic landfill

Superstructure: complete partial collapsed not evident

Foundation: above below (ground level) not evident

Structural subdivisions apparent Only surface traces visible

Buried traces detected

List construction materials (be as specific as possible):

Grounds

Under cultivation Sustaining erosion Woodland Upland

Never cultivated Previously cultivated Floodplain Pastureland

Soil Drainage: excellent good fair poor

Slope: flat gentle moderate steep

Distance to nearest water from structure (approx.) _____

Elevation: _____

5. Site Investigation (append additional sheets, if necessary):

Surface--date(s) _____

Site Map (Submit with form*)

Collection

Subsurface--date(s) 1984

Testing: shovel coring other _____ unit size _____

no. of units _____ (Submit plan of units with form*)

Excavation: unit size _____ no. of units _____
(Submit plan of units with form*)

* Submission should be 8 1/2"x11", if feasible

Investigator Joan Geisner

Manuscript or published report(s) (reference fully):

Present repository of materials _____

6. Site inventory:

- a. date constructed or occupation period possible 18th cent. features visible
- b. previous owners, if known
- c. modifications, if known

(append additional sheets, if necessary)

7. Site documentation (append additional sheets, if necessary):

a. Historic map references

1) Name _____ Date _____ Source _____
Present location of original, if known _____

2) Name _____ Date _____ Source _____
Present location of original, if known _____

b. Representation in existing photography

- 1) Photo date _____ Where located _____
- 2) Photo date _____ Where located _____

c. Primary and secondary source documentation (reference fully)

d. Persons with memory of site:

- 1) Name _____ Address _____
- 2) Name _____ Address _____

8. List of material remains other than those used in construction (be as specific as possible in identifying object and material):

See report

If prehistoric materials are evident, check here and fill out prehistoric site form. _____

9. Map References: Map or maps showing exact location and extent of site must accompany this form and must be identified by source and date. Keep this submission to 8 1/2" x 11" if feasible. See Report on attached Topo Sheet

USGS 7 1/2 Minute Series Quad. Name Torrey City

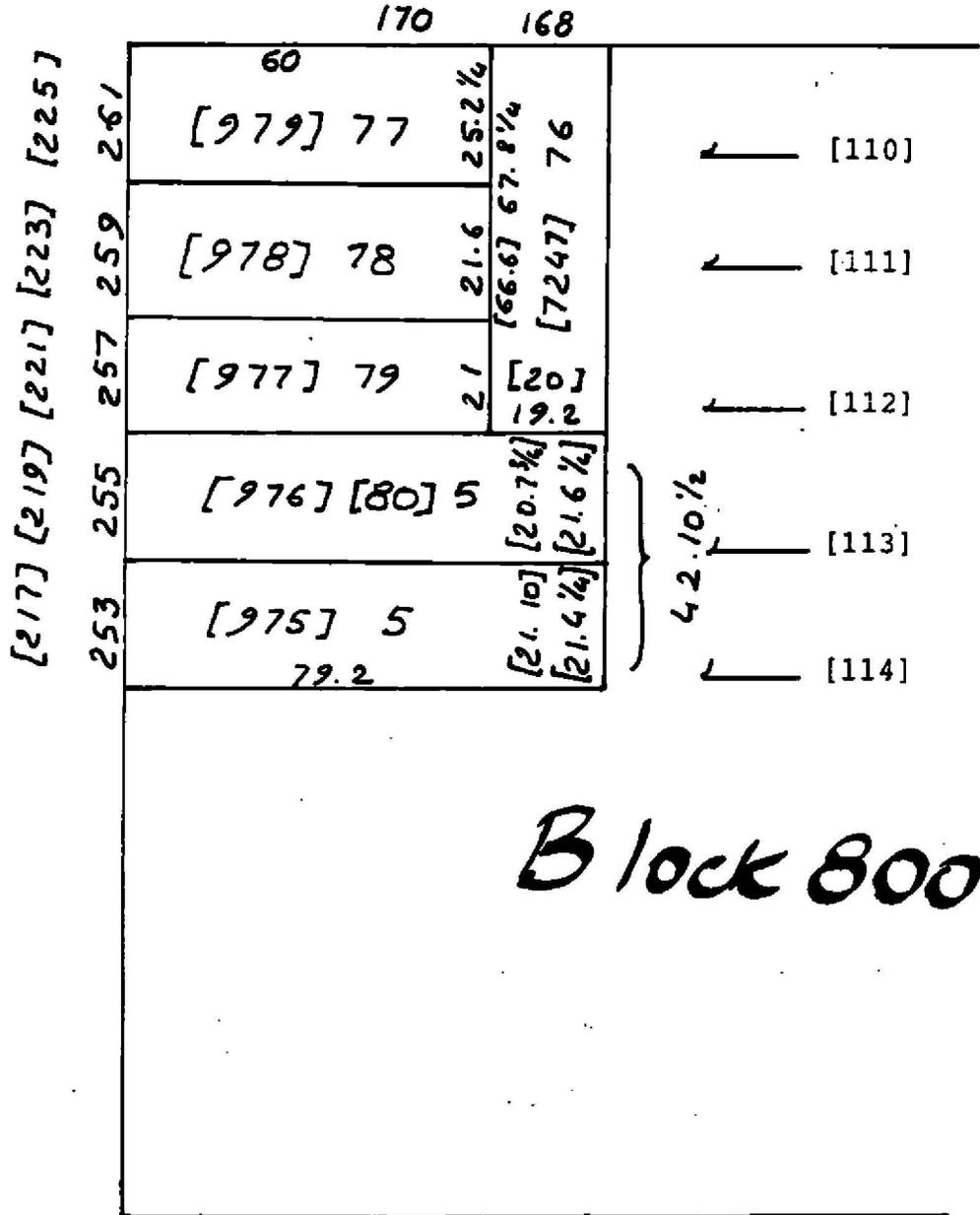
For Office Use Only--UTM Coordinates _____

10. Photography (optional for environmental impact survey):

Please submit a 5"x7" black and white print(s) showing the current state of the site. Provide a label for the print(s) on a separate sheet.

7th Avenue

W 25th St



Block 800

W 24th St

Area C Data Map, giving [old] and new lots numbers, streets numbers, and lots dimensions.

6 1/4 Ave

W. 25th St
ISAC-800. VARIAN ST

FRANKLIN R.
ROBINSON

G.C. & J.H.
DE KAY

Block 800

HEIRS OF JOHN HORN

W. 24th St

1976	1977	1978	1979	1980	1981
12	12	12	12	12	12
60	70	79	80	80	80
5	5	5	5	5	5
19.2	19.2	19.2	19.2	19.2	19.2

APPENDIX D

Farm Maps Set, nineteenth century compilation

Lot 51:

The south part of this lot (with part of the streets) was conveyed by the said Master to Jacob Halsey, in fee, by deed dated August 14, 1809. Recorded in Liber 87 of Convs, p. 54 April 21, 1810; Consid. \$625. Jacob Halsey and Ann his wife to Joshua Barker, Jonathan Dixon and Alexander Anderson; General Assignment dated March 134, 1812, Recorded in Liber 99 of Convs., p. 126 June 19, 1812. Consid. \$1. Conveys all the estate real and personal of Jacob Halsey in trust to sell at public or private sale and pay his debts.

The said Assignees of Jacob Halsey to Benjamin Desobry. Deed dated August 28, 1812, Recorded in Liber 99 of Convs., p.512, Sept 4, 1812; Consid. \$878, convey to him in fee, the south part of lot 51 with part of the street; reciting the same trust deed and sale at auction.

APPENDIX D

GENERAL STATEMENT OF EARLY TITLE, BLOCK 800

[Paragraph 3]

"The westerly parcel of the block, excepting a narrow strip on the north was a part of property devised by Mary Clarke in her will L.44 WP 102 to Benjamin and Charity Moore to hold in trust for her grandson Clement Clarke. With the consent of Clement C. Moore, Clement C. Clarke conveyed this parcel to Benjamin Desobry. Benjamin Desobry conveyed this parcel and other property including a narrow strip at the north westerly corner of the block to John Mulligan and Lewis A. Brunel, in trend for the benefit of his creditors. The trustees did not dispose of the property, and after the foreclosure of a mortgage, it was conveyed to his daughter, Sarah Drake, in trust for the daughter Janet H. Drake, who married George C. De Kay. George C. and Jane De Kay began conveying this property in city lots January 31, 1846.

A narrow strip on the westerly corner of the block was a part of a tract which John Morin Scott devised by will L.37 WP236 to his son Lewis Allaire Scott. The latter conveyed to Samuel Franklin and William T. Robinson December 17, 1792 by a deed not recorded in this office.

William T. Robinson conveyed his interest to Samuel Franklin, who devised by will L 47 WP 119, property including this strip to John Franklin. After the foreclosure of a mortgage, this tract which appears to have been conveyed by John Franklin to Harry Franklin March 29, 1808, was conveyed in several parts to different parties. The extreme westerly part passed to Janet H. De Kay as previously explained. The easterly part of the strip was conveyed in two parcels to Lewis C. and Thomas Hammersly, August 14, 1809, and Charles Osborn August 14, 1809."

APPENDIX D

LIST OF DEEDS, BLOCK 800 (AREA C)

Grantors	Grantees	Date of Recording	Convey. Index Liber/Page	Remarks
no instrument of record		<u>1654</u> to <u>1809</u>		
Herring, Elbert (Master in Chancery)	Halsey, Jacob	<u>1810</u> Apr 21	87/54	not lotted
Abraham, Franklin & al Defendants		<u>1813</u> to <u>1817</u>		
		not lotted until <u>1824</u>		

Eckford, Henry Marion	Drake, Sarah	<u>1826</u> Aug 14	206/455	L.64-80 incl.
Robinson, William T Sarah	Franklin, Samuel	<u>1833</u> May 16	296/508	L.65-78 incl.
Davis, Thomas E Anne	Lafarge, John	<u>1846</u> Sep 16	480/429	L.75-80 incl.
Laimbeir, William Sr Thomazin (Sr not in signature)	Binsse, Lewis B	<u>1849</u> Mar 8	515/332	L.64-80 incl.
Binsse, Lewis B Mary Delia	Lafarge, John	May 17	521/357	L.64-80 incl.
Lafarge, John Louisa	Kinzie, Thomas	Sep 11	527/258	L.75,76,77