

CHELSEA HISTORIC DISTRICT EXTENSION

DESIGNATION REPORT



FEBRUARY 3, 1981

City of New York
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LANDMARKS PRESERVATION COMMISSION

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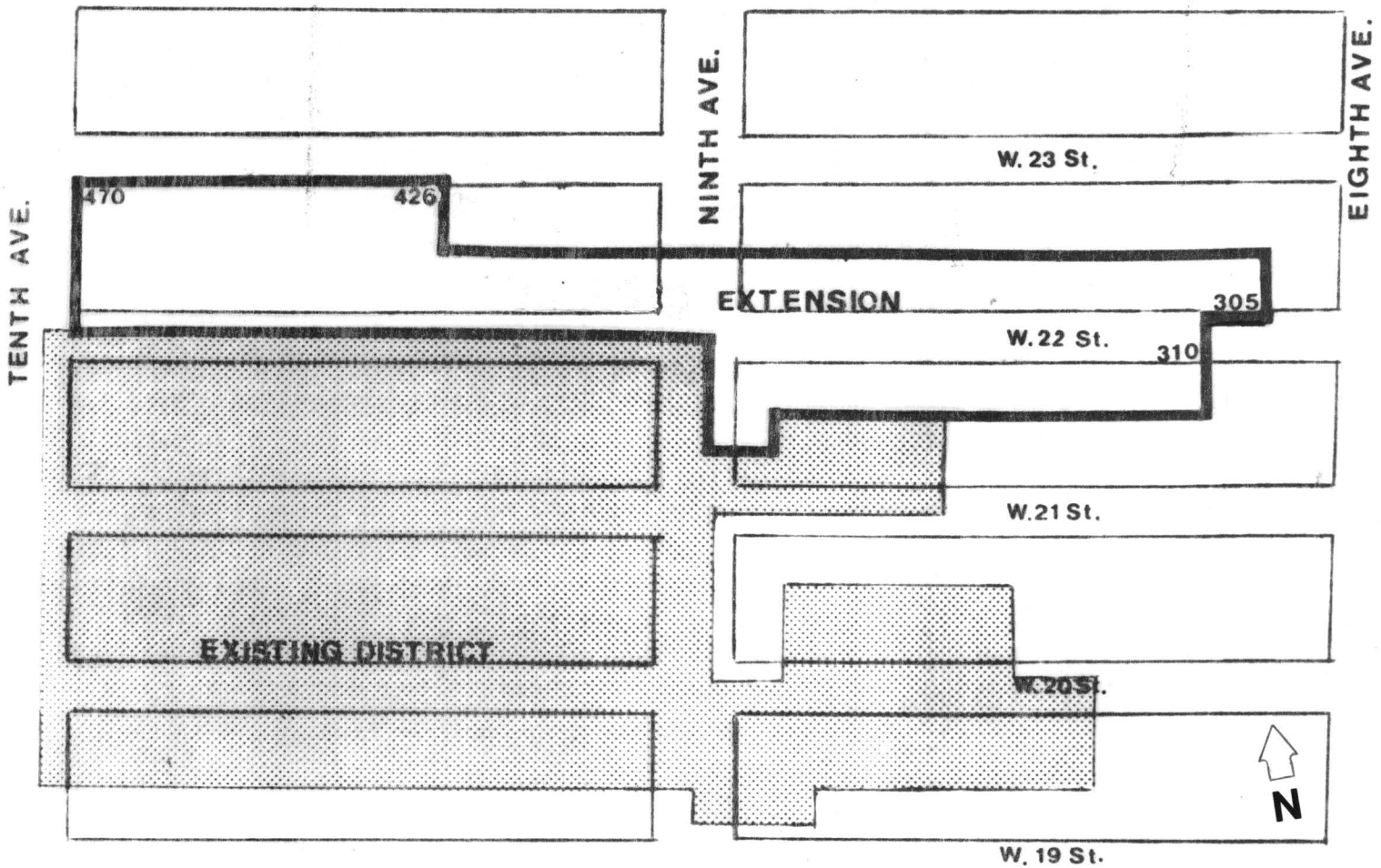
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CHELSEA HISTORIC DISTRICT EXTENSION



PUBLIC HEARING JULY 12, 1979

LANDMARKS PRESERVATION COMMISSION

DESIGNATED FEBRUARY 3, 1981

Landmarks Preservation Commission
February 3, 1981, Designation List 139
LP-1088

CHELSEA HISTORIC DISTRICT EXTENSION, Borough of Manhattan

BOUNDARIES

The Property bounded by Ninth Avenue, West 22nd Street, the eastern curb line of Tenth Avenue, the southern curb line of West 23rd Street, the eastern property line of 426 West 23rd Street, the northern property lines of 401-433 West 22nd Street, Ninth Avenue, the northern property line of 204 Ninth Avenue, the northern property lines of 315-361 West 22nd Street, the northern and the eastern property lines of 305-311 West 22nd Street, the northern curb line of West 22nd Street, West 22nd Street, the eastern and the southern property lines of 310 West 22nd Street, the southern property lines of 312-350 West 22nd Street, part of the southern property line of 352-364 West 22nd Street, the eastern and part of the southern property lines of 186 Ninth Avenue, the eastern property line of 184 Ninth Avenue, and the eastern and the southern property lines of 182 Ninth Avenue; Manhattan.

TESTIMONY AT PUBLIC HEARING

On July 12, 1979, the Landmarks Preservation Commission held a public hearing on the proposed designation of this Extension to the Chelsea Historic District (Item No. 17). The hearing had been duly advertised in accordance with the provisions of law. Twenty-nine persons spoke in favor of the proposed designation, and no one spoke against it. The witnesses favoring designation clearly indicated that there is great support for this Extension of the Chelsea Historic District from the property owners and the residents of Chelsea.

INTRODUCTION

The blocks which are being added to the existing Chelsea Historic District are an integral part of the community planned and developed by Clement Clarke Moore on his riverside estate, "Chelsea." These blocks have similar historical associations and a similar architectural character, to those within the existing district. Many of the residential buildings were built according to similar structural plans and aesthetic standards for the same builder-developers who developed other blocks in the Chelsea area. These houses were constructed under the control of the same type of covenants and agreements through which Moore sought and achieved a pleasing variety of stylistic detail within a harmonious uniformity of building dimensions, materials, quality of construction, and relations of buildings to each other and to the streetscape. All but a few of the original residential buildings in the Extension area were constructed between 1835 and 1857, (the exceptions were built in the 1870's).

In 1835 Moore published a map with the title, Map of Property Belonging to C.C. Moore at Chelsea, which showed the boundaries and dimensions of the lots into which his estate had been divided, and the names of the people who had already purchased lots. The map was evidently intended to serve as a prospectus for possible buyers. It carried an abbreviated statement of the restrictions to be imposed on future development: "Purchasers of Lots on this Map will be required to build fire-proof houses of good quality: Those on the Avenue Lots to be Three Stories, and those on the Cross Streets, Two stories in height. All kinds of nuisances will be prohibited."

Deeds written at this time spelled out these requirements. A deed of 1835 for the conveyance of six lots on the south side of 22nd Street between Eighth and Ninth Avenues, reads as follows (with punctuations added):

"Lots shall be improved only with dwelling houses of brick or stone with fireproof roof, each house at least two stories high and at least 25 feet wide, with no alleyway alongside; at least one house erected before or on May 1, 1836. No stables may be erected, nor buildings for any kind of manufacturing. Lots must be enclosed with a good and sufficient fence. Street and sidewalk in front of lots must be paved; trees must be planted on the sidewalk whenever party of the first part (C.C. Moore) requests. Any default in restrictions requires payment of \$4,000 liquidated damages..."

The requirements described above, constituted what might be called the "standard covenant" for the Chelsea development. Although details in subsequent deeds changed from time to time, the basic intent remained the same. An examination of the requirements of the standard covenant reveals much about the development of the Chelsea Extension.

In the 1835 covenant quoted above, the buyer of lots is required to build at least one house by a specified date. The time requirement may have been imposed to prevent speculators from keeping their lots vacant indefinitely while waiting for prices of real estate to rise. In this covenant, the size of the house was also prescribed: at least two stories high and 25 feet wide. In covenants of 1836 for the north side of 22nd Street between Eighth and Ninth Avenues, the houses were required to be 37½ feet wide. Evidently, Moore intended these first houses on 22nd Street to set an example for later owners on the block.

In deeds of later years, the house dimensions changed from two to three and even four stories; the stone specified became brownstone trim, or an entire cut brownstone front; and houses of less than the width of the standard (25 feet) lot were permitted.

In some deeds, the purchaser of a lot was called upon to build a house similar to or at least "not inferior to" a house already built on the same block or elsewhere in Chelsea. A covenant of 1846 specified that the house to be erected must be "equal in quality, style and external appearance to those lately erected by Abisha Smith on the...Southwesterly side of 22nd Street between Eighth and Ninth Avenues." A covenant of 1854 stipulated that the house was to have a "brownstone basement" and "not be inferior in quality, style and external appearance to the houses now being furnished to William H. Smith on...23rd Street." In a deed of 1856 for lots on 22nd Street, the directions were even more specific. The houses built thereon must have "brown cut stone trimmings and brown cut stone fronts to the cellar and basement stories," and "not to be inferior in style, quality and external appearance to the houses now being erected by William B. Dixon..." Through such requirements, consistency of quality of design could be maintained. The requirement that only "dwelling houses" be built was a constant in deeds for the side street properties but was modified to permit stores on the avenues. The requirement that each house fully occupy the width of the lot, with no alleyway alongside, was another constant in the deeds. This may have been intended to reinforce the prohibition of stables or it may have been intended to increase safety by restricting access to the interior of the block. It would also have served to discourage the construction of rear houses that might evade the higher construction standards for streetfront houses, permit low-income families, and increase population density. Some builders circumvented this restriction by building a passageway -- a long hall from the front to the back of the house (sometimes referred to as a "horsewalk") through the building itself. One such survives at 331 West 20th Street in a house built in 1846. As a result, some of the later covenants prohibited alleyways and also any "passageway within the side walls... to communicate from the street to the yard other than the ordinary halls or entries..."

There were no stated restrictions in the deeds on the depth of the houses, but depth seems to have been controlled by the need for interior daylight. On these relatively narrow lots, with no side opening permitted, a house more than the usual forty to fifty feet deep would have had little daylight in its interior rooms.

In 1834 Moore had made an agreement with the buyers of lots on 20th and 21st Streets within the Chelsea Historic District, opposite the Seminary block, to provide ten-foot setbacks. These setbacks were intended to extend the park-like vista of the Seminary grounds. In 1835, Moore entered into an agreement with the purchasers of property on West 22nd Street between Eighth and Ninth Avenue that they "maintain an open space or court and not build beyond a line five feet from and parallel to 22nd Street, except for such necessary entrance steps, platforms and iron fences and railings to enclose the same." In an 1855 covenant, Moore required an eight-foot setback on the north side of 22nd Street between Ninth and Tenth Avenues. For reasons not now understood, no setback was required on West 23rd Street, although the houses were constructed with one.

The setbacks and courts required by Moore's covenants also required the City's approval. In the proceedings of the Board of Aldermen, one finds entries such as the following:

On the application of Joseph Tucker and others, asking permission to enclose with an iron railing, and the necessary stone coping, so much of 22nd Street between the Eighth and Ninth Avenues as lies between the area line and the house line of the said 22nd Street, on both sides thereof,

Resolved that it is expedient to grant the prayer of the petitioners; and that the same is hereby granted, under the direction of the Street Commissioners.

Adopted by the Board of Aldermen, September 7, 1835
Adopted by the Board of Assistants, December 28, 1835
Approved by the Mayor, December 30, 1835 (Proceedings of the Board of Aldermen, Vol. III, May 19, 1835 to May 23, 1836)

Many of the open spaces or courts created by the covenants are still cultivated as gardens, some with trees and shrubs (especially in the 400 block of West 21st Street), and they continue to contribute to the special charm of Chelsea streets.

Although in his covenants, Moore could require the planting of sidewalk trees, it is unclear to what extent this was carried out. What is certain is that by the present era there were not many, if any, trees still in place. The trees now lining the 22nd Street blocks have been for the most part planted by the present-day block associations.

Moore instituted a requirement in some deeds that purchasers of lots pave the adjoining street, "to the middle line" as well as the sidewalk, but nothing was said about what such paving should consist of. Presumably there were some established standards to guide the builders. This is suggested in the wording of a lease written in 1864 which states that the paving be done "in sufficient and proper manner as the Mayor, Aldermen and Commonality of the

City of New York shall from time to time order." Another lease speaks of paving the streets "as required by law." Specifics of the legal requirements have not yet been found.

The prohibition in the standard covenant of 1835 of "any building for any kind of manufacturing," became elaborated and more specific in later years, perhaps as a reaction to new kinds of undesirable business and industries in areas near Chelsea. The covenant included in a deed of 1846 requires the buyer not to:

erect or cause to be erected any livery stable, slaughter house, tallow chandlery, smith shop, forge, furnace, brass foundry, nail or other iron factory or for making of glue, varnish, vitriol, ink or turpentine, or for the making or baking of any kind of earthenware, or for tanning, dressing, preparing, or keeping of skins, hides, or leather, or for the carrying thereon of any kind of manufacturing, trade or business whatever.

A covenant of 1852 adds to this list of prohibited uses "butcher meat shop," brewery, distillery, "sugar baker" or "Steam Engine" and concludes with "any kind of manufacturing, trade or business whatever which may in any ways be noxious to the neighboring inhabitants." Still later, the covenant might prohibit the use of a building for "what is generally termed a community or tenement house." The condition that default in the observance of the restrictions would be subject to a money penalty appeared in all the Chelsea deeds but whether any fines were ever actually levied by Moore we do not know. From what we can observe of the surviving buildings, all the builders complied with the standards Moore set for them, and it was through adherence to these standards that the Chelsea Extension attained its architectural coherence and harmonious character.

ARCHITECTURAL STYLES

The first building to be erected in what is now the Chelsea Historic District Extension was the present No. 337 West 22nd Street, built for Joseph Tucker in Greek Revival style in 1836. One of the last buildings to be built during the initial period of development, was the four-unit row of dwellings in French Second Empire style at 305-311 West 22nd Street which were built in 1873 for Judge John H. McCunn. The 38 year period, during which the area was developed, covered the span of popularity of several distinct architectural styles-- Greek Revival, Italianate, Anglo-Italianate, neo-Grec, and French Second Empire. All of these styles are represented in the District; there are as well, a handsome neo-Gothic church, and Art-Deco diner, and a modern high-rise apartment building.

We do not know what the Tucker, Brant, and Ludlum houses of 1836 looked like originally, because, although still standing, they have been drastically altered. The Inman house of 1836 no longer exists, having been razed in 1896 to make way for St. Paul's Lutheran Church. These earliest houses were all thirty-seven-and-one-half feet wide as required by Clement Clarke Moore, owner and developer of the property, and it is quite possible that they may have had more elaborate detailing as befitted important houses. Certainly, none of the remaining Greek Revival houses in the Extension are as elegant or as impressive as those of the famous Cushman Row in the Chelsea Historic District built in 1839-40 on the south side of West 20th Street between Ninth and Tenth Avenues.

The prevailing Greek Revival design in the Chelsea Historic District Extension is well portrayed by Nos. 323, 325, and 343 West 22nd Street on the north side of the block. Miraculously, these three houses have been preserved in almost every original detail including their stoops and ironwork. They express the essence of good city rowhouses in Greek Revival style. On the south side of the block, the large and imposing house at No. 318 has very fine original Greek Revival ironwork and railings as does the house at 326 West 22nd Street.

In the mid-1850s, the development of the block bounded by West 22nd and West 23rd Streets, and by Ninth and Tenth Avenues, introduced, simultaneously, the Italianate and the Anglo-Italianate styles. This was a unique situation; a block-long row of very grand Italianate mansions on the south side of West 23rd Street backed up to a whole block-front of Anglo-Italianate rowhouses on West 22nd Street. These buildings were all in the block next to the home of Clement Clarke Moore and he was very concerned that his requirements as to design, materials and appearance were meticulously carried out.

The 23rd Street mansions were as fine as any in the city at that time, and the block was known as "Millionaire's Row." These magnificent brownstone houses with high stoops, elaborate entrances, cast-iron balconies, and wide bracketed cornices were high-style Italianate as interpreted by New York designers and builders.

It was most unfortunate that the stoops of all these houses were removed in 1929, under a plan to widen 23rd Street which was never carried out. Even without the stoops, the row is imposing, and the broad sweep of the facades and the continuous cornice line has a monumental effect. The house at 448 West 23rd Street, complete in every detail, except for the stoop and the iron balcony, gives a very good idea of the original appearance of the other buildings in the block. Some other fine Italianate houses with much original detailing intact are Nos. 452, 454, and 464 West 23rd Street.

The long blockfront on the north side of West 22nd Street between Ninth and Tenth Avenues, completely developed between 1854 and 1857, may well be one of the only rows left in the city which preserves an almost unbroken stretch of dwellings in Anglo-Italianate style. While they are narrower and more modest than the 23rd Street mansions, the repetition of design elements -- low stoops, rusticated basement facades, arched window and door openings, identical lintels and bracketed cornices -- presents the houses as an integrated terrace of style and dignity. Clement Clarke Moore's taste is responsible for the ultimate design of the houses and his requirement that each house have an eight-foot "court" in the front, has further unified the composition.

In a few instances, Italianate style houses which have (or had) high stoops appear on the block. No. 443-445, a wide seven-story brick building built in 1929, replaces two Anglo-Italianate houses which dated from 1854. In recent years many of the houses were turned into rooming houses. Now, vacant and awaiting renovation, these buildings are part of a plan to revitalize much of the blockfront, and their facades are to be restored quite closely to the original appearance.

No. 411, at the beginning of the row is (except for the fire escape) an excellent Anglo-Italianate building with original detailing in good condition. It once had two identical neighbors at Nos. 407 and 409 which were demolished in 1974. Nos. 451 and 453 with paired windows capped by elaborate cast-iron lintels are an unusual variant on the Anglo-Italianate theme and are not duplicated in the District. The house at 481 West 22nd Street is an excellent example of an Anglo-Italianate rowhouse in original condition in all respects, even to the cast-iron fence and stoop railings, and it may well be regarded as the prototype for the row.

By the late 1860's, most of the land in the Chelsea Historic District Extension had been built upon and, therefore, buildings in neo-Grec and Second Empire styles are not numerous, although these styles sometimes appear as additions to earlier buildings, especially in added floors or in replaced cornices. A good example of this is No. 314 West 22nd Street where a Greek Revival house of 1842 has had all details of the facade altered to neo-Grec. The house at 363 West 22nd Street was built in 1874 in neo-Grec style and, although the windows have been altered, the building retains its neo-Grec front doors and an especially good neo-Grec cornice.

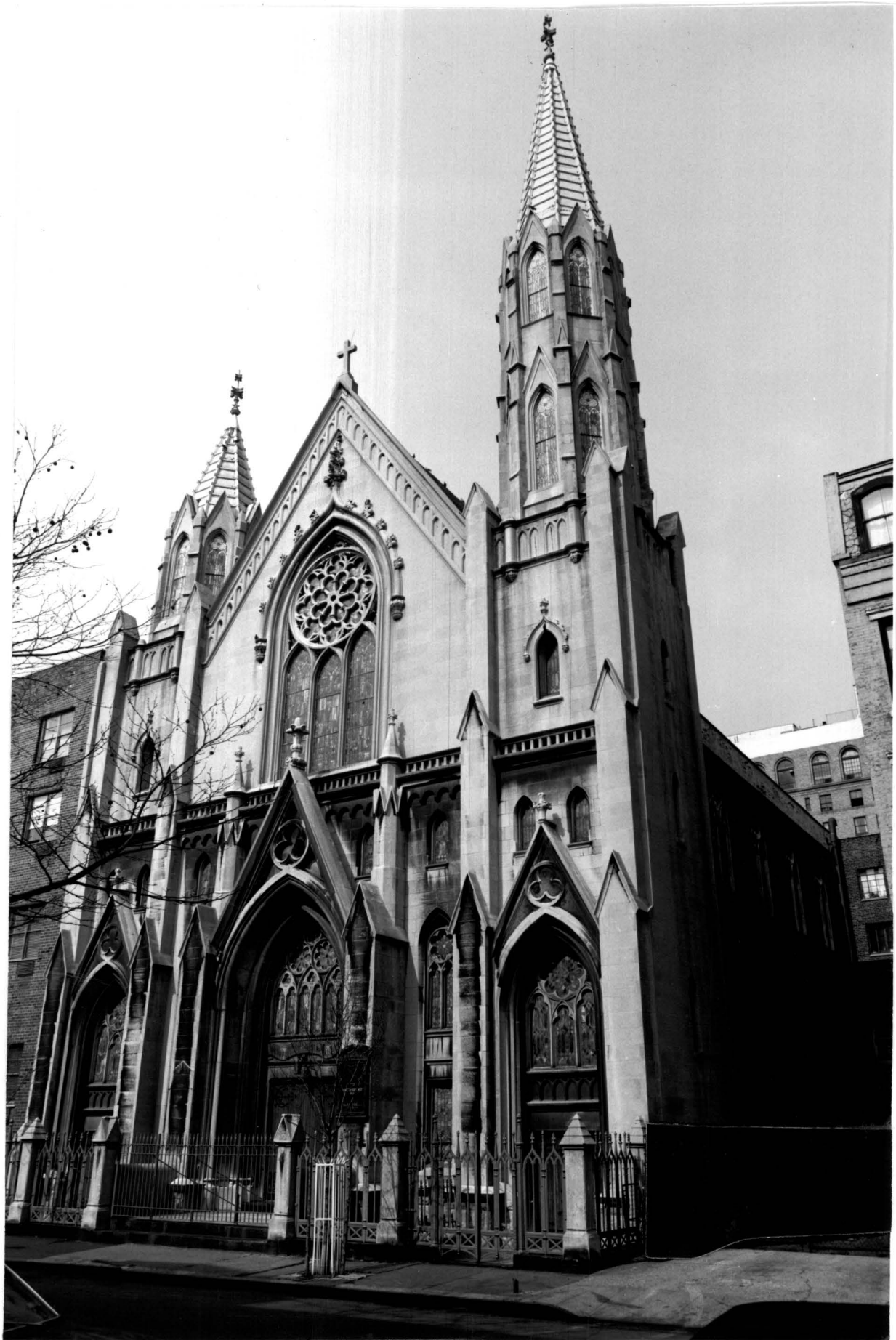
Nos. 351 and 353 West 22nd Street built in 1874, are transitional, having window enframements and balustraded stoop railings in Italianate style, while the front doors and the cornices are definitely neo-Grec.

The only buildings in the Extension to have been built entirely in Second Empire style, are the four rowhouses at 305-311 West 22nd Street, now combined into one building. It was originally four narrow, two-bay houses with shared party walls. Rising above a deep basement are three stories of brick plus a mansard-roof fourth story covered with imbricated slates of hexagonal design with dormer windows which have segmental-arched tops. The stoops and parlor floor entrances have been removed but the extra-wide paired windows of the first floor indicate their original location. The house at 318 West 22nd Street, built in 1841, sports an exuberant fourth floor added later in Second Empire style.

Much later in time, and occupying sites cleared specifically for their construction, are St. Paul's Lutheran Church, of 1897, a beautiful example of a small church in neo-Gothic style; the handsomely detailed white brick apartment building at 334 West 22nd Street, built in 1918; the streamlined Art-Deco "Empire Diner" of 1930 which replaced an Anglo-Italianate rowhouse at 493 West 22nd Street; and the modern white brick high-rise London Towne House apartment building built in 1963-64 on the southeast corner of West 22nd Street and Ninth Avenue.

WEST 22ND STREET BETWEEN EIGHTH AND NINTH AVENUES

Houses were built on this block between 1836 and 1874, within five short periods of construction. Seven houses were built in 1836-37, by Randolph Brant, Henry Inman, Nicholas Ludlam, Robert B. Ruggles, Abisha Smith, Bezaleel F. Smith, and Joseph Tucker, in accordance with Moore's restrictive covenants regarding building-width and setbacks. In the years 1841-43, 20 houses were built, all in Greek Revival style, and these houses give the block its greatest distinction. By 1841, Moore had released the property owners from the 25-foot width requirements of the original covenants and permitted them to divide the remaining parcels into narrower lots. On the south side a parcel 125 feet by 98 feet 9 inches, was divided into lots of 20 to 21 feet in width, while on the north side, the remaining lots were 22 feet wide. Five houses, built between 1845 and 1849, completed the development of the south side. On the north side, seven houses were constructed between 1850 and 1853; by that time, this block of 22nd Street was known as Lenox Place, a situation which prevailed until 1874. Finally, in 1872-74, a group of Italianate and French Second Empire houses and one neo-Grec house were constructed on the north side of the block. These were the last of the original houses to be built in the area encompassed by both the Chelsea Historic District and the Extension. It is interesting to note that the four houses (Nos. 355-361) built in 1872 for Charles Huber were all originally constructed as multiple dwellings with an apartment on each floor. Each apartment had a stone sink and a brickstove-arch in the kitchen and each house had a dumbwaiter to serve the apartments.



St. Paul's Evangelical-Lutheran Church

Built 1897

No. 313-315 West 22nd St.

Photo Credit:
Donald Horton

Architect:
F.A. Minuth

West 22nd Street North Side Between Eighth and Ninth Avenues

No. 305-311. This large brick building was built in 1873 for Judge John H. McCunn, who played an important role in developing the north side of this block of West 22nd Street, and also owned other properties in Chelsea, including No. 411 West 22nd Street. He was a lawyer associated with Tammany Hall and was elected a City Judge in 1860 with Tammany backing. During the Civil War, he recruited the 37th Regiment of New York Volunteers and served as Colonel of the Regiment. For gallantry in action at Malvern Hill, he was given the honorary rank of Brigadier General. Ordered to be court-martialed for making disrespectful remarks about his commanding officer, he avoided trial by resigning. General McClellan then issued a general order prohibiting McCunn from ever again entering the army's lines. Once more, with Tammany backing, McCunn was elected Judge of the Superior Court in 1864, and was reelected in 1870. In 1872, he was removed from office by the State Senate for "malconduct and malfeasance" in office. A few days later, he died at his home on West 21st Street of pneumonia brought on by the stress of a long and painful trial.

In his obituary (New York Times, July 7, 1872) it was said that "In person, Mr. McCunn was agreeable and popular with the rougher classes of society, being always anxious to keep them favorable to him. As a politician, he was mistrusted even by those with whom he labored."

Prior to construction, No. 305-11 was the site of a garden. The present building originally consisted of four houses, each 15 feet in width. The original arrangement of the units can be determined by an examination of the basement facade which shows each house to have had an entrance and a window. Thus the paired main entrances with stoops were over the existing paired basement entrances and the present extra-large windows were formerly parlor floor entrances. Designed in the French Second Empire style, the building was unique for Chelsea, since most Second Empire features appeared as alterations to much older buildings. The slate covered mansard roof with its eight segmental-arched dormer windows is original, as are all openings in the brick facade.

No. 313-315 is the German Evangelical-Lutheran Church of Saint Paul, organized in 1841. Its first church building was located on the southeast corner of 15th Street and Sixth Avenue. A second, larger church was built on the same site in 1860. After the Sixth Avenue El was built, the congregation was disturbed because its services were interrupted by the noise of passing trains, and after an unsuccessful effort to get the City to stop or at least reduce Sunday morning train traffic, the congregation decided to sell the church and lot and move to the quietude of West 22nd Street. The cornerstone of the new building was laid on July 4, 1897, and the church was consecrated on February 13, 1898.

In its lifetime of nearly one-hundred and forty years the church has had only four pastors - an indication of its stability. Services are still conducted in German and the congregation comes from throughout the City and suburbs. The architect for this neo-Gothic edifice was Francis A. Minuth, born in eastern Germany and a friend of Dr. König, then the pastor of St. Paul's. Minuth had established his New York City practice in 1887, according to business directories of the period.

The site of the church has an interesting history. It was purchased in 1835, as three lots from Clement Clark Moore by the prominent Hudson River School artist, Henry Inman. Inman lived only 45 years (1801-1846), but he was famous in his own time and has left to posterity many superb landscapes and fine portraits of well known persons of the early years of the 19th century. He was required by Moore to build a 37½ foot wide house, which he did. Inman must have regarded this house as an investment opportunity for he never lived in it. When the house was completed, he sold it to Edward S. Judson and his wife, Jane, making a profit of \$4,300. The Inman house stood for some 60 years until it was demolished to clear a site for the erection of St. Paul's Church.

St. Paul's Lutheran Church is a very impressive structure for a small-scale city church. Its neo-Gothic facade of dressed limestone manages to include the same features which might be found in a much larger church without any loss of beauty or dignity. The front is divided into three sections; a wide one in the center, and a narrow one on either side. Each of these three sections contains an entrance scaled to the size of the section. Each entrance is topped by a stained glass window and each door and window are within a pointed-arch stone gable decorated by a trefoil within a circle and having a stone finial at the top. The central section above the main entrance rises to a high peaked gable and contains a large stained glass rose window within a pointed-arch frame with a carved stone drip-moulding featuring stone corbel drops, crockets, and a four-tier finial at the top. The two side sections rise to become towers with stained glass lancet windows and copper-roofed spires; the eastern one being considerably taller. The eastern side of the church is visible from the street. It is built of brick and has three tiers of windows. An extremely handsome iron fence with pointed-arch Gothic panels and square limestone posts encloses the lot in front of the church.

Nos. 317-321. These are three brick buildings remaining of four originally built for Judge John B. McCunn in 1852-53. The fourth house was demolished in 1897 when St. Paul's German Evangelical-Lutheran Church was built. Each of them have four stories and a basement. Nos. 317 and 319 were completely remodelled in 1959 and 1961, respectively, and retain none of their original details. No. 312 with its six-over-six windows and bracketed cornice gives an idea of the original appearance of the group, although the high brownstone stoop has been replaced by steel stairs.



325 West 22nd Street
Built 1846

323 West 22nd Street
Built 1843

Nos. 323-333. These six lots were purchased from Clement C. Moore by Nicholas Ludlam and his wife Sarah in 1835. Moore required the Ludlams to build a house on the property that was 37½ feet wide, on or before May 1, 1836. They met this requirement by building the house which is now No. 333 West 22nd Street. In 1843, Moore allowed the Ludlams to divide the remaining land into five 22½ foot wide lots subject to all of the other terms of the original covenant.

No. 323, built in 1843 was the second house and No. 325, built in 1846, was the third erected on the Ludlam lots. They are of identical design, with brick facades above brownstone basements, retaining their original dentilled cornices, Greek Revival entrances, high brownstone stoops, and original iron railings. Both are fine examples of relatively modest city dwellings in Greek Revival style. No. 323 has a fourth floor studio set back somewhat from the plane of the facade which was added in 1926. No. 325 passed through many hands until March 3, 1880, when it was bought by William Floyd Cushman, a surgeon at Bellevue Hospital, as a wedding present for his bride, Mary Elizabeth Potter Cushman, a distant cousin. Dr. Cushman was the youngest son of Don Alonzo Cushman who developed many properties in the Chelsea area, including the famous Cushman Row on West 20th Street (described in the Chelsea Historic District Designation Report (LP-0666), September 15, 1970). The Cushmans and their descendants owned and occupied the house until 1976 - a total of 96 years in one family.

Nos. 327 and 329 were built together in 1851 as two identical houses. They are brick and brownstone, three bays in width, with four stories and a basement. The ground-floor entrances with low brownstone stoops retain their original cast-iron railings. These buildings were remodeled in 1939 when the entrances were changed and the cornices were removed. No. 327 was built for Alonson Cook, a printer, and No. 329 was built for Alfred Moore, a "marble Manufacturer."

No. 331 is a three-story brick building with brownstone basement built in 1850. The windows are now one-over-one and the main entrance has been lowered from the parlor floor to the basement. The brownstone window lintels of the second and third floors retain their molded drip-caps. The Italianate style cornice, supported by a continuous row of identical brackets, is original to the house as is the cast-iron area railing.

No. 333 is the first building constructed by Nicholas Ludlam in 1836, as a condition of the property sale by Moore. However, it has been so completely altered that nothing remains of the original facade, but its height of four stories plus basement continues the low-rise scale of the block. This unusually wide four-bay house was considered a "mansion" in its time.



Nos. 341 and 343 West 22nd Street
Built 1841
for Joseph Tucker

No. 337. In 1835, Joseph Tucker and his wife, Isabella, purchased six lots from Clement C. Moore under an agreement to complete a 37½ foot wide house within one year. They built the building that is now No. 337 West 22nd Street in 1836. Tucker's mansion adjoined that of the Ludlams, also built in 1836. Since Tucker was described as a mason and builder, it is possible that he built both No. 333 for the Ludlams and No. 337 for himself and that they were identical in design. These two mansions, side by side, were a most impressive beginning for the development of the north side of the block. No. 337 was completely altered in 1962 and no longer retains any of its original details.

Nos. 341-345. These three houses were all built in Greek Revival style in 1841, probably for Joseph Tucker or under his direction. No. 341 remained in the Tucker family until 1909. Nos. 343 and 345 were sold as soon as they were completed. No. 343 best retains the original appearance of the group. It has a brick facade with a brownstone basement and stoop with original iron railings. The original entrance with glass sidelights, transom, and brownstone enframingent also survives. The windows contain six-over-nine, six-over-six, and three-over-three sashes. The cornice with heavy modillion blocks is original. The drain pipe leading downward at the west side of the facade indicates that the front portion of the roof still slopes toward the street. The roofs of the houses on either side have been raised to a full fourth floor by the removal of the original cornice and the addition of new brick parapets. These houses have also had their stoops removed and the entrances dropped to basement level.

Nos. 347 and 349, were both erected in 1841, in Greek Revival style on two of the lots which Joseph Tucker bought in 1835. The owner of No. 347 at the time of construction was Asher Riley, a builder, who was still living in the house ten years later in 1851. The original owners of No. 349 were brothers named Tillinghast and Joseph Tompkins. Of these two houses, No. 349 has had only slight alterations, while No. 347 has been greatly changed. No. 349, a brick and brownstone house, is three stories high with a basement. The Greek Revival entrance enframingent survives, although the door with its large pane of plate glass is a later replacement. The brownstone stoop has fine iron railings with decorative iron urns atop the newels. All windows now have one-over-one sashes and the sheet metal cornice appears to be of somewhat later date. Again, the presence of a downspout on the front of the building indicates that the original roof line has not been changed. No. 347 has its original stoop and entrance which are identical to those at No. 349, but a fourth floor has been added and a fire escape obscures the facade.

No. 351-363. In 1843, the Chelsea Presbyterian Church was organized and in 1844, a brick church building was erected on approximately the site of what is now No. 355 and probably part of No. 357 West 22nd Street. The church owned the lots of present Nos. 355-361 and the building may have extended into the lots of

No. 357. The minister of the new church and much of its congregation came from a recently disbanded church in Greenwich Village. In the indenture conveying these lots, Moore added to his usual covenant the stipulation that the buyers should not permit "any vaults for the internment of dead bodies nor graves to be erected." In 1859, Moore leased to the church, for a term of 21 years, beginning retroactively in 1849, lots on either side of the church property, now No. 351-353 on the east and No. 363 on the west. Presumably, these were kept vacant (along with Nos. 361, 359 and part of 357) as lawns or gardens. On the expiration of the lease in 1870, Moore's heiress Maria T.B. Moore, renewed the lease for the two marginal lots for another 21 years, but with an increase of rent from \$125 to \$480. This was evidently more than the church could raise, for in the following year Maria Moore leased the two lots "recovered from the Presbyterian Church for non-payment of rent" to James Condie, a local druggist whose drugstore was adjacent to No. 363, at the corner of 22nd Street and Ninth Avenue. Two months later, the church property was sold to Elias Kahn who then sold it to Charles Huber. Huber built the present houses in 1872 and Condie built Nos. 351-353 and No. 363 in 1874.

Nos. 351-353. These mirror-image houses of brownstone have matching entrances with three large neo-Grec brackets supporting the common lintel. The handsome panelled wooden doors fit into round-arched openings which feature small keystones with neo-Grec decoration. Twin stoops having heavy iron railings and balusters descend to the street where the cast-iron newel post is a lion holding a shield. These railings are in the earlier Italianate style as are the short sections of cast-iron fence at the areas on either side. The windows of the first three floors have complete enframements of stone with projecting drip caps on the lintels and small brackets beneath the sills. The basement windows have eight-over-eight sashes and the others may have been six-over-six although it is more likely that they were either two-over-two or one-over-one. Certainly, the existing nine-over-nine sashes are the result of a later attempt to "Colonialize" the facade. The continuous neo-Grec cornice is supported by seven heavy brackets with fielded panels between them. These houses were built for James Condie in 1874.

Nos. 355-361. These four houses, occupy the site of the former Chelsea Presbyterian Church (1844-1871), and were all built in Italianate style in 1872 for Charles Huber. No. 355, although somewhat altered, shows most clearly the original appearance of the four buildings. It has a three story plus basement facade of brownstone. The entrance above the high brownstone stoop and the windows appear to have had decorative brownstone surrounds which have been "shaved" and resurfaced with plain brownstone stucco. The Italianate cornice with its four brackets and three panels is original. This cornice survives on all four buildings. The windows have one-over-one sashes and the ironwork, although later in date, is quite good. The facades of Nos. 357 and 359 have been entirely resurfaced to appear as false brick. These two houses still retain their stone stoops and parlor floor entrances but the minimal iron railings are of recent date. The windows contain sashes



Photo Credit:
Donald Horton

351-353 West 22nd Street

Built 1874
for James Condle

with an unusual arrangement of glass, having a large square pane in the center with small panels at the sides and corners, probably circa 1910. The facade of No. 361 has been resurfaced with Portland cement stucco. All windows now have six-over-six sashes, and the parlor floor entrance was replaced by a multi-paned bay window when the stoop was removed. The entrance is now located at basement level. Nos. 355-361 are early examples of houses built as multiple dwellings.

No. 363, occupies a lot which was a lawn or garden to the west of the former Chelsea Presbyterian Church. This lot was acquired in 1872 on a 21 year lease from Maria Moore by James Condie whose drugstore was in the adjacent building at 198 Ninth Avenue. The house was built for Condie in 1874. It is perhaps the only example in the Chelsea area of a type of neo-Grec brownstone dwelling more commonly seen uptown in the East 60's and 70's. Its angular facade has a two-sided projecting bay which rises the full height of the building and an entrance bay with a high brownstone stoop and original handsome panelled wooden doors with plate glass in the center sections. The fine original cornice has elongated neo-Grec brackets carrying a deep crown moulding with fields between. The bottom parts of the brackets are decorated with rosettes placed in small raised panels. The unusual shape of this house may be the result of the restrictive covenants imposed by Moore on the property.

West 22nd Street, South Side Between Eighth and Ninth Avenues

No. 312. This house in Greek Revival style, was built in 1843-44 for James Phelan, who also built houses on the south side of West 22nd Street between Ninth and Tenth Avenues, and in other sections of Chelsea. This three-story and basement brick building retains its Greek Revival style entrance with brownstone stoop and original iron railings. The windows are now all one-over-one but, originally, the parlor floor windows would have been six-over-six. During the latter part of the 19th century, the door enframingent, the window lintels, and the cornice were updated with stamped sheet metal fabrications of the period, probably in the 1880s. This house is owned by the German Evangelical-Lutheran Church of St. Paul.

(No. 310, which is outside the district, was also built by James Phelan, and before its recent alteration, it was a twin to No. 312.)

No. 314. Although this house has the appearance of an Italianate style brownstone building of the 1870s or 80s, it was built in 1842 by Daniel Turner, a builder, and was probably an exact duplicate of No. 312. This house also has elaborate pressed-metal trim at the windows, and the fact that the sheet metal cornice is the same as at No. 312, indicates that both houses were updated at the same time. The stoop has been removed and the entrance is now through the basement where the door is of recent date. The "brownstone" front is stucco applied to the brick facade of the building.

No. 316. This house was built in 1836 for Robert B. Ruggles, a goldbeater, with a place of business at 28 Dey Street. Ruggles had purchased five adjoining lots at Nos. 310-318 from Clement C. Moore on June 20, 1835. He and his wife, Sarah, resided here until 1852 when they sold the house to Julia Ann Jarvis. Most certainly, this house was originally built in the Greek Revival style and one has only to look across the street to No. 343 to find the prototype. Cornice and stoop are gone and the facade is coated with stucco, but the six-over-six windows remain. The parlor floor windows originally six-over-nine, have been shortened to six-over-six. The attic windows would originally have been three-over-three. The entrance now in the basement contains a panelled door in the Queen Anne style with side lights. This door could be from another house or it could have been placed in this house in the 1880s and reused when the entrance was lowered. Note the downspout at the western side of the facade, which indicates that the roof is still pitched to the front.

No. 318, a brick house in the Greek Revival style, was built in 1848 for Alfred Martin who was the first occupant. This house is quite similar to No. 312 which was built in 1843-44. The notable brownstone entrance enframement features a wide entablature supported by fluted pilasters with capitals displaying papyrus and acanthus leaves. The double doors with the long plate glass panels are from the turn of the century. The pressed metal cornice is from the same era. The iron stoop and area railings are original and are in fine condition.

No. 320, is a 25-foot wide house built in 1836 by Randolph Brant, a mason, who is noted for having been the builder of St. Peter's Church on West 20th Street. Brant purchased two lots from Clement C. Moore in 1835, and by the terms of the covenant, he was required to build a house on one of them "on or before November 1, 1836" or pay the sum of \$2,000 as a penalty. The Brants owned the house until 1862. This building, recently remodeled, has lost all semblance of its original design. It was a three-bay facade, as evidenced by the three openings which remain in the basement. The four bays of long narrow six-over-six windows and the brick facing of the upper floors date from the renovation of the building. The entrance, the concrete coping and the ironwork are all new.

No. 322, is built on the second lot purchased from C.C. Moore by Randolph Brant in 1835. He sold the lot in 1846 to William Menzies a timber dealer, who sold it in 1848 to Alfred Moore, a "marble manufacturer." The house was built for Moore in 1849, an extremely early date for a dwelling with an all brownstone facade. Undoubtedly, the front was originally of brick and was later stuccoed and scored to resemble blocks of brownstone. The windows are one-over-one and the entrance and stoop have been altered. The one original feature which remains is the cornice with its large modillions.

No. 324. The owner at the time of construction in 1843, was Peter B. Doremus, a builder. This brick building was originally

in the Greek Revival style, and it still retains its original brownstone stoop and fine Greek Revival cast-iron stoop and area railings. The cap-molded brownstone lintels also remain. The windows would have been six-over-six and the twelve-over-twelve sashes now on the parlor floor and the second floor, are pseudo-"Colonial" replacements which do not belong in a house of 1843. At some later date (probably in the late 1860s), the house was updated by the addition of a bracketed Italianate cornice and a very fine brownstone Italianate door enframingent with handsome paired, panelled wooden doors. The door enframingent features large acanthus-carved console brackets which support a segmental-arched door opening which has an acanthus-carved keystone. This handsome entrance ensemble survives in excellent condition.

Nos. 326-332. On April 25, 1835, Bezaleel F. Smith, a stone merchant, purchased six lots (Nos. 326-336) from Clement C. Moore with the usual covenant to build a 25-foot wide house within one year. This first house and another (Nos. 334 and 336) were demolished in 1917 to make way for the apartment building now at those numbers. The four houses remaining were all built alike in Greek Revival style in 1841, but have had some alterations over the years. Originally, they were all three-story brick houses with brownstone basements. No 326 has retained its brownstone stoop and door enframingent of wide entablature and plain pilasters with Doric capitals. The Greek Revival iron railings at the stoop and the area are original and are excellent examples with large and small anthemions alternating atop the railings. The windows are all six-over-six and the cap moldings have been shaved from the brownstone lintels. A slate covered mansard roof was added, perhaps in the 1870s. It has two dormer windows with segmental-arched tops which add a touch of French Second Empire elegance to the house. The Italianate style double doors replace the original Greek Revival entrance.

Except for the later Italianate cornice and doors and the recent two-over-two windows, No. 328 remains intact. The fine iron stoop railings with the widely curved ends are a type more commonly seen on Greek Revival houses in Brooklyn Heights.

No. 330, has been stripped of all Greek Revival details and is much older than it appears to be. The cornice has been replaced by a high plain brick parapet. The brownstone lintels have lost their cap moldings, the windows are one-over-one, and the stoop was removed to create the main entrance through the basement. The Greek Revival iron railings are gone although the iron guards at the basement windows are of the period.

Except for the cap moldings missing from the brownstone lintels and the later front doors, No. 332 appears almost exactly as it must have looked when it was completed in 1841. It could well be considered the prototype for the row. The Greek Revival entrance enframingent, stoop, and iron-work are all in place. The windows are all six-over-six and have louvered wooden exterior blinds which almost all houses had in 1841. The contemporary color scheme of brick facade painted black with white trim and blinds does not set



326 West 22nd Street
Built 1841

328 West 22nd Street
Built 1841

the house off to the best advantage, but original brick and brown-stone remain.

No. 334-336. This six-story white brick apartment building, built in 1918, occupies the site of two of the six houses built in 1841 by Bezaleel F. Smith. Except for the cornice and the stone enframement at the entrance, all of the decorative details of the building have been beautifully executed by creating panels and patterns in the same white brick used for the facade. The various windows now have a great variety of styles and sizes of glass panes but it appears that, originally, the smaller windows had six-over-six sashes and the triple windows had four-over-one sashes in the sidelights and a most unusual arrangement of seven panes of glass in the upper sashes over one pane in the lower sashes. This attractive building needs only replacement of the correct sashes, where required, to be restored to its original appearance.

Nos. 338-348. On January 16, 1835, Abisha Smith bought six lots, now Nos. 338-348 from Clement C. Moore under the usual requirement to build a 25 foot-wide house within a year. Smith was a stone-cutter/mason and dealer in flagstone with a place of business at 426 Washington Street. He was probably a brother of Bezaleel F. Smith who built Nos. 326-332 in 1841. No. 338, a 25 foot-wide house, was built by Abisha Smith in 1836 to fulfill the covenant requirement of his deed from C.C. Moore. Smith and his wife, Lydia Ann, lived here until 1864. Originally it was a Greek Revival style, three-story brick building with a brownstone basement. Today the parlor floor entrance has been lowered to the basement, the molded drip-caps are gone, from the brownstone lintels, although all sashes are correctly six-over-six. The cornice has been removed and replaced by a plain brick parapet, which is slightly higher in the center.

With two slight differences, the houses at Nos. 340 and 348 are the same design as Nos. 326-332. Both groups were built in 1841; but at Nos. 340-348, the original parlor floor windows were full length, extending to the floor, and the Greek Revival iron railings were less ornate. Floor length windows with period cast-iron guards at the bottom are still to be found at No. 344. Originally these long windows would have had six-over-nine sashes instead of the one-over-ones they have today. The parlor floor windows of the other houses have all been shortened. All the houses have later double doors installed in their entrances and only four retain their original cornices.

No. 350, was also built in Greek Revival style in 1841 and is exactly like the others. However, its lot was purchased by Abisha Smith from Clement Clark Moore on March 9, 1835, along with at least two others at Nos. 352 and 354. These two houses were demolished in 1962 in order to make way for the erection of the London Towne House Apartment Building.

No. 360. The modern white brick apartment building, at the southwest corner of West 22nd Street and Ninth Avenue, known as the London Towne House, was completed in 1965 from designs by architect Philip Birnbaum. It has a frontage of 198 feet on West 22nd Street and 98 feet, 9 inches on Ninth Avenue. It consists of two sections of unequal height. The eastern section, facing West 22nd Street has twelve stories described in the official document as eleven stories and basement (i.e. the floor at ground level) and the western section facing Ninth Avenue has twelve stories (eleven, plus basement).

Most of the land on which the London Towne House now stands was leased from Clement Clarke Moore in the years 1847 and 1848 by John H. Martine, a merchant. By 1849, Martine had built six houses on West 22nd Street and five buildings with street-level stores on Ninth Avenue. These eleven buildings were demolished in 1962. Plans for the new building were filed with the Department of Buildings in 1962, construction of the London Towne House was started in 1963, and the Certificate of Occupancy was issued in 1965. The lot once occupied by No. 352 West 22nd Street is now a ramp used to enter the garage beneath the London Towne House.

West 22nd Street, North Side Between Ninth and Tenth Avenues.

The block bounded by 22nd Street on the south and 23rd on the north, between Ninth and Tenth Avenues (often called "the 400 block") was the last block of the Chelsea estate to be opened for development because the Moore family mansion and grounds "Chelsea House," were located here at what would now be Nos. 422 and 424 West 23rd Street. Moore's Cousin, Nathaniel Fish Moore, made an excellent daguerreotype photograph of the house which has been reproduced in John A. Kouwenhoven's The Columbia Historical Portrait of New York (p. 235). Moore put off the sale of lots here until after his retirement from teaching at the General Theological Seminary. In 1853 he moved into a new five-story, double house at the southwest corner of 23rd Street and Ninth Avenue, which he shared with his daughter, Mary. The walls and framework of this building still stand, buried under the stucco of a recent "renovation". The mansion was then demolished and the grounds, which are said to have occupied a low knoll, were leveled to provide additional landfill for the edge of the river.

The houses on the block were all built between 1854 and 1857, and the majority of them were built in two years, 1855 and 1856. Consequently, they are all of the Italianate or the closely related Anglo-Italianate style and the block, despite later alterations, presents a greater uniformity of appearance than do other Chelsea blocks.

Houses built in the Italianate style generally have the basement floor at, or slightly below ground level, with high stoops leading to the elevated parlor floors. In Anglo-Italianate houses, on the other hand, the basement floor is a few steps above street

level and these English-basement houses do not have high stoops. At least thirty-five of the forty original dwellings surviving on the north side of 22nd Street between Ninth and Tenth Avenues were built without high stoops in the Anglo-Italianate style.

The houses on 22nd Street are generally narrower than those built in previous decades. The old 25-foot-wide dimensions were disregarded (except for two 25-foot wide houses, Nos. 431 and 433), the most common lot width is 16 feet, 8 inches, a width that allowed three houses to be built on two standard lots.

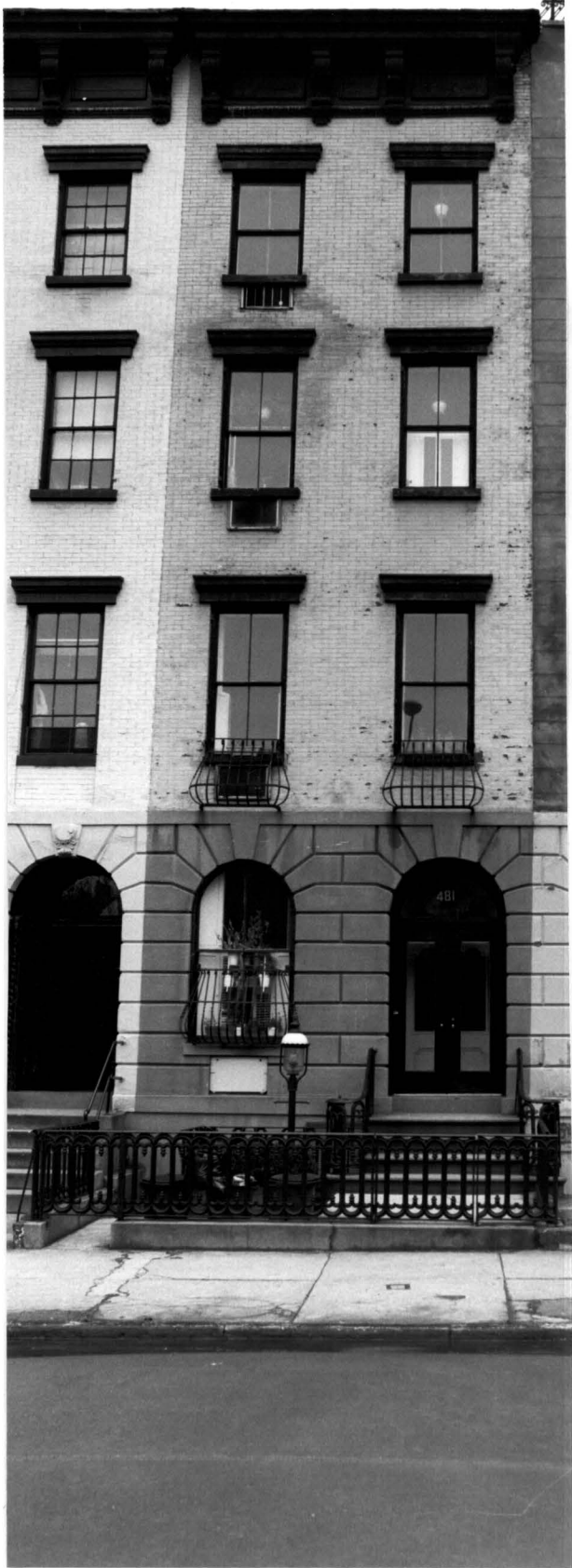
The setback, required in Moore's standard covenant for the 22nd Street blockfront was eight feet, but for some now unknown reason no setback was specified for 23rd Street.

Speculative builder-developers who bought and built on more than one lot were responsible for fifty-six of the sixty-three original dwellings now standing on the block on both 22nd and 23rd Streets. In some instances the investors were themselves carpenters, masons, or self-styled "builders" who may have actually taken part in the work of construction. By far the largest builder was Morgan Pindar who built 24 houses on the block. (Pindar was forced to sell all his property in 1858 to satisfy his creditors.) Like James N. Wells, Pindar had first been a carpenter. Five houses were built for or by William H. Smith, a professional builder; and five for Max S. Schwerin, a shirt manufacturer. John Gregory, a tin and copper-smith, James Johnson, a carpenter, and the ill-fated Judge McCunn, each built four houses. Jacob Tallman, a carpenter, built three houses and another carpenter, Philo V. Beebe, built two. Beebe, incidentally, built the row of houses on West 24th Street between Ninth and Tenth Avenues, which are now designated New York City Landmarks. William B. Dixon, a surveyor, Eduard Bossange, a commission merchant, and Daniel Townsend, a mason, each built two houses. The rest were built for single investors, some of whom may have intended the houses for their own use, or for immediate re-sale. These included tradesmen and craftsmen (e.g., another mason, two partners in a plumbing and gas fitting business, a sash and blind maker, a jeweler), and merchants and professionals (e.g., a bedding merchant, a timber dealer, a publisher, an editor). The fact that so many of the houses were built in groups, at the same time and by the same builder, helps to account for the relative uniformity of the facades of the block.

No. 401-409. This is a vacant site.

Nos. 407-409. Two houses which were originally identical to No. 411 formerly stood on these lots. They had been built in 1855 for Judge John H. McCunn who also built Nos. 307-311 West 22nd Street. Nos. 407 and 409 were demolished in 1974.

No. 411, was built in 1855 for Judge McCunn. It is a five-story brick and brownstone building of some distinction, having most of its original features, which are well preserved. The chief change



481 West 22nd Street
Built 1856
for Morgan Pindar



411 West 22nd Street
Built 1855
for Judge McCunn

to the facade is the shortening of the parlor floor windows which had originally been floor-length. The house is in Anglo-Italianate style with a low stoop and a first story facade of rusticated brownstone. The entrance and the window of the first floor are round-arched. The brownstone window enframements of the second and third floors have flat lintels with molded drip-caps while the windows of the fourth floor are round-arched with keystones. The fifth floor windows are lunettes, also with keystones. The cornice has four large brackets - one at either end and two paired brackets in the center - with fields between the brackets decorated with raised panels.

Nos. 413 and 415, are narrow four-story two-bay Anglo-Italianate houses with brownstone stoops, first floor, and brick upper stories. They were both built in 1856 for John Gregory, a tin and coppersmith, who served as a vestryman at St. Peter's Church. Originally, the first floor facades were rusticated, but they are now covered with stucco. However, the keystones remain at the tops of the arched doorway and window openings. A projecting belt course of brownstone separates the area of the English basement from the upper floors of brick. Both buildings have two-over-two sashes which are correct, if not original. A continuous sheet metal cornice of recent date with horizontal panels crosses the facades of both buildings which are presently painted white. Concrete walls at either side of the stoops take the place of iron railings.

No. 417 is a four-story brick and brownstone building in Anglo-Italianate style. Twenty feet in width, with three bays, this house is wider than most others in the row. It was built in 1856 for John Gregory who also built Nos. 413 and 415. The Gregory family owned these three houses well into the early years of the 20th century. A low stoop of four steps leads to the arched entranceway in the rusticated facade of the English basement. To the right of the entrance are two arched windows with horizontal panels of brownstone beneath the sills. Above the brownstone basement are three floors of brick. The sashes at all windows, presently six-over-six, are replacements. The wide Italianate cornice has four large evenly-spaced brackets with horizontal panels between them. The facade is not enhanced by a three-story fire escape, while the iron stoop and area railings are recent and minimal.

Nos. 419, 421 and 423. These three houses are each 16 feet, 8 inches wide and were all alike when completed in 1856 for William H. Smith a builder, and Daniel Townsend and John Lane, masons. Changes have taken place over the years, particularly with reference to the sashes of the windows and the size and shape of the panes of glass, even within the same building. It does not appear that the English basement facades of these three houses were rusticated. The low stoops are three steps above grade, and none of them has any original iron railings or fences. The basement of each building has a wide round-arched entrance with a keystone and a round-arched window with a keystone. The entrances of Nos. 419 and 423 have square pilasters with capitals

at the spring-line of the arch. No. 421 has the pilasters but the capitals have been removed. The upper floors of all of the buildings are brick. No. 419 retains the original sheet-metal bracketed cornice in rather poor condition and Nos. 421 and 423 have lost their original cornices. Each house has a low segmentally-arched dormer window. The dormer at No. 421 has been doubled in size by the addition of another similar window to the west.

Nos. 425, 427 and 429, were all built alike in Anglo-Italianate style in 1855 by Morgan Pindar, a builder, who bought the three lots from Clement C. Moore in 1854. No. 425 was sold in 1855 to Elizabeth Pomeroy Giller. Nos. 427 and 429 apparently remained unsold until September 1859, when they were both sold at public auction during the time when Pindar was having financial troubles.

The houses are now much changed. No. 425, more recently renovated, is perhaps more in the "spirit" of the Italianate style than the other two, which were renovated earlier. The facade of No. 425 has been resurfaced with brownstone aggregate stucco and the English basement facade is lightly scored to resemble stone work with simple keystones above the original round-arched door and window openings. A projecting bandcourse crosses the facade at the level of the parlor floor. Above it are two full-length windows which originally were shorter, similar to those of Nos. 427 and 429. The windows of the two floors above were also lengthened enough to allow for the insertion of air conditioner units. The sashes which resemble casements fit within the segmental arches of the window openings. The Italianate cornice with its console brackets and fielded panels with carving in high relief is original to the building. The iron fence and railings are of recent date. Nos. 427 and 429, which were probably remodeled prior to World War II, have lost their round-arched door and window openings and belt courses at basement level. In fact, all openings at No. 427 have been altered to square heads, although the upper floor windows of No. 429 still have segmental-arches. The multi-paned entrance doors date from the time of renovation. Sashes are two-over-two and some in No. 429 appear to be original. All decorative detailing has been removed and both buildings have been resurfaced with Portland cement stucco. However, they still have their original cornices which repeat the design at No. 425.

The writer Sherwood Anderson lived in a furnished room at No. 427 in 1918. During this period his book of short stories, Winesburg, Ohio, was published, and he was writing the novel, Poor White.

Nos. 431 and 433. Most of the houses in this block of West 22nd Street are in the Anglo-Italianate style with very low stoops. Nos. 431 and 433 are in the more usual New York tradition of brownstone Italianate houses with high stoops. The original brownstone stoop remains at No. 431 complete with the original cast-iron Italianate style railings. The brownstone stoop has been removed at No. 433 and replaced with an iron staircase leading up to the parlor-floor entrance. Both houses are three-story plus basement

brownstone dwellings. The basement facades of both houses, (now painted white) are deeply rusticated at the horizontal joints, greatly emphasizing the large blocks of brownstone which comprise the basement wall. The brownstone facade of No. 433 has been resurfaced with stucco and scored to resemble brownstone blocks. All window openings in both houses retain their segmental-arches. It is probable that the original sashes were two-over-two. No. 431 now has six-over-six sashes and No. 433 has one-over-ones. The brownstone entrance enframingent at No. 431 is in place but is missing its cornice, while at No. 433, everything but the arch surrounding the entrance has been removed. Neither house has its original front doors although both houses retain their original roof cornices with acanthus-faced console brackets. No. 431 was built in 1855 for William S. Fogg, an upholsterer, and No. 433 was built in the same year for Mary A. French of Brooklyn.

In 1891, No. 433 was bought by George Vassar, a nephew of Matthew Vassar who had founded the Vassar College for Women at Poughkeepsie, New York. George Vassar and his wife owned No. 433 and lived there until after 1915.

Nos. 435-439. These narrow four-story-plus-basement brownstone houses, Nos. 435 to 439 were erected in 1855, and are basically in the Anglo-Italianate style although their stoops are somewhat higher than usual. Originally, the three buildings were all alike. Title to these three lots passed from Clement Clark Moore to James Johnson, carpenter, in 1853 and 1854. However, by 1855, No. 435 was the property of Reuben Bowler and George Harris, plumbers and gas fitters. In the same year Bowler and Harris sold it to Mary K. Peck for \$10,000. This price indicates that Mrs. Peck bought the property with a house on it. It is quite probable that, since James Johnson was a carpenter, he built or supervised the building of all three houses. No. 435 best represents the original appearance of the three, as it retains the round-arched openings of the first floor, the belt course above the first floor, the segmental-arched window openings of the second, third and fourth floors, and the original cornice with four console brackets and two long horizontal panels. Although the cornice is missing from No. 439, it compares closely with No. 435. However, No. 437 has been drastically altered. All windows are now square headed and have been greatly reduced in height as has the main entrance. The facades of all three houses have been resurfaced. No original sashes remain. All three entrances have been totally altered, and none of the houses retains any original ironwork.

No. 441. This brownstone building, with four floors plus basement and high brownstone stoop was built in Italianate style in 1855 by James Johnson and sold the same year to James M. Motley. By 1858, the house and lot had been sold a total of four times. The facade has been resurfaced with brownstone aggregate stucco, scored to resemble blocks of brownstone. The fact that the basement windows and the entrance have segmental-arches, would indicate that the window openings of all floors - now square headed - might originally have been segmental-arched also. The front doors

could be originals, but all of the sashes are later replacements. Seven air-conditioner units pierce the masonry facade. The handsome cornice with three long oval panels and six large carved console brackets, and the handsome ironwork, are original.

Nos. 443-445. The seven-story brick facade of this building dates from 1929 when two three-bay houses built in 1854-1855 were combined, altered and raised in height by the City Federation Hotel, which was described in the Building Department application as a "semi-charitable organization" to provide a place of residence for young women in modest circumstances." The building was later acquired by the State of New York for use as a residential treatment center by its Youth Division. It is known as the Sheppard Youth Home. The style of the building is typical of 1929 and it has not been altered. The entire facade is done in Flemish bond brickwork, and the first two stories have simulated rustication. A sheet metal cornice crosses the facade just above the splayed brick lintels of the second floor windows. All windows are the same size and all contain six-over-six sashes. Starting at the level of the seventh floor, the sides of the facade curve inward to reduce the top floor to four bays instead of six. The brick parapet is topped by a narrow band of masonry faced with a repetitive motif of palm-ettes. The entrance enframingent which is the major decorative element of the facade is "Jacobean" in inspiration and design.

No. 447. This three-bay brownstone house with four stories plus basement was built in 1858 in Italianate style for Josiah C. Mott, a jeweller with an office at 60 Reade Street. The house had a high brownstone stoop, now removed. The main entrance has been lowered to basement level, and the entrance opening on the parlor floor has been converted to a large multi-paned window. The spalling brownstone facade has been chipped back to a sound base. The basement facade with deep rustication and the former parlor floor entrance enframingent have been resurfaced with brownstone aggregate stucco. The windows have one-over-one sashes. The western and the center windows of the fourth floor have been combined into a large studio window by removing the brownstone pier between them. The handsome metal cornice is original. It has six console brackets and three decorative panels which feature sea shell motifs.

No. 449, a large Italianate style brownstone dwelling, was built in 1854 by Samuel W.C. Clements and John Gilliland, masons. They sold the house and lot on March 18, 1855 to William Clark for \$10,500. The high brownstone stoop has been removed and the main entrance is now through the basement. A short window takes the place of the former entrance. The two parlor floor windows are floor length and are unusually tall, indicating extremely high ceilings on the parlor floor. All the windows with one-over-one sashes, have segmental arches. Small brackets remain at the window sills of the second and third floors. The brownstone facade has been prepared for resurfacing; this has been completed on the basement wall and the round arch of the door enframingent. Above the fourth floor where the roof cornice had



451-453 West 22nd Street
Built 1854

been is a wide, plain band of stucco. The fifth floor, sheltered by a slate-covered mansard roof in French Second Empire style, is a later addition to the house. Two dormer windows with low triangular pediments and keystones admit light to this "French garret."

Nos. 451 and 453. The two lots at Nos. 451 and 453 were bought from Clement C. Moore by Philo Y. Beebe on November 23, 1853 for \$3,000. Beebe, a well-established developer, had built the row of houses with combined Greek Revival and Italianate details at 437-459 West 24th Street in 1849-1850. His own home which he completed in 1849, was at 2 Perry Street in Greenwich Village. Later he lived at 220 West 28th Street. Beebe built Nos. 451 and 452 West 22nd Street in a version of the Anglo-Italianate style distinctly different from any other to be found in the Chelsea area. Each house is only 12 feet - 8 inches wide, but, as they are exactly alike, the two appear as a single building. This effect is further promoted by the fact that the entrances, one step above the sidewalk, are quietly understated, thus emphasizing the handsome rusticated stone facade of the ground floor. It is possible that lintels like those of the parlor floor once crowned the entrances. The upper floors are of brick and have been painted. The effect of greater width is achieved by the use of only one window opening per floor. However, each opening contains two narrow windows separated by a wide mullion and crowned by an elaborate segmental-arched cast-iron lintel. These lintels are very decorative having both plain and ornate mouldings, brackets, and keystones as well as foliate cresting at the parlor floor. The cornice bears little resemblance to the other decidedly Italianate details of the building and appears to be a later addition in the neo-Grec style. Nos. 451 and 453 were completed in the year 1854.

Nos. 455-459. Although Clement C. Moore sold the lots at 455, 457 and 459 West 22nd Street to three different people on January 1, 1854, in the deeds he required that the houses be "not inferior in height, style and external appearance to the house belonging to James Johnson on the northeastwardly side of said 22nd Street between the Ninth and Tenth Avenues. The front thereof to be of brown cut stone." The owners were mason, John Lane (No. 455); mason, Daniel Townsend (No. 457); and John F. Williams (No. 459).

Because of Moore's restrictions the three houses, all completed in 1855, are identical in design. No. 455 is in better condition than the other two. Its Anglo-Italianate facade is the original brownstone facing now spalling and considerably patched. The basement facade is deeply rusticated with arched door and window openings. Above a wide brownstone belt course separating basement and parlor floor are the two full-length windows of the piano nobile. All windows in the house now have six-over-six sashes. The fact that they are square-headed and do not conform to the segmental-arches of the window openings, indicates that they are replacements. The cornice in Italianate style with four large carved console brackets and two horizontal panels of raised mouldings is original. A cornice of this type also exists at No. 457 but has been removed from No. 459. The low brownstone stoop has new iron railings. Nos. 457 and 459 are now undergoing renovation. It is hoped, that by using No. 455 as the model, they may be restored to correct appearance.

Nos. 461-465. On February 1, 1854, Morgan Pindar purchased from Clement Clarke Moore the lots where these three houses now stand, for the sum of \$6,000. In December 1854, Pindar sold all three lots "with the buildings thereon" to David Seaman for \$34,500. Thus, the three matching houses were all built as one project during the year 1854. The three houses are four-story brownstone buildings in the Anglo-Italianate style with low stoops and English basements having round-arched door and window openings with rusticated brownstone voussoirs. A brownstone belt course at the level of the parlor floor separates the rusticated basement facade from the three upper floors of ashlar brownstone facing. No. 461 is the only one which still retains fully moulded surrounds with sill brackets at all the segmental-arched windows of the upper floors. These brownstone enframements have been removed at Nos. 463 and 465. The parlor floor windows of Nos. 461 and 463 are full length, while those at No. 465 have been shortened. The rustication of the basement at No. 465 has been obliterated by stucco filling. All three houses retain their original cornices with four carved console brackets and two narrow horizontal panels containing raised foliate carvings. No ironwork of any kind has survived.

Nos. 467-471. These three brownstone buildings, were completed in 1854, all built as one project for Jacob B. Tallman, a carpenter who bought the lots from Clement Clarke Moore on February 21, 1854, for \$2,000 each. With only two minor differences, these three houses duplicate the ones previously described at Nos. 461-465. They are slightly taller and the window openings of the upper floors are square-headed instead of being segmentally-arched. These windows all had lintels and sills of pressed metal but now about half of them are missing. The houses still retain their Italianate bracketed cornices. Keystones in the form of acanthus-faced console brackets were placed above each basement door and window opening but several are now gone.

Nos. 473 and 475. These lots were bought from Clement Clarke Moore by William B. Dixon, an insurance surveyor, on May 11, 1855. Dixon built the twin houses and sold them both within a year. The contract from Moore to Dixon stated that they were to be "constructed with English basements of Brown cut stone, the balance of the front to be of the best Philadelphia stretchers (bricks) with Brownstone trimmings."

The two houses were built according to the requirement, having rusticated brownstone basements with voussoirs at the round-arched door and window openings, and above the basements, three floors of hard pressed red brick. No. 473 still retains some pressed metal lintels at the windows. These appear to have been later additions. It is likely that the lintels were originally plain and unadorned pieces of brownstone as at No. 475 and Nos. 487-491. This pair of houses is linked by a continuous Italianate style cornice with no division between the buildings. The cornice has eight acanthus-faced console brackets and four large and three small panels.

Nos. 477-491. At No. 477, there begins a row of eight Anglo-Italianate brick and brownstone houses which were all built alike as one project in 1856 for Morgan Pindar, the most active builder and developer of the area at that time. Pindar bought the lots from Clement Clarke Moore on July 16, 1855, paying a total of \$14,800 for them. He did very well on his investment, completing eight buildings and selling them all by August 13, 1857 for a grand total of \$65,635. Pindar went on to buy more lots and erect more buildings. Later that year a major financial panic occurred, and many investors who were overextended were totally ruined. Pindar's property and effects were ordered to be sold during the depression following the panic, in order to settle his debts. Moore's deed to Pindar contained all of his customary requirements and covenants including the eight-foot front-court setback. Moore went on in the deed to say, that the buildings should be "constructed of brick or stone with brown cut stone trimmings and brown cut stone fronts to the cellar and basement stories...not to be inferior to the house now being erected for William B. Dixon on the said northeastwardly side of the said 22nd Street between Ninth and Tenth Avenues." (No. 473.)

The eight houses, built to Moore's specifications, resulted in a handsome row in which the monumentality of the whole and the regular repetition of the round arches of the basement, the long windows of the piano nobile, and the console brackets of the cornice, gave the impression of one immense building with several dwelling units. This effect is now diminished because of the various changes and alterations which have taken place to the individual houses and the fact that the houses are now painted in different color schemes.

No. 477 is the first house of the row. It is in Anglo-Italianate style with a rusticated English basement having a door and a window with round-arched tops. The fence is gone entirely and the stoop railings are merely pieces of iron pipe. Above the basement, the windows of the piano nobile are floor length and they are the only ones in the whole row which have not been shortened. The windows are topped by smooth-faced lintels of brownstone. The upper floors are faced with pressed brick now painted white. The wide Italianate cornice with large console brackets is original.

No. 479 has been greatly altered. Only the deep rustications and the original ironwork (discussed below) remain to give any clue as to the proper date of the building. The cornice is gone and the upper

three floors of brick have been surfaced with stucco, scored to resemble blocks of ashlar stone masonry. The windows have all been shortened and now have double-hung sashes divided horizontally into two-over-two panes. The entrance and the basement window have become square-headed by the infill of the original round arches above them. The rustications of the brownstone basement facade beneath the window and the panel remain, but the front door is a replacement of recent date. The original ironwork survives.

No. 481 is perhaps the best preserved of the row and gives a very good idea of the original appearance of each of the eight houses. The basement facade at No. 481 has been resurfaced with brownstone aggregate stucco, and although the rustications and the voussoirs have been carefully retained, the panel beneath the window and the keystone with console brackets above the entrance (which may be seen at No. 483) were not reproduced. A narrow belt course at the level of the parlor floor separates the brownstone basement from the three brick upper floors. The parlor windows, once floor length have been shortened as have all parlor floor windows in all houses except No. 477. The windows at No. 481, except for those of the third floor, are all correctly two-over-two. Pressed metal lintels added later are all in place and the original bracketed and panelled Italianate cornice remains intact. This identical cornice appears on seven of the houses but it has been removed at No. 479. The original inner vestibule doors have long glass panels on the tops and moulded wooden panels in the lower portions. The outer doors of the houses at Nos. 481-487 which appear as two-leaf doors with long panels of glass may possibly be the original doors with plate glass substituted for the original wooden panels. No. 481 retains all of its original Italianate cast-iron fence and stoop railings which give a proper aspect to the whole composition. Strangely enough, the original ironwork exists at No. 479 - the most remodeled of the row.

No. 483 is quite well preserved. Although somewhat rough and spalling, the rusticated brownstone basement facade is original and the panel beneath the window and a portion of the acanthus console keystone above the entrance still exist. The parlor floor windows have been shortened and all windows except the round-arched window in the basement now have six-over-six sashes and pressed-metal lintels. The doorway is altered and the original ironwork is missing but the heavy Italianate bracketed cornice is intact.

At No. 485 the upper floors are almost intact including the original cornice and windows with two-over-two sashes and pressed metal lintels. The parlor floor windows once floor length, have been shortened. The basement facade has been resurfaced and the rustications have been filled with stucco. The arched door and window openings survive, however, and the cast-iron stoop railings are original, although the iron area fence is a much later replacement.

No. 487 survives in comparable condition to No. 485. The original cornice is in place above the three stories of brick, but the parlor floor windows have been shortened. All windows have two-over-two sashes. The basement facade has been resurfaced with a smooth coat of

stucco which has eliminated the rustications. The entrance within its round-arched opening contains much of the original woodwork. The heavy concrete railing at the stoop and the modern iron fence are later additions.

At No. 489, the basement has been resurfaced and the rustications are gone. The entrance door is now a single door with a wooden panel in the bottom and three horizontal panes of glass in the top. The basement window contains a sash with numerous small panes of glass and the windows of the upper floors are now six-over-six. The original cornice survives, but the iron stoop railings and the fence are replacements.

No. 491, the last of the row has undergone several changes. The three upper stories of red brick, topped by the original cornice, are now painted white. The parlor floor windows, originally full length, have been shortened, and all sashes are replacements which are double-hung and divided horizontally into two panes over two. The basement facade is smoothly resurfaced with stucco, resulting in the loss of the rustications. The basement window lost its round-arch when a square-headed window was inserted. The new single entrance door with two panels of wood seems awkward in the space intended for a pair of doors. Only the lunette transom of plate glass with the gold leaf number 491 remains in its original position. The stoop has lost its original cast-iron Italianate railings to walls of concrete and the iron fence is of recent date.

The grade of West 22nd Street drops as it approaches Tenth Avenue so that the stoop at No. 491 has seven steps while that at No. 477, the beginning of the row, has only four. This is because the builder chose to maintain a long, level cornice line for the eight houses. The alternative would have been to break the cornice line and to drop the level of some of the houses at the western end of the row.

No. 493. Morgan Pindar purchased this corner lot from Clement Clarke Moore on July 16, 1855 for the sum of \$4,200. This was more than twice the average price of the lots which only fronted on West 22nd Street. He built an Anglo-Italianate house on the lot which was similar to those of the adjoining row. In 1928, this house was demolished and, during the following year, a diner was constructed on the site but facing onto Tenth Avenue instead of West 22nd Street. This Art-Deco metal diner is still on the site and now functions as a restaurant. It is described under the address 210 Tenth Avenue.

West 23rd Street South Side Between Ninth and Tenth Avenues

This side of West 23rd Street forms a portion of the last block of the Chelsea estate to be opened for development. (Discussion under West 22nd Street between Ninth and Tenth Avenues.) Like the houses on the West 22nd Street portion of the block, the houses here were built between 1854 and 1857 in the Italianate or Anglo-Italianate styles. Two-thirds of the remaining houses on 23rd Street, those west of No. 434, originally had high stoops in the Italianate style. Their appearance is illustrated in a 1915 photograph reproduced on page 147 of Charles Lockwood's Bricks and Brownstone (New York;

McGraw-Hill, 1972). All the stoops were removed in 1928-29 by order of the City to enable the widening of 23rd Street, but this plan was never carried out. On this part of West 23rd Street nearly half the houses are 20 to 25 feet wide, and No. 448 is 27 feet wide. The houses are four stories high and are set above basements that are more than half above ground level. While an eight-foot setback was required in Moore's standard covenant for 22nd Street, none was specified for 23rd Street. However, the houses were built with setbacks like those in the other Chelsea blocks.

No. 426. Erected in 1856 in Italianate style for William Menzies, a lumber dealer, this three-bay brownstone dwelling originally had a high stoop at the parlor floor entrance. The wide cornice with six large console brackets is original. All decorative detail at the door and windows was removed and the facade was repainted with pencilled stone course lines during the 1979 renovation. The new six-over-six sashes are inappropriate for the period of this building.

Nos. 428-432 are three two-bay houses all built for William B. Smith in 1855, as one architectural project. These 16 foot - 8 inch wide brownstone dwellings are in Anglo-Italianate style, and the stoops rise only two steps above sidewalk level. The entire facade of the first story is deeply rusticated and is pierced by round-arched door and window openings. A high stone water table runs across the facade at the stoop level. The first floor windows have stone panels beneath them. A belt course crosses the facade at the second story level. The second floor parlor windows are full length with heavy stone lintels with curving segmental-arched tops supported on console brackets. The third floor windows are similar as are those of the fourth floor except that they do not have any brackets.

One subtle difference marks No. 430 from its neighbors on either side; for some reason, the windows of the third floor are a bit longer than the third floor windows of the adjoining buildings. A continuous Italianate cornice unites all three buildings.

Nos. 434 and 436, were built in 1854 for Edouard Bossange, a merchant, who bought the lots for investment purposes from Clement Clarke Moore in May, 1853. The two houses, which were identical when completed, were both sold in 1854; No. 434 to Edward Candee of Yonkers, New York for \$15,500 and No. 436 to Robert H. Boyd, a hardware merchant. These houses, with rusticated brownstone basements with four stories of brick above, are plainer than the other houses on this side of the street. The window lintels are flat with moulded drip-caps. The stoops and railings are gone, but the original Italianate cornices with brackets and panels are in place. These two houses and No. 438 next door, are the only ones on the entire block to have brick facades.

For twenty years (1909-1929) No. 436 served as headquarters of the Slavonic Emigrant Society founded to promote the welfare of Slavonic immigrants in the U.S.A. The house was a gift of Helen Hartley Jenkins, a philanthropist and welfare worker who established the School of Nursing at Columbia University.

No. 438, one of the only three buildings on the block to have a brick facade, was built in Italianate style in 1855 for Henry Ivison, a publisher with a business address at 178 Fulton Street. The rusticated basement is of brownstone. The high brownstone stoop has been removed and the parlor floor entrance has been altered to a window, the haunched window lintels of brownstone do not have brackets. The large Italianate cornice supported by six large console brackets is original to the building.

From 1920 to 1933, No. 438 was leased to the Volunteers of America who operated a home for children and a nursery and day-care center there, as an adjunct to their main establishment at Tottenville, Staten Island.

No. 440. Built in 1854 for Peter Morris, an iron founder, with a place of business at 45 Duane Street, No. 440 is a four-story and basement brownstone house; the main entrance altered to a window. The projecting lintels and window enframements, originally like those at No. 442, have been removed leaving only the sills and the small brackets beneath them. The original cornice has six console brackets between which are lozenge-shaped panels decorated with rosettes.

No. 442. Max Schwerin, a shirt merchant at 69 William Street, bought the lot of No. 442 from Clement Clarke Moore in 1853, paying \$4,000. He built the Italianate style house in 1855. Schwerin, who lived across the street at 9 London Terrace, seems to have been a speculator, for he later bought other lots on West 23rd Street, and built single family dwellings which he sold as soon as they were completed. No. 442 was sold in 1855 to George Miln, a merchant, for \$16,000. The facade of this building is in good condition although it has been completely covered with a thin cement wash. The brownstone stoop has been removed and the entrance lowered to the basement. The parlor floor lintels have been stripped of all decorative detailing, but the window lintels and surrounds of the upper three floors are in place. The original Italianate cornice which displays large and small brackets as well as large and small panels, is unusually elaborate.

Nos. 444 and 446, two Italianate houses, were identical in design when they were constructed in 1857. No. 444 was built for Max Schwerin who sold it to Moses P. Clark, a dealer in straw goods. No. 446 was built for Edwin A. Brooks, a dealer-importer and manufacturer of boots, shoes, and gaiters. The two houses have four story plus basement facades of brownstone. The entrances through the basements have narrow entablatures supported by plain pilasters. These simple enframements are probably the originals which were left exposed when the high brownstone stoops were removed in 1928-29. At that time the former entrances were altered to windows so that each parlor floor has three floor-length windows. All lintels above the segmental-arched window openings of both houses appear as flat arched bands with "lobes" at the sides. This is because of the removal of the mouldings and brackets which originally faced the lintels. The small brackets beneath the window sills remain on both houses. The matching original cornices of Italianate design have matched pairs of large and small brackets.



448 West 23rd Street
Built 1856
for Max Schwerin

No. 448. Of all of the houses in the row, this is the one which comes closest to being in original condition. It has suffered the loss of the stoop but no other alterations have been made and the elaborate, carved brownstone enframement of the parlor floor entrance with acanthus-carved console brackets supporting a segmental-arched pediment which is faced with carved vines on either side of a large shell, remains in perfect condition. The original handsomely carved and panelled doors exist and the erection of an iron railing across the truncated stoop platform has resulted in a grand opening onto a small balcony.

All windows have segmental-arched tops and the brownstone lintels, sills, sill brackets, and surrounds are all intact. The original iron window guards protect the basement windows. The two-over-two sashes with wide muntins were intended to resemble casements and thus further the resemblance to a true Italian palazzo. Most of the 23rd Street houses had cast-iron balconies at the parlor floor level and the band course crossing the facade beneath the parlor floor windows marks that location. The house is slightly taller than its neighbors and its elaborate Italianate bracketed cornice makes a break in the otherwise continuous cornice line. This house was erected in 1856 for Max Schwerin who bought the lot from Clement Clarke Moore in 1854. Schwerin sold the house and lot to Naftali K. Rosenfeld and his wife Ida in 1860.

Nos. 450-452. These two houses were built together in 1856 for Max Schwerin who sold them both as soon as they were completed. They both retain original features but No. 452 is best preserved. When the stoop was removed from No. 450, the entrance and enframement were removed too, and the third floor-length window was created. At No. 452, more imagination was shown. The basement entrance was heightened to above the first floor level to give it more importance, while the original parlor floor entrance, somewhat shortened, became a large and imposing window sill topped by the elaborate brownstone lintel of the original entrance.

No. 452 retains the deep rustications of its brownstone basement, while those at No. 450 have been obliterated; probably filled in when the stoop was removed. The lintels are all flat with unusually heavy moulded drip-caps. The parlor floor windows, now with one-over-one sash, were originally casements leading to cast-iron balconies, and the sashes of the upper floor windows were two-over-four with wide center muntins. Some of these still remain. The matching cornices with paired brackets separated by oblong panels are original. The cornice at No. 452 is complete in every detail, while that at No. 450 has lost the rounded tabs at the bottom of the brackets.

The poet, Edwin Arlington Robinson, occupied a furnished room in the rear of the fourth floor of No. 450 from 1901 until 1906. From 1943 to 1949, the basement and the first and second floors of No. 452, housed the Chelsea School. The building was converted to apartments in 1949.

Nos. 454-470. The remaining nine houses in the row were all identical when completed in 1857. They were built by or for Morgan Pindar who was a builder and developer of some importance in the Chelsea area in the mid-19th century. Fortunately for Pindar, he sold all nine of the houses in 1856, for in August of that year a financial panic of major proportions shook the nation and things continued to get worse for some time before the economy recovered. Pindar barely escaped from total ruin and in 1858, was forced to sell his property and effects to satisfy his creditors.

Of the nine houses in the row, Nos. 462 and 464 retain the greatest amounts of original architectural details. A full length photograph of No. 462 taken in 1915 and mentioned in the block introduction, shows the houses before alteration with the stoops, the balconies, the area and stoop railings, the newels, and two-over-two windows, as well as the inner vestibule doors with glass panels. Even the casements and the louvered exterior blinds of the parlor-floor windows were still in place. All the houses in the row would have looked much the same. No. 454 has four-stories plus basement, now painted. The basement is deeply rusticated and the window openings which are original contain the original two-over-two sashes and iron window guards. The stoop has been removed and the former parlor floor entrance was converted to a floor length window. All windows of the upper floors have the original brownstone surrounds, lintels, sills, and sill brackets, although the sashes are now one-over-one instead of two-over-two. The cornice is original and intact.

From 1915 to 1955, No. 454 was the headquarters in the city for the Five Points House of Industry. In 1909, prior to the purchase of No. 454, the Agency established an office at 442 West 23rd Street. By that time, the chief function performed was the placement of orphans and children from broken homes. The Five Points House of Industry was the outgrowth of a mission established in 1850 at Five Points, the poorest and most crime-ridden area of the Lower East Side. Its purpose was to teach "useful trades" to destitute young people who had to support themselves.

At No. 456, the rusticated basement remains, but the two windows have had rather incongruous shutters added which are too narrow and too tall for the openings. The iron window sashes replace the original two-over-two sashes. Air conditioner units have been installed beneath the center windows of the second, third, and fourth floors. The cornice is original and repeats the design of that at No. 454 next door. In 1929, No. 456 was purchased by Chrystie Street House, a settlement house with an office at 30 Broad Street. The house served as a home for boys. The Chrystie Street House eventually merged with the Travelers Aid Society of New York and the house was sold in 1951.

Nos. 458 and 460 have been altered. The basement facades no longer show any rustication but are smoothly stuccoed over. The stoops and parlor floor entrances have been removed and the parlor floor windows have all been shortened. Those at No. 458 appear to have been shortened twice since three sills complete with sill



From the collection of the
New York Historical Society

462 and 464 West 23rd Street, 1915
Photographed by Joseph P. Day



Photo Credit:
Brock Withim

462 and 464 West 23rd Street, 1981

brackets exist which are somewhat lower than the sills of the existing windows. The sills and sill brackets remain at the other windows but all brownstone lintels and surrounds have been removed. The six-over-six sashes with flat tops are replacements that do not conform to the segmental-arched openings. The tops of the parlor floor window openings have been squared off and decorative, non-functioning shutters adorn these windows. The lower half of the cornice at No. 458 is missing entirely while that at No. 460, has lost two bracket tabs. Each house has five through-the-wall air-conditioner units; one on each floor. In 1857, Charles H. Mount bought No. 458 from the builder Morgan Pindar, "with the Brown Stone building thereon," for \$16,000.

Nos. 462 and 464 both retain significant amounts of original brownstone fabric. No. 462 is the subject of the 1915 photograph mentioned above. Its rusticated basement facade survives as do the sashes of the basement windows and the original iron window guards. When the stoop was removed, the elaborate cut brownstone enframingent was also removed although the arched-top mouldings and the keystone of the narrow inner surround were left, and the entrance was converted to a window. The casements at the parlor-floor windows have been altered and now contain many small panes of glass. An overly wide iron railing has been placed across each of the three parlor floor openings. The windows of the second third and fourth floors still have all of the detailing of their brownstone surrounds. The sashes, now one-over-one were shown to be two-over-two in the 1915 photograph. The Italianate cornices of both houses are original and in good condition.

No. 464 has been altered in a different manner. Its basement facade is smooth, having had the rustications filled in. The basement windows are now square headed. When the stoop was removed, the complete brownstone entrance enframingent was allowed to remain while the opening was converted to a round-arched window. The parlor floor windows have been shortened and the molded brownstone lintels and surrounds have been shaved to a flat surface although the sills and sill brackets remain. The sashes are two-over-two but are not original since they are square-headed and do not conform to the segmental-arched tops of the window openings. The elaborate Italianate cornice, exactly like its neighbors, remains in good condition.

The facade of No. 466 has been almost totally altered. The only remaining original feature is the cornice. The entire front of the building has been resurfaced with a brownstone aggregate stucco scored to resemble large blocks of brownstone. The parlor floor entrance and the stoop have been removed and the entrance, now through the basement, has a new stucco surround with a molded architrave. The belt course at the parlor floor level is gone, having been cut off just to the right of the lintel of the basement entrance. The two original basement windows have been replaced by a pair of square-headed four-over-four windows separated by a heavy wooden frame. The parlor floor now has three identical windows. The one at the left was formerly the entrance and the other two have been shortened.

All of the brownstone detailing of the window surrounds has been eliminated. The sashes are all six-over-six and are inappropriate replacements of the original two-over-two sashes. The cornice has lost its westernmost brackets. Six air-conditioner units pierce the brownstone facade; one in the basement, one beneath the parlor floor center window and two each on the second and third floors.

Nos. 468 and 470 were one-family brownstone dwellings when built in 1857 and were of the same Italianate design as Nos. 454-466. They have been greatly altered and do not bear much resemblance to the very grand Italianate style houses which they once were. No. 468 retains its original bracketed cornice and some original window sashes. The cornice is gone from No. 470 and both have lost their stoops and parlor-floor entrances; the ground floors of both buildings have been altered for commercial use. In 1885, the heirs of Clement C. Moore agreed to allow the owner of No. 470 a release of covenant in order to convert the house into "what is known as an apartment house or French Flats." The fact that the Chelsea Hotel, a large building of French Flats at 222 West 23rd Street, had been completed in 1884 may have prompted the conversion at No. 470, which became known as the Adelphi Hotel. In 1927, alterations were made to No. 468 and both buildings were combined for use as a hotel for transients. At that time, it was necessary to extend the existing long fire escape on every floor. No. 468 has its original brownstone facade with many stucco patches. All detailing has been removed from the window openings. The ground floor now houses a pub with a psuedo half-timber facade intended to resemble an "olde English cottage." No. 470 was completely renovated during 1978-79. The facade was resurfaced with stucco and painted dark brown. All detailing had previously been removed. The new sashes, all six-over-six with square heads in the segmental-arched window openings, are inappropriate for the style and period of the building. Instead of its original cornice, the facade of No. 470 terminates in a high blank parapet, an unsatisfactory effect for a corner building. The side on Tenth Avenue is brick and is also painted dark brown. The entire ground floor on both 23rd Street and Tenth Avenue is now surfaced with horizontal matched-boarding stained a dark color, and a sidewalk cafe fronting on both streets has been added to the building.

NINTH AVENUE East Side Between West 21st and West 22nd Streets

Until 1848, all lots on this blockfront were conveyed as a single parcel, beginning with a sale by Moore to Thomas Barclay prior to 1834 (there is no record of this sale). In 1834, they were conveyed by Susan Barclay, his widow, to James L. Curtis and his wife Clarissa; by Curtis to Peter B. Wyckoff and his wife Mary; by Wyckoff to James N. Wells; and by Wells to Henry Coggill, his wife Ann, and his son, George. This last conveyance was subject to a mortgage held by Wells. The Coggills, Henry and George, had invested in several parcels in the Chelsea area as early as 1835 (as shown on Moore's map of that date). The Coggills, father and son,

were wool merchants with a warehouse at 290 Pearl Street and an office at 42 Broadway. They were active members of St. Peter's Church. Henry Coggill served as a vestryman from 1833 to 1837. George Coggill was a vestryman from 1840 to 1845 and a churchwarden from 1845 to 1848. By 1838, the Coggills had apparently overextended their commitments. In December of that year, they were so far in arrears on interest and principal that Wells repossessed the lots.

James Nicholas Wells, Sr., like Henry Coggill, was one of the founding members of St. Peter's Church. He had been a carpenter and manager of the Moore estate. He became one of its chief developers and real estate brokers. The firm he established, which managed properties for Moore and his heirs, was carried on by his son, James N. Wells, Jr. and is still in business as Wells and Gay on 23rd Street.

Wells held this property until 1848 when he sold No. 180, the lot on the northeast corner of Ninth Avenue and 21st Street, to George Clark. This building is in the original Chelsea Historic District and has been described in the Designation Report of 1970.

In 1852, Wells sold the lots at Nos. 182 and 184 to Victor M. Osborn, a machinist, and his wife, Joanna K., and No. 186 to Duncan S. Fowler, a boot and shoe dealer, and his wife Catherine. The Osborns built two houses in 1853-54 and the Fowlers built the same year.

No. 180 Ninth Avenue, a four story brick building of 1848 with commercial establishments on the first floor and dwellings above, is a part of the Chelsea Historic District which was designated September 15, 1970, and is described in the designation report of that date.

No. 182 and 184. Victor M. Osborn built these two houses in 1853-54 and he and his wife, Joanna, sold both the lots and the new buildings in 1854 to Edgar M. Brown, a merchant, for \$24,000. These two brownstone buildings were built with stores at street level and three floors of dwellings above, and they serve the same purposes today, although the existing shopfronts with their large plate glass windows are not original. Both brownstone facades have been resurfaced; No. 182 done very crudely with cement and No. 184 quite smoothly with brownstone aggregate stucco. No. 182 has square-headed one-over-one sashes inserted in the segmental-arched window openings. At No. 184, the replacement sashes are six-over-six and the masonry window openings were converted to square heads when the facade was resurfaced. No. 182 has lost its cornice, but the original wide Italianate wooden cornice supported by four carved acanthus-faced console brackets exists at No. 184.

No. 186. In 1852, Duncan S. Fowler, a boot and shoe dealer, and his wife, Catherine, bought the lot at 186 Ninth Avenue and built the building now standing there. The four-story brownstone building was commercial on the ground floor and residential on the three upper floors. This use has persisted to the present day.

The present shopfront of plate-glass and ribbed aluminum is of recent date as is the doorway to the upper floors. The brown-stone stucco is scored to resemble ashlar stone masonry. The windows have six-over-six sashes in square-headed openings which may have been altered from segmental-arched tops when the facade was resurfaced. The original cornice which duplicates the one next door at No. 184, is intact. Fowler and his wife owned the building until 1864 when they sold it to Peter and Bridget Reilly.

No. 188-196. London Towne House. Since the ground floor space of the London Towne House Building on Ninth Avenue is all commercial, a full description is given under 360 West 22nd Street, the entrance to the apartments.

NINTH AVENUE East Side between West 22nd and West 23rd Streets

These lots were were acquired from Clement Clarke Moore by George Coggill in 1835, At the same time, Henry Coggill acquired the four lots between mid-block and West 23rd Street (not included in the Extension). When the Coggills were unable to keep up their payments on their mortgages, Moore took back all but one lot (No. 204) which he conveyed to George Coggill in consideration of money already paid on the mortgage. Coggill built a house on this lot in 1841, but the rest of the lots remained vacant until the early 1850s.

No. 198. In 1851, Clement C. Moore leased the corner lot at No. 198 to Durrant Burnett, a plumber, with the understanding that Burnett would build a three-story house which would include accommodations for his plumbing business. The same year, Burnett erected the four-story brick building we see today.

No vestige remains of the original shopfront. The existing plate glass and aluminum one is a recent replacement. Otherwise, the rest of the building retains its basically vernacular late Greek Revival appearance. The windows have a variety of different types of sashes although some are still six-over-six. The building is three bays in width on Ninth Avenue and has five bays on West 22nd Street, although two of these bays contain only blind windows. All windows have simple pressed metal lintels which were added later -- a favorite method of concealing spalling brownstone lintels in the last half of the 19th century. The cornice with its wide modillions is in the late Greek Revival tradition. Built at the rear of the lot at 367 West 22nd Street is a small one-story building measuring 12 feet square. This little structure was built separately from No. 198, and in 1889, James Condie, proprietor of the drugstore at No. 198 Ninth Avenue (and resident of 363 West 22nd Street) applied to the Buildings Department for permission to join it to the front building. In this application, Condie described the rear building as occupied by a plumber's store. It is possible that the small building was retained by Durrant Burnett after he had removed his plumbing business from the front building.

No. 200, was built in 1857 for Leonard K. Parker. It is an Italianate style five-story brownstone building with commercial space on the ground floor. The existing aluminum and plate glass

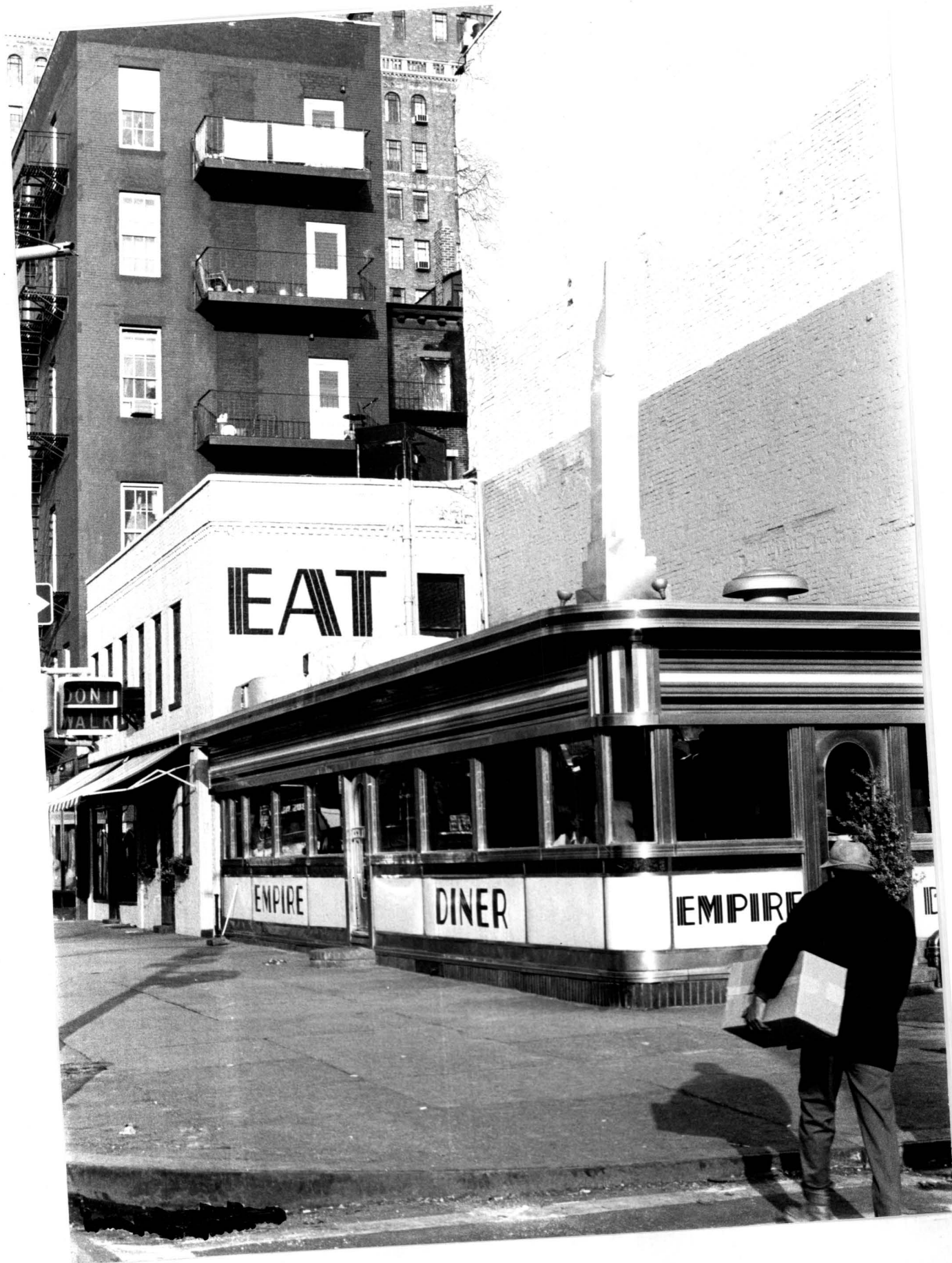


Photo Credit:
Brock Withim

No. 210 Tenth Avenue
Empire Diner, Built 1929-30

storefront has completely obliterated the original design. The brownstone facade has been resurfaced and scored to resemble stone blocks, and is now painted white. The window openings have segmental arches but the existing sashes -- all squared-headed -- are replacements. The Italianate cornice is metal with two sets of central paired acanthus-faced brackets and three oblong and three square panels. Iron fire-escape balconies and stairs appear at each floor.

No. 202. In 1860, this five-story brownstone building was built for Charles A. Mount. This building is much like its neighbor at No. 200. However, greater height at each story has made it a taller building. It, too, has lost the original shopfront and has been resurfaced and painted white. The two-over-two sashes of the windows are correct in style even if they are not original. The metal roof cornice is original and is rather unusual in that the eight console brackets are evenly spaced, and are separated by seven square panels. Iron fire-escapes span the full width of the building at the three upper floors.

No. 204. The original structure at No. 204 was a three-story building built by George Coghill in 1841. It probably looked much like No. 198 and was in the vernacular Greek Revival style of the time, no doubt, with a shop on the ground floor. In 1885, three more stories were added and the building metamorphosed into a six-story building with window detailing and roof cornice typical of the 1880s. As a result, the assessment rose from \$10,000 to \$16,500 in 1886. The facade is of red brick and the windows have stone sills and lintels. Crossing each pier at a level just below the lintel is a stone band repeating the configuration of the lintel. There are iron fire escapes at each floor. The windows are correctly one-over-ones, in vogue in 1885. The heavy cornice is supported by five large evenly-spaced console brackets with patterned panels between them. The shopfront has undergone alteration but the entrance to the upper floors appears to be the original type: a single door with two sidelights and a transom above.

Nos. 206 and 208 - Ninth Avenue are outside the district.

Tenth Avenue East Side Between West 22nd and West 23rd Streets

No. 210 was built on the site of a demolished brownstone house at 493 West 22nd Street. An aluminum Art-Deco diner built in 1929-30, it is typical of its era both in design and function. Diners had only recently evolved from the earlier lunch-wagons. The originals of these were actually long, narrow horse-drawn wagons (often former omnibuses) which had a counter and a few stools and made regular stops at certain street corners and other appointed places, to sell sandwiches and coffee. Next came a time when old trolley and railway cars, transferred to permanent foundations, became lunchrooms. The final evolution was the diner. These shiny aluminum structures, often with fine Art-Deco detailing were the



Photo Credit:
Donald Horton

No. 212 Tenth Avenue
Built 1930

Architect:
Mott B. Schmidt

last word -- modern, up-to-date, and stylish. They brought eating-out to the middle classes, for the earlier lunch-wagons and lunchrooms had catered chiefly to working men. It is interesting to note that while being "modern," they bore great resemblance to the fancy aluminum coaches of the crack passenger trains of the time. These diners were responsible for a unique type of construction business which flourished for a quarter of a century. A few specialized plants across the country manufactured the component parts for the diners which were then transported to the site and assembled on the spot thus making them a form of pre-fabricated building. No. 210 is a well-preserved example of a 1930s Art-Deco "streamlined" diner.

The exterior is done in shiny aluminum with panels and strips enamelled in white and black. Below the large plate glass windows, the facade consists of horizontal panels of white enamelled metal with a band of black at the top. At the bottom, a wide aluminum water-table strip is above a foundation of oversize yellow bricks in soldier course. Above the window a very wide aluminum fascia with narrow horizontal stripes of aluminum, black, and white stretches the full length of the diner, extending around the corner onto the 22nd Street side. Above the corner is a recently added small-scale replica of the Empire State Building, employed as a logo, since the diner is known as the "Empire Diner." The doors are of aluminum with long oval panels of plate glass.

No. 212. This two-story brick taxpayer adjoining the Empire Diner is built on the rear of the lot formerly occupied by the rowhouse which stood at 493 West 22nd Street. It was erected in 1930 for G.H. Keher and designed by the architect, Mott B. Schmidt. Originally, there were two shops at street level and an apartment on the second floor. The two original shops remain on Tenth Avenue along with the entrance to the second floor where six evenly-spaced windows pierce the facade. Today, the building is used as an annex for the Empire Diner. It houses the kitchen, a dining room, and offices. The design of the building is extremely modest. The only decoration is a band of brick dentils at the base of the brick parapet. Although designed by a noted architect, this building is decidedly vernacular in style and appearance.

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FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Chelsea Historic District Extension contains buildings and other improvements which have a special character and special historical and aesthetic interest and value which represent one or more periods or styles of architecture typical of one of more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Chelsea Historic District Extension was an integral part of the community planned and developed by Clement Clarke Moore on his riverside estate, "Chelsea;" that these blocks have similar historical associations and a similar architectural character to those within the existing historic district; that many of the residential buildings were built according to similar structural plans and aesthetic standards for the same builder-developers who developed other blocks in the Chelsea area; that these houses were constructed under the control of the same type of covenants and agreements through which Moore sought and achieved a harmonious uniformity of building dimensions, materials, and quality of construction; that all but a few of the original buildings in the Extension area were constructed between 1835 and 1857; that the predominant architectural styles in the Extension are Greek Revival, Italianate, and Anglo-Italianate; and that the relation of these buildings to each other and to the streetscape has created within the Chelsea Historic District Extension a strong feeling of architectural coherence and a sense of place.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Chelsea Historic District Extension, Borough of Manhattan, containing the property bounded by Ninth Avenue, West 22nd Street, the eastern curb line of Tenth Avenue, the Southern curb line of West 23rd Street, the eastern property line of 426 West 23rd Street, the northern property lines of 401-433 West 22nd Street, Ninth Avenue, the northern property line of 204 Ninth Avenue, the northern property lines of 315-361 West 22nd Street, the northern and eastern property lines of 305-311 West 22nd Street, the northern curb line of West 22nd Street, West 22nd Street, the eastern and the southern property lines of 310 West 22nd Street, the southern property lines of 312-350 West 22nd Street, part of the southern property line of 352-364 West 22nd Street, the eastern and part of the southern property lines of 186 Ninth Avenue, the eastern property line of 184 Ninth Avenue and the eastern and the southern property lines of 182 Ninth Avenue; Manhattan.

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