

OLD MERCHANT'S HOUSE (Seabury Tredwell House), basement interior consisting of the dining room, kitchen, hall, and staircase leading to the first floor; first floor consisting of the entrance vestibule, front parlor, rear parlor, hall, and the staircase leading to the second floor; second floor interior consisting of the two bedrooms, the hall bedroom, hall, and the staircase leading to the third floor; and the fixtures and interior components of these spaces, including but not limited to wall surfaces, ceiling surfaces, floor surfaces, lighting fixtures, columns, pilasters, moldings, rosettes, doorway and window enframements, doors, chimneypieces, and staircase railings; 29 East 4th Street, Manhattan.

Landmark Site: Borough of Manhattan Tax Map Block 544, Lot 71.

On May 19, 1981, the Landmarks Preservation Commission held a public hearing on the proposed designation as an Interior Landmark of the Old Merchant's House (Seabury Tredwell House), basement interior consisting of the dining room, kitchen, hall, and staircase leading to the first floor, first floor interior consisting of the entrance vestibule, front parlor, rear parlor, hall, and the staircase leading to the second floor; second floor interior consisting of the two bedrooms, the hall bedroom, hall, and the staircase leading to the third floor; and the fixtures and interior components of these spaces, including but not limited to, wall surfaces, ceiling surfaces, floor surfaces, lighting fixtures, columns, pilasters, moldings, rosettes, doorway and window enframements, doors, chimneypieces, and staircase railings, and the proposed designation of the related Landmark Site (Item No. 10). The hearing had been duly advertized in accordance with the provisions of law. Seven witnesses spoke in favor of designation. There were no speakers in opposition to designation. Letters have been received in support of designation.

#### DESCRIPTION AND ANALYSIS

The Old Merchant's House, built in 1831-32, is an exceptionally fine example of late Federal/Greek Revival architecture, the interiors vividly illustrate the life style of the well-to-do Tredwell family, who lived here until 1933. The house, at 29 East 4th Street, was built as one of a row of six identical dwellings. Two of the houses were built on speculation for Joseph Brewster, a prosperous hatter with two shops on lower Broadway.<sup>1</sup> Brewster sold one of the houses as soon as it was completed,<sup>2</sup> although he lived in No. 29 (then No. 180) for two years before selling it to Seabury Tredwell in 1835 for \$18,000. This price, a high one for the period, is an indication that the house was considered to be a dwelling of outstanding quality.

Seabury Tredwell (1780-1865) was born in North Hempstead, Long Island. His father, Benjamin Tredwell, a Tory during the Revolutionary War, was a physician and his mother, Elizabeth Seabury, was a half-sister of Samuel Seabury, who was consecrated the first Bishop of the Protestant Episcopal Church in North America in 1784. As a young man, Tredwell moved to New York City where he was first listed in the 1804 city directory as a hardware merchant at 233 Pearl Street with a home address at 282 Pearl Street. He prospered greatly in his wholesale hardware business which he expanded in 1813 by taking as a partner his cousin, Joseph Kissam. The firm of Tredwell, Kissam, and Company existed until 1835 when Tredwell, then aged 55 years, decided to retire from business.

In 1820, at the age of forty, Seabury Tredwell had married Eliza Parker and three years later they moved into a house at 12 Dey Street where they lived for twelve years. During that time the Tredwells had seven children, Elizabeth, born 1821; Horace, born 1823; Mary, born 1824; Samuel, born 1825; Phebe, born 1829; Julia, born 1833; and Sarah, born 1835. In the year of his retirement, Tredwell purchased the East 4th Street House and moved uptown from Dey Street to the fashionable neighborhood which was becoming established near Astor Place.

An eighth child, named Gertrude, was born in 1840 in the East 4th Street house. A spinster, Gertrude lived her entire life at 29 East 4th Street and, in 1933, at the age of 93 years, she died in the same room in the same bed in which she had been born. It is something of a legend that an estrangement developed between Gertrude and her father when he forbade her to marry a young physician who was a Roman Catholic.<sup>3</sup> Whatever the reason, Gertrude did cut herself off from society and lived as a recluse, seldom leaving the house.

Toward the end of her life, Gertrude Tredwell had been living in greatly reduced circumstances and had heavily mortgaged her house and her possessions. After she died, in 1933, arrangements were made to sell the house and its contents at auction to settle her debts. At that point, George Chapman, a New York lawyer and a great-nephew of Seabury Tredwell, came to a last-minute rescue. After being assured of the value and importance of the structure, Mr. Chapman contacted Gertrude's niece Eliza Nichols, (daughter of Gertrude's sister Elizabeth Tredwell Nichols) who held the mortgages and persuaded her to cancel them. He then formed the Historic Landmark Society, a non-profit organization created to manage and operate the Seabury Tredwell house as a museum, known as The Old Merchant's House, which opened its doors to the public on May 7, 1936.

Over the years, a lack of money to spend on maintenance caused the building to become deteriorated to the point of being declared unsafe. For several years the members of the Decorator's Club had worked valiantly to operate the museum but it was forced to close in 1970. Ada Louise Huxtable, architectural critic for The New York Times, wrote about the plight of The Old Merchant's House in feature articles which aroused the interest and concern of the public.<sup>4</sup> Starting in 1971, Joseph J. Roberto, staff architect of New York University, and his wife, Carolyn, a designer, conducted a ten-year campaign to raise money for the house and, under their dedicated direction, funds were secured, repairs were made, and The Old Merchant's House, handsomely restored, has a new lease on life.

The Old Merchant's House is a type popular throughout New York City during the decade from 1825 to 1835; a large three-and-one-half-story brick house with a white marble stoop and basement facade, marble window sills and lintels, and a slate-covered peaked roof with two decorative dormer windows in the front slope. These houses with their fanlighted doorways and intricate wrought-iron stoop railings were built by the hundreds in all sections of the city below 14th Street. Today, the only remaining example in original condition (other than the Old Merchant's House) is the house at 59 Morton Street in Greenwich Village which was built in 1828 for Cornelius Oakley.<sup>5</sup>

Nineteenth century New Yorkers were a conservative group and slow to make changes of any kind. This was particularly true of their attitude toward domestic architecture, where new styles usually made their first appearance in innovative decorative features which were incorporated with or added to the prevailing popular style. Thus, The Old Merchant's House and the others like it were basically in the Federal tradition and showed exterior evidence of the newly-introduced Greek Revival style only in the treatment of the front entrances where sturdy fluted Doric columns

were substituted for the slender Ionic columns of the Federal style. However, this did not apply to the interior, where the parlors -- the principal rooms for entertaining -- were completely and elaborately finished in the newer style.

Except for plans for important commercial and public buildings, New York did not provide much employment for architects who were few in number and not often engaged in the design of rowhouses.<sup>6</sup> Architect James Gallier gave a terse description of the opportunities for architects in New York City in the 1830s when he wrote in his autobiography:

On my arrival in New York on the 14th of April, 1832, I considered a large city as the most likely place to expect employment in my profession, but here I found that the majority of the people could with difficulty be made to understand what was meant by a professional architect; the builders, that is, the carpenters and the bricklayers, all called themselves architects, and were at that time the persons to whom owners of property applied when they required plans for building...and some proprietors built without having any regular plan. When they wanted a house built, they looked about for one already finished which they thought suitable for their purposes; and then bargained with the builder to erect for them such another, or one with such alterations upon the model as they might point out.<sup>7</sup>

It has not been possible to attribute the design of The Old Merchant's House to any architect practicing in New York City in the 1830s, although it is evident, particularly on the interior, that the decorative details were influenced by the architectural pattern books then available. Talbot Hamlin mentions The Old Merchant's House in his book, Greek Revival Architecture in America, and remarks pointedly on the similarity of the woodwork and plaster designs to those published in 1829 by Minard Lafever in The Young Builder's General Instructor.<sup>8</sup> It is known that the design of The Old Merchant's House was not unique. In addition to the six houses built on East 4th Street, three identical houses (now demolished) were built at 585, 587, and 589 Hudson Street in 1833 for the Estate of Archibald Falconer.<sup>9</sup>

It seems most likely that the design of the Old Merchant's House resulted from the superior skills of a New York builder and the easy availability of mass-produced architectural items of all kinds. By 1832, the industrial revolution had begun and, in large cities, at least, steampower was running mills for the sawing and planing of lumber and the shaping and polishing of marble, while the numerous plaster forms used for the adornment of ceilings and walls were mass-produced in workshops and sent to all parts of the country. Thus it was that woodwork, doors, and moldings, as well as marble mantels and chimneypieces, and component parts for plaster cornices and rosettes could all be purchased directly from the manufacturers, and the architectural detailing of a house depended largely on the taste with which the various items were chosen and combined.<sup>10</sup>

The Old Merchant's House displays the prototypical New York City rowhouse floor plan. Such floor plans remained static for most of the 19th century; a basement about half above ground with an entrance beneath the front stoop, a first floor containing a pair of formal parlors, a second floor with spacious bedrooms having fine woodwork and marble chimneypieces, and a third floor with bedrooms similar to those below but with plainer woodwork. Above this were one or two floors with unadorned smaller rooms for the accommodation of servants.

The use of the rooms in the basement and on the parlor floor, has been the subject of much critical and historical discussion. In the first half of the 19th century, the basement housed the kitchen and the dining room. Perhaps a more correct terminology would be kitchen and family room since the front basement room was in constant use by all in the household. It served as family dining room and sitting room, nursery, office of the housekeeper, and the scene of such light occupations as reading and writing, sewing and mending, and there was very good reason for this. First was the proximity to the kitchen; second, the fact that visitors would not see the room and, therefore, it could be left in considerable disarray; and last, but certainly not least, during the cold winter months the basement was the only really warm and comfortable part of the house, and in summer it was coolest.

The front parlor was reserved for weddings, funerals, and important social gatherings and if maximum space was required, the double doors were opened to allow full use of the first floor. The rear parlor usually contained a sideboard which held decanters and glasses, tea sets, and the linens, silverware and china necessary for the serving of light refreshments.<sup>11</sup> On special occasions, a table was set up in the rear parlor and the meal was eaten there. This is how visitors and travelers from Europe gained the impression that New York families always dined in the rear parlor. However, from mid-century onward, new houses were built with dumbwaiters which were also added to older houses and the rear parlor then became the dining room. This is precisely what happened at The Old Merchant's House in 1867, when Eliza Tredwell -- recently widowed -- installed a dumbwaiter and redid the interior of the house with fresh paint and new carpets and draperies which were to last for more than 100 years.

#### The Interiors of The Old Merchant's House

On passing through the imposing front entrance of The Old Merchant's House with its large fanlight and white marble Gibbs surround, one enters a small square vestibule. This elegant entry sets the tone for the rest of the house. The walls, painted in faux-marbe, simulate the golden hues of Sienna marble. This treatment which is original to the house was discovered when preparations were underway to repaint the entry, and very careful restoration procedures have saved much of the original surface. The plaster cornice features egg-and-dart moldings and in the center of the ceiling is a small plaster rosette composed of eight curled acanthus leaves. The exquisite doorway into the first floor hallway has sidelights and a gracefully-arched, leaded-glass fanlight with a keystone faced with carved acanthus leaves. The door with eight equal-size panels is made of choice flame-grained mahogany. The black and white marble floor was a gift from the Decorator's Club.

The first floor hallway runs completely through the house from front to back, where a door located beneath the stair opens into a small added room known as the "tea room." Due to its location and consequent reduction in height, this door has no transom but it does have leaded-glass sidelights. The plaster cornice duplicates the one in the entry, and the original cut-glass hall lantern hangs from a plaster ceiling rosette. The three doors on the west wall, which lead to the parlors, are mahogany with silver-plated hardware. They are framed by casings of molded pilasters which support very narrow lintels capped by egg-and-dart moldings. These lintels are rather awkward in appearance since they do not follow true entablature form. The woodwork is painted off-white, as is all woodwork in the house. The most impressive feature of the hallway is the beautiful stairway leading to the second floor. The railing and spindles are mahogany, although an occasional spindle is brass (painted to resemble mahogany) to give extra support to the balustrade, and

the exposed end of each step presents a traceried stair bracket. The mahogany newel post is boldly carved with acanthus leaves in high relief and the hand railing above it terminates in a large leafed scroll. Half-way to the second floor, a landing crosses the full width of the hall and a tall window, facing north, lights the stairway.

The two major rooms on the first floor are the front and rear parlors which are identical in all respects. The architectural features are so placed that the rooms have a very precise and balanced appearance. This treatment is carried to an extreme in that the southernmost door in the front parlor is a false door leading nowhere but installed for the sake of symmetry. The eight-panel mahogany parlor doors with silverplated hardware have surrounds consisting of molded pilasters and full entablatures featuring friezes decorated with bands of oval guilloche moldings. The six-over-six windows at the front and rear walls reach nearly to the fourteen-foot ceilings and are framed in the same manner with folding panelled interior shutters contained in their jambs. The two parlors are separated by a monumental screen of classic form incorporating enormous mahogany sliding doors flanked by tall free-standing fluted columns resting on panelled octagonal bases, with bands of anthemions at the necking and carved Ionic capitals.<sup>12</sup> These columns support broad entablatures which extend completely across the rooms and rest on panelled pilasters in the corners. Wide panelled baseboards bound each room. The parlor ceilings display elaborate rosettes composed of acanthus leaves and round-bead moldings encircled by bands of Vitruvian scrolls with floral motifs in their centers. These rosettes are most unusual in that they are deeply recessed into the ceiling. The original 1850s bronze gas chandeliers with cut glass globes were wired for electricity in 1935. The plaster ceiling cornices are composed of egg-and-dart and foliate moldings alternating with broad bands which somewhat resemble fascies tipped with anthemions separated by small square blocks containing stylized acanthus bosses, all above a plain plaster frieze without any architrave or molding. The matching mantelpieces have shelves of plain black Belgian marble and columns and entablatures of Italian Port D'Oro marble which is black with veins of gold. They are fitted with matching coal grates and, strangely enough, the hearthstones are made of white marble. Wallpaper was never used in the Tredwell House and the plain off-white wall surfaces offer a perfect foil for the elaborate plaster and woodwork.<sup>13</sup> The floors are carpeted from wall to wall with an exact reproduction of the French moquette carpet which Mrs. Tredwell had installed in 1867. Its pattern is intended to represent the mosaic tile floors which were discovered at Pompeii and Herculaneum.

The second floor contains, in addition to the hall, two large bedrooms, and a narrow hall bedroom at the front of the house. The two major bedrooms, which are identical in plan, are on the western side of the house and are located above the front and rear parlors. The ceiling cornices in these rooms are similar to those of the first floor but plainer, and the plaster ceiling rosettes are smaller and less ornate. The pine eight-panel doors are painted oyster white. The door frames, in Greek Revival style, have molded pilasters which support lintels with molded architraves, dentilled friezes, and slightly overhanging cornices. The identical window casings contain panelled inside shutters. The matching fireplace mantels are of polished white and grey-veined marble with white marble hearthstones. The high coal grate in the front bedroom is the original, manufactured by William Jackson.<sup>14</sup> A low coal grate in the rear bedroom is of later date. Each bedroom has two gas brackets for lighting located at the inner edges of the window frames, and the exposed gas pipes are cleverly concealed by incorporation into the moldings of the woodwork. The floors of the front rooms are covered from wall to wall with a reproduction of an 1835 Wilton carpet of geometric design, while the rear room has straw matting.

The hall bedroom which connects with the front bedroom was usually reserved for the youngest members of the family, although it is presently set up as a study. The door and window frames in this room have corner blocks with acanthus bosses in a style which often appears throughout houses of the Federal period, but this hall bedroom is the only room in The Old Merchant's House to have such woodwork.

The second floor hallway continues in the Greek Revival style and the doors and door frames are identical to those of the master bedrooms. The stairway leading to the third floor has the same turned mahogany spindles as the one below but the plainer newel has a vase-form center with carved acanthus wreaths at top and bottom. While it is not apparent, this stairway was relocated in the 1850s. As a young woman, Sarah Tredwell was involved in a stagecoach accident which left her a semi-invalid and to aid her in getting about the house, her father had an elevator installed which ran from the basement to the third floor. This early hand-hoist elevator was propelled by pulling on a rope and the mechanism which wound the rope is still in the attic. In order to make room for the elevator enclosure, it was necessary to move the entire staircase 42 inches toward the rear of the house. The elevator has been removed but careful inspection of the baseboards in the lower hallways will reveal its former location. The antique 1830s etched and cut glass candle lighting fixture which hangs in the second floor hall is not original but is a fine example of the period. It was given to the house by Mr. Albert Nesle of the firm of Nesle, Inc.

The hallway in the basement runs completely through the house from the front door beneath the stoop to the door at the rear of the house. These entrances which are exactly alike, have six-panel wooden doors flanked by small-paned sidelights. The doors to the dining room and kitchen also have six panels and the original hardware consisting of iron box-locks with brass doorknobs. The doorway which divides the hall into two sections is not original as indicated by the fact that the plaster cornice does not cross the partition at the ceiling line. The remaining narrow door in the rear hall was put in in 1935 when one of the pantries was converted to a rest room. The stairway leading to the first floor is completely enclosed with full-length vertical wooden panelling at the side and a door at the bottom. Mounted on the wall at the foot of the stair is a large brass bell which rings from the front door.

The dining room - the front room in the basement - has a rather plain molded plaster ceiling cornice and walls painted peach color based on an examination which determined the original color of the room. The eight-over-eight windows have large horizontal panels beneath them. The mantel at the fireplace is made of black and gold Port D'Oro marble. Originally, a pantry and two closets separated the dining room from the kitchen but they are now used as a kitchenette and rest rooms.

In line with typical preservation thinking in the 1930s, George Chapman felt that visitors to The Old Merchant's House would only be interested in the earliest aspects of the lifestyle of the Tredwells and he proceeded to remove the dumbwaiter, the sink and the stove in the kitchen, and the tin bathtub located beneath the staircase in the second floor hallway. Today, we find the complete history of a house to be of greater interest and the changes which occurred in the early attempts at modernization are more apt to be preserved than they were in restorations of the past. Although the dumbwaiter has not been replicated, a stone sink and a 19th century cast-iron coal range are now re-installed in their former locations in the kitchen, which is a room of great character. Most of the western wall is taken up by the chimney with its large fireplace for cooking and the adjacent brick

oven with a warming cupboard above it. To the left is a closet for storing the more commonly used cooking utensils and to the right is the stone sink with a copper hand-pump used to bring water from the cistern in the back yard. Set into the fireplace is the black cast-iron coal stove. Behind the sink and beneath the windows the wainscotted wall surface is composed of vertical beaded boards. The remaining smooth plaster walls have no ceiling cornices although a wooden chair rail runs parallel to the baseboard. Mounted on the south and west walls are two sets of brass bells used to summon servants to the various upstairs rooms. The bare wooden floor is composed of narrow pine boards which show evidence of hard use. The simplicity and functionalism of this kitchen combine to make it a memorable room.

The Old Merchant's House has existed for nearly 150 years in its original state both inside and out. Complete with all of the Tredwell furnishings, it is a unique document of its period and shows with unrivaled authenticity how a prosperous New York City merchant and his family lived in the mid-19th century. Important enough to be considered a national treasure, the Old Merchants House (Seabury Tredwell House) was made a National Historic Landmark in 1964, through designation by the National Park Service of the Department of the Interior. Complete measured drawings of the entire building, made by the Historic American Buildings Survey in the 1930s are on file in the Library of Congress. The exterior of the house was designated a New York City Landmark on October 14, 1965.

Report prepared by James E. Dibble  
Sr. Landmarks Preservation Specialist

#### FOOTNOTES

1. Joseph Brewster (1787-1854) was born in Preston, Connecticut, son of a prosperous farmer. He was directly descended from Elder William Brewster of the Plymouth Colony. He came to New York City in 1814 and established himself as a hatter and by 1819, he owned two stores on Broadway - one at No. 102 and another at No. 202. Business men of that day often had new houses built on speculation to sell as a form of investment and Joseph Brewster was no exception. Mrs. R. Lee Audry, Brewster's great-great-granddaughter, has loaned an oil portrait of Joseph Brewster to The Old Merchant's House and it hangs above the mantel in the basement dining room.
2. Joseph Brewster sold this house in 1833 to a man named Henry Havens.
3. Helen Worden Erskine (Cranmer), Out of This World (New York: Putnam Publishing Co., 1953), p. 166 and p. 176.
4. The first of these articles entitled, "1832 Village Landmark Faces Demolition" appeared in The New York Times on February 18, 1965. Another entitled, "The Old Lady of 29 West Fourth Street" was featured in The New York Times of Sunday, June 18, 1972.
5. The house at 59 Morton Street in Greenwich Village was built in 1828 on land leased from Trinity Church, by Cornelius Oakley, a merchant with an office at 108 Front Street. This house was selected in the 1930s by the Federal Arts Project of the Index of American Design as the most outstanding example of the late Federal style in New York City and it is a designated N.Y.C. Landmark.
6. One of the few architects who designed rowhouses in the 1830s was Calvin Pollard. He designed the famous Cushman Row on West 20th Street in Chelsea in 1839-40. However, his buildings always reflected the latest style and he would not have designed a facade as retarditaire as that of The Old Merchant's House.
7. James Gallier was born in Ireland in 1798 where he trained at the Dublin Art School. Subsequently, he worked as an architect in London before he immigrated to New York City in 1832. After two years in New York, he moved to New Orleans, Louisiana, where he established an office and became a well-known architect responsible for several important buildings. Gallier's autobiography was published in 1864 and he died in 1868.
8. New York architect Minard Lafever (1789-1854) published the first of his famous design books, The Young Builder's General Instructor, in 1829, followed by The Modern Builder's Guide, in 1833; The Beauties of Architecture, in 1835; and finally, The Architectural Instructor, in 1850. Lafever was responsible for the design of many important New York buildings, several of which still stand and are designated as New York City Landmarks.
9. A 19th century photograph of these houses on Hudson Street appears on page 40 of the book, New York's Greenwich Village, by Edmund T. Delaney.
10. Advertisements of many of the firms which manufactured items for the buildings trade are to be found in the newspapers and city directories of the period.



11. Household inventories of the period often list a sideboard as part of the furnishings in the rear parlor. This fashion was also remarked on by James Fennimore Cooper.
12. The screen between the double parlors has considerable depth and may be entered through an opening concealed beneath the lower drawer of the built-in cabinet in the connecting space between the front and rear bedrooms of the second floor. This hidden space has given rise to such romantic tales as connection to a secret passage to the street; shelter for run-away slaves on the underground railroad; and even speculation that Louis Walton (Gertrude's unacceptable suitor) may have made nocturnal visits to the house without the knowledge of Gertrude's parents. Not very likely, since they slept in the next room. The most probable reason for the "secret" compartment is to facilitate return of the heavy sliding doors to the track, should they become derailed. Otherwise it would be necessary to remove portions of the walls to reach the doors.
13. Throughout the 98 years of occupancy by the Tredwell family, white was the preferred color for walls and woodwork. A careful examination of the painted surfaces of the house has revealed that there are eight different shades of off-white to be found in the various rooms.
14. William Jackson, manufacturer and supplier of coal grates and firetools, opened his first store at 238 Front Street in 1827. This same firm, now William H. Jackson Company, still sells fireplace fittings and accessories at 3 East 47th Street.

## FINDINGS AND DESIGNATIONS

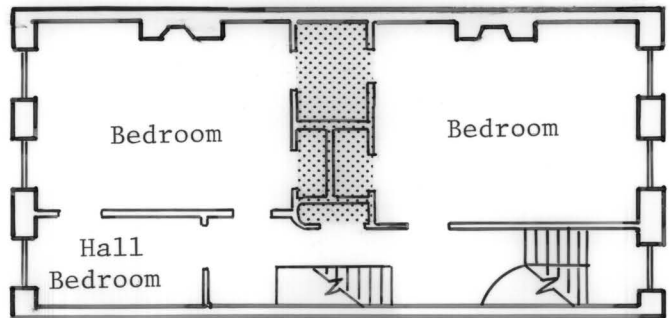
On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Old Merchant's House (Seabury Tredwell House) basement interior consisting of the dining room, kitchen, hall, and the staircase leading to the first floor; first floor interior consisting of the entrance vestibule, front parlor, rear parlor, hall, and the staircase leading to the second floor; second floor interior consisting of the two bedrooms, the hall bedroom, hall, and the staircase leading to the third floor; and the fixtures and interior components of these spaces, including but not limited to wall surfaces, ceiling surfaces, floor surfaces, lighting fixtures, columns, pilasters, moldings, rosettes, doorway and window enframements, doors, chimneypieces, and staircase railings have a special historic and aesthetic interest and value as a part of the development, heritage, and cultural characteristics of New York City.

The Commission further finds that among its important qualities, The Old Merchant's House (Seabury Tredwell House) built in 1831-32 is characteristic of the type of large brick residence popular with well-to-do New Yorkers during the decade from 1825 to 1835; that while the exterior of the house reflects late Federal architecture, the interiors are elaborately finished in the newly-introduced Greek Revival style; that the designs of the interior details bear great similarity to plates from The Young Builder's General Instructor, an influential pattern book published by architect Minard Lafever in 1829; that the important rooms in the house are unaltered and now appear exactly as they did when originally completed; and that, together with all of the Tredwell furnishings, these intact interiors make The Old Merchant's House a unique document of its period which shows with unrivaled authenticity how a prosperous New York City merchant and his family lived in the mid-19th century.

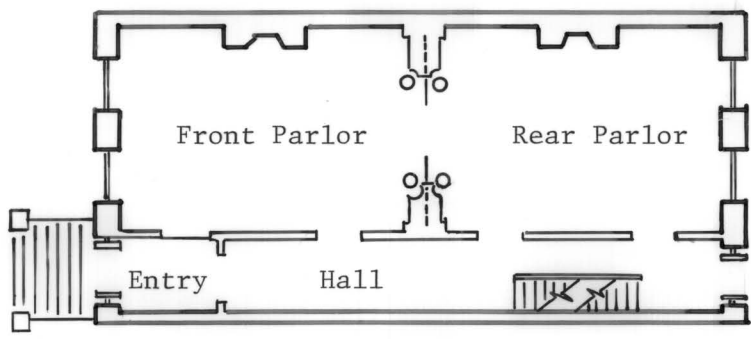
Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Old Merchant's House (Seabury Tredwell House) basement interior consisting of the dining room, kitchen, hall, and the staircase leading to the first floor; first floor interior consisting of the entrance vestibule, front parlor, rear parlor, hall, and the staircase leading to the second floor; second floor interior consisting of the two bedrooms, the hall bedroom, hall, and the staircase leading to the third floor; and the fixtures and interior components of these spaces, including but not limited to wall surfaces, ceiling surfaces, floor surfaces, lighting fixtures, columns, pilasters, moldings, rosettes, doorway and window enframements, doors, chimneypieces, and staircase railings, 29 East 4th Street, Borough of Manhattan, and designates Tax Map Block 544, Lot 71 as its Landmark Site.

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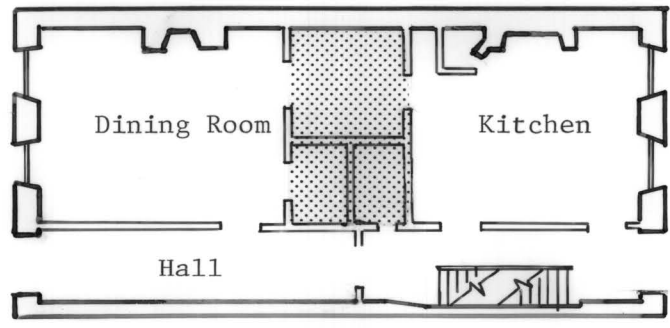
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Second Floor




First Floor



Basement

Old Merchants House Interior  
 (Seabury Tredwell House)  
 29 East 4th Street  
 Manhattan

DESIGNATED DECEMBER 22, 1981

Not Drawn to Scale  
 Deleted Areas

Landmarks Preservation Commission  
 Public Hearing May 19, 1981



KITCHEN INTERIOR

OLD MERCHANT'S HOUSE  
29 East 4th Street, Manhattan  
Built 1831-32

Photo credit:  
Carl Forster



FRONT PARLOR INTERIOR

OLD MERCHANT'S HOUSE  
29 East 4th Street, Manhattan  
Built 1831-32

Photo credit:  
Carl Forster



REAR PARLOR INTERIOR  
(Formal Dining Room)

OLD MERCHANT'S HOUSE  
29 East 4th Street, Manhattan  
Built 1831-32

Photo credit:  
Carl Forster



FRONT BEDROOM INTERIOR  
Second Floor

OLD MERCHANT'S HOUSE  
29 East 4th Street, Manhattan  
Built 1831-32

Photo credit:  
Carl Forster