
STUYVESANT SQUARE
HISTORIC DISTRICT
DESIGNATION REPORT

1975

City of New York
Abraham D. Beame, Mayor

Landmarks Preservation Commission
Beverly Moss Spatt, Chairman
Morris Ketchum, Jr., Vice-Chairman

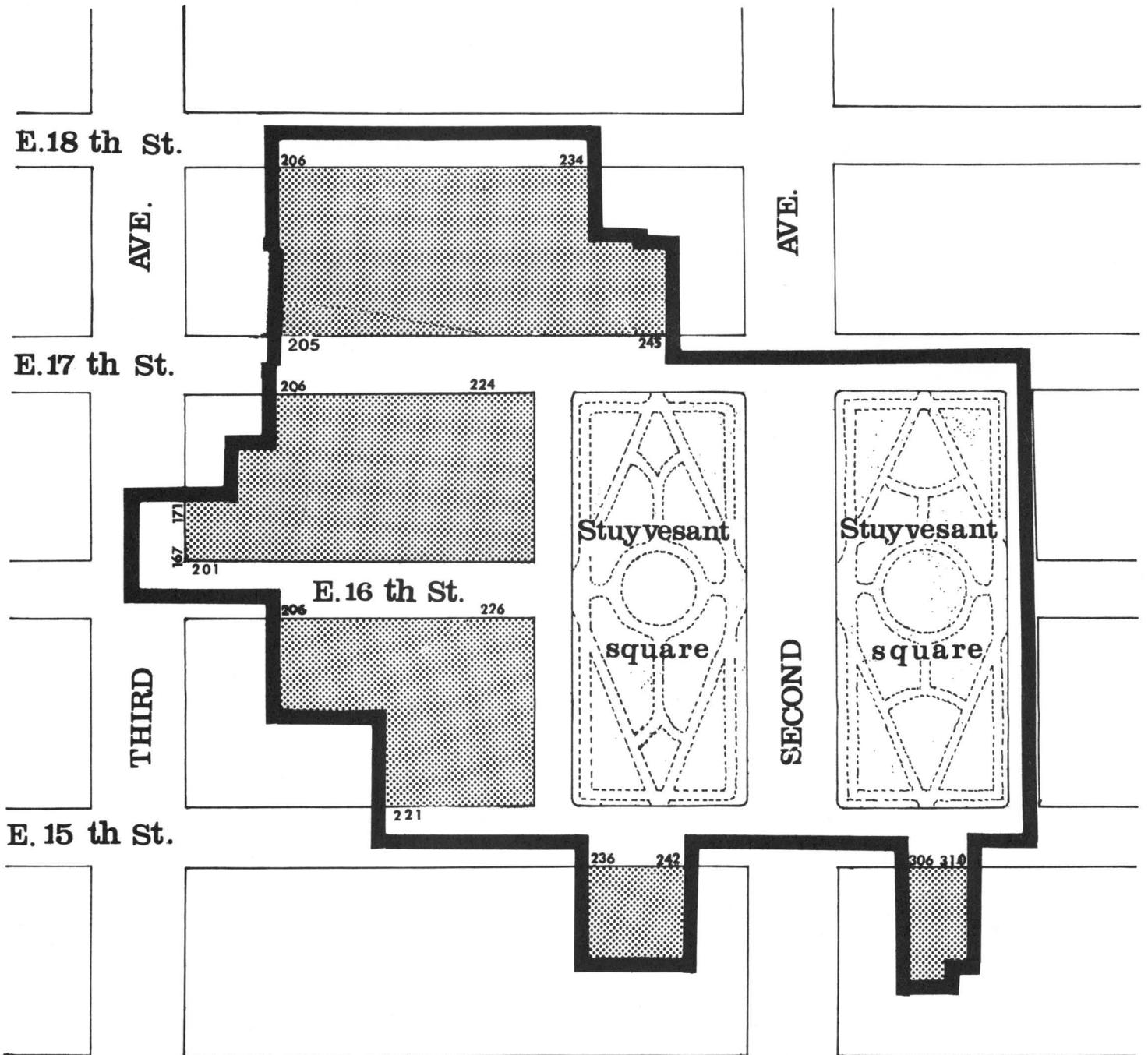
Commissioners

Edward S. Ames
Elisabeth Coit
Barbaralee Diamonstein
Warren W. Gran

Margaret Beyer
Hawthorne E. Lee
Stephen S. Lash
Paul E. Parker, Jr.

STUYVESANT SQUARE HIST. DIST.

MANHATTAN



DESIGNATED SEPTEMBER 23, 1975

PUBLIC HEARING MAY 27, 1975

NUMBERS SHOW BUILDING INSIDE BOUNDARY OF THE DISTRICT

STUYVESANT SQUARE HISTORIC DISTRICT, Borough of Manhattan.

BOUNDARIES

The property bounded by East 17th Street on the north, the eastern and northern property lines of 245 East 17th Street, part of the eastern and the northern property lines of 243 East 17th Street, the northern property line of 241 East 17th Street, part of the northern property line of 239 East 17th Street, the eastern property line of 234 East 18th Street, East 18th Street, the western and part of the southern property lines of 206 East 18th Street, the western property line of 205 East 17th Street, East 17th Street, part of the western property line of 206-208 East 17th Street, part of the northern and part of the western property lines of 203-207 East 16th Street, the northern property line of 171 Third Avenue, Third Avenue, East 16th Street, the western and southern property lines of 206 East 16th Street, the southern property lines of 208-210 through 216 East 16th Street, part of the southern property line of 218 East 16th Street, the western property line of 221 East 15th Street, East 15th Street, the western and southern property lines of 236 East 15th Street, the southern property lines of 238 and 240 East 15th Street, the southern and eastern property lines of 242 East 15th Street, East 15th Street, the western and southern property lines of 306 East 15th Street, the southern and part of the eastern property lines of 308 East 15th Street, the southern and eastern property lines of 310 East 15th Street, East 15th Street, and Nathan D. Perlman (formerly Livingston) Place.

TESTIMONY AT PUBLIC HEARING

On May 27, 1975, the Landmarks Preservation Commission held a public hearing on the proposed designation of this Historic District (Item No. 6). The hearing had been duly advertised in accordance with the provisions of law. Fifteen persons spoke in favor of the proposed designation and six against it. The witnesses favoring designation and the Stuyvesant Park Neighborhood Association indicated that there is great support for this Historic District from the property owners and the residents of Stuyvesant Square.

HISTORICAL INTRODUCTION

The history of the land can be traced back to the mid-seventeenth century, when New York, then known as Nieuw Amsterdam, was established as a province of the Dutch West India Company. The Dutch West India Company originally laid out six "Bouweries," or farms, in Manhattan. Bouweries 1 and 2 were considered the best, and No. 1 was reserved for each succeeding director general and No. 2 for the commissary. Bouwerie 1 or the "Great Bouwerie," extended roughly from the present Stuyvesant Street on the south to Fourth Avenue near 12th Street on the north and east to the river, and included some of the land in Stuyvesant Square. Bouwerie 2 was located south of Stuyvesant Street. A very good barn, dwelling house, boat-house and brewery were built on Bouwerie 1 during Wouter Van Twiller's administration (1633-37). In 1649 farmers petitioned for free pasturage between the north boundary of the "Great Bouwerie" and Schepmoes (later Kips Bay) plantation and the provincial council granted the request. Two years later, however, Director General Peter Stuyvesant purchased from the West India Company the bouwerie "as occupied by him," which included Bouwerie 1, the pastureland north of it, and part of Bouwerie 2. The Company was, at first, hesitant to approve this sale for they were "ignorant of the value and location" of the bouwerie, since the deed did not specify acreage or boundaries. Their policy was not to grant more land than the grantee would be able "shortly to populate, cultivate and bring into a good state of tillage." Stuyvesant provided them with sufficient information for them to approve the sale, but the acreage or boundaries still were not recorded. Stuyvesant later purchased the rest of Bouwerie 2 and part of Bouwerie 3. After the English took over New York in 1664, Governor Nicolls confirmed all the land that Stuyvesant had acquired.

After Governor Stuyvesant's death, his property passed on to his descendants. The farm inherited by his great grandson Petrus consisted of most of the old Stuyvesant Bouwerie. In 1787 Petrus widened and extended the old road between Bouweries 1 and 2 and named it Stuyvesant Street. Petrus lived on the farm north of Stuyvesant Street called "Petersfield," and his house was located near the present 16th Street east of First Avenue overlooking the East River. When Petrus died in 1805, his son Peter Gerard inherited "Petersfield," his other son, Nicholas William, inherited the Bowery Farm south of Stuyvesant Street, while his daughters inherited the "Leanderts" Farm.

Until the 1840s the area comprised by the Historic District retained its rural character. With the cutting through of Second and Third Avenues, linking the City with the upper reaches of Manhattan, the ultimate urbanization of this section of Manhattan was assured. This process was begun in 1807-1811 when Commissioners appointed by the State Legislature laid out a grid system of streets for all of Manhattan. At that time, there was no wide north-south street or avenue east of the Bowery, and in 1811 several citizens petitioned the Common Council to open Third Avenue from the Bowery Road to the "four-mile stone" (46th Street). They described the Bowery as "frequently so thronged as to become difficult and dangerous to the Citizens and Travellers, whereas the avenue in question will take its share of the travelling which will be divided between it, the Broadway and the Bowery to the obvious advancement of the usefulness and safety of them all." Shortly thereafter, the Common Council directed the road committee and street commissioner to take necessary steps toward opening both Second and Third Avenues. Second Avenue was opened from 1st Street to the Old Post Road in 1811 and then extended from North Street (Houston Street) to 29th Street in 1815. Third Avenue, planned as the most important thoroughfare for travelers to the northeast, was opened in 1814 and soon became the most direct road from the City to the Harlem Bridge. Despite attempts to have it laid out "on correct principles such as will unite ease and safety with durability," by the 1820s Third Avenue was in dreadful condition and the City began to take steps to improve it. Although it was outside the "lamp district," the Common Council voted in 1830 to put fourteen lamps on Third Avenue between 14th and 28th Streets because it was a widely travelled road and considered unsafe due to the proximity of the City Prison at Bellevue. After it was macadamized in 1833, Third Avenue was thought to be quite magnificent. The Post commented on the "excellent order" in which it was kept, with workmen constantly working on it to maintain a uniform, even surface which made it a very popular sporting drive.

In 1828 Peter Gerard Stuyvesant deeded to the City the land for the eastern parts of 10th to 22nd Streets which were legally opened that year. In 1836 Stuyvesant Square was laid out and public ways were opened from 15th to 17th Streets on the east and west sides of the Square. Since the land for the Square had been donated to the City by Peter Gerard Stuyvesant, the westerly street was named Rutherford Place after his wife, the former Helen Rutherford, and the eastern one, now Nathan Perlman Place, was named Livingston Place after his mother, the former Margaret Livingston.

The Stuyvesant Square Historic District honors the memory and generosity of Peter Gerard Stuyvesant (1777-1846), one of New York's most prominent citizens, and a founder of the New York Historical Society. He lived in the "Petersfield" Mansion until 1825, when the land was divided into 200 city lots (now Stuyvesant Town) and sold for \$200,000. This still left him a large estate, including all the land in the District which remained undeveloped during his lifetime. Nevertheless, Peter Gerard was instrumental in its development through his donations of the land for Stuyvesant Square in 1836 and for St. George's Church in 1846. This charitable impulse was undoubtedly combined with an awareness that a public square and fashionable church would increase the value of his property in the area and stimulate development. Although Peter Gerard leased out several lots in the 1830's, they remained unimproved for several years. Randall's Farm Map of 1819-20 shows a building on the northeast corner of 17th Street and Third Avenue, which was probably the only building in the neighborhood until the early 1840s. The deed by which Peter Gerard Stuyvesant and his wife conveyed the land for a public square to the City contained the following stipulations: the City must close 16th Street 190 feet on each side of Second Avenue, enclose each section of the square thus formed with a railing similar to the one around Union Square, and plant the enclosures in a manner similar to Washington Square. It was not until 1846, following several years of litigation between Stuyvesant and the City, that the Common Council began appropriating money to meet these conditions and create the park.

Although Peter Gerard Stuyvesant may have acted out of enlightened self-interest when he donated the land for the park, it was, nonetheless, an unusual gesture. The Commissioners' Plan of 1807-11 made very little provision for public open space; in 1836 the only public parks were the Battery, City Hall Park, and Union Square. Gramercy Park was under development but was intended to be private. Madison Square was not officially opened until 1847. Although Stuyvesant may not have been entirely aware of the long-range benefits of his gift, he was in fact assuring much needed green space in an area which was later heavily developed.

In the same year, 1846, construction of a new house of worship for the congregation of St. George's Church, located until then on Beekman and Cliff Streets, also contributed to the development of the area. By the 1840s the old church had become too small and the parish decided to move uptown. A site on Union Square had first been selected, then abandoned when Peter Gerard Stuyvesant offered the land across from Stuyvesant Square. St. George's Church was begun in 1846, opened in 1848 and completed in 1856. Peter Gerard, next to Astor the wealthiest individual in the City, drowned at Niagara Falls in 1847. Having no children, he left the bulk of his estate to be divided equally among his nephews Gerard Stuyvesant, Governor Hamilton Fish, and his 5 year old grand-nephew, Stuyvesant Rutherford, on the condition that he change his name to Rutherford Stuyvesant.

By 1850 the Stuyvesant Square area was ripe for development. The City was growing rapidly in population and wealth and was expanding northward. Stuyvesant Square had been enclosed with a handsome iron railing, with a fountain in each of the two enclosures, and planted with trees and shrubbery. St. George's Church at the corner of 16th Street and Rutherford Place had been opened and was highly acclaimed both for its distinguished architecture and the eloquent, impassioned sermons of its rector, the Reverend Stephen Tyng. The land had been divided among Peter Gerard's heirs, and within a short time, much of it was leased or sold. By the end of the decade, many of the houses now standing had been built and Stuyvesant Square became an attractive and fashionable neighborhood. Culminating this phase of development was the erection, in 1860, of the Friends Meeting House and Seminary, also on the west side of the Square.

Several religious and medical institutions have contributed to the character of the neighborhood. St. George's, the Society of Friends and the St. John the Baptist Foundation were noted for their educational, missionary, and philanthropic work, serving both the immediate community and reaching out to the poor people living in the overcrowded tenements nearby. The Lying-In Hospital, Beth Israel, and the New York Infirmary, all founded to fulfill medical and educational needs not met by other medical institutions, moved to Stuyvesant Square in the late 19th and early 20th centuries. Residences which once lined the eastern half of the Square were replaced by hospital facilities, while many doctors and other professionals moved into the houses that remained in and around the District.

In the 20th century many of the houses were converted to multiple dwellings, some facades were altered and a few were replaced by apartment buildings. But on the whole the neighborhood has retained the intimate residential scale and quiet charm of the nineteenth century. In the 1930s Stuyvesant Square which had been badly run down was rehabilitated. Today, the Stuyvesant Park Neighborhood Association provides the residents with an organization which works constructively to prevent unwanted changes and introduce improvements within the area.

ARCHITECTURAL INTRODUCTION

The Stuyvesant Square Historic District is a charming residential area focused upon the park which gives the District its name. The overall character and development of the district was determined by its location adjacent to Stuyvesant Square. While its residences, almost exclusively row houses, are largely homogeneous in character, the area is also graced by a number of religious and institutional buildings in a variety of architectural styles. The buildings cover a range of styles popular throughout the second half of the 19th century.

The residential character of the area was assured, even before the houses were built, by deed restrictions placed on the Stuyvesant properties when they were sold or leased. There was to be: "no brewery, distillery, slaughter house, blacksmith shop, forge, furnace, soap, candle, starch, varnish, vitriol, glue, ink, or turpentine factory or factory for canning, dressing or preparing shins, hides or leather or any cow or livery stable or cattle yard or any other dangerous noxious or offensive establishment" built on any of the lots.

The earliest houses in the District, the pair at Nos. 214-216 East 18th Street, built in 1842-43, exhibit certain features of the Greek Revival style, an architectural mode popular in America through the second quarter of the 19th century. Elements of the classical architecture of Greece were adapted by American builders and architects to suit current tastes. In the row house the doorway was the focal point of the Greek Revival facade; flanked by paneled pilasters with full entablature above, often surmounted by a shallow pediment. The severe brick facade was enhanced by restrained window lintels and a dentiled cornice.

A hint of the romantic Gothic Revival style of the late 1840s can be seen at No. 171 Third Avenue. Here the Gothic ogee arch motif is carved into the stone window lintels of this otherwise Greek Revival facade.

Greek Revival facades of the 1850s in the District also display features of the newly fashionable Italianate style. The majority of houses built in the 1850s display characteristics of the Italianate style. A free adaptation of Italian Renaissance architecture, the Italianate was more ornate than the simple Greek Revival style. Arched windows and doorways with boldly projecting lintels and pediments carried on foliate or scrolled brackets and bracketed roof cornices all add great visual interest to the brick or brownstone facade. The proportions of these higher Italianate row houses were often more attenuated with an emphasis on verticality. Early examples of the Italianate style in the District can be seen at Nos. 308 and 310 East 15th Street, while the District is graced by a row of four fine houses, Nos. 220-226 East 18th Street, in a late version of the style.

The Anglo-Italianate style, a minor variation of the Italianate, was also popular in the District. The style is distinguished by having an entrance slightly above street level, instead a high stoop. The ground floor, called an "English Basement," is usually rusticated. The upper floors of the facade are similar to those of an Italianate facade. Nos. 206, 212-216 East 16th Street are especially fine examples of the Anglo-Italianate style.

Mention should also be made of the only architect-designed single family house in the District at No. 245 East 17th Street, built in 1883 for Sidney Webster. Designed by noted American architect Richard Morris Hunt, it is a modified version of the French Renaissance style. The style is distinguished by its use of foliate ornament, picturesque dormer windows at the roof line, and a smooth-surfaced facade, enlivened by finely-wrought details. Unlike many of his grand mansions in this style which were freestanding, this house was skillfully planned by Hunt to fit into a row of already existing houses, although it is on a generously-sized lot and was a highly individual design.

While most of the District was built up with row houses in the 1850s, a number of apartment houses or flats were built around the turn of the century in variations of the neo-Renaissance style so popular at that time. The earliest of these, No. 223-225 East 17th Street, The St. George, was built in 1883 on vacant land. While typical of flat house design of the period, the use of decorative motifs from the French Renaissance period is unusual at that date. On the south side of 17th Street at Nos. 206-208 and 210-212 two apartment buildings, also enhanced by a variety of Renaissance and classical decorative motifs, replaced a group of four row houses that had previously stood on the site.

The only commercial building in the District, No. 167 Third Avenue, was designed in a late version of the Romanesque Revival style, executed in brick with carved stone details.

Much earlier examples of the Romanesque Revival style can be seen in St. George's Church and Rectory, two of the earliest buildings in the District. The church, a decisive factor in the development of the District, was one of the first to be designed in the early phase of the Romanesque Revival in this country. Leaders in this movement which grew out of the picturesque Gothic Revival tradition were James Renwick and Leopold Eidlitz the architect of St. George's. The style, which is characterized by smooth masonry surfaces, round-arched openings, extensive use of corbeling, gabled rooflines, and towers, developed from English Norman and German sources.

The Rectory, also by Eidlitz and built in the early 1850s, is a rare example of the early Romanesque Revival used for domestic purposes. Another interesting variation of the style may be seen at the handsome swell-front house at No. 209 East 17th Street.

St. George's Parish House and Chapel, built in 1886-88 and 1911-12 respectively, are later versions of the Romanesque Revival. The Chapel also displays certain Byzantine elements in the ornamental treatment of its doorway and the windows above it.

The Friends' Seminary and Meeting House, the other major religious institution in the District, are outstanding, although very late (1860) examples of Greek Revival architecture. Here the style is used on a large scale much in keeping with the size and freestanding quality of the buildings.

No. 231-235 East 17th Street, built for the St. John the Baptist Foundation in 1877 and 1883, is the only example of Victorian Gothic architecture in the District. Built in two parts and designed by two different architects, Emlen T. Littell and Charles Coolidge Haight, its picturesque silhouette and massing are characteristic of the style. Other distinctive features are the polychromatic materials and pointed arch openings.

Rainsford House at No. 208-210 East 16th Street, a remodelling of a two earlier row houses for apartment use, displays elements of the Tudor and Flemish styles such as quartrefoils, an arched entranceway, and highly picturesque curvilinear gables. This type of architecture became quite popular around the turn of the century.

The glory of the District remains Stuyvesant Square. Divided into two halves by Second Avenue, it is adorned by fountains and sculpture, and surrounded by an exceptionally handsome cast-iron fence. It is an excellent example of the city square as developed in the first half of the 19th century in Manhattan. In addition to providing a refreshing green space for the neighborhood, this open area also creates an admirable setting for St. George's Church and the Friends' Seminary and Meeting House which face it.

A number of the buildings have been altered by the smooth-stuccoing of original decorative detail, the refacing of house fronts, and the replacement of stoops by basement entrances. Designation of the District will strengthen the community by preventing such needless loss through the review of future alterations and construction. Designation is a major step towards insuring protection and enhancement of the quality and character of an entire neighborhood.

DESCRIPTIONRUTHERFORD PLACE Between 17th and 16th Streets

WEST SIDE

Nos. 1-3. Of the four houses facing Stuyvesant Square on Rutherford Place built in 1855-56, the three which remain, the St. George's Chapel having replaced the fourth, are drastically altered so that they show little resemblance to their original appearance. Builder James Foster acquired these lots and several adjoining lots on the south side of 17th Street in 1849 from Gerard Stuyvesant. Foster built a row of houses on 17th Street in the early 1850s but died in 1852 without having developed the Rutherford Place property. In 1854 the executors of Foster's estate sold the lots to Thomas Morton and David Morehead, who had the houses built shortly thereafter. In the early 20th century the facades of the houses were altered. The whole front facade of No. 1 was extended and refaced in brick with wide steel casement windows on each story. A street level entrance was provided on 17th Street. Parts of the front walls were extended on Nos. 2 and 3, and a below street level entrance provided to accommodate the doctors' offices that occupied the basements. The extension to No. 2, designed by M. W. Holmes in 1907 encompassed the basement and parlor floor. The parlor floor has four adjoining square-headed casement windows set into a low arch filled with a relief of dancing cherubs and garlands.

No. 4. St. George's Chapel, built in 1911-12, was designed by M. L. and H. G. Emery. Stylistically, it is very much in keeping with St. George's Church which it adjoins, although it is more lavish in detail and more Byzantine in character. The light-colored brownstone facade has a richly decorated entrance doorway. The striking double bronze doors with handsome foliate strap hinges are recessed behind flanking Corinthian pilasters and paired columns. The shafts of the columns are carved with spiral fluting and zigzag patterns. Between the columns and the arched tympanum above is a frieze with a simple strigil motif ornament. A relief depicting St. George slaying the dragon fills the tympanum which is framed by several bands of ornamental carving composed of fretwork, paterae, acanthus brackets, and rope and billet moldings. The arch is flanked by panels framed with an egg-and-dart molding.

The dominant feature of the facade is the large tripartite composition above the doorway. Here, the extraordinary variety and exuberance of decorative ornament, including motifs inspired by classical, Byzantine, Romanesque and Gothic styles, are organized within a traditional composition consisting of a large central arch flanked by two smaller arches. The central arch encloses a pair of stained glass windows terminating in Gothic trefoils and surmounted by a stone quatrefoil. Beneath the flanking arches are blind niches. The intricate carving of the arches and columns provides an interesting contrast to the smooth brownstone surfaces above and below, and adds a play of light and shade typical of Byzantine architecture. This middle section of the facade is supported on decorative corbels and protected above by a curved drip molding with saw-tooth edging and carved heads, following the line of the arches below. The whole facade is flanked by slender shafts which terminate in small turrets surmounted by finials. The low gable of the roof has a carved central Greek cross and, repeating the theme of St. George's Church, is defined by an ornamental cornice and a stepped series of deep stylized corbels.

Rutherford Place at 16th Street. St. George's Church, designated a New York City Landmark in 1967, is one of the finest early Romanesque Revival churches in the City. Its site, across from Stuyvesant Square, shows off to great advantage its handsome design. St. George's projects majestically above

RUTHERFORD PLACE Between 16th and 17th Streets

the nearby three- and four-story dwellings, as churches were designed to do in the 19th century, but rarely do today. The architects, Leopold Eidlitz and Otto Blesch, designed the Church in 1846 in a symmetrical, twin-towered version of the early Romanesque Revival style. The facade of smooth, warm brownstone, is dominated by a magnificent traceried rose window set above a triple-arched entranceway and is crowned by a steeply gabled roof with a row of arched corbels running below the cornice and with carved ornamentation above it. Identical buttressed towers on either side of the entranceway have recessed arched windows, decorative corbels, and at the top, clocks. Openwork masonry spires that rose to a majestic height of 245 feet originally topped the towers, but they were weakened in the fire of 1865 and had to be removed. The side facade is characterized by massive arched windows set between full-height buttresses. The building terminates in a semi-circular apse.

The building of this church created a great deal of controversy among members of St. George's vestry, some of whom were very attached to the old, smaller church on Beekman and Cliff Streets, and it involved litigation with Trinity Church. The Protestant Episcopal Church had been established in New York with the advent of the English colonization, and St. George's had originally, from 1752 to 1811, been a chapel of Trinity Church. It separated from Trinity in 1811 and became incorporated as St. George's Church. By the 1840s the Beekman Street church building was too small and plans were made to move uptown. To pay for a new church, St. George's found it necessary to sell the old church and some investment lands conveyed to them by Trinity and to do this they needed a release from Trinity. The issue was finally settled in 1850, after the new church was opened. St. George's was given the right to sell investment lands. St. George's conveyed the old church to the Church of the Holy Evangelists and agreed that if St. George's new church ceased to be a Protestant Episcopal Church, it would revert to Trinity. In exchange for this, Trinity gave St. George's \$25,000. This agreement enabled St. George's to pay off its debts and the surplus money was used to build a Rectory.

The architect of St. George's, Leopold Eidlitz, came to New York from Bohemia in 1843, after studying architecture in Vienna. He began working as a draftsman in the office of Richard Upjohn, who, at that time was designing two churches in a round-arched style, the Church of Pilgrims in Brooklyn, and the twin-towered Bowdoin College Chapel. A more important influence, however, was the Romanesque and Romanesque Revival architecture of Southern Germany and Bohemia, which both Eidlitz and his partner, Otto Blesch, a former Grand Prix winner at Munich, greatly admired. St. George's Church was Eidlitz's first important independent commission and the only one on which he collaborated with Blesch. According to the noted turn-of-the-century architectural critic, Montgomery Schuyler, Blesch was mainly responsible for the exterior design and Eidlitz for the interior and supervision of the construction.

The design of the church was ideally suited to the requirements of its rector, the Reverend Stephen Higginson Tyng. Dr. Tyng, an ardent leader of the evangelical wing of the Episcopal Church, needed an open interior space like a meeting house or auditorium for preaching. St. George's has a "hallenartige" design, with nave and aisles of equal height, and the generous proportions, high ceiling and hanging galleries created a vast, open interior. During Dr. Tyng's rectorship, St. George's could hold the largest congregation of any ecclesiastical structure in New York City and large numbers of people flocked to hear Dr. Tyng, one of the greatest preachers of his time.

The Church was begun in 1846, opened in 1848 and completed in 1856. It immediately became a great critical as well as popular success. In 1853 Putnam's Magazine wrote it was the "most chastely designed and most sincerely built church in New York City--we are not afraid to say in the United States." Praising its noble position fronting Stuyvesant Square, the writer acclaimed it as the finest architectural feature in the eastern section of the city.

RUTHERFORD PLACE

In 1869 New York Illustrated echoed the praise, placing St. George's in the first rank of religious edifices in America, and the article gives a vivid account of the fire of 1865 that destroyed the roof and interior:

The fire and smoke burst in vast rolling volumes through the roof, and poured from every window as if threatening destruction to every building in the vicinity. Long tongues of dazzling flame darted from the open towers to their very summit, and seemed to lick the sky; and for a while the entire structure was wreathed by the devouring element, with sparks and blazing fragments hurled heavenward at every moment, as beam after beam of the lofty roof fell crashing down into the roaring abyss. But the noble walls and towers stood the ordeal without betraying so much as a crack or seam.

The roof and interior were rebuilt according to the original plans in 1867. The hanging galleries, however, originally supported by brackets, were rebuilt on slender posts. The openwork masonry spires were so weakened in the fire that they had to be taken down in 1889.

RUTHERFORD PLACE Between 15th and 16th Streets

WEST SIDE

No. 15 Rutherford Place and 226 East 16th Street. The Friends Meeting House and Seminary, designated a New York City Landmark in 1967, occupies the entire end of the block on Rutherford Place between 15th and 16th Streets overlooking Stuyvesant Square. The Meeting House, set back on the lot, is connected to the T-shaped Seminary building to the north. Built in 1860-61 for the "Hicksite" Quakers, both buildings display a conservative style, reminiscent of the Federal and Greek Revival styles popular two or three decades earlier. The stone quoins of the Seminary and the cast-iron fence with its round-arched, paneled corner posts are the only details which would indicate the actual date of construction. Builder Charles Bunting, a member of the meeting, was responsible for the construction and probably also for the design. The brick Meeting House and Seminary are characterized by pedimented entrance porches, double-hung muntined sash with plain sills and lintels, low, gabled roofs, and simple roof cornices above shallow wood fascias. Below the gable, on the entrance facade of each building, is a bisected lunette window. The stately pedimented porch of the Meeting House is supported on four columns, while the more modest porch of the Seminary is supported on two columns. The Seminary has a two-story section facing Stuyvesant Square, distinguished by stone quoins, and a three-story section with a secondary entrance on 16th Street and a more steeply gabled roof. The 16th Street facade has a stoop with handrailings leading to a pedimented doorway enframing, and window lintels with cap moldings.

It is ironic that the Society of Friends should be housed on the old Stuyvesant estate, for Governor Stuyvesant hated and harassed Quakers. In 1656 he ordered the villagers of Flushing "not to admit, lodge or entertain. . . any one of the heretical and abominable sect called the Quakers" and he issued a provincial order prohibiting "conventicles" --secret meetings for religious worship. Persons attending secret meetings were subject to fines, arrest or banishment. The following year in Nieuw Amsterdam, two women who, according to a contemporary account, "began to quake and go into a frenzy and cry loudly in the middle of the street that men should repent for the day of judgment was at hand" were "seized . . . by the head and led . . . to prison." The Friends continued, nevertheless, to meet underground and their numbers grew. By 1681 they held regular settled meetings and although outbursts of prejudice against

STUYVESANT SQUARE PARK

are held in place at the top by two 3-1/2 inch horizontal members adorned with egg-and-dart moldings. At the base a horizontal member supports a row of finials 11 inches high, and it is in turn supported by panels 16 inches high of iron plates cast in diamond patterns. They are anchored to each side of supporting uprights, represented as fasces and crowned with finials, which replace the more conventional axes.

The principal gateways on the east and west consist of twelve-foot wide double gates, supported by large cage-type-posts, flanked by smaller single gates which in turn are supported by smaller cage-posts. The double gates are constructed of pickets with finials varying in size to produce a low arch at the top when closed. A curving flat at the top of the pickets follows this arch. A pair of horizontal flats enclosing rosettes aligns with the top member of the fence. At the bottom, there is another horizontal flat further holding the pickets in place, and, as in the main portion of the fence, supporting finials in between the pickets. Beneath these, at the level of the diamond pattern of the fence, are ornamental uprights.

The cage posts, flanking the central double gates at the sides of the park are eleven feet high and carry the hinges both for them and for the smaller single gates at the sides. They are square and have similar ornament on all four sides. At mid-height, on each side, there is a roundel ornament consisting of four lotus forms. They are secured in place by balls at the sides and above and below by three vertical bars, the central one of which has a twist pattern. These bars rest on a horizontal member at the base which is supported on four small roundels which, in turn rest on the plate-covered bases. At their tops, the lotus theme is repeated beneath horizontal bars which form the bases of square panels which enclose roundels similar to the ones at mid-height also held in place by small balls. These squares, forming the tops of the posts, have small cornices above which rise four spiked finials, one at each corner. Between the spikes a crown-like feature, formed of arched flats, is capped by a spike which rests on a foliate base.

The small side gates flanking the double gates and the single end gates of the park are similar to the central double gates in design except that they are square-headed at the top. The cage posts for the end gates, and flanking the small gates of the central units at the sides of the park, have posts nine feet high which are generally similar to the higher central ones. The difference lies in the use of a single vertical member consisting of three foliate ornaments carried out to meet the corner posts and reversed in direction below the mid-height roundels.

In 1848, after the fence was erected at a cost of \$20,000, the park was graded and planted, and fountains were installed. In the same location as the present-day fountains, at the center of each section of the park, they are also part of the park's original design.

Today, the plan of each section of the park is symmetrical along a north-south axis, except for an octagonal, brick comfort station at the corner of Second Avenue and 15th Street. At the center of each section is a fountain surrounded by flower beds and a low iron fence. Around this, is a central sitting area, octagonal in shape, with a pleasing variation of hexagonal block, granite block, and bluestone paving. Benches and plantings are arranged around the perimeter of this area. At the northern edge of the fountain in the western half of the park only, there is a statue of Peter Stuyvesant by Gertrude Vanderbilt Whitney. A companion statue, called "World Peace," was planned for the eastern section of the park, but it was never placed there.

To the rear of the statue, there is a lawn which occupies the entire northern section of the park, intersected by a path that curves from the eastern and western gates to the northern gate.

STUYVESANT SQUARE PARK

A similar path curves to the southern gate. The disposition of the southern half of the park was a matter of some controversy in the 1930s. The original re-landscaping plan of 1935 called for a lawn to match the one in the north. Parks Commissioner Robert Moses, however, preferred a playground there, claiming that playgrounds were necessary in that location in order to preserve the lawn on the northern side. The hospitals around the park then sued, claiming that the playground would create too much noise, and that the deed from Stuyvesant to the City precluded the land's being used for anything but a "sitting park." The Court agreed, and a permanent injunction was issued banning any playground on the site, and this was upheld on appeal. The area, however, had already been paved, and so it remains today, enhanced by the addition of a central flagpole, benches and trees.

THIRD AVENUE Between East 16th and East 17th Streets

EAST SIDE (Nos. 167-171)

No. 167 (201 East 16th Street). The only commercial building in the district, this six-story office building with stores on the first floor, was built in 1890-91 and designed by architect George H. Griebel in a late version of the Romanesque Revival style. The basic motif of triple-window bays, two on Third Avenue and three on 16th Street, between giant piers is varied in the three horizontal divisions of the building. Throughout the facade vertical forms are balanced by horizontal ones. Brick piers with horizontal stone bands and modified composite capitals extend through the first two stories. They support stone segmental arches with keystones representing carved heads, crowning the windows of the second floor. These in turn are surmounted by a continuous shallow cornice serving as window sills for the third floor windows. Piers with vertical grooves extend up through the next three stories between square-headed windows. The topmost section consists of triple round-arched windows between more simplified piers. A row of arched corbels runs below the dentiled roof cornice.

No. 171 is the lone reminder of the modest stores and dwellings that lined Third Avenue in the 1840s and 50s. Originally part of a row built between 1845-47 for merchant John Pickersgill, this three-story brick, Greek Revival store-residence is one of the oldest buildings in the District. Plain stone lintels carved with a modified ogee arch distinguish the simple facade. When the Gothic Revival style came into fashion in the late 1840s, this Gothic motif was occasionally carved on the lintels to give the house a more up-to-date appearance. A dentiled cornice above a plain brick fascia defines the roof. A shop and a door leading to the living quarters occupy the first floor.

EAST 15TH STREET Between Third and Second Avenues

SOUTH SIDE (Nos. 236-242)

No. 236 is a four-story brick house, generally Greek Revival in appearance, built c. 1850 and first occupied by bookseller Mahlon Day. Plain stone lintels top the windows which, on the parlor floor, are full-length. The roof cornice, with prominent modillions and a fascia board, is Greek Revival in style. An entrance at the rusticated basement has been provided.

No. 238. This four-story Italianate brick house, built c. 1850 the same time as No. 236, differs in detail. It has a slightly higher roof line, defined by a paneled cornice with console brackets. Plain stone lintels replace what were originally segmental-arched windows, typical of the Italianate style. The basement retains segmental-arched windows. A wide stoop leads to a segmental-arched doorway. The elaborate Federal style doorway is a 20th-century replacement for the original. Lewis L. Squires, a shipchandler, was the first owner-occupant.

Nos. 240-242. This dignified pair of four-story brick houses, built in 1850-51, display many original Italianate features. All the windows are fully enframed in stone and have cap-molded lintels as well as sills supported by corbels. Although the stoops have been removed and basement entrances provided, the original doorway enframements, each now surrounding a large, round-arched window, remain. They consist of low pediments supported on bold vertical-scroll brackets resting on paneled pilasters with inner pilasters supporting the arches. A continuous roof cornice spans the two bracketed fascia boards. No. 240 was originally owned by David B. Keeler, a lime merchant, and No. 242 by Theodore Crane, a tea merchant.

15TH STREET Between Second and First Avenues

SOUTH SIDE (Nos. 306-310)

Nos. 306-310. Three brownstone houses remain out of a row of six erected in 1854 by builders John Keyser, William Berrian and George Hamilton. Nos. 308 and 310 retain most of their original Italianate features, including rusticated basements with round-arched windows, high stoops, and doorway and window enframements. The rich, bracketed doorway enframements add variety to the facades which are otherwise identical. The doorway at No. 310 is surmounted by a low-arched pediment and that at No. 308 by a cornice slab. Segmental-arched windows, all fully enframed, decrease in size from the first to the fourth stories. The full-length parlor floor windows are surmounted by projecting, shouldered cap moldings. Upper floor windows are supported on corbelled sills. A bracketed, modillioned cornice with paneled fascia board crowns each house. At No. 306 the roof cornice with Italianate brackets appears to be the original, and a basement entrance has been provided. The Helen Altschul Pavillion of New York Infirmary now occupies Nos. 308-310.

EAST 16TH STREET Between Third Avenue and Rutherford Place

SOUTH SIDE (Nos. 206-226)

Nos. 206, 212-216. These elegant four-story brick Anglo-Italianate houses are part of an original row of eight houses (Nos. 206-220) built in 1852 by Robert Voorhies. The Anglo-Italianate style was well-suited to row houses on narrow lots: rusticated English basements and regular, flat two-bay facades with continuous cornices and balconies created the impression of a uniform, even monumental, facade. These houses retain most of their original distinguishing features typical of the Italianate mode. Segmental-arched cast-iron window lintels resting on ornamental corbels crown paired, round-arched windows. The sills are supported on slender foliate end corbels. The English basement, with round-

arched window and doorway, is rusticated at No. 212. The original appearance of the row above the basement level is best seen at Nos. 214 and 206. At each houses the attractive roof cornice is supported on three brackets. Between the brackets are two series of triple-arched foliate friezes.

Builder Robert Voorhies, who erected other houses in the neighborhood, bought the eight lots in January 1852 for \$16,800 and built the houses shortly thereafter. By November most of the houses had been sold, for \$11,000 each. Original owner-occupants included "gentleman" Antonio Franchi di Alfaro, coal merchant Franklin Randolph, publisher George Putnam, and importer Walter W. Webb.

Nos. 208-210. Originally part of the row at Nos. 206-220, these two houses were radically altered in 1901-02 by architect George Wood to create a "Deaconess Home" called the Rainsford House, after William S. Rainsford, then rector of St. George's. Elements of Tudor and Flemish designs were combined to form a rich, fanciful facade. The four-story building is symmetrical, with a ribbed Tudor-arch entranceway flanked by three-sided bay windows with stone mullions and transom bars. The first floor of smooth-faced stonework terminates in a deep ornamented bandcourse, which forms balconies above the bays. On the upper floors, which are brick, single square-headed windows at the sides are accentuated by stone keyed enframements. The center window at the second story is crowned by a molded arch with cartouche and is flanked by fluted Ionic pilasters with faceted stone blocks and elongated volutes. Variations of the cross and quatrefoil motif on the spandrel panels beneath the windows and cartouches at the fourth floor further enliven the facade. The picturesque Flemish style roof line has three curvilinear gables extending above a sloping roof and topped by decorative stone coping. It is closed at the ends by elongated terminal features carried on brackets. Lancet windows, a carry-over from military architecture, pierce the two round-arched end gables, and the central gable has been truncated to receive a crowning ornament.

No. 220. The Friends' Seminary, a four-story building, was built in 1963-65 by Chapman, Evans, and Delahanty. Although lower than the row houses, it maintains, in the vertical subdivisions of its facade, the module of the city lot. The Stuyvesant family retained the original house which stood at No. 220 until 1925.

No. 226 is described under 15 Rutherford Place.

EAST 16TH STREET Between Third Avenue and Rutherford Place

NORTH SIDE (Nos. 201-209)

No. 201, the corner building is described under 167 Third Avenue.

No. 203-207. The St. George Memorial House, or Parish House, built in 1886-88, over thirty years after St. George's Church and Rectory, has a romantic, picturesque quality complementing that of the earlier ecclesiastical buildings. All three were designed in the Romanesque Revival style by the noted architect, Leopold Eidlitz. Eidlitz's son, Cyrus L.W. Eidlitz may have collaborated on the design of the Memorial House, a boldly assertive building. Its rich, dramatic quality is largely created through asymmetrical massing and the rough-hewn stones of the facade. Contributing to the asymmetry are the varied roof lines: a low, flat western wing, a steep gabled center section, and a turreted east tower terminating in a tall spire. The entrance, at the base of the tower, consists of a round-arched doorway with a prominent pointed-arch enframement flanked by buttresses and projecting up into the second story. The fact that the adjoining Pierce House has been set far back on the lot permits a side as well as a frontal view of the tower section. Each facade of the tower has a large single window at

each story. At the second and fourth stories the windows are round-arched, trefoiled, and enframed by drip moldings on colonnettes, and at the third story the windows are square-headed and also flanked by colonnettes. The center section of the building, beneath the gable, contains windows at each story corresponding in shape to the adjacent window on the tower. At the first story the windows have segmental arches and ribbed enframements. At the second story in this section, there are two large arched traceried windows containing leaded lights. The two upper floors have arcaded windows which echo the arcades between the turrets of the tower. Projecting band courses between the stories create strong, horizontal accents.

In 1886 J. Pierpont Morgan, vestryman and senior warden of St. George's Church, acquired the land for the Parish House from Rutherford Stuyvesant and in 1888 Morgan conveyed it to the Rector, Church Wardens and Vestrymen of St. George's Church for \$1.00. The deed contained the following stipulations: the Church must "keep and maintain the buildings upon the land...in good repair and condition"; the buildings were to be used exclusively for Sunday schools, societies, clubs, guilds, libraries, reading rooms, gymnasiums, or other organizations established by the corporation as part of its parish work; entertainment and exhibitions on the premises would not require an entrance fee; and the buildings were to be known as St. George's Memorial House in memory of Charles Tracy and Louisa Kirkland Tracy, the parents of Morgan's second wife.

No. 209. Nestled between the Memorial House and St. George's Church is the Henry Hill Pierce House, a fine example of early Romanesque Revival architecture, built in the early 1850s by Leopold Eidlitz as the Rectory for the Church. Its intimate scale and the fact that it is set back on the lot make it a most charming part of this ecclesiastical complex. The combination of symmetrical and asymmetrical elements has created a house that is gently romantic in feeling. The house has a projecting bracketed front gable to the west, a wide center section, and a narrow, deeply recessed end-gabled eastern section. Emphasizing the asymmetry of the design and the setback of the house is the position of the entranceway which is set back even further on the eastern wing. The entranceway is through a round-arched porch with flanking colonnettes which is crowned by bracketed gables--a picturesque repetition of the gabled roof. The romantic quality created by the three levels of space, picturesque gables, and asymmetrical entranceway is subdued by the smooth-faced brownstone surface, and the simple regular treatment of the paired windows on the two main facades. The first floor has full-length rounded-arched windows, the second and third floors have smaller segmental-arched windows, and below the front gable is a single round bull's-eye window.

For many years the house was used as a Rectory. In 1942 it became a residence for young women social workers and was named for the distinguished lawyer, Henry Hill Pierce, who for many years served on St. George's vestry.

Set back to the east of the entranceway is a wing which connects to the chantry, a small chapel used for baptisms, weddings, and funerals, built in 1929.

St. George's Church is discussed under Rutherford Place.

EAST 17TH STREET Between Third Avenue and Rutherford Place

SOUTH SIDE (Nos. 206-222)

No. 206-208. Designed by architects Sass & Smallheiser and built in 1902 for Isidor Mishkind and William Feinberg, this six-story apartment house is of a delightful, rather playful design using neo-Renaissance detail. At the first floor of the symmetrical facade is a central, classical entrance portico with Ionic columns and pilasters supporting a full entablature with modillioned cornice. This first story of rusticated stone has oval windows with richly carved enframements flanking the portico, and square-headed windows crowned by prominent acanthus-carved keystones which extend to the molded stone bandcourse between the first and second stories. The upper stories are light-colored tan brick with terra-cotta trim. The second story has round-arched windows with terra-cotta enframements and scrolled keystones. Terra-cotta bands extending from window to window boldly echo the rusticated pattern of the first story. At the upper stories the end bays gently curve, and the paired windows are square-headed. The two central windows at each floor are crowned by bold splayed lintels, and the side windows are fully enframed and adorned with cartouches, medallions, and floral and scrolled motifs. The sheetmetal roof cornice follows the curve of the end bays and has console brackets and a swagged frieze.

No. 210-212. Generally similar in form to No. 206-208, this apartment house displays a heavier, more conventional use of neo-Renaissance detail. It was designed by George F. Pelham, a specialist in apartment house architecture, and built in 1903-04 for Wilhelmina Bohlend, wife of apartment house builder Charles Bohlend. Flanking the portico at the rusticated first story are oval windows and paired square-headed windows. Curved corbels embellished with foliate carving accommodate the transition from a flat facade at the first story to the slightly projecting end bays of the brick upper stories. The long Roman bricks were laid with thin mortar joints, arranged at the second story to simulate rustication, and patterned into quoins at both sides of the end bays above. Molded terra-cotta bandcourses run above the first, second and fifth stories. The windows in the end bays are paired and adorned with ornamental carving between and above the windows. The two center windows above the second floor are surmounted by splayed lintels with acanthus decorated, scrolled keystones. A boldly projecting modillioned cornice has a frieze of modified triglyphs with panels interspersed by swags. Carved on the entablature of the portico is the name "Mon Bijou".

No. 214 is the only house remaining of a row of five houses built by James Foster c. 1850-51 which once occupied the site of the two adjacent apartment houses to the west. Originally a three-story brick house, it now has a basement entrance and an additional story above the roof cornice. The modest, modillioned roof cornice and well-proportioned, square-headed windows are reminiscent of the Greek Revival style. The sheet-metal window lintels are among the most unusual details of the house. Their decorative detail includes dentils and egg-and-dart moldings, but their proportions, wider than the windows and projecting boldly from the facade, indicate that they are of a later date. Henry P. Marshall first rented this house which he later bought in 1859.

Nos. 216-222. This row of four Anglo-Italianate stone houses, grouped in pairs, was built c. 1851-53. The English basement entrances have round-arched windows and doors and the upper stories have segmental-arched windows which

decrease in size from the second to the fourth stories. Most of the windows are original, with casements at the parlor floors; broad central muntins with grooves at the upper story windows were made to simulate casements. Nos. 216, 220 and 222 retain their bracketed cornices with decorative panels. Above the wing walls of the entranceways are attractive, curvilinear cast-iron railings. James Foster acquired the lots in 1849 from Gerard Stuyvesant and probably built the houses, although it is possible that they were not all completed before his death in 1852.

EAST 17TH STREET Between Third and Second Avenues

NORTH SIDE (Nos. 205-245)

No. 205, a four-story brick house, was built in 1850-51, probably by Robert Voorhies who lived in a house which once stood on the adjacent lot to the west. Builders John Haley and Charles Peck may have acted as subcontractors. This house, with plain stone window lintels is Greek Revival in its proportions despite its late date. The sheet metal roof cornice, which raises the height of the house above that of No. 207 is typical of a later period. An entrance doorway slightly below street level has been provided. Grocer Nelson Sherwood, the first owner-occupant, bought the house from Charles Peck in 1851.

No. 207. This three-story brick house with high basement, built in 1851 by Voorhies and Haley, combines elements of the Greek Revival style popular in the 1840s with the newly fashionable Italianate style. It has a simple Greek Revival style doorway at the head of the stoop which is adorned with Italianate ironwork. The cast-iron handrailings terminating in slender newel posts have balusters featuring the only example of the popular wreath motif of the period in the District. Window sills supported on corbels and the bracketed roof cornice are also typical of the Italianate style. The most prominent feature of the facade is the wide, tripartite leaded-glass window on the parlor floor. This window and the long cornices above the windows of the upper stories represent later alterations. Grocer Samuel Schiffer purchased the house in 1854. The American sculptor, Chester Beach, lived here between 1914 and 1956.

No. 209. Arched and curved forms characterize this delightful three-story brick house. A two-window wide, full-height curved masonry bay to the right of the entrance creates a gentle change of rhythm from the flat facades of the adjoining houses. The round-headed double hung windows, which are full length at the parlor floor, are original and are surmounted by round-arched moldings which terminate in tapered corbels. The original stoop with cast-iron railings leads to an entrance doorway which is also round-arched and is flanked by pilasters. It has a scroll keystone with billet molding at the top. A band of diminutive corbels supports each window sill and these are complemented by a double corbelled frieze forming the roof cornice, adding a rather medieval, picturesque quality to this early Romanesque Revival house. The handsome ironwork includes the grilles of the round-arched windows at the basement and the handrailings of the stoop and areaway. This distinctive residence was built in 1850-51 by Robert Voorhies and sold to merchant William H. Smith in 1852.

Nos. 211-219. These five narrow houses, the longest remaining row of houses in the District, are modified Anglo-Italianate in style. The entrance level is somewhat higher than the usual English basement, but it has the typical round-arched doorway and window. Unlike other Anglo-Italianate houses in the District, which have segmental-arched or round-arched windows on the

upper floors, the upper floor windows on these houses are square-headed: An indication of the original character of the houses may be seen at No. 219, where flat stone lintels top the second and third story windows and have a slightly projecting cap molding at the fourth story. The English basement at this house is rusticated and its doors and windows are set off with coved and molded frames incorporating keystones. The areaways of Nos. 217 and 219 retain the original cast-iron Italianate railings and square newel posts. A continuous bracketed cornice spans the row, with a break between Nos. 215 and 217, corroborating the fact that the row was built in two stages. The houses were erected in 1854-55 by two builders, Joseph Whitehead (Nos. 211, 213, 215) and Benjamin Wise (Nos. 217, 219). Whitehead, a mason, acquired three lots from Lewis Rutherford, and tax assessment records indicate that a house had been built on each lot by May 1854. Whitehead sold the three houses in 1856; No. 211 to Maria Lemon, No. 213 to coppersmith Rufus Brooks, and No. 215 to broker James McKibbon. Benjamin Wise, a bricklayer, acquired the two easterly lots from Rutherford in 1855 and built the houses at Nos. 217 and 219 in the course of the same year. Wise sold No. 217 to importer Juste Lanchantin and No. 219 to tailor Samuel Joyce early in 1856.

From 1890 to 1912 St. Andrews Convalescent Hospital occupied Nos. 211-213. The hospital, under the auspices of the Sisterhood of St. John the Baptist, gave free care to women of "good character" over fifteen years of age.

No. 221. This three-story brick house built in 1850 combines elements of the Greek Revival and Italianate styles. Its generous 25-foot facade is given interest by cornices above the windows and a cornice slab above the double-doored entranceway, all of which are supported on brackets. Most of the brackets have been shorn of ornament, but those above the third story windows are grooved. A modillioned cornice, returned at the ends, above a simple fascia board defines the roof line. The original stoop with cast-iron railings and newel posts provides gracious access to the house. James Levy, the owner of a marbleworks and manufactory on East 18th Street nearby, sold the house to Sidney Miller in 1851.

No. 223-225. The seven-story Hotel Seventeen presents a striking contrast with the neighboring three- and four-story dwellings in size, style and ornamentation. Built in 1883 as an apartment house called the St. George Residence, it is distinguished by its classically inspired, richly carved stone ornament which must have been a good advertisement for the stoneworks company owned by its builder, Thomas Osborne. Most notable is the influence of the French Renaissance style on the ornament, which is quite unusual for that period, and the emphasis on verticality. The building is symmetrical, with a central-entrance on the 55-foot, eight bay stone facade. The entrance is enframed by modified Corinthian columns and pilasters of polished red granite on high pedestals supporting a full entablature with a dentilled cornice and shallow balcony above. Except for two round-arched windows with keyed enframements at the first floor, all the windows are square-headed and fully enframed. The variation of the window treatment creates an interesting diversity within the vertically-accented symmetry of the whole. The two windows on each floor above the entranceway are combined under a single cornice. On the second, fourth, and sixth floors there is carved ornament between the window tops and entablatures, creating a frieze-like effect, as well as carving above the entablatures. On the third and fifth stories, where the cornice is directly above the window, all the ornament is above the cornice. The center windows are flanked by windows surmounted by pediments, which add variation to the dominant vertical-horizontal accents of the facade. Low relief sculpture fills each pediment and the space above the pediment, except on the fourth story where the window enframements are similar for the whole story. A dentilled cornice runs above the first and fourth stories, creating low, rectangular panels of ornament above and below it. Molded window sills, broken to express each window, extend across the whole facade, creating a string course at every story. The marvelously expressive ornament consists of figures, faces, animals and foliage.

The St. George Residence was an example of the type of apartment house that became fashionable during this period, often referred to as a flat house. It was an elevator building with two spacious apartments on each floor. In the 1930s the apartments were converted to furnished rooms and the building is now a single room occupancy hotel.

No. 231-235. In contrast to the restrained Greek Revival and Italianate houses and the Renaissance exuberance of Hotel Seventeen, No. 231-235 evokes a rather picturesque, medieval quality, characteristic of its Victorian Gothic style. It was built in two sections, the larger eastern part in 1877 by architect E. T. Littell as the St. John the Baptist House and the western section by Charles C. Haight in 1883 as a dwelling owned by the St. John the Baptist Foundation. The two sections are harmoniously united by similar style, proportions, and use of materials. The asymmetrical quality of the Littell building is maintained by the addition of the Haight house. The original building is approached by a high, wide stoop that leads to a pointed-arch doorway entrance now remodelled. The addition projects forward from the older building with a street level, Gothic-arched entranceway, above which there is a diminutive opening with two original leaded-glass, pointed-arch windows. Varying window shapes, sizes, and positioning characterize the facade as a whole, further emphasizing its asymmetry. Although the original windows have been replaced by aluminum ones, stone arches and lintels remain, and give an idea of the original size and shape of the windows. Horizontal bandcourses separate each of the four stories and serve as window sills at all floors. The picturesque roof gables are a delightful, distinguishing feature of the facade. The Littell building has a steeply pitched roof above the third story of the main facade containing two dormers which are slightly off-center, and a jerkin-headed gable above the four-story pavilion. The Haight portion has an off-center frontal gable of brownstone above the brickwork, projecting above its roof line which is higher than that of the older building.

E. T. Littell, in his brief architectural career, was noted for ecclesiastical architecture. Charles Coolidge Haight, who received his training in Littell's office, was, in 1883 when he designed this house, master planner and architect for the General Theological Seminary in Chelsea. Haight's introduction of English Collegiate Gothic elements for this house provides an interesting adjunct to the more Victorian Gothic style of Littell's building.

The St. John the Baptist Foundation is the third religious institution in the District which engaged in educational and charitable activities. Its German Mission of the Holy Cross sought to provide spiritual care and temporal relief to poor Germans who lived in nearby crowded tenements. Activities of the Mission's guilds included Bible classes, hymn singing, first aid, quilt making and knitting. The Foundation provided food, clothing, coal, and occasionally money for funerals for the deserving poor. Sisters of the St. John the Baptist Foundation ran a private school for young girls and the St. Andrews Convalescent Hospital. The land for the earlier building was purchased by Helen Folsom in 1877 from Rutherford Stuyvesant and conveyed to the St. John the Baptist Foundation for \$10.00. Miss Folsom was probably the niece of Sister Helen Margaret of the Foundation.

From about 1930 to 1965 the buildings were occupied by the Friendly League for Christian Service. Today they are occupied by the Salvation Army.

No. 237. This four-story brick Italianate house is distinguished by a wide, majestic stoop with stone balustrade, leading to a recessed arched doorway. The fine doorway enframingent consists of a round-arched molding with a scrolled keystone supported on pilasters. The house was built c. 1853-54 for Lewis Rutherford, Rutherford Stuyvesant's father. Margaret Nielson, a relative of the Stuyvesants, was the first occupant of this house which she bought in 1856. For several years after 1912 St. Andrew's Convalescent Hospital occupied the house.

Nos. 239-241. This pair of four-story masonry Anglo-Italianate houses are similar to Nos. 216-222 East 17th Street across the street. The segmental arched windows are full-length at the parlor floor and decrease in size at the third and fourth stories. The houses have English basements with round-arched windows and doors. An original pair of doors may be seen at No. 239. Pilasters between the door and windows support a bracketed balcony. Thomas Morton acquired the land in 1853 and had the houses built in 1853-54.

No. 243. This is the only Anglo-Italianate house in the District that was not originally part of a row of narrow, uniform houses. The gracious proportions of this 28-foot, three-bay facade impart a feeling of stately elegance to the dwelling. At the English basement the round-arched door and windows are enframed by columns supporting stilted segmental arches. Round-arched windows, all of which retain original muntins, are on a line with the windows of No. 241; they are full-length at the parlor floor and decrease in size at the third and fourth floors. A beautiful foliate patterned cast-iron balcony extends the width of the house at parlor floor level, while each of the third floor windows has a separate balcony supported on brackets. The fourth floor windows only have simple stone sills. A bracketed, paneled cornice defines the roof line.

Thomas Morton acquired the lot in 1850. In 1852, when Morton was building this house, he signed a party wall agreement with James Foster who then owned the adjoining westerly lot. According to the agreement, a 16-inch party wall would be erected on the center line of the two properties. When Foster built a house utilizing the party wall, he would pay Morton half the price of the wall. Foster sold the lot later that year, and Morton acquired it from a third party in 1853. An agreement between Morton and Hamilton Fish, owner of the adjoining easterly lot, was also made. Morton's house had open windows on the easterly side. Morton agreed not to interfere with Fish's right to build a house and close the windows. Morton originally lived in this fine house. In 1859 he sold it to Henry Derby for \$28,000, more than twice the amount paid for any house in the District in the 1850s.

No. 245. The only architect-designed single dwelling in the District, No. 245 was designed by Richard Morris Hunt, and built in 1883 for Sidney Webster. It is a four-story brick and brownstone modified French Renaissance town house. A broad stoop with pierced stone railings leads to a gracious stone doorway, now altered, above which there is a tripartite transom with a handsome wrought-iron grill. The varied window treatment contributes to the interesting, asymmetrical quality of the house. The paired windows at the first floor are surmounted by a single Gothic drip molding and separated by a carved bas-relief panel of Renaissance inspiration. A molded string course separates the stone-faced first floor from the brick upper floors and serves as a sill for the second story windows. The square-headed, irregularly spaced upper story windows have keyed enframements. All the windows have horizontal transom bars; the four contiguous windows on the third story have vertical mullions as well. Above the third story cornice is a sloping roof with four regularly spaced, picturesque dormer windows. The windows are connected by a stone bandcourse which runs above them. A molded coping further unites the gables. Small paired colonnettes once filled the voids between the dormers.

Richard Morris Hunt was a celebrated New York City architect who designed the French Renaissance W. K. Vanderbilt Mansion at 660 Fifth Avenue, other great town houses in the City, and residences at Newport, Rhode Island.

Sidney Webster, a young Harvard Law School graduate, began an illustrious career as private secretary to President Franklin Pierce. He became acquainted with Hamilton Fish, the United States Senator from New York, and married Fish's oldest daughter Sarah in 1860. Webster practiced law for many years in New York and was a director of the Illinois Central Railroad. The Websters had a country home in Newport.

Sarah Webster acquired this property from her father in 1883. Before building the house, she entered into an agreement with Sarah Hayward who owned the adjacent house to the west. Webster agreed to erect a house that would not project beyond the eight-foot setback from the street of the Hayward house.

The house is now owned and used by the adjacent Beth Israel Medical Center.

EAST 18TH STREET Between Third and Second Avenues

SOUTH SIDE (Nos. 206-234)

Nos. 206-210. Characteristic features of this group of three-story early Italianate houses are best illustrated by No. 210. A high stoop leads to a recessed segmental-arched doorway enframed by a simple molding. A stone bandcourse separates the basement from the first story. Full-length, segmental-arched parlor floor windows with double-hung sash are enframed by slightly projecting segmental-arched moldings. The segmental-arched windows that decrease in size at the second and third stories are fully enframed and have sills supported on corbel blocks, another Italianate feature. The roof cornice with paneled fascia is supported on console brackets. These houses, built c. 1850, were undoubtedly originally similar brownstones, although possibly erected by different builders: John Haley, John Robinson, Edmond Rogers and Robert Voorhies, all builders in the District, were involved in conveyance transfers on the properties between 1850 and 1854.

No. 212. Now altered from its original appearance, this brick house was probably similar to the pair of adjoining Greek Revival houses, Nos. 214 and 216. The general proportions of all three houses are similar, and they have square-headed windows which are stepped up at No. 212 to reflect the upward incline of the street toward Third Avenue. All were built for merchant William E. Dodge; this house was built between 1849-50. A basement entrance has been provided.

Nos. 214-216. This charming pair of three-story late Greek Revival houses are the oldest buildings in the District. Built between 1842-43 for William E. Dodge, they display interesting and rather stylized features. They are considerably lower than the adjoining Italianate houses to the east and have much simpler facades. The square-headed windows, full-length on the parlor floors, are surmounted by stone lintels. The most notable features of these brick houses are concentrated at the center of the facades where gracious stoops with handsome iron railings lead to paired entrances. The unusually narrow pediments crowning the entrances at both houses are supported on scrolled brackets--a feature rarely encountered in this style--resting on pilasters. No. 216 retains its Greek Revival doorway with central door flanked by paneled Corinthian pilasters and sidelights and surmounted by a transom. The round-arched double door at No. 214 is Italianate in style. The bracketed roof cornices with paneled fascia at both houses and modillions at No. 216 are more typical of the Italianate than the Greek Revival style. The wrought ironwork at the yards is typically Greek Revival in design, featuring the Greek key motif, while the graceful railings at the stoops display an interesting combination of wrought- and cast-iron elements.

William E. Dodge originally leased these lots and several other lots on 17th and 18th Streets from Peter Gerard Stuyvesant in 1836, generally subject to the condition that a house would be built on each lot within a certain number

of years. Dodge had three houses built on 18th Street, but did not develop the other lots. Dodge lived at No. 216 until 1853 when he moved to Madison Avenue. In 1854 he sold the house and transferred the lease on the land at No. 214 to merchant Francis Babcock, who, according to New York City Directories, had been living in the house since 1849.

Dodge was a prominent figure in New York commercial circles. Although the leasing of the properties in this neighborhood was not a profitable venture, Dodge, a member of the noted firm of Phelps, Dodge & Company, dealers in copper and other metals, invested wisely in pine lands and railroad stock and became a wealthy man and philanthropist. He was active in the temperance movement and the Y.M.C.A. Shortly after his death in 1883, a bronze statue of him, now in Bryant Park, was commissioned by the New York City Chamber of Commerce and placed in Herald Square.

No. 218. This four-story brick Italianate house provides an interesting contrast with the Greek Revival house to the west. Simple, solid elegance has given way to a striving for grander, more dramatic effects, as evidenced in the emphasis on verticality and the sculptural quality of the facade. The stoop, above a high rusticated basement, leads to a rich enframing for the deeply recessed doorway. A heavy arched door pediment is supported on unusually long acanthus-carved consoles on slender paneled pilasters. The round-arched doorway is further enriched by a foliate-scrolled keystone and two slender fluted Corinthian columns. Segmental-arched windows are crowned by shouldered lintels with triple moldings: one directly above the window nearly flush with the facade, and above that, two projecting moldings. The massive cast-iron newel posts flank the stoop and the yard is enclosed by an Italianate cast-iron railing and gate. The generous proportions of the house, with its high stories which allow for taller windows and the additional fourth story, accommodate these rich, distinguishing details without them appearing heavy or overly ornate. Contractor John Foster built this splendid house for himself c. 1856-57.

Nos. 220-226. These four late Italianate houses designed by architect Julius Boeckell were the last dwellings to be erected on the blockfront. The lots remained empty until 1869 when Rutherford Stuyvesant leased them on the condition that the lessee would erect within one year "a substantial brick or stone dwelling three or more stories high," but "not a tenement house," and "equal in height, quality and style to the adjacent houses." Conforming with these stipulations, these four-story brick houses were begun in March 1869 and completed in September 1869. The narrow, eighteen-foot lots necessitated narrower windows, doorway enframements, and stoops than those on the earlier houses. A single house with these rather attenuated proportions might look awkward, but the unified design of the four, all very well preserved, creates an attractive row. The houses, approached by high stoops, are distinguished by elaborate arched doorway enframements supported on acanthus-carved consoles of brownstone. The round-arched doorway molding supported on pilasters has a heavy, projecting keystone surmounted by a projection at the lower cord of the pediment. Nos. 222, 224 and 226 retain their original paneled double doors. Tall square-headed windows are surmounted by stone lintels flush with the facade, above which are long cornices profiled at the ends. Projecting window sills are supported by corbels. Bracketed, modillioned roof cornices with paneled fascia boards span the facades.

Nos. 228-234. The original features of these four-story brick houses are best illustrated by No. 234. The stoop with iron railings leads to a recessed doorway which is enframed by a cornice slab supported on brackets. Parlor floor windows are surmounted by projecting lintels supported on smaller, similarly shaped brackets. The delightful roof cornice consists of a frieze with central cartouche flanked by scrolled brackets and molded panels. In style this house is transitional, with features of both Greek Revival and Italianate modes. The linear quality of the facade and the small fourth story attic windows are typical of the Greek Revival style, while the cast-iron stoop railings are Italianate. Nos. 228, 230 and 232 have had their facades remodeled and basement entrances have been provided at 228 and 232. The houses were built c. 1850 for Lewis Rutherford, acting for his son, Rutherford Stuyvesant, and originally rented.

STATEMENT BY THE COMMISSION

The Landmarks Preservation Commission recognizes that the new portion of the Friends' Seminary School (located at 220 East 16th Street) is wholly used for school purposes and that in the years ahead expansion or a change may be required, entailing alterations to the existing structure or the creation of another structure on this portion of the Seminary property. The designation of this Historic District is not intended to freeze the present structure, prevent future appropriate alterations or the creation of a new structure to meet the changing requirements of the school. The Commission wishes to state that it recognizes the potential need for those changes and looks forward to working with the Society of Friends' should they ever desire to make them.

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 Stuyvesant Square Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Stuyvesant Square Historic District has roots extending back to the mid-seventeenth century, that the District is named for the Stuyvesant family which, for several generations, played a significant role in the history of the area, that it is a charming residential neighborhood focused upon Stuyvesant Square, that the area is graced by a number of handsome religious and institutional buildings, that the residences and other buildings were built in the range of architectural styles popular throughout the second half of the 19th century, with Greek Revival, Italianate, and Romanesque Revival predominating, that Stuyvesant Square with its iron fence is the glory of the District, reflecting the foresight and generosity of Peter Gerard Stuyvesant, that it is an unusually good example of the city square as developed in the 19th century, and that the District remains a fine residential community.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Historic District the Stuyvesant Square Historic District, Borough of Manhattan, containing the property bounded by East 17th Street on the north, the eastern and northern property line of 245 East 17th Street, part of the eastern and the northern property line of 243 East 17th Street, the northern property line of 241 East 17th Street, part of the northern property line of 239 East 17th Street, the eastern property line of 234 East 18th Street, East 18th Street, the western and part of the southern property lines of 206 East 18th Street, the western property lines of 205 East 17th Street, East 17th Street, part of the western property lines of 206-208 East 17th Street, part of the northern and part of the western property lines of 203-207 East 16th Street, the northern property line of 171 Third Avenue, Third Avenue, East 16th Street, the western and southern property lines of 206 East 16th Street, the southern property lines of 208-210 through 216 East 16th Street, part of the southern property line of 218 East 16th Street, the western property line of 221 East 15th Street, East 15th Street, the western and southern property lines of 236 East 15th Street, the southern property lines of 238 and 240 East 15th Street, the southern and eastern property lines of 242 East 15th Street, East 15th Street, the western and southern property lines of 306 East 15th Street, the southern and part of the eastern property lines of 308 East 15th Street, the southern and eastern property lines of 310 East 15th Street, East 15th Street, and Nathan D. Perlman (formerly Livingston) Place.