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BEFORE THE
SURFACE TRANSPORTATION BOARD



Docket No. AB 167 (Sub-No. 1094) A

CHELSEA PROPERTY OWNERS -- ABANDONMENT -- PORTION OF THE
CONSOLIDATED RAIL CORPORATION'S WEST 30TH STREET SECONDARY TRACK
IN NEW YORK, NY

THE FRIENDS OF THE HIGH LINE, INC.'S PETITION TO
REOPEN THE 1992 ABANDONMENT DECISION

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Contains Color Images

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Today, on the West Side of Manhattan, we have an opportunity to create a great, new public promenade on top of an out-of-use elevated rail viaduct called the High Line. This would provide much-needed green space for residents and visitors, and it would attract new businesses and residents, strengthening our economy. We know it can work.¹

Michael R. Bloomberg,
Mayor of the City of New York²

The Friends of the High Line, Inc. ("Friends")³ asks the Surface Transportation Board ("STB" or "Board") to reopen the Interstate Commerce Commission's 1992 abandonment

¹ Design Trust for Public Space, Reclaiming the High Line at 4 (2002) ("Reclaiming the High Line"). Friends of the High Line, Inc. will provide courtesy copies of this publication for the Board.

² On April 7, 2002, the Mayor commissioned a Feasibility Study to review the potential reuse of the High Line and to help the City make "a final determination whether . . . [to] support plans for demolition of the railway structure or promote efforts to convert the structure into an elevated public greenway." Press Release, Mayor Michael R. Bloomberg Announces Feasibility Study on the Future of the High Line, Apr. 7, 2002 ("Press Release") (Exhibit A).

³ The Friends of the High Line, Inc. is a non-profit organization dedicated to the preservation and reuse of the High Line, which runs along the edge of the Hudson River, through West Chelsea's tree-lined blocks and art galleries, into the heart of the Meat Packing district. Friends believes this neglected landmark offers New Yorkers the opportunity to create a one-of-a-kind recreation and transportation resource while simultaneously preserving the industrial (continued...)

decision,⁴ which conditionally directed Consolidated Rail Corporation ("Conrail") to abandon and dismantle an historic railroad line in New York City.⁵ The Board should reopen that decision pursuant to Rule 1152.25(e)(2)(ii), because circumstances have changed radically, as Friends' new evidence will attest. The Commission's consideration of impacts on historic structures and its environmental assessment, both conducted 13 years ago in 1989, are outdated and inaccurate. On reopening, the Board will find that the High Line is an historic structure that must be preserved and that the environmental effects of destroying the High Line would be far different than those the Commission expected a dozen years ago.⁶ That is why a unanimous New York City Council, the Congressman who represents the High Line's district, the New York

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heritage of the neighborhoods. The founders and principal members of Friends have no pecuniary interest in preserving the High Line.

⁴ Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th Street Secondary Track in New York, NY, 8 I.C.C.2d 773 (1992) ("Abandonment Decision").

⁵ The terms of the original easement require Conrail to tear down the High Line if the Board grants abandonment authority. See Docket No. AB-167 (Sub-No. 1094)A, Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th Street Secondary Track in New York, NY, Decision served July 8, 1999, at 1.

⁶ The Board's abandonment rules require that any petition to reopen an administratively final decision shall not exceed 30 pages, including exhibits. 49 C.F.R. § 1152.25(e)(3). Because the Board has not issued a final abandonment order in this proceeding, however, the 1992 conditional abandonment decision is not administratively final and the provisions of Section 1152.25(e) do not apply. The Board's rules on petitions for relief not otherwise covered applies instead. See 49 C.F.R. § 1117.1

In the event the Board disagrees and deems this petition to be a petition to reopen an administratively final abandonment decision (and therefore subject to Section 1152.25(e)), we respectfully request that the Board consider this a petition for leave to exceed the page limit. Friends needs the additional text to explain the degree to which circumstances have changed on the lower West Side of Manhattan in the last decade and to present the copious new evidence of how demolishing the High Line will impact historic structures. In the event the Board deems Section 1152.25(e) to apply, Friends also respectfully requests that the Board consider this a petition for leave to file more than 15 days after the 1992 decision was served, on the grounds that the changed circumstances and new evidence did not exist at that time.

Assemblymember representing the area, the State Senators, the Manhattan Borough President, and an array of citizens and groups oppose the destruction of this historic treasure.

INTRODUCTION

The High Line is a 68-year-old, 1.45-mile railroad line on an elevated steel and concrete viaduct on the west side of Manhattan.⁷ In 1989, the Commission considered the environmental impacts that abandoning and dismantling the High Line would cause, and prepared an environmental assessment.⁸ Relying on and incorporating this assessment, the Commission in 1992 found that the High Line deterred development in its neighborhoods, that public opinion favored the demolition of the structure, and that demolition of the High Line would inflict no adverse impacts on its neighborhoods or the City of New York.⁹ The Commission also found that abandonment and demolition would affect no historically significant structure.¹⁰

Passage of time has proved that every one of these expectations, although reasonable at the time, was mistaken. Since 1989, the neighborhoods around the High Line have flourished. Chelsea, the Meat Packing district, and Clinton/Hell's Kitchen are now among the most vibrant areas of New York City, and Chelsea has become an internationally recognized art center. A broad coalition of New Yorkers want to protect this rare open space in America's most

⁷ Reclaiming the High Line at 17, 46.

⁸ Docket No. AB-167 (Sub-No. 1094), Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th Street Secondary Track in New York, NY, 1989 WL 246713 (I.C.C.) (Oct. 27, 1989).

⁹ Id. at 1; Abandonment Decision, 8 I.C.C.2d at 793.

¹⁰ Abandonment Decision, 8 I.C.C.2d at 793.

densely developed city and transform the High Line into a public promenade and potential transportation route. Demolition would bring more than a year of disruption, dust, and noise to these vital New York neighborhoods and would leave truncated and useless segments of the High Line standing.

Whatever the quality of the ICC's earlier review of historic effects, it is inaccurate today. The High Line itself is a recognized historic monument to the history of railroading. Historians classify the High Line as one of the seven most important structures to preserve in the entire State of New York.¹¹ The Municipal Art Society of New York urges that it be preserved. Accordingly, tearing down the historic High Line would contravene federal law and dismantling it could affect other historic structures in its neighborhoods, such as the Gansevoort Market buildings in the Meat Packing district that New York State recently declared eligible for historic preservation.

The Board should reopen this proceeding and reevaluate the risks that demolition poses to historic structures as well as the environment. The "passage of time, changing perceptions of significance, or incomplete prior evaluations may require" a new historical review. 36 C.F.R. § 800.4 (c)(1). Federal law imposes on the Board a "continuing duty to gather and evaluate new information relevant to the environmental impact of its actions."¹² To fulfill those duties, the Board should reopen this proceeding to (i) perform an historic preservation review, and (ii) update its original environmental review with an environmental impact statement ("EIS").

¹¹ See Preservation League of New York State, 2001 Annual Report (Exhibit B); see also www.preservenys.org, visited Aug. 15, 2002.

¹² Warm Springs Dam Task Force v. Gribble, 621 F.2d 1017, 1023 (9th Cir. 1980); see also Southern Oregon Citizens Against Toxic Sprays v. Clark, 720 F.2d 1475, 1480 (9th Cir. 1983).

As background, we describe the historic High Line, review the history of this proceeding, and identify many of the interests that oppose demolition and support preservation of the High Line. In Part I of our Argument, we explain why the Board must perform an historic review to prevent abandonment from destroying the High Line and harming other historic structures. In Part II, we explain why changed circumstances and new evidence require the Board to start over in evaluating the environmental effects of abandonment.

BACKGROUND

A. A Brief History of the High Line

The High Line is a 1.45-mile, elevated rail line on the West Side of Manhattan. Between 30 and 60 feet wide, the structure passes over 22 streets and stretches more than 25 blocks between 34th Street and Gansevoort Street, through Chelsea, the Meat Packing district, and lower Clinton/Hell's Kitchen.¹³ The High Line opened in 1934 as part of the New York Central System's \$110-million-dollar West Side Improvement Project, a multi-billion-dollar project in today's dollars.¹⁴ New York Central's prior West Side Line had occupied the middle of Tenth Avenue, a heavily used commercial artery that bisects the Meat Packing district and Clinton/Hell's Kitchen. Because of its combination of heavy pedestrian, rail, and truck traffic, Tenth Avenue had earned the nickname "Death Avenue."¹⁵ The West Side Improvement Project

¹³ See Joe Greenstein, West Side Story: The Rise and Fall of Manhattan's High Line, Trains, Mar. 2002, Map at 57 (Exhibit C).

¹⁴ See New York Central Railroad, New York Central West Side Improvement at 2-3 (describing the construction project as "one of the greatest projects ever undertaken jointly by public and private interests on Manhattan Island.") (Exhibit D).

¹⁵ Joe Greenstein, West Side Story: The Rise and Fall of Manhattan's High Line, Trains, Mar. 2002, at 58.

elevated the rail line above the streets, eliminated 105 at-grade street crossings, and added 32 acres to New York's Riverside Park. It was the Alameda Corridor project of its era.

New York Central's unique edifice carried rail traffic into America's largest city for decades. The High Line ran right through buildings and warehouses, delivering merchandise directly to recipients without affecting street traffic. The High Line even included elevated sidings, which allowed trains to meet and pass. In its heyday, the High Line handled over 700 freight cars per day, including the U.S. Mail and fresh meats for the Meat Packing district. The High Line also exhibited unique design features, as shown in recent photographs by famed photographer Joel Sternfeld.¹⁶

The High Line last carried regular freight service in the mid-1980s. Conrail acquired the High Line in the mid-1970s after the Penn Central Transportation Company bankruptcy. Today's Conrail, a joint-CSX-Norfolk Southern entity, continues to own the line.

B. Procedural History

In 1989, a group of property owners and developers with economic interests adjacent to the High Line, the Chelsea Property Owners ("CPO"), asked the Commission to authorize adverse abandonment of the High Line over Conrail's objections.¹⁷ Pursuant to that request, the ICC conducted an environmental assessment and concluded that demolishing the High Line would "not affect significantly the quality of the human environment."¹⁸ The ICC does not appear to have performed a formal historic preservation study.¹⁹

¹⁶ See Joel Sternfeld, Walking the High Line (2001). Friends will provide courtesy copies of this publication for the Board.

¹⁷ See Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th St. Secondary Track in New York, NY, 7 I.C.C.2d 991 (1991).

¹⁸ Docket No. AB-167 (Sub-No. 1094), Chelsea Property Owners -- Abandonment -- (continued...)

Relying on its 1989 environmental assessment, the ICC in 1992 conditionally authorized abandonment and demolition of the High Line, declaring that the High Line's removal would promote economic growth.²⁰ To protect Conrail from undue economic harm, the Commission conditioned the abandonment by requiring CPO to "post an appropriate surety bond or similar security to ensure payment of any demolition costs exceeding \$7 million."²¹

For years, Conrail and CPO tried, but failed, to agree to financial terms that would consummate the abandonment and bring down the High Line. In 1999, CPO asked the Board to authorize immediate abandonment, over Conrail's continuing objections, on the grounds that CPO had met the Commission's security condition. It tendered a contract with an entity willing to demolish the High Line for less than \$7 million."²² The Board denied CPO's request, finding that the contract did not protect Conrail against cost overages. According to the Commission,

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Portion of the Consolidated Rail Corp.'s W. 30th Street Secondary Track in New York, NY, 1989 WL 246713 (I.C.C.) at 2 (Oct. 27, 1989).

¹⁹ As we discuss in Section I.A., the Commission's 1989 "historic review" appears to have been minimal. The original abandonment application included a letter from the State Historic Preservation Officer concluding that the High Line was not eligible for the National Register. The High Line barely qualified for the National Register in 1989, however, because properties must be 50 years old before they are eligible. In any event, none of the Commission's publicly available decisions refer to the letter, nor did the Commission expressly rely on the letter when it approved abandonment and demolition.

²⁰ Abandonment Decision, 8 I.C.C.2d at 783.

²¹ Id. at 792.

²² Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th St. Secondary Track in New York, NY, Decision served July 14, 1999, p. 3.

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²⁰ Abandonment Decision, 8 I.C.C.2d at 783.

²¹ Id. at 792.

²² Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s W. 30th St. Secondary Track in New York, NY, Decision served July 14, 1999, p. 3.

the contract contained “an indemnification commitment subject to both definite, substantial exclusions and indefinite, potentially substantial exclusions.”²³

On August 14, 2002, CPO presented an agreement to the Board that assertedly protects Conrail’s financial interests in connection with partial demolition of the High Line. The City of New York’s participation, however, has been ruled unlawful,²⁴ the State of New York has not signed the Agreement, Conrail will not sign until the state signs, and the new City administration has commissioned studies of preservation. If the Board chooses to address CPO’s petition, these uncertainties notwithstanding, it must begin anew the process of studying historical and environmental effects of abandonment.

Much has changed during the decade since the ICC formally considered the High Line. In 1992, the ICC stated “that the local and government interests are uniformly opposed” to converting the High Line to public use.²⁵ Subsequent years have seen a massive shift in public opinion -- from apathy to support for preservation. Reflecting this shift in public sentiment, Mayor Michael R. Bloomberg personally wrote the introduction to a study recommending that the High Line be preserved.²⁶ The City of New York has requested and is awaiting further studies, due this fall, on the financial feasibility of the reuse and rehabilitation of the High Line.²⁷

²³ Id. at 5.

²⁴ See New York City Council v. City of New York, No. 122270/01, 2002 WL 554192 (N.Y. Sup. Ct. 2001, Mar. 12, 2002) (appeal pending).

²⁵ Abandonment Decision, 8 I.C.C.2d at 791.

²⁶ Reclaiming the High Line at 4.

²⁷ See Press Release, Apr. 7, 2002 (Exhibit A).

Support for the High Line has burgeoned. On July 26, 2001, the City Council unanimously passed a resolution urging the Governor, the Mayor, and the Metropolitan Transportation Authority to pursue a Certificate of Interim Trail Use for the High Line. Indeed, the City Council is the primary source of funding for Friends' efforts.²⁸ Public officials who represent the High Line's neighborhood, including Congressman Jerrold Nadler, State Senator Thomas K. Duane, State Senator Eric Schneiderman, Assemblymember Deborah Glick, City Council Speaker Gifford Miller, and numerous individuals and organizations dedicated to historic preservation, design, and promotion of the arts, all supported the City Council resolution.²⁹ Those letters of support appear in Exhibit E and Exhibit F.

The City Council's unanimous opposition to demolition is particularly significant because, under the New York City Charter, the Council can prevent the City of New York from participating in CPO's plans for demolishing the High Line. The Council can block the demolition with a majority vote under the Uniform Land Use Review Procedure, which authorizes the City Council to review certain actions that involve the use of land.³⁰ Friends and members of the City Council sued successfully to preserve the Council's rights, a decision now on appeal.³¹

²⁸ See Letter from Peter E. Vallone, Speaker of the City Council, and Herbert E. Berman, Chair Committee on Finance to Robert Hammond, June 20, 2001 (Exhibit E).

²⁹ Exhibit E gathers numerous expressions of support for the High Line as presented to CSX on August 30, 2001. Exhibit F contains additional expressions of support from Congressman Nadler, City Council Speaker Gifford Miller, and Manhattan Borough President C. Virginia Fields, on the occasion of a benefit for Friends of the High Line hosted by Martha Stewart Living Omnimedia, Inc., this past summer, on July 10, 2002.

³⁰ See New York, NY, City Charter, § 197-c (2001) (Exhibit G).

³¹ See New York City Council v. City of New York, No. 122270/01, 2002 WL 554192 (N.Y. Sup. Ct. 2001, Mar. 12, 2002) (appeal pending).

Congressman Jerrold Nadler represents the 16th Congressional District, which encompasses the High Line, and his views are similar to the Mayor's quoted above: "By preserving the High Line, the City and State of New York will be able to create a world-renowned urban amenity that will serve its community and attract a wide variety of visitors"³² Representative Nadler opposes the High Line's destruction: "It makes no sense to tear down a piece of perfectly good transportation infrastructure."³³ Just last month, on July 10, 2002, Congressman Nadler told supporters of Friends' efforts to save the High Line that properties such as the High Line are the reason why Congress enacted the National Trails Systems Act in 1983:

We now have the opportunity to preserve this vital transportation corridor, which would cost hundreds of millions of dollars and be nearly impossible to recreate. At the same time, we can provide residents and visitors in this vibrant section of the city with a great new public space that will provide an immediate and long-term public benefit.³⁴

In the 2001 race for Mayor, all six mayoral candidates supported efforts to preserve the High Line for public use. As mayoral candidate, Mayor Michael Bloomberg said that preserving the High Line "would provide green space for residents and visitors in this densely populated and booming section of the City."³⁵ Alan G. Hevesi, then Comptroller of the City of New York, explained that "the High Line could become an elevated walkway from which

³² Testimony of Rep. Jerrold Nadler to the City Council About the High Line, Apr. 18, 2001 (Exhibit E).

³³ Id.

³⁴ Letter from Congressman Jerrold Nadler to Friends, July 10, 2002 (Exhibit F).

³⁵ Letter from Michael Bloomberg to John Snow, Chairman, President and CEO, CSX Corporation, Aug. 17, 2001 (Exhibit E).

New Yorkers would gain new perspective on the neighborhoods of the meatpacking district and West Chelsea and may even accommodate some transportation use such as light rail.” He extolled private-public partnerships seeking federal and state dollars for putting the High Line to public use: “This type of public/private collaboration represents the future for development of open space in parts of our City that are starved for it.”³⁶

³⁶ Letter from Alan G. Hevesi to Robert Hammond and Joshua David, Friends of the High Line, Inc., May 7, 2001 (Exhibit E).

GROUND FOR REOPENING

The Board should reopen the Abandonment Decision, conduct an historical review to determine the impact of demolition, and perform either a new environmental assessment or an Environmental Impact Statement for abandonment of the High Line. The abandonment has not become effective. Rule 1152.25(e)(2)(ii) allows a party to file a petition to reopen an abandonment proceeding at any time before the abandonment is consummated.³⁷

Under Rule 1152.25(e)(2)(ii), "The Board will grant a petition to reopen only upon a showing that the action would be affected materially because of new evidence, changed circumstances, or material error." Circumstances have changed radically since 1989, as we demonstrate with new evidence. Chelsea, the Meat Packing district, and Clinton/Hell's Kitchen have experienced economic and cultural revivals, contrary to the ICC's expectations. Public opinion has shifted dramatically, contrary to the ICC's understanding. The ICC found no feasible use for the High Line in 1992, but in 2002 private and public organizations have proposed several uses, including use as public open space and as a transportation alternative in a crowded city, one that could serve a future Olympic site or professional football venue.³⁸ The ICC also assumed in 1992 that abandonment would lead to complete removal of the High Line, but in 2002 we now know that abandonment will leave unsightly chunks of truncated structure. The ICC's once-reasonable assumptions lie in ruins.

³⁷ See Finance Docket No. 30724 (Sub-No. 1), Wisconsin & Calumet R.R. -- Notice of Interim Trail Use & Termination of Modification Certificate, Decision served Aug. 8, 1989, p. 3 ("Commission authority over the rail abandonment of rail lines is exclusive and plenary, and we retain jurisdiction over the rail lines until there has been lawful consummation of unconditional abandonment authority.") (citing Chicago & Northwestern Transp. Co. v. Kalo Brick & Tile, 450 U.S. 311, 318 (1981)).

³⁸ Reclaiming the High Line at 36.

The Commission's 1992 understanding of the effects of demolition on historic structures is also outdated. No evidence in the record indicates whether the ICC ever conducted a formal historical review pursuant to the NHPA. After a decade, the High Line infrastructure is now recognized as an historically significant structure.

ARGUMENT

I. THE BOARD MUST PERFORM AN HISTORIC REVIEW THAT PREVENTS ADVERSE EFFECTS ON THE HIGH LINE AND OTHER HISTORIC PROPERTIES

No world city, given the legal means and the economic resources which exist in New York City, would wantonly destroy an equivalent landmark work of public infrastructure . . .³⁹

. . .

New York City can not afford to destroy this magnificent historical memory of its former industrial infrastructure . . .⁴⁰

Richard A. Plunz,
Professor of Architecture and
Director, Urban Design Program
Columbia University Graduate School of
Architecture Planning and Preservation

The Board should reopen this proceeding because the High Line merits inclusion in the National Register of Historic Places ("Register"). The Board must make an independent determination of eligibility. See Friends of the Atglen-Susquehanna Trail, Inc. v. STB, 252 F.3d 246, 250 (3d. Cir. 2001), ("Atglen") (remanding abandonment decision on grounds that STB did not comply with National Historic Preservation Act in identifying affected historic properties).

³⁹ Letter from Richard A. Plunz to New York City Council, Apr. 16, 2001 (Exhibit E).

⁴⁰ Letter from Richard A. Plunz to George E. Pataki, Governor of the State of New York, Apr. 10, 2001 (Exhibit E).

The STB should then follow the procedures set forth in the National Historic Preservation Act and its accompanying regulations “to avoid, minimize or mitigate” any adverse effects demolition would have on the structure. 36 C.F.R. § 800.1(a).⁴¹ The National Historic Preservation Act also requires the Board to examine the adverse effects demolition would have on historic structures other than the High Line.

The National Historic Preservation Act, 16 U.S.C. § 470f (“NHPA”), requires the Board to “take into account the effect of any undertaking on any district, site, building, structure, or object that is included in or eligible for inclusion in the National Register.” The Third Circuit Court of Appeals recently confirmed that the Act applies to abandonment proceedings. See Atglen, 252 F.3d. at 250.

Eligible properties are those that meet the National Register criteria set out in 36 C.F.R. § 60.4, whether or not the property has been placed on the Register. See Colorado River Indian Tribes v. Marsh, 605 F. Supp. 1425, 1438 (C.D. Cal. 1985) (“Society’s concern to preserve and maintain historic and cultural resources that enrich this nation and enhance our national heritage, which was the driving force behind the enactment of NHPA, should be extended to all significant cultural resources regardless of whether the property was ‘officially recognized.’”). A property or structure will be eligible if it has a “quality of significance in American history, architecture . . . [or] engineering” and if it is “associated with events that have made a significant contribution to the broad patterns of our history . . . or that embody the distinctive characteristics of a type, period, or method of construction” 36 C.F.R. §§ 60.4, 60.4(a) & 60.4(c).

⁴¹ The regulations implementing the NHPA have been revised twice since 1989 to reflect updates to the NHPA, but neither set of revisions altered these fundamental obligations. A discussion of the post-1989 revisions is available at 65 Fed. Reg. 77698 (Dec. 12, 2000).

Whether property is eligible for the National Register changes as the property grows older and as perceptions of the property change. For this reason, the regulations state that “passage of time, changing perceptions of significance, or incomplete prior evaluations may require [the Board] to reevaluate properties previously determined eligible or ineligible.” 36 C.F.R. § 800.4(c)(1); see also Atglen, 252 F.3d at 253, 257 (“The STB specifically noted that changed perceptions or evaluations of what is historically significant and therefore eligible for the National Register may indeed justify reevaluation or reopening of proceedings . . .”). The time to reevaluate is now.

A. The Commission’s Assumption That The High Line Had No Historical Significance Is No Longer Correct

In 1992, the Commission assumed without discussion that the High Line lacked historic value. The only information in the record concerning the historic significance of the High Line is a 1989 letter from the State Historic Preservation Officer (“SHPO”) stating that, as of 1989, the High Line was not eligible for inclusion in the National Register of Historic Places.⁴² In 1989, the High Line was barely old enough to be evaluated under the NHPA, because properties must be 50 years old before they qualify for protection.⁴³ Now, however, over a decade later, the historic significance of this elevated track is recognized. It is eligible for inclusion in the National Register.⁴⁴

⁴² This letter was attached as Exhibit 22 to the original abandonment application. None of the Commission’s decisions refers to this document, nor did the Commission expressly rely on it when it declared that demolition would not adversely affect the human environment. See Abandonment Decision, 8 I.C.C.2d at 793-94.

⁴³ 36 C.F.R. § 60.4 (“[P]roperties that have achieved significance in the past 50 years shall not be considered eligible for the National Register.”).

⁴⁴ Friends of the High Line does not know whether the current SHPO agrees with the prior SHPO that the High Line is not eligible for the National Register. Whatever the SHPO’s (continued...)

Built during the 1930s, the elevated High Line is an engineering marvel, running into and through buildings and warehouses and delivering merchandise directly to shippers without affecting street traffic. This unique structure carried interstate rail traffic into one of the busiest cities in the world without interfering with the surrounding community.⁴⁵ For example, “cookie boxes for animal crackers and other Nabisco products could be made in Beacon, New York and shipped down the New York Central’s tracks and then along the High Line, to the firm’s cookie factory on 15th street” over the High Line’s tracks.⁴⁶ Today that factory is the popular Chelsea Market.⁴⁷ As Vicki Weiner, the Kress Fellow for Historic Preservation at New York’s Municipal Art Society stated, the High Line is “one of the last surviving reminders of the commercial and manufacturing past of the West side of Manhattan below 34th Street.”⁴⁸

Historians agree that the High Line is historically important. The architectural historian who wrote the New York City Landmarks Preservation Commission’s Guide to New York City Landmarks, Andrew Dolkart, firmly states that “the High Line is eligible for listing in

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opinion, however, it is not conclusive. In the event the Board and the SHPO disagree on whether the High Line is eligible for the National Register, the Board “‘shall’ obtain a determination from . . . the Keeper of the National Register as to the historic eligibility of the property.” Atglen, 252 F.3d at 253 (citing 36 C.F.R. § 800.4(c)(2)).

⁴⁵ Verified Statement of Stephen V. DeSimone, DeSimone Consulting Engineers, P.L.L.C., p. 3 (Oct. 22, 2001) (Exhibit H).

⁴⁶ See Letter from Andrew S. Dolkart to Vernon A. Williams, Secretary, Surface Transportation Board, Aug. 13, 2001 (“Dolkart Letter”) (Exhibit I).

⁴⁷ See Joe Greenstein, West Side Story: The Rise and Fall of Manhattan’s High Line, Trains, Mar. 2002, Map at 57 (Exhibit C).

⁴⁸ See Statement of Vicki Weiner, Kress Fellow for Historic Preservation, Municipal Art Society, p. 2 (Oct. 15, 2001) (“Weiner Statement”) (Exhibit J).

the National Register of Historic Places.”⁴⁹ Mr. Dolkart bases his conclusion on the High Line’s origins: “The High Line is significant in the history of transportation as an important response to the issues of congestion and danger from rail tracks that ran on the surface The High Line is a major link in the transportation networks that permitted New York City to dominate the American industrial economy for over one hundred years.”⁵⁰

The Municipal Art Society⁵¹ agrees that the High Line “clearly meets two of the four major criteria that make it eligible for listing on the State and National Registers of Historic Places.”⁵² The Society explains that “[t]he High Line’s continued presence informs the public’s knowledge of the transportation and engineering history of the City, and also enables us to understand the distinctive and largely intact historic architecture in the Meat Packing District and lower Chelsea.”⁵³ Craig Morrison, a member of the New York City Chapter of the Historic Buildings Committee of the American Institute of Architects, wrote that the Committee is “in total agreement that this railway is an historic element in New York’s transportation and industrial development.”⁵⁴

⁴⁹ See Dolkart Letter (Exhibit I).

⁵⁰ Id.

⁵¹ The Municipal Art Society is “a private, non-profit membership organization whose mission is to promote a more livable city. Since 1893, the Society has worked to advocate excellence in urban design and planning, contemporary architecture, historic preservation and public art.” Weiner Statement at 1 (Exhibit J).

⁵² Id. at 2.

⁵³ Id.

⁵⁴ Letter from Craig Morrison to Vernon A. Williams, Secretary, Surface Transportation Board, Nov. 16, 2001 (Exhibit K).

The manner in which the High Line interfaces with the buildings that it serves, by actually passing through their upper floors, represents a uniquely futuristic approach to integrating industry and transportation. It will undoubtedly be considered eligible for inclusion in the National Register of Historic Places.⁵⁵

Key New York City officials recognize the historic significance of the High Line. Manhattan Borough President C. Virginia Fields testified in support of City Council Resolution 1747, which calls on the Governor, the Mayor and the Metropolitan Transportation Authority to take all necessary steps to preserve the High Line. She explained that the High Line is not a “crumbling steel dinosaur . . . , [it is] a unique piece of New York City and its history . . . We do not want to repeat the mistakes of earlier times when such treasures as the original Penn Station were torn down. If the railroad is demolished, it will never be rebuilt.”⁵⁶ And New York State Senator Thomas K. Duane, supporting the same resolution, stated that the High Line “offers a unique link between the manufacturing history of Manhattan’s West Side and its present and future as a mixed use neighborhood that combines residential, commercial, and manufacturing uses with parks and cultural institutions”⁵⁷ Id. His admonition to Governor Pataki was: “I urge you to act to preserve this important part of New York’s history.”⁵⁸

Place Matters, a citywide advocate for New York’s places of history, tradition, and community life, stated that the High Line is “a unique historical artifact, irreplaceable and

⁵⁵ Id.

⁵⁶ Testimony of C. Virginia Fields before the Committee on Federal and State Legislation, The City Council of the City of New York on Resolution 1747, Apr. 18, 2001 (Exhibit E).

⁵⁷ Testimony of Thomas K. Duane before the Council of the City of New York on Resolution 1747, Apr. 18, 2001 (Exhibit E).

⁵⁸ Letter from Thomas K. Duane to Governor George Pataki, Governor of the State of New York, Mar. 19, 2001, at 2 (Exhibit E).

worthy of a new future as a public space,” and that it “illustrates the oft-forgotten story of New York as a working, industrial city.”⁵⁹ The organization added that “New York’s history of work and industry is woefully under-represented by the buildings and structures we preserve in this city.”⁶⁰ In addition, the Chelsea-Village Partnership, Inc. stated that the High Line is “a monument to New York’s great past as a transportation and manufacturing hub Let’s not lose the unique opportunity presented to us now to create a spectacular public space for future generations to enjoy and admire.”⁶¹

This widespread appreciation of the High Line’s historic value requires the Board to consider its eligibility for protection under the National Historic Preservation Act and then consider and mitigate or avoid the effects of an abandonment order on the structure. Abandonment will destroy parts of the High Line.⁶² Destruction is the most adverse possible effect of a federal action: “[A]dverse effects include physical destruction of or damage to all or part of the property, alteration of the property, removal of property from its historic location, or a change in the character of the property’s use.” Atglen, 252 F.3d at 253 (citing 36 C.F.R. § 800.5(a)(2)).

The Board should not allow the High Line to be destroyed.

⁵⁹ Testimony of Place Matters before the Committee on Federal and State Legislation before the Council of the City of New York, Apr. 18, 2001 (Exhibit E).

⁶⁰ Id.

⁶¹ Letter from Chelsea-Village Partnership, Inc., to George E. Pataki, Governor of the State of New York, Rudolph W. Giuliani, Mayor of the City of New York, and Peter F. Vallone, Speaker of the New York City Council, Apr. 5, 2001 (Exhibit E).

⁶² As mentioned above, the terms of the original easement require Conrail to tear down the High Line if the Board grants abandonment authority. See Docket No. AB-167 (Sub-No. 1094)A, Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.’s W. 30th Street Secondary Track in New York, NY, Decision served July 8, 1999, at 1.

B. The Board Should Also Reopen This Proceeding To Consider the Effects of Demolition on Neighboring Historic Structures

NHPA also requires the Board to consider adverse impacts of demolishing the High Line on other historic structures. 16 U.S.C. § 470f (requiring examination of adverse effects on “any district, site, building, structure or object that is included in or eligible for inclusion in the National Register.”) (emphasis added). The High Line runs directly into structures recently recognized as eligible for inclusion, and it passes near areas already designated as historic.

The High Line’s southern terminus is Gansevoort Street. A month ago, on July 17, 2002, the Historic Preservation Specialist at the New York State Office of Parks, Recreation and Historic Preservation, Kathleen A. Howe, informed the Greenwich Village Society for Historic Preservation that the Gansevoort Market Historic District met its requirements for listing on the State and National Registers of Historic Places.⁶³ The report on the Gansevoort Market to the New York City Landmarks Preservation Commission, attached as Exhibit M, explains the historic significance of the area in great detail:

. . . [This] was the old river-landing settlement. From its beginnings, the settlement combined work, residence and transportation With truly remarkable integrity and fidelity, this historic land use persists today Visually, too, the Village waterfront shows unique evidence of its unbroken historic continuity Enough of the early buildings remain so that the historic scale of the old town can be understood and felt.⁶⁴

⁶³ Letter from Kathleen A. Howe, Historic Preservation Specialist, New York State Office of Parks, Recreation and Historic Preservation to Andrew Berman, Executive Director, Greenwich Village Society for Historic Preservation, July 17, 2002 (Exhibit L).

⁶⁴ Save Gansevoort Market’s Report to the New York City Landmarks Preservation Commission, The Proposed Gansevoort Market Historic District: An Overview, Sept. 2001, at 1 (continued...)

The New York Times had earlier noted that “[a]mong the obvious candidates [for preservation in this area] are the tiny Charles Lane alleyway and Weehawken Street, a one-block stretch of the 19th century with a red-brick stable built in 1836 and a clapboard oyster house from 1849.”⁶⁵ Other prominent buildings, including 401-403 West Thirteenth Street, which was commissioned in 1909 by John Jacob Astor, as well as a building at 29-35 Ninth Avenue that was built by Boring & Tilton, the same firm that built the United States Immigration Station at Ellis Island.

The area around the Gansevoort Market is also known as the Meat Packing district, an area of historic significance as home of the nation’s largest meat production facilities.

A hundred and fifty years ago, New York City was the country’s largest center of beef production. At the turn of the century, the city maintained nearly 250 sites for slaughtering livestock, and as late as the 1930s, it was producing the nation’s third largest volume of dressed meats. Gansevoort Market opened in 1882, originally a two-acre open-air market bounded by Little West 12th, Gansevoort, Washington, and West streets. Named for Revolutionary War hero Peter Gansevoort (Herman Melville’s grandfather), the area later evolved into a produce market. By 1949 it had become a wholesale meat market, housing as many as 120 meat companies.⁶⁶

The High Line runs right through the new Gansevoort Market Historic District and is physically a part of its buildings. The High Line served meat packing plants directly,

(continued)

(quoting Jane Jacobs addressing the Executive Director of Landmarks Preservation Commission, 1963) (Exhibit M).

⁶⁵ David W. Dunlap, In West Village, a Developer’s Gold Rush, N.Y. Times, Aug. 29, 1999, at Sec. 11.

⁶⁶ Coco McPherson, Scenes from the Gansevoort Market: And The Meat Goes On, Village Voice, Mar. 7, 2001. The Gansevoort Market district’s Hudson River Railroad Depot was an early draw for produce farmers. Save Gansevoort Market: A Project of the Greenwich Village Society for Historic Preservation, A Walking Tour at 6 (Spring 2002) (Exhibit N).

cutting across the historic district from West 17th Street at the north to Gansevoort Street to the old Gansevoort Market buildings to the south. Exhibit L contains a map of the new historic district, showing the High Line's route across it.

The High Line also runs near the Chelsea Historic District, which was designated an historic district in 1970 and extended westward in 1981 toward the High Line.⁶⁷ The properties in the Chelsea Historic District were developed and planned by Clement Clarke Moore, the author of "Twas a Night Before Christmas." His family's riverside estate, Chelsea, was named eponymously after the section of London.⁶⁸ The National Register also lists eight historic sites in the Chelsea area: Chelsea Apartments (now the Hotel Chelsea) at 222 West 23rd Street; the New York House & School of Industry (now the Young Adults Institute) at 120 West 16th Street; a house at 17 West 16th Street; the Philo V. Beebe houses at 437-459 West 24th Street; the Merchants Refrigerating Company Warehouse at 501 West 16th Street;⁶⁹ the Andrew S. Norwood House at 241 West 14th Street; the West 18th Street Stables; and the Trinity Chapel Complex at 15 West 25th Street (now the Serbian Orthodox Cathedral).⁷⁰

Several other historic structures in Chelsea may also be eligible for the National Register. Examples include The General Theological Seminary, which is an Episcopalian

⁶⁷ See Landmarks Preservation Committee and Parks Recreation and Cultural Affairs Administration, Chelsea Historic District Designation Report (1970) ("1970 Chelsea Historic District Report") (Exhibit O); Landmarks Preservation Committee and Parks Recreation and Cultural Affairs Administration, Chelsea Historic District Extension Designation Report (1981) (Exhibit P).

⁶⁸ Id.; 1970 Chelsea Historic District Report at 2 (Exhibit O).

⁶⁹ As the map at Exhibit C shows, the High Line's spur track runs directly into the historic Merchants Refrigerating Company Warehouse.

⁷⁰ See National Register Information System, at www.cr.nps.gov/nr/research/nris.htm; Guide to New York City Landmarks, at 55-65.

seminary founded in 1817,⁷¹ and the seven Cushman Row Houses on West 20th Street, a handsome row of Greek Revival houses that is one of the best preserved uniform row of town houses in New York City.⁷² The General Theological Seminary sits on land donated by Clement Clarke Moore.⁷³ The Cushman Row Houses are across the street from the seminary. Friends understands that Don Alonzo Cushman, a merchant and friend of Clement Clarke Moore, built the seven houses for his seven daughters.⁷⁴

The Commission in 1989 apparently did not consider the adverse impact demolition would have on the structures listed on the National Register or potentially eligible for listing. Under the recent decision in Atglen, 252 F.3d at 263, that would have been error and reason enough for reconsideration. The Atglen Court ruled that both 36 C.F.R. § 800.4(c)(1), the regulation regarding the passage of time, and 49 U.S.C. § 722(c), the Board's own statutory obligation to reopen a prior action given new evidence or changed circumstances, require Board action. Furthermore, in light of the new historic appreciation for the neighborhoods surrounding the High Line, the Board's failure to grant a motion to reopen "based on non-pretexual arguments about new evidence or changed circumstances" would likely be an abuse of discretion. Id. at 260 (citing Friends of Sierra R.R., Inc. v. ICC, 881 F.2d 663, 666-67 (9th Cir. 1989), and ICC v. BLE, 482 U.S. 270, 284 (1987)).

⁷¹ See General Theological Seminary website, www.gts.edu/catalogue/heritage.pdf, visited Aug. 15, 2002.

⁷² See 1970 Chelsea Historic District Report at 9 (Exhibit O).

⁷³ See id. at 3.

⁷⁴ See id. at 9-10.

C. The Board Must Reopen This Proceeding to Comply With the National Historic Preservation Act

The Commission's 1992 decision does not reveal whether the Commission followed governing NHPA regulations. Promulgated by the Advisory Council on Historic Preservation ("ACHP"), the NHPA regulations require the Board to consult with interested parties throughout the NHPA process and to solicit public comment. See 36 C.F.R. § 800.3(e) & (f). The regulations also require that the Board give the ACHP an opportunity to comment, and any such comments must be "integrated into the decision making process." 16 U.S.C. § 470f; 36 C.F.R. § 800.1(a); Concerned Citizens Alliance, Inc. v. Slater, 176 F.3d 686, 695-96 (3d Cir. 1999); see Atglen, 252 F.3d at 252 (categorizing the statute as a "'stop, look, and listen' provision requiring an agency to acquire information . . ."). If the Board finds that no historic properties will be affected by the abandonment, it must document its findings and provide that documentation to the ACHP, the SHPO, other consulting parties, and the public. See 36 C.F.R. § 800.4(d)(1).⁷⁵

Nothing in the public record shows that any party ever considered the impact of demolition on the Chelsea Historic District, which in 1989 was listed on the National Register, or the specific impact demolition would have on the six individual Chelsea structures that are also on the National Register. The public record also does not reveal whether the Commission considered potential adverse impacts on any other structure eligible for but not yet listed on the

⁷⁵ We could find no evidence of compliance with these duties. Friends obtained the docket sheet for that proceeding and used its best efforts to find material related to the Commission's historical review. The docket sheet is incomplete (it does not, for example, include many decisions that are available through Westlaw), and shows no filings or decisions that relate to the historical significance of the High Line or its neighbors. Independent electronic research also reveals no such filings or decisions. We assume that the Board or other parties will identify any documents we were unable to locate in the public record.

National Register, including the Gansevoort Market historic district. The Board must reopen this proceeding in order to perform the appropriate consultations and to make the required findings. See Atglen, 252 F.3d at 262 (the courts may set aside agency action that fails to conform with the National Historic Preservation Act).

II. THE BOARD SHOULD CONDUCT A NEW ENVIRONMENTAL STUDY TO CONSIDER NEW EVIDENCE AND CHANGED CIRCUMSTANCES

The National Environmental Protection Act requires the Board to conduct new environmental studies to reflect current conditions. As the courts have held, the Board “has a continuing duty to gather and evaluate new information relevant to the environmental impact of its actions.” Warm Springs Dam Task Force v. Gribble, 621 F.2d 1017, 1023 (9th Cir. 1980).⁷⁶ Indeed, the 1989 environmental assessment is presumptively out of date due solely to passage of time. The Council on Environmental Quality advises that an environmental review “concerning an ongoing action more than five years old should be carefully examined to determine whether a supplement is needed.”⁷⁷ The Board must supplement an environmental review when “[t]here are significant new circumstances or information relevant to environmental concerns and bearing on the proposed action or its impacts.” 40 C.F.R. § 1502.9(c)(1)(ii). Accordingly, the Board should reopen the Abandonment Decision due to changed circumstances, both in the character of the neighborhoods affected and in the proposed uses for the High Line, and perform a new Environmental Assessment or Environmental Impact Statement.

⁷⁶ See also Southern Oregon Citizens Against Toxic Sprays v. Clark, 720 F.2d 1475, 1480 (9th Cir. 1983).

⁷⁷ Id.; see also Council on Environmental Quality, Forty Most Asked Questions Concerning CEQ’s National Policy Act Regulations, 46 Fed. Reg. 18026, 18036 (Mar. 23, 1981). The distinction between an environmental assessment and an EIS is not relevant for this purpose. “The label of the document is unimportant. We review the sufficiency of the environmental analysis as a whole.” Clark, 720 F.2d at 1480.

Not only is the Commission's 1992 Abandonment Decision out of date, but it is also disproved by subsequent history. The Commission's 1992 decision rested on three propositions, all of which are now invalid. The Commission concluded that demolishing the High Line would facilitate economic development, that public opinion supported demolition, and that demolition would not adversely affect the community. We now know that the High Line neighborhoods blossomed without demolition and that retaining the High Line will promote new growth. We now know that the High Line enjoys widespread popularity. And we now know that demolition would pollute a vibrant community and deprive it of a precious resource and valuable opportunity. We also know, as the Commission could not have foreseen, that demolition would be partial, leaving broken, useless segments of the High Line in place.

A. The High Line Neighborhoods Have Experienced an Economic and Cultural Renaissance Since 1989

Contrary to the ICC's expectations, the High Line has not stifled development. The High Line runs through three neighborhoods in Manhattan -- Chelsea, the Meat Packing district (including the Gansevoort Market), and Clinton/Hell's Kitchen -- that have experienced remarkable economic and cultural transformations since 1989. One of the neighborhoods, Chelsea, is now one of the great art centers of the world. We discuss the changes in each of these neighborhoods.

Chelsea. Until a few years ago, west Chelsea was considered an unpleasant eyesore.⁷⁸ Since the early 1990s, though, Chelsea has attracted new residents, homes,

⁷⁸ See John Holusha, Commercial Property: Bites and Bytes at an Old Cookie Factory, N.Y. Times, Dec. 5, 1999, Sec. 11, at 1 ("Bites and Bytes"): "Five years ago a lot of vision was needed. When Mr. Cohn purchased [Chelsea Market], whose official address is 75 Ninth Avenue, in 1995, the neighborhood was considered distant and unpleasant and the structure itself in bad condition."

restaurants, shops, businesses, art galleries, and sports venues. Today it is a dynamic part of New York's cultural and artistic scene. Indeed, it is the "hot" neighborhood in New York, a mecca for artists from around the world.

The New York City media proclaim this renaissance. According to New York Magazine, "The Lower West Side [Chelsea] . . . is suddenly the most dynamic corridor of the city, a rejuvenated commercial district ablaze with art galleries, hot restaurants, photography studios, and fashion boutiques."⁷⁹ According to the New York Daily News, "West Chelsea -- the warehouse district bounded by 10th and 11th Aves., from 29th to 18th Sts. -- has developed into perhaps the hottest pocket of the city: a mix of contemporary galleries, hip clubs, and low-key restaurants"⁸⁰

Chelsea ranks among the major centers of the contemporary art world and has been described as "New York's newest art destination."⁸¹ As the New York Times reported, "More than 100 art galleries have sprouted in west Chelsea, a part of the neighborhood that was industrial until only a few years ago."⁸² The Times also noted that the "commercial center of gravity of the New York City art world has shifted from SoHo to Chelsea."⁸³ David Rose, a

⁷⁹ See Alex Williams, Lower West Side Story, N.Y. Magazine, Oct. 4, 1999.

⁸⁰ Michele Ingrassia, Soho in Chelsea: An Unlikely Neighborhood Is Suddenly The Epicenter of the Art & Club Scene, N.Y. Daily News, July 1, 2001.

⁸¹ Roberta Smith, As Chelsea Expands, A Host of Visions Rush In, N.Y. Times, June 1, 2001, Sec. E, part 2 at 29.

⁸² Peter Malbin, If You're Thinking of Living In/Chelsea: Strikingly Changed But Still Diverse, N.Y. Times, Apr. 16, 2000, Sec. 11 at 7 ("Living in Chelsea").

⁸³ Holland Cotter, A Tour Through Chelsea, The New Center of Gravity, N.Y. Times, May 15, 1998, Sec. E, part 2 at 29: "Doubts may have lingered even a year ago, but there's no question that the commercial center of gravity of the New York City art world has shifted from SoHo to Chelsea."

partner in The Space, a photography studio in the Chelsea Market, said that in 1994, "some clients were somewhat uneasy about coming to the area," but now "[i]t's a hub."⁸⁴ Today Chelsea hosts over 170 art galleries. Some residents worry that destroying the High Line would threaten the artistic community.⁸⁵

Chelsea's boom is commercial as well as cultural. Over the past decade, many new restaurants, shops, and media enterprises have opened. The Villager described the boom:

Chelsea, as real estate developers will tell you, has become one of the city's 'in' neighborhoods, with the cachet of a trendy arts scene and amenities like Ladies Mile shopping, upscale restaurants, gyms, good transportation and the Hudson River Park, to be completed in just a few years.⁸⁶

The impressive Chelsea Piers Sports and Entertainment Complex opened in 1995. This \$120 million complex includes a golf club, ice and roller rinks, and bowling lanes and has revitalized the once neglected Chelsea piers.⁸⁷

In 1997, Chelsea Market opened in the old National Biscuit Company building, drawing shoppers to its "fishmongers, butchers, bakers and greengrocers."⁸⁸ The Chelsea Market building is also a media center and has included as tenants such businesses as Oxygen

⁸⁴ See Bites and Bytes at 1.

⁸⁵ See Editorial, Put the Brakes On Rush To Raze the High Line, The Villager, Apr. 11, 2001 ("Put the Brakes On") ("Influential pioneering artists and gallery owners who have colonized West Chelsea and made it into the center of the world's art scene are backing the plan [to reuse the High Line as a pedestrian promenade] - it would help preserve their galleries, they say, from development pressure, and also provide an interesting loop though the art district below.").

⁸⁶ See Lincoln Anderson, Building is Booming in Chelsea - But Will Area Lose Its Character? The Villager, Apr. 11, 2001 ("Building is Booming").

⁸⁷ See Douglas Martin, Chelsea Piers, Where Grown-Ups Play, Too, N.Y. Times, Aug. 4, 2000, Sec. E, part 2 at 31.

⁸⁸ Living in Chelsea at 7.

Media, New York 1 News, and Major League Baseball's recording studios.⁸⁹ Publicly available tax assessment information shows that the assessment on the Chelsea Market buildings rose 185 percent from 1993 to 2002 (using the 2002 tax rate and after adjusting for inflation), from \$11.25 million to \$32.05 million.⁹⁰ Several blocks away, another building by Taconic Investment Partners has attracted media firms. Since Taconic acquired its Chelsea property, "media firms and telecommunications companies have flocked there. In some circles, Taconic is credited with initiating the rebirth of Chelsea. Many construed their boldness as error back in 1998. People thought we were nuts"⁹¹

Chelsea has also experienced a remarkable boom in residential construction. Twenty new apartment building projects were started in 2000, making Chelsea one the most active neighborhoods for construction in New York City.⁹² This latest building boom is expected to bring 10,000 to 20,000 new residents to Chelsea.⁹³ Housing prices have soared.⁹⁴

The ICC justified its decision to authorize demolition based in part on the belief that the High Line would impede growth: "The line's abandonment and the viaduct's demolition

⁸⁹ See Bites and Bytes at 1.

⁹⁰ See, e.g., New York City Real Estate Tax Assessment Roll available at www.nycserv.nyc.gov/nycproperty/nynav/jsp/selectbbl/jsp, visited Aug. 15, 2002.

⁹¹ See Parke Chapman, Midtown West: The Final Frontier?, Real Estate Wkly., Nov. 8, 2000 ("Midtown West").

⁹² See Building Is Booming, Apr. 11, 2001.

⁹³ Id.

⁹⁴ See Living in Chelsea at 7 ("In the last four years, housing prices in Chelsea have appreciated significantly.").

would eliminate an obstacle to local development”⁹⁵ That prediction was wrong. Chelsea is booming while the High Line stands.

B. The Meat Packing District and Clinton/Hell’s Kitchen.

The Meat Packing district and Clinton/Hell’s Kitchen have experienced economic rebirths similar to Chelsea’s. The Meat Packing district is now one of New York City’s trendiest and most eclectic neighborhoods. Jennifer Jensen of The Villager describes the changes:

The [Meat Packing district], a wholesale meat market located along the Hudson River in the northwest part of Greenwich Village, has become one of the city’s hottest neighborhoods, attracting an eclectic blend of velvet-rope nightclubs, trendy restaurants, wine bars, expensive boutiques and art galleries mixed in with the meat packers, prostitutes and underground clubs that have been among the area’s few mainstays.⁹⁶

Indeed, undersigned counsel and friends were denied entry to one of its night-clubs, perhaps due to lack of stylishness.

Real estate developers have targeted Clinton/Hell’s Kitchen as an area with great potential for continued development.⁹⁷ A website for Luxuryloft.com advertises loft space and describes real estate in the Meat Packing district: “A recent revolution has converted this once strictly industrial meat-packing area into the hottest neighborhood, south of 14th Street and West of Eighth Avenue. . . . At one time, this area was sought out for bargains: Those days are

⁹⁵ Abandonment Decision, 8 I.C.C.2d at 783.

⁹⁶ See Jennifer Jensen, As Pressures Mount, Market Is Changing, The Villager, May 2, 2001; see also Group Wants To Preserve Meatpacking District, Associated Press, June 4, 2001: “Known for years as the underbelly of Greenwich Village, the meatpacking district is seeing a growing number of trendy restaurants and boutiques.” See also Jerry Shriver, Meatpackers Sink Hooks Into Curious Edgy Part of Manhattan -- Includes Bistros, Bars and Pork Warehouses, USA Today, Feb. 23, 2001 at 50: “Nearly two dozen restaurants, bars, dance clubs, art galleries and boutiques have opened here recently amid the gritty industrial spaces that have housed the city’s meatpackers since the mid-1900s.”

⁹⁷ See Midtown West, Nov. 8, 2000.

over!”⁹⁸ Another website with a very similar name -- www.luxurylofts.com -- reports that a loft in the Meat Packing District sold in 1999 for \$ 900,000 and recently re-sold “just shy of \$2 million.”⁹⁹ Benjamin Fox for the Real Estate Weekly succinctly exclaims: “[T]he Meatpacking District [is] hot as a pistol.”¹⁰⁰

As the Boston Globe pronounced: “Hell’s Kitchen is the place to be.”¹⁰¹ The Alvin Ailey Dance Theater will build an eight-story building there to serve as its permanent home.¹⁰² This \$47.5 million structure would not have been economically feasible when the conditional abandonment was authorized in the early 1990s, but now it will boost development in Clinton/Hell’s Kitchen.¹⁰³

Development of the High Line is championed as an impetus to growth. The Neighborhood Open Space Coalition pointed out that preserving the High Line “will increase the value of properties under it and next to it . . . [and] will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood’s unique character while spurring innovative new development of the highest caliber.”¹⁰⁴ The Fifteenth Street Block

⁹⁸ See www.luxuryloft.com/neighborhoods.htm, visited Aug. 10, 2002.

⁹⁹ See www.luxurylofts.com/gossip/htm, visited Aug. 10, 2002.

¹⁰⁰ Benjamin Fox, Random Notes for Retail Junkies Offered, Real Estate Wkly., Nov. 17, 1999.

¹⁰¹ Alison Arnett, The City That Always Eats Fine Dining On The Lower East Side, A Flashy New York Olives and All Risotto All the Time, Boston Globe at C1, Mar. 21, 2001.

¹⁰² See New Home for Ailey, N.Y. Post, May 1, 2001.

¹⁰³ Cf. Midtown West, Nov. 8, 2000 (real-estate brokers have started referring to Hell’s Kitchen/Clinton by the more marketable name of Midtown West).

¹⁰⁴ Letter from Toby J. Brandt, Program Co-ordinator, Neighborhood Open Space Coalition to Rudolph W. Giuliani, Mayor, City of New York, Apr. 3, 2001 (Exhibit E).

Association stated that “hasty demolition would certainly be a terrible permanent loss to property values and residents and business throughout western Chelsea and the north Village.”¹⁰⁵

C. The High Line Offers Rare Open Space on the West Side of Manhattan

The ICC never considered that destruction of the High Line would deprive the West Side of Manhattan of much-needed open space and a transportation right-of-way. The New York Parks & Conservation Association stated, however, that “[t]his is a once-in-a-lifetime opportunity for visionary open space planning in the City. If the High Line is demolished, the 1.45 miles of, essentially, elevated open space is gone forever.”¹⁰⁶ According to the East Coast Greenway Alliance, an organization dedicated to creating multi-use trails linking cities from Maine to Florida, a preserved High Line would create urban space “equal in size to two Bryant Parks.”¹⁰⁷ The Parks Council warns that the communities bordering the elevated rail line need park and open space: “The High Line slithers through Community Districts Two and Four in Manhattan. According to the Department of City Planning, these two districts contain the least amount of open space per capita in the city, with less than .2 acres of open space per 1000

¹⁰⁵ Letter from Stanley Bulbach, Fifteenth Street Block Association to Peter A. Vallone, City Council Speaker, Mar. 28, 2001 (Exhibit E).

¹⁰⁶ Letter from Robert Kabin, Chairman, New York Parks and Conservation Association to George E. Pataki, Governor of the State of New York, Apr. 6, 2001 (Exhibit E).

¹⁰⁷ Letter from Karen M. Votava, Executive Director, East-Coast Greenway Alliance to George E. Pataki, Governor of the State of New York, Rudolph W. Giuliani, Mayor of the City of New York, and Peter F. Vallone, Speaker of the New York City Council (Exhibit E).

residents.¹⁰⁸ It emphasizes that a park on the High Line “would play a significant role in improving the quality of life for surrounding residents.”¹⁰⁹

The local school board advocates using the High Line as space for children. Six public schools are located in Chelsea and Clinton, but only four parks serve their children.¹¹⁰ Community School Board District 2, which surrounds the entire length of the 1.45-mile viaduct, approved a resolution supporting open space and outdoor recreation area. The school board resolution envisions that “creation of an open public space and park on the High Line will alleviate the lack of open space for the children in our district.”¹¹¹ The resolution also recognizes the historic heritage of the High Line: “[T]he preservation of the High Line will play a valuable teaching and historic role for children in our public schools.”¹¹²

¹⁰⁸ Testimony of Mark Caserta, Director of Public Policy for the Parks Council before the Council of the City of New York on Resolution 1747, Apr. 18, 2001 (Exhibit E).

¹⁰⁹ Id.

¹¹⁰ Community School Board District 2 resolved:

WHEREAS, according to 1999 statistics, only 2% of the land in District 4 is devoted to open space or outdoor recreation; and

WHEREAS, there are only four parks in Chelsea to serve the outdoor needs of Chelsea’s youth; and

WHEREAS, there are six . . . public schools located in Chelsea and Clinton; and . . .

WHEREAS, the preservation of the High Line and its eventual transformation to an open public space will afford countless opportunities for public school involvement[.]

Exhibit E.

¹¹¹ Id.

¹¹² Id.

Some neighborhood residents worry that the rapid pace of development has put open space at risk: “[W]e should look at what we do have - a wonderful, historic structure, that, if torn down we’ll never see the likes of again, and which offers the potential for half a million sq. ft. of public space in open-space-starved Chelsea.”¹¹³

D. Partial Demolition of the High Line Would Have Environmental Impacts Not Considered in 1992

Partial demolition of the High Line would cause environmental and economic effects that the Commission could not have imagined in 1992. Because of intense development in the High Line neighborhoods, a huge demolition project would have far more serious effects than the Commission envisioned for an area then considered an eyesore. It also would deprive the west side of Manhattan of opportunities for economic growth, open space, and a potential transportation resource. And the ICC could not have known that several property owners would leave ugly segments of the High Line standing after demolition.

1. A major demolition project in an intensely developed area would have adverse effects not considered in 1992

The Commission in 1992 evinced little concern about the effects of demolishing the High Line on surrounding neighborhoods. This is not surprising. No party objected at the time, and a demolition project in the aging, industrial area probably seemed unlikely to disturb anyone. As post-9/11 demolition efforts further south in Manhattan remind us, however, demolition is a disruptive and polluting activity.¹¹⁴

¹¹³ See Put The Brakes On, Apr. 11, 2001.

¹¹⁴ See also Verified Statement of Stephen V. DeSimone, DeSimone Consulting Engineers, P.L.L.C., pp. 3-4 (Exhibit H).

Demolition of a 1.45-mile, elevated, concrete-and-steel rail line in busy Chelsea and adjoining neighborhoods will cause enormous disruption. Art galleries, shops, and residents now surround the High Line. Pedestrians crowd its streets. Tourists visit Chelsea Market, through which the High Line runs, and the nearby Chelsea Piers. Into this lively neighborhood demolition will introduce wrecking balls swinging from tall cranes, jackhammers tearing into concrete, and clouds of dust. Businesswoman Martha Stewart, who moved much of her Martha Stewart Living Omnimedia operations to the landmark Starrett Lehigh Building in Chelsea,¹¹⁵ lamented that tearing down the High Line would result in a “costly, protracted, and inevitably noisy and traffic-snarling demolition that would rob New Yorkers of another great public space”¹¹⁶ The Board must take a fresh look at the effects of demolition.

The Chelsea, Meat Packing district, and Clinton/Hell’s Kitchen have changed radically from the neighborhoods they were in 1992. As a result, the Commission’s assumptions about the effects of demolition are assumptions about a community that no longer exists.

2. Destruction would forever foreclose potential alternative uses of the High Line

The Commission’s Environmental Assessment never considered that the High Line could become a magnet for New Yorkers or a potential transportation right-of-way on New

¹¹⁵ The Starrett Lehigh Building is at 601-625 West 26th Street, and was built as a joint venture between the Starrett Investing Corporation and the Lehigh Valley Railroad. See Guide to New York City Landmarks at 56-57. Publicly available tax assessment information on the Starrett Lehigh Building (again using the 2002 tax rate and after adjusting for inflation) shows that its tax assessment rose from \$7.5 million in 1993 to \$57.15 million in 2002. See, e.g., New York City Real Estate Tax Assessment Roll available at www.nycserv.nyc.gov/nycproperty/nynav/jsp/selectbbl.jsp, visited Aug. 15, 2002.

¹¹⁶ Letter from Martha Stewart, Chairman and Chief Executive Officer, Martha Stewart Living Omnimedia to George E. Pataki, Governor of the State of New York, Rudolph W. Giuliani, Mayor of the City of New York, Peter F. Vallone, Speaker of the City Council of the City of New York, Mar. 30, 2001 (Exhibit E).

York's West Side. No one articulated such a vision. A decade later, many in New York oppose demolition because they envision a pedestrian promenade with gardens, walking paths, and bike paths, surrounded by vibrant retail and cultural establishments in the historic neighborhoods of Chelsea, the Meat Packing district, and Clinton/Hell's Kitchen.¹¹⁷ The prototype for this vision exists today in Paris.

The Promenade Plantée in Paris is a pedestrian promenade created in 1988 from an elevated railroad viaduct. Envisioning a walkway with gardens and retail shops along the dilapidated viaduct, French planners sought to "animate a deadened, sad section of the capital."¹¹⁸ The rail line became the focal point of an ambitious and successful plan to renovate the eastern part of Paris.¹¹⁹

Today the Promenade Plantée is one of the most cherished parks in Paris and a popular tourist attraction. An online tourist guidebook advises: "Many parks are worth seeking out. One of the finest for long strolls is La Promenade Plantée [T]he first section has a path for cyclists and in-line skaters, another for walkers and joggers, and comfortable benches for resting, and appreciating the plant and birdlife."¹²⁰ The Parisian neighborhoods around the

¹¹⁷ See Editorial, High Noon For High Line, NY, Daily News, Dec. 30, 2000; see also Put The Brakes On, Apr. 11, 2001; The Institute of Classical Architecture, Design Studio 2000, Gansevoort Market: A Vision for the Future of the Meatpacking District, available at www.classicist.org/sumd2000.html (recommending that the community "[p]reserve a section of the elevated railway through an imaginative adaptation for light industrial uses.").

¹¹⁸ Jean Perrin, The Renovation of the Parisian East: A New Welcoming-Place for Artists and Artisans in the Heart of the 12th Arrondissement, Le Monde, Mar. 28, 1991.

¹¹⁹ See Reclaiming the High Line.

¹²⁰ See, e.g., Parks and Gardens of Paris, at http://www.europeguidebook.com/france/docs/fr_newsfrance1_parks.cfm, visited Aug. 15, 2002.

Promenade Plantée have experienced remarkable development: 1,040 new dwellings, 75,000 square feet of new commercial space, and over 200,000 square feet of new office space.¹²¹

A New York Daily News editorial championed the Promenade Plantée as the model for a similar project using the High Line. “Once an eyesore of iron ash and diesel dust, the viaduct was redeveloped as La Promenade Plantée. . . . [This] can be replicated right here on the far West Side. Such a project would rejuvenate an industrial neighborhood, [and] add an elevated jewel to the city’s park system”¹²²

Other proposals for public use would integrate the High Line into redevelopment of the 30th Street Long Island Railroad yards. These proposals include converting the yards into a new stadium in order to attract the 2012 Olympics to New York.¹²³ Alternatively, Madison Square Garden could be relocated to the yards, where the High Line could be used as a pedestrian walkway to connect the New York City subway system with Pennsylvania Station and to bring spectators to the arena. Others suggest building a new stadium in the yards to bring the New York Jets back from the Meadowlands in New Jersey. The Board should conduct a new environmental study to consider the loss of all these options.

3. Demolition will scar the urban landscape of the West Side

The Commission could not have foreseen in 1992 that the demolition plan for the High Line will leave standing several unsightly, truncated segments of the structure. Friends understands that at least nine of the adjacent property owners have opted not to demolish the

¹²¹ See Lincoln Anderson, Artists, Officials Get On Board Save-High Line Effort, The Villager, Apr. 13, 2001.

¹²² Douglas Feiden, Sky’s the Limit for West Side, N.Y. Daily News, Feb. 18, 2001.

¹²³ Reclaiming the High Line at 36.

portions of the High Line that cross their properties.¹²⁴ These segments of the structure will be sliced off but remain standing.

As a result, Manhattan faces a lose-lose outcome: It will lose the opportunities for a thoroughfare but retain isolated, stub-ended pieces of elevated railroad in the middle of Chelsea and other vibrant neighborhoods. The Board must consider the effects, aesthetic and economic, of this worst-case scenario.¹²⁵

CONCLUSION

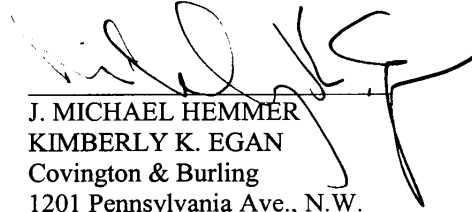
The Board should and must reopen its 1992 Abandonment Decision due to new evidence and changed circumstances. The Commission's best efforts in 1992 turned out to be a very poor forecast of the future. The Board should start again to determine how abandoning the High Line would affect Manhattan. It should conduct a thorough study of the impacts on historic structures and perform a new Environmental Assessment or Environmental Impact Statement.

We should preserve this historic structure and recreate the success of the Promenade Plantée in Paris. Friends is working diligently with public and private partners to raise funds in order to prepare the right-of-way for public use and potential transportation service under the Rails-to-Trails Act.

¹²⁴ See Docket No. AB-167 (Sub-No. 1094A), Motion of Chelsea Property Owners for an Order Finding that the Attached Settlement Agreement Satisfies the Surety Condition in the ICC's September 16, 1992 Order in this Proceeding, at Exh. Q to Exh. No. 1 (filed Aug. 14, 2002).

¹²⁵ The ICC worried in 1989 that demolishing the High Line would eliminate a safety hazard from a deteriorating structure. Docket No. AB-167 (Sub-No. 1094), Chelsea Property Owners -- Abandonment -- Portion of the Consolidated Rail Corp.'s West 30th Street Secondary Track in New York, NY, 1989 WL 246713 (I.C.C.) at 1 (Oct. 27, 1989). CSX eliminated this risk by keeping the structure in safe condition. By leaving some parts standing, however, the CPO agreement creates exactly the hazard that the ICC feared.

Respectfully submitted,

A handwritten signature in black ink, appearing to read "J. Michael Hemmer", is written over a horizontal line.

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August 16, 2002

Certificate of Service

I, Kimberly K. Egan, certify that on this 16th day of August, 2002, I caused a copy of the foregoing Petition to Reopen the 1992 Abandonment Decision to be served by first class mail on the parties listed below:

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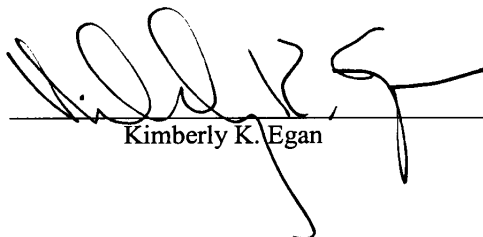
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Kimberly K. Egan

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INDEX TO EXHIBITS

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Exhibit E	Letters of Support as Presented By Friends of the High Line, Inc. to CSX on Aug. 30, 2001
Exhibit F	Letters of Support as Distributed at a Benefit Dinner Hosted by Martha Stewart Living Omnimedia, Inc., July 10, 2002
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Exhibit L	Letter from Kathleen A. Howe, Historic Preservation Specialist, New York State Office of Parks, Recreation and Historic Preservation to Andrew Berman, Executive Director, Greenwich Village Society for Historic Preservation

- Exhibit M Save Gansevoort Market's Report to the New York City
Landmarks Preservation Commission, The Proposed
Gansevoort Market Historic District: An Overview,
Sept. 2001
- Exhibit N Save Gansevoort Market: A Project of the Greenwich
Village Society for Historic Preservation, A Walking
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- Exhibit O Landmarks Preservation Committee and Parks
Recreation and Cultural Affairs Administration, Chelsea
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- Exhibit P Landmarks Preservation Committee and Parks
Recreation and Cultural Affairs Administration, Chelsea
Historic District Extension Designation Report (1981)

EXHIBIT A



THE CITY OF NEW YORK
OFFICE OF THE MAYOR
NEW YORK, NY 10007

FOR IMMEDIATE RELEASE

April 7, 2002

No. 75

www.nyc.gov

**MAYOR MICHAEL R. BLOOMBERG ANNOUNCES FEASIBILITY STUDY ON
THE FUTURE OF THE "HIGHLINE"**

Mayor Michael R. Bloomberg announced today that the City will undertake a four month feasibility review of the potential reuse of the elevated 'Highline' railway in order to make a final determination whether the City should support plans for demolition of the railway structure or promote efforts to convert the structure into an elevated public greenway. Mayor Bloomberg asked Deputy Mayor Daniel Doctoroff to oversee the project.

The Highline elevated railroad structure extends from Gansevoort Street to West 34th Street and Eleventh Avenue, crossing City streets at numerous intersections. The structure was built as part of an effort to remove dangerous street-level freight trains from New York City streets, and last saw service as an active rail line in the 1980s. Over the past two years, property owners with real estate holdings along the Highline have sought to finalize plans to demolish the structure. At the same time, community groups and local elected officials have proposed that the Highline be preserved in order to create a public open-space amenity that will stimulate economic growth.

"Over the past several months, we have heard many competing arguments about the future of the Highline," said Mayor Bloomberg. "However, a careful analysis of the economic, land use and other implications of reuse versus demolition still needs to be done. For that reason, it makes good sense to take the time and effort to give the subject a close look, and to carefully consider the pros and cons of preservation and demolition before making a decision on this important issue."

Deputy Mayor Doctoroff also announced today that the City will appeal a recent lower court decision which held that demolition of the Highline would require review under the City's Uniform Land Use Review Procedure ("ULURP"). "We decided to appeal because we believe the lower court was incorrect both in determining that ULURP review was needed in situations such as that presented by the Highline and in ruling that the Highline is part of the City Map," said Deputy Mayor Doctoroff.

The City has retained Turner Construction to evaluate the structural integrity of the Highline and its viability for reuse from an engineering standpoint. The Friends of the Highline, a non-profit group formed to preserve the Highline for adaptive reuse, has agreed to fund a study that will analyze the costs of rehabilitating the Highline structure and building an elevated greenway with public access points along the route.

(more)

The study will also examine whether preservation and reuse of the Highline would be consistent with sound growth and development of the West Side, and will estimate the overall financial and other costs and benefits to the City of preservation versus demolition. The study will be conducted by the consulting firm of Hamilton, Rabinowitz & Alshuler, Inc. (HR&A), working in consultation with the Department of City Planning and the Economic Development Corporation. The City will review the results of these studies and evaluations in making a final determination

-30-

Contact: Edward Skyler / Jordan Barowitz (212) 788-2958

EXHIBIT B

**MAP WILL BE SCANNED
AT A LATER DATE**



PRESERVATION
LEAGUE
OF NEW YORK STATE



SEVEN TO SAVE

THE COVER OF THE 2001 ANNUAL REPORT FEATURES THE FIRST IN A SERIES OF PICTURES of this year's Seven to Save sites which can be found throughout the report. Seven to Save is the League's annual list of threatened historic sites throughout New York State. Demolition and inappropriate development, lack of funding and financial incentives, and disinvestment and deterioration are among the threats to the seven places chosen by the League this year. While each site has unique issues, they are also representative of the broader preservation

challenges facing similar places across the state.

This year's list includes outstanding individual buildings and structures, urban and village historic districts, as well as scenic rural landscapes. As part of the League's Seven to Save, these places benefit from the enhanced visibility and legitimacy given to the local and regional efforts to preserve them. The League also directly supports local efforts on behalf of these projects through our

Public Policy and Technical Services Programs.

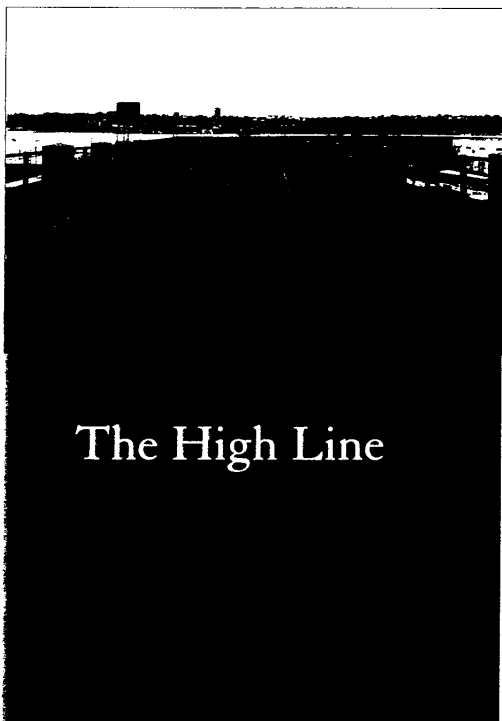
This year's Seven to Save list includes: Jackson Sanatorium, Dansville; The High Line, New York City; TWA Terminal, Queens; Susan B. Anthony Neighborhood, Rochester; Old French Portage Road/New York State Route 394, Chautauqua Region in Western New York; City of Hudson, Columbia County; and, Oswego City Public Library, Oswego. A short description of each site accompanies the images found throughout the report. Additional information can be found at the League's website, www.preservenys.org.

Progress on Seven to Save 2000 & 1999

League staff continued to work on improving the prospects of the 14 sites previously listed on the League's Seven to Save. Listing has proven to be a strong catalyst for achieving meaningful preservation solutions.

For example, the League's Seven to Save 2000 listing of the landmark modern A. Conger Goodyear House in Westbury contributed to its inclusion on the World Monuments Fund's *Watch List of 100 Most Endangered Sites* and its subsequent purchase (for further details see back inside cover). In addition, the former Niagara High School, also a Seven to Save 2000 listing, was spared the fate of the wrecking ball for yet another strip mall, when a local group successfully intervened to turn this former school into a community cultural center.

Several properties have experienced some lessening of the threats that caused their initial listing. For example, the Edgar J. Kaufman Conference Rooms in the United Nations Plaza, designed by Alvar Aalto, will not be removed as plans for an office conversion project have been dropped for now. The League pledges its vigilance on behalf of all Seven to Save sites still facing the threats that led to their initial listing.

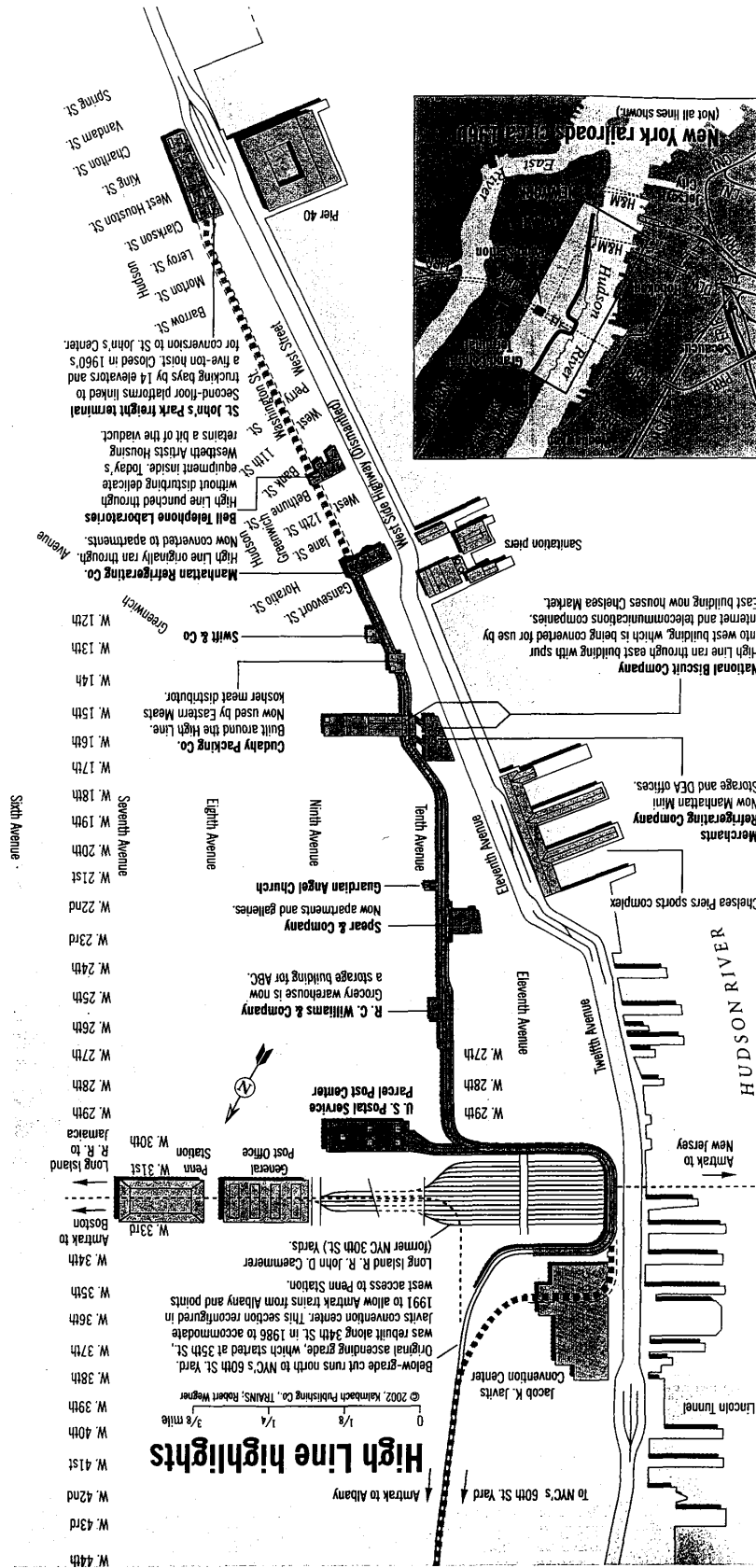


The High Line

EXHIBIT C



המחלקה לבריאות הציבור

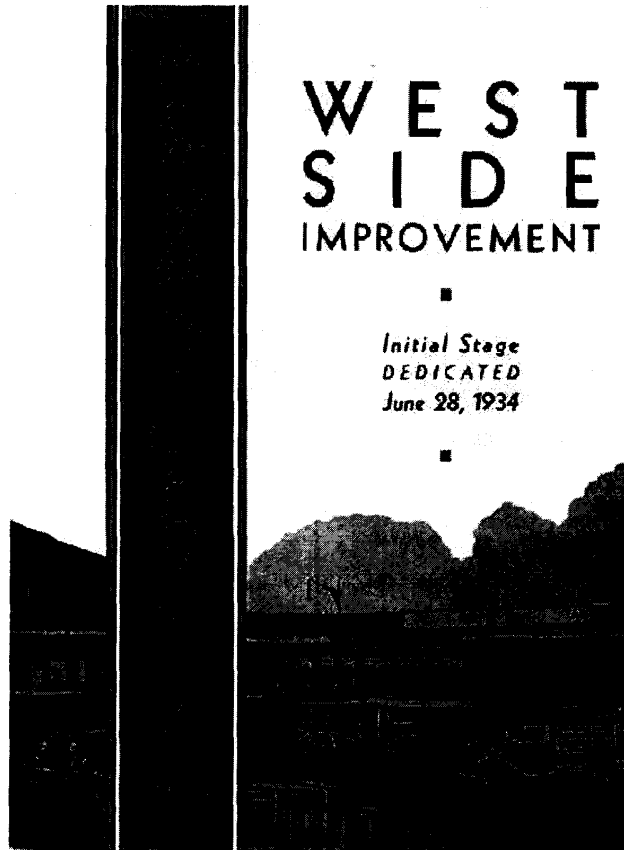


Source: Joe Greenstein, West Side Story: The Rise and Fall of Manhattan's High Line, Trains, Mar. 2002 at 57

EXHIBIT D



This Web page is a facsimile of a pamphlet originally produced in 1934 describing improvements in the New York Central's freight distribution system in Manhattan. It closely approximates the original but some of the pictures have been reordered.



WEST SIDE IMPROVEMENT IN BRIEF

THE West Side Improvement, when completed will extend southward, 13 miles, from Spuyten Duyvil, where it leaves the New York Central's main line, down the east bank of the Hudson into the lower part of Manhattan Island terminating at Spring Street, one block north of the Holland Tunnel. It will remove freight trains from surfaces of busy streets over which they have been operated for more than 80 years.

This West Side line is known as the "Life Line of New York." inasmuch as the city, to a considerable

extent, depends on the transportation afforded by this line for its food and milk, and for merchandise, express and varied commodities. It is the only all-rail freight line on Manhattan Island.

The initial stage, now completed, carries the line on a viaduct with a minimum clearance of 14 feet over the streets from 30th Street to St. John's Park Freight Terminal. The new viaduct provides for side tracks right to the doors of industries located along the right of way and passes directly through a number of buildings, several of which were built with this idea in mind, thus enabling tenants to receive or ship freight within their own building, eliminating the cost in time and money of trucking. Eventually, much of the right of way, including the 30th and 60th Street yards, is expected to be covered with "air right" commercial structures.

The final step to be undertaken by the railroad is the construction of a subway or cut from 35th Street to 60th Street. Later the tracks thorough Riverside Park will be covered by the city, permitting the use of the park by the public all the way from Riverside Drive to the edge of the Hudson and giving the people of New York 32 acres of additional recreational space. This additional park space, plus the removal of trains from the streets of the congested West Side, in the heart of the commercial and industrial district, will constitute a great permanent civic improvement.

St. John's Park Freight Terminal, with tracks at second floor, permits public loading and unloading to be done entirely under cover. The Terminal covers three city blocks and eventually will be extended one block to the south and nine additional stories will be built above its present three stories. These additions will make it the largest commercial structure in New York City.

The Terminal is served by 14 freight elevators and is designed to facilitate the speedy and economical handling of freight. The first floor of the Terminal is recessed so that 150 trucks may load or discharge at one time under cover and within the building line.

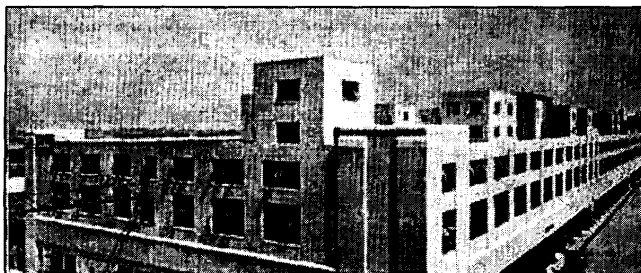
Operation will be by electric third rail to 30th Street. Switching in 30th and 60th Street yards and to industries south of 30th Street will be by Diesel electric locomotives.

The Improvement involves the removal of 105 grade crossings, 66 of which will be eliminated by the initial reconstruction.

NEW YORK CENTRAL

West Side Improvement

IN NEW YORK CITY

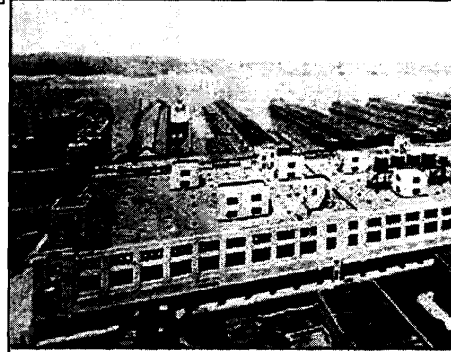


WITH the dedication, June 28, 1934, of the new St. John's Park Freight Terminal of the New York Central Railroad Company, New York City comes within sight of the consummation of the West Side Improvement, one of the greatest projects ever undertaken jointly by public and private interests on



New St. John's Park Freight Terminal, showing southern end with service driveway and eastern side on Washington Street

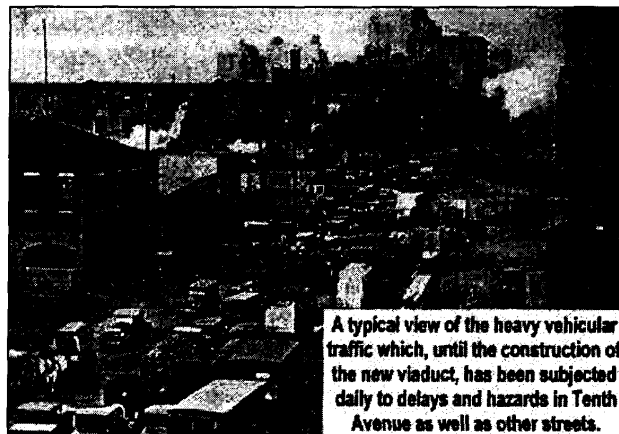
Manhattan Island. The completion, in the next few years, of this gigantic undertaking, already foreshadowed by the opening of this huge terminal, will bring about a new era for the industrial West Side.



New St. John's Park Freight Terminal looking down on it from east to west Street and Hudson River piers in

West Side Improvement, the only all-rail freight line on Manhattan Island, provides time-and money-saving facilities for manufacturers, merchants, industrialists, and receivers and shippers of all kinds, that are unique, and this in the industrial center of the world's largest city. One of the great engineering achievements in recent years, it will have lasting beneficial and fundamental effects on the life and well-being of the city and its people. Among the benefits that will result may be mentioned the following:

1. The settlement of several long standing disputes between the railroad company and the city.



A typical view of the heavy vehicular traffic which, until the construction of the new viaduct, has been subjected daily to delays and hazards in Tenth Avenue as well as other streets.

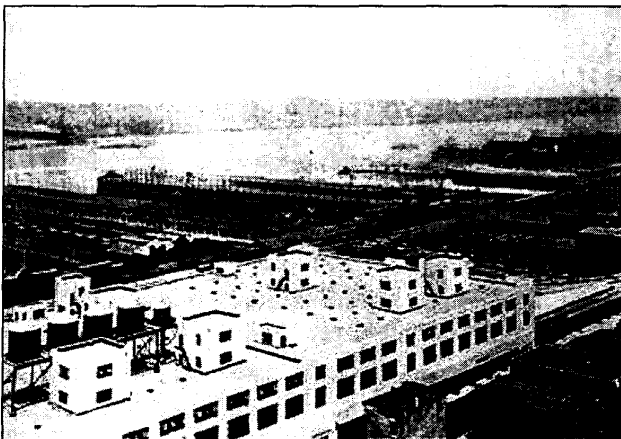
2. The elimination of railroad grade crossings at 105 streets, including the railroad's longitudinal occupation of several

important north and south thoroughfares, freeing these avenues and streets from the congestion, hazards and traffic delays that were inevitable with train operation on the surface of the streets.

3. The discontinuance of steam operation of trains in the City and the substitution of electric operation. This is accomplished by extending the railroad company's existing third rail system southerly to Thirtieth Street. Main line trains south of this point, switching in the Thirtieth and Sixtieth Street Yards, and for industries south of Sixtieth Street will be handled by 36 Diesel electric locomotives.

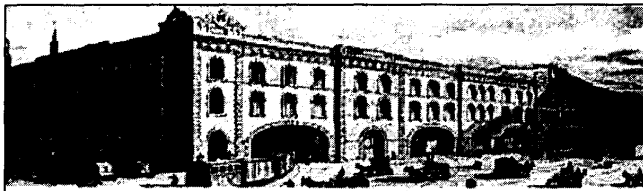
4. The development of Riverside Park, the covering of the railroad north of Seventy-Second Street, with an express motor highway, and easy access to 32 acres of additional recreational space for the public.

5. The improvement of the Railroad Company's freight operation and switching services on its new private right-of-way without interference with street traffic, thus materially aiding in the development of the West Side industrial area. Much of the freight vitally necessary to New York City, particularly milk, meats and other food-stuffs, is hauled over this route, long known as the "Life Line of New York."



Another view of the new freight terminal showing, at right, tracks entering on viaduct from the north

The Improvement is the culmination of more than 40 years of planning and negotiations between the City of New York and The New York Central Railroad Company which resulted in an agreement on July 2, 1929, between the City and the Railroad Company. The agreement was based on a report of the West Side Improvement Engineering Committee, appointed by Mayor James J. Walker, which harmonized the re-arrangement of railroad facilities with related public improvements. The Committee consisted of representatives of the Transit Commission, the Board of Transportation, the Board of Estimate and Apportionment, Borough of Manhattan, the Port of New York Authority and the New York Central Railroad Company. The abandonment of this old line and the construction of the new one were approved by the Interstate Commerce Commission.



An old print of the original St. John's Park Freight Terminal, opened in 1868 on Hudson Street and now to be abandoned.

The Improvement necessitated the abandonment of the old St. John's Park Terminal, opened in 1868 on Hudson Street between Laight and Beech Streets, and the construction of a new freight terminal at the southerly terminus of the new line at Spring Street.

The unusual name, for a freight station-"St. John's Park"-is derived from the fact that the original station bearing this name was located on the site of the old St. John's Park, owned by St. John's Episcopal Church, an ancient land-mark on the east side of Varick Street that was destroyed by the construction of the West Side Subway. The name of the station is so well known to New York Central patrons that it has been continued for the new terminal.



View of the new viaduct at the southwestern side of the 30th Street Yards. This yard is to be reconstructed and improved.

From the new Terminal trains are operated on a two-track elevated structure along a private right-of-way to Thirtieth Street Yard, crossing about 40 intersecting streets on overhead bridges. The Thirtieth Street Yard, ten blocks in area, between Thirtieth and Thirty-Seventh Streets, and the Sixtieth Street Yard, between Fifty-Ninth and Seventy-Ninth Streets and about double the area of the Thirtieth Street Yard, will be re-arranged and improved. Between Thirtieth and Sixtieth Street Yards, the tracks are to be located on a private right-of-way between Tenth and Eleventh Avenues and depressed so as to be carried under the intersecting cross-streets.



General view of 30th Street Yard, showing it encircled by new viaduct which loops around

At 35th Street the viaduct will descend into subway extending to 60th Street.

Both the Thirtieth and Sixtieth Street Yards, which are among the largest privately owned areas in New York City, will be so reconstructed that ultimately they can be covered with commercial buildings. Above Seventy-Second Street, the railroad follows its former grade and line but will be covered by a steel and concrete roof, thus providing for the motor express highway and making possible the extension of Riverside Park down to the waterfront.

The entire project has involved the removal of 640 buildings of all kinds, including one church and two schools. That portion of the line which is carried below the street level as well as the elevated portion, is expected to be covered and built over with warehouses or manufacturing buildings through the development of the air rights.



A view of the viaduct looking north from Clarkson Street, with tracks passing through two buildings

The new St. John's Park Freight Terminal is one of the outstanding features of the Improvement. The ultimate station will occupy four blocks between Spring, Clarkson, Washington and West Streets. The initial structure covers the northerly two-thirds of the plot extending from the south side of Charlton Street to Clarkson Street and is about 800 feet long. With its three stories and basement it has a gross floor area of 730,000 square feet and is served by eight tracks having a standing capacity of 150 cars. Eventually, a twelve-story structure, 1260 feet long, with a width varying from 190 to 282 feet, covering all four blocks, is proposed. The final building will have a gross floor area of 3,500,000 square feet and will be served by eight tracks with a standing capacity of 193 cars.





New viaduct with its two tracks spreading into eight as they enter St. John's Park Freight Terminal

The Terminal is of steel and concrete construction with the exterior of light buff brick with Indiana limestone trim and a base course of granite. The doors and windows are of steel. The Terminal stands on 311 caissons that were carried 60 to 90 feet down to bed rock.

The first floor, at street level, is the freight house proper and has back-up platform space for 127 trucks inside the building; the entire floor, including these truck pockets, is enclosed by motor-operated steel doors along the building line.

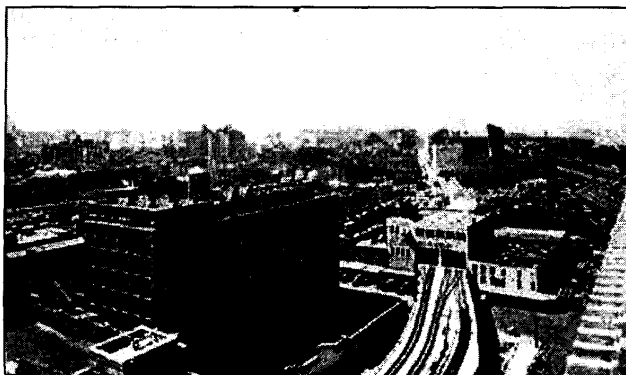
The second floor is the track floor and has eight tracks in pits with concrete track floor construction to facilitate cleaning. The track platforms are built with recesses in the edge to permit the handling of container cars. Two refrigerator rooms are provided on this floor for protection of hold-over perishable freight.

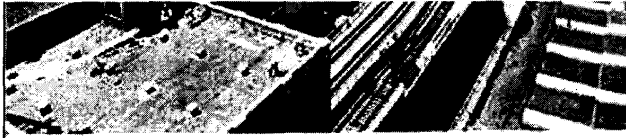
Freight office facilities and record storage are provided on the third floor together with facilities for servicing electric trucks. The roof of the building is designed as a future fourth floor and the columns have been built to carry nine additional stories.

Fourteen elevators, two of which are designed to handle trucks, provide service between the street floor and the track floor. A pneumatic tube system connects the freight offices on the third floor with the platforms on the street and track floors. The building is sprinkler equipped throughout and is one of the most completely fireproofed buildings in New York City. At the south end of the building a five-ton hoist is provided to handle heavy and bulky pieces direct from cars on the second floor to trucks in the service driveway on the street level.

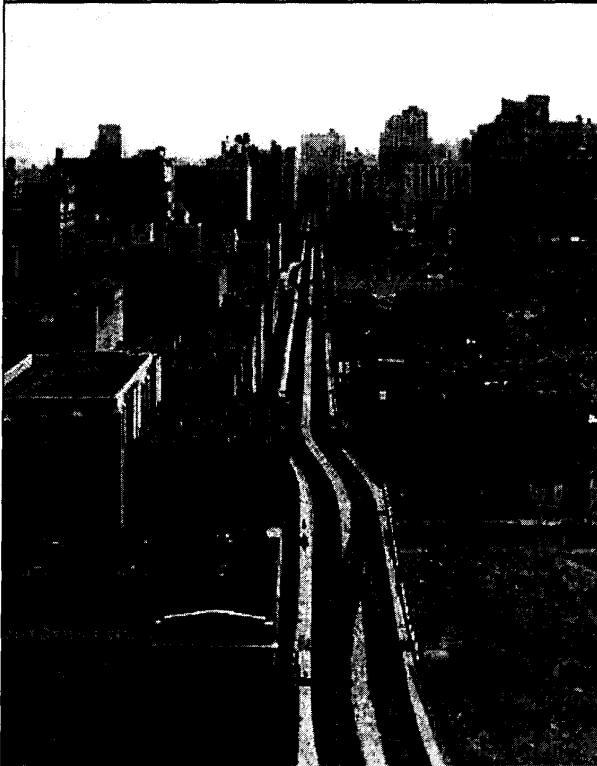
The Terminal will handle freight in both carload and less than carload quantities, inbound and outbound, including butter, eggs, cheese and dressed poultry. St. John's Park has been New York's principal delivery station for "dairy freight" for more than half a century.

The United States Customs have offices with a corps of inspectors in the building and import freight in bond is promptly forwarded. Inbound freight arriving in bond is cleared expeditiously.





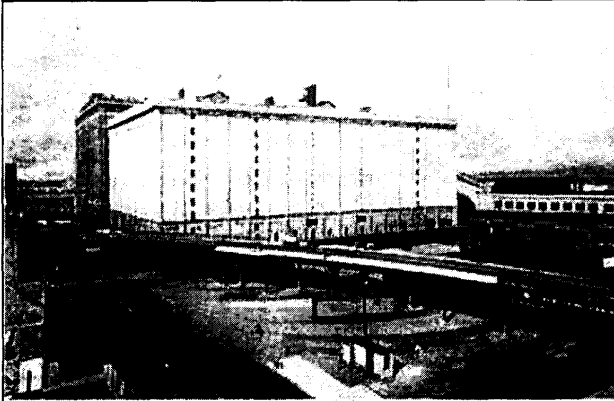
Aerial view of viaduct crossing West 14th Street and extending southward



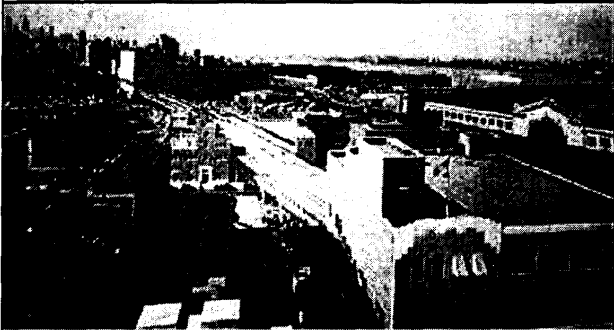
Looking down upon the viaduct northward from West 17th Street



A typical section of the new viaduct, showing siding at Spear & Company's warehouse

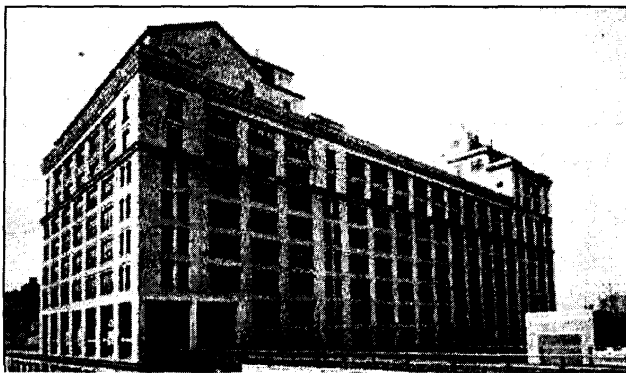


Huge plant of the Merchants Refrigerating Company and a portion of the viaduct at West 17th Street



An aerial view of the viaduct looking south from the Cudahy Packing Company's building at West 14th Street

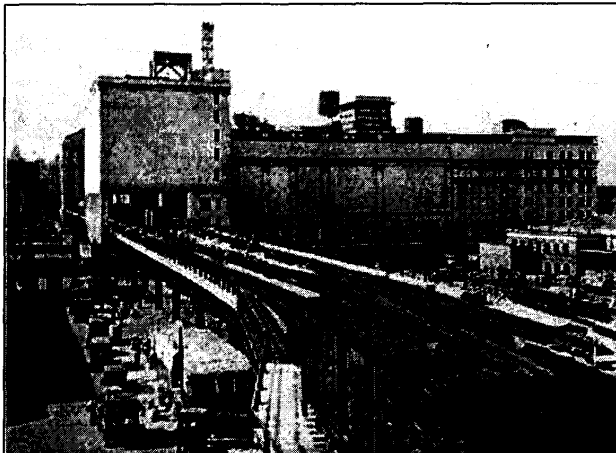
The Viaduct, which leads north from the Terminal, carries two main tracks up to Thirtieth Street, where it turns west and encircles the Thirtieth Street Yard in order to have sufficient distance to overcome the difference in elevation between the Viaduct and the depressed tracks to the north. Ample provision for the construction of future industrial tracks has been made and sidings now built will afford direct service to numerous industries.





Bell Telephone Laboratories Building, at Bethune Street, with tracks piercing the building

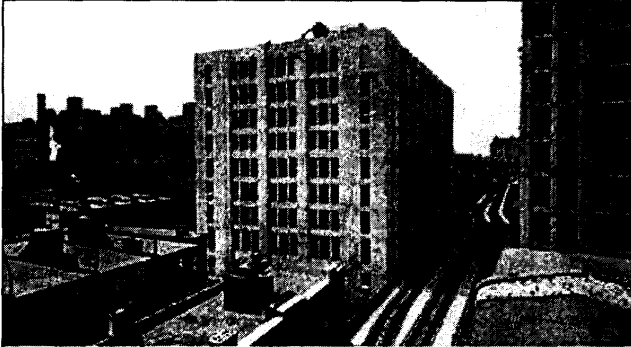
The Viaduct is of steel with concrete floor construction and the tracks are carried on stone ballast except in the packing house district between Little West Twelfth and West Fourteenth Streets where, for sanitary purposes, they are of concrete construction. An unusual feature of the Viaduct is its passage through buildings, some of which had to be retained, constructed, or reconstructed. A most interesting example is the Bell Telephone Laboratories Building between Bank and Bethune Streets, where it was necessary to support the Viaduct on caissons independent of the building in order to eliminate vibration, which might affect the precision instruments in the Laboratories Building. From an engineering standpoint, this was one of the most difficult pieces of construction of the Improvement so far completed.



Manhattan Refrigerating Company building, which has a private siding directly in the building



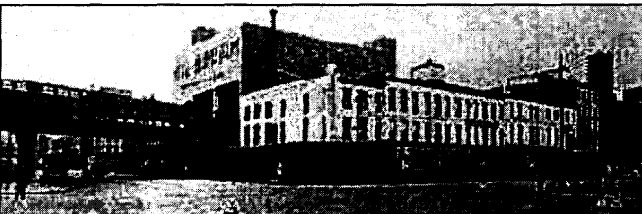
National Biscuit Company's plant at West 15th Street, with private siding on viaduct passing through bridge building



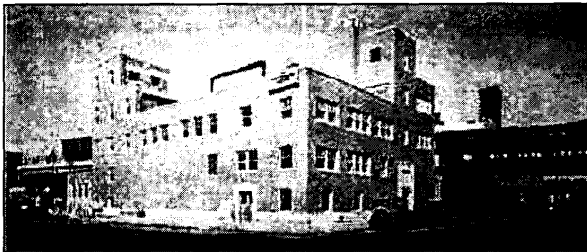
R.C. Williams & Co. building at 265 Tenth Avenue, with two cars spotted at the grocery company's private siding



New York Stock Yards Company's building at West 41st Street, in which are handled live stock brought into the city by the New York Central's West Side Line.



At West 14th Street, sidings within the new Cudahy Packing Company's building serve the Cudahy Company Armour & Co. and Wilson & Co.



Swift & Company's new building at West 13th Street, which has private siding on the viaduct

As new buildings are constructed along the right-of-way and the air rights developed, they will have direct delivery to their doors by sidetracks, enabling manufacturers to bring in raw materials and ship out finished products without leaving their own buildings. The elimination of trucking and the consequent saving of time and expense made possible by this unusual facility are expected to have an appreciable effect on the costs of manufacturers and distributors who enjoy this service.



New Morgan Parcel Post building which is served by a spur from the viaduct at West 30th Street

On the northerly side of West Thirtieth Street, a double track spur extends across Tenth Avenue into the new Morgan Parcel Post Building, bounded by West Thirtieth and West Twenty-Ninth Streets, and Ninth and Tenth Avenue. It is expected that approximately 8,000 cars of mail will be received and dispatched annually through this building, which is a six-story and ten-story structure and occupies the site of the original passenger station of the old Hudson River Railroad. Mail will be handled on the second floor, where six tracks and necessary platforms are provided to accommodate 36 cars at one time.

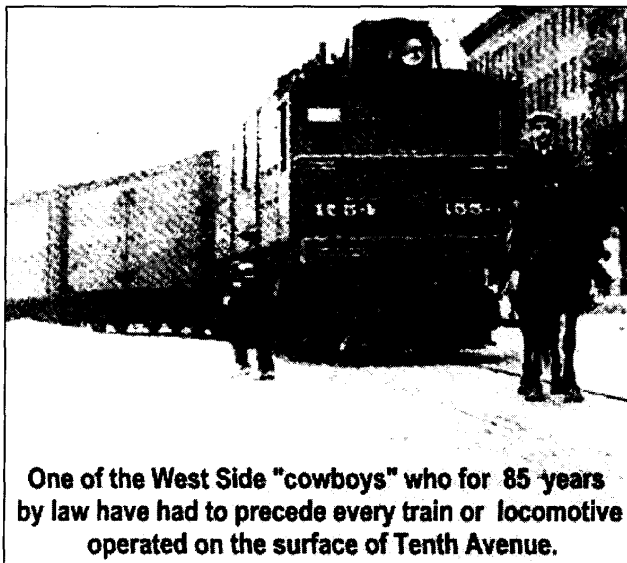
Work will be started soon on the depressed tracks between the Thirtieth and Sixtieth Street Yards and to date arrangements have been made for private sidetracks in this territory for the New York Times and for Sheffield Farms Co. In the Sixtieth Street Yard, which is the main receiving, classification and departure yard for the West Side Line, there has been constructed a new and enlarged milk delivery facility to replace that formerly in the block now occupied by the Morgan Parcel Post Building, a new live poultry layout consisting of platforms and driveways sufficient to handle 26,000,000 chickens and fowl a year and facilities for unloading automobiles.

Between West Sixty-Fourth and West Sixty-Fifth Streets, a building used by the Chrysler Corporation for the storage and servicing of automobiles, is served by a private sidetrack.

With the exception of eliminating the grade crossings at West Seventy-Ninth and West Ninety-Sixth Streets by carrying the streets over the tracks, all of the work in the initial railroad improvement program has been completed north of West Seventy-Second Street. The line has been elevated in the Manhattanville territory, crossing over the streets between St. Clair Place and West One Hundred and Thirty-Fifth Street with three tracks carried on a Viaduct. Sidetracks have been provided on the high level to serve several packing houses in this district.

The freight facilities at Manhattanville have been enlarged and improved to afford adequate team track and driveways and special facilities have been provided for handling milk, automobiles and heavy freight.

The grade crossing at West One Hundred and Fifty-Eighth Street has been eliminated by carrying the street overhead; the tracks have been elevated in the vicinity of Inwood Park, crossing overhead at Dyckman Street.



One of the West Side "cowboys" who for 85 years by law have had to precede every train or locomotive operated on the surface of Tenth Avenue.

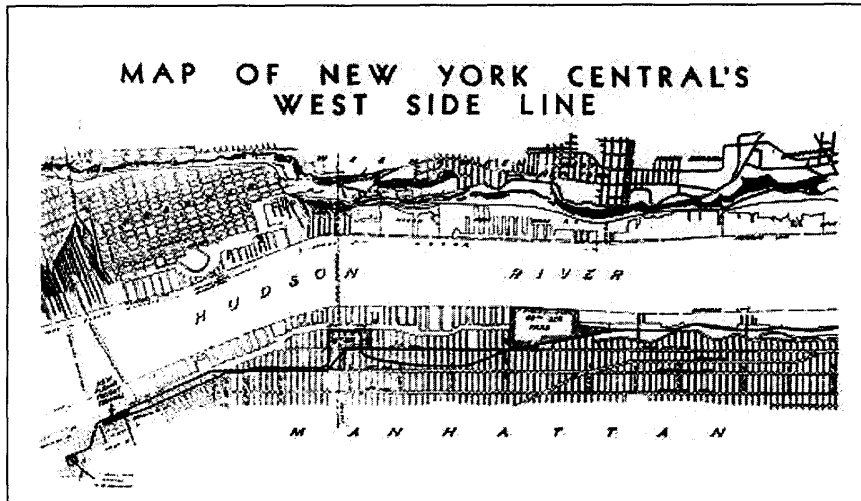
With train operation over the new downtown Viaduct, one of the picturesque scenes of New York City, the boys on horseback, who under an old ordinance, have had to precede each locomotive or train passing through the street, vanishes from the scene. These West Side "cowboys" and their predecessors, each carrying a red flag

giving warning of the approach, at six miles per hour, of the train he precedes, have been riding up and down the West Side of Manhattan since 1849.

The whole improvement necessitated one of the most extensive realty acquisition programs ever undertaken by private interests in New York City. The transactions incident to securing title to the private right-of-way involved about 350 separate parcels in nearly 60 blocks, from Spring Street to Sixtieth Street Yard.

Although work has been in progress on the West Side Improvement since the latter part of 1925, the project as a whole is so gigantic and intricate that it will take several years to complete the remaining stages.

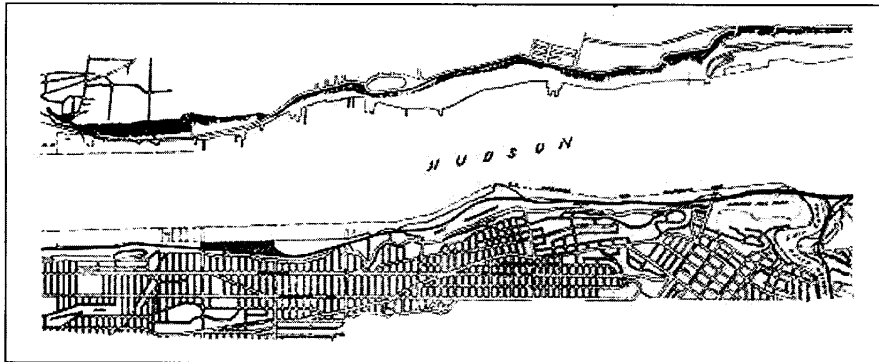
Along the length of the Improvement from Seventy-Second Street to St. John's Park Terminal there are a number of parcels of land, by-products of the Improvement purchases, that are suitable for the location of warehouses, loft buildings, factories, etc., with the opportunity of being served by private sidings, with the convenience, dispatch, economy and freedom from trucking troubles and expenses that they make possible.



The "West Side Line" of the New York Central is about 13 miles in length and extends from a junction with the Main Line at Spuyten Duyvil southerly to the new St. John's Park Freight Station, one of the largest freight stations in the country. Freight stations are also located, on this

line, at 130th Street, 60th Street, and 30th Street.

In the territory south of 60th Street the railroad originally was constructed in city streets and followed the route indicated in dashed lines. It is now being relocated on a private right of way, the location of which is indicated by a solid line. Between the 60th Street and 30th Street Yards the railroad will be constructed below street grade, but from 30th Street to the southerly terminus the tracks have been constructed on a steel viaduct, with minimum clearance of 14 feet above the streets. The "loop track" around the 30th Street Yard constitutes the means of connecting the underground section with the elevated tracks without crossing any streets at grade.



Numerous sites adjacent to the New Line are available for the construction of commercial and industrial buildings requiring sidetrack service. A number of companies have already availed themselves of the opportunity to secure sidetrack service, many of the tracks and unloading platforms being constructed within the buildings in such a manner as to afford complete protection from the weather and with no interference from street traffic.

For further particulars, consult Manager, Industrial Department, 466 Lexington Avenue, New York City.

[Return to the The New York Central Homepage.](#)

EXHIBIT E

COVINGTON & BURLING

1201 PENNSYLVANIA AVENUE NW WASHINGTON, DC
WASHINGTON, DC 20004-2401 NEW YORK
TEL 202.662.6000 LONDON
FAX 202.662.6291 BRUSSELS
WWW.COV.COM SAN FRANCISCO

J. MICHAEL HEMMER
TEL 202.662.5578
FAX 202.778.5578
MHEMMER@COV.COM

August 30, 2001

VIA FEDEX

Mr. John W. Snow
Chairman, President, CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear John:

On behalf of Friends of the High Line, Inc. ("Friends"), a non-profit organization, I am writing to urge CSX to help preserve the 1.45-mile elevated rail line that runs between 34th Street and Gansevoort Street in Manhattan, known as the High Line. Friends is dedicated to preserving the High Line and converting it into an elevated pedestrian promenade pursuant to the Rails-to-Trails Act. Friends is working diligently to raise funds to sponsor a petition for a Certificate of Interim Trail Use, the first step towards rail-banking the High Line. We understand that CSX will save several million dollars in demolition costs if Friends succeeds in converting the High Line to public use.

CSX and the City apparently have reached a tentative agreement that permits demolition. You should know that the next mayor of the City of New York will oppose demolition. As the enclosed letters of support show, all six New York City mayoral candidates favor preservation: Michael Bloomberg, Comptroller of the City Alan Hevesi, City Council Speaker Peter Vallone, Public Advocate Mark Green, Bronx Borough President Fernando Ferrer, and former Congressman Herman Badillo. (Exhibit A.) The New York City Council also is on record as opposing demolition. On July 26 the City Council unanimously voted in favor of Resolution 1747, which calls on the Governor, the Mayor, and the Metropolitan Transportation Authority to take all necessary steps to rail-bank the High Line. (Exhibit B.)

Friends has considerable additional public support. Numerous public officials support preserving the High Line, including Senator Hillary Rodham Clinton, Congressman Jerrold Nadler, Manhattan Borough President C. Virginia Fields, New York State Assemblymember Deborah Glick, New York State Senator Thomas Duane, and New York State Senator Eric Schneiderman. (Exhibits C through O.) Mayoral candidate Mike Bloomberg discusses how a preserved High Line would benefit the local community in his White Paper on

COVINGTON & BURLING

Mr. John W. Snow
August 30, 2001
Page 2

open space, "What the City and Communities Can Do Now," available at
www.mikeformayor.com.

Friends has raised \$480,000 in seed money already and is well on its way to raising substantial additional funds. The New York City Council allocated \$125,000 to Friends from its fiscal year 2002 budget. Friends' financial supporters already include such prominent philanthropists as Evelyn and Leonard Lauder, Beth Rudin deWoody, Donald Pels, Polly Guth, Hyatt Bass, Elizabeth Gilmore, and Marie Schwartz. Friends plans to begin a general membership drive this fall, which will raise additional funds, and it has applied for numerous foundation grants, including a \$50,000 grant from the National Endowment for the Arts. Friends has already received funds from the J.M. Kaplan Fund, the Joyce Mertz-Gilmore Foundation, the Arnold and Marie Schwartz Fund, the Donald Pels Charitable Trust, and the Roy and Niuta Titus Foundation.

Civic organizations are contributing time and money to the preservation effort. For example, the Design Trust for Public Space is conducting a planning study for the High Line, which should be complete by December. The study will be published and exhibited by the Municipal Art Society in January.

We hope you will consider the benefits of preserving the High Line for CSX and New York City and that CSX will join Friends in supporting preservation.

Sincerely,



J. Michael Hemmer
Counsel for Friends of the High Line, Inc.

Enclosures

cc: David A. Richards, Esq.
McCarter & English, LLP

**PUBLIC SUPPORT FOR PRESERVING THE HIGH LINE
AND CONVERTING IT TO PUBLIC USE**

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Exhibit D	Letter of Support from Senator Hillary Rodham Clinton
Exhibit E	Letter of Support from Congressman Jerrold Nadler
Exhibit F	Testimony of Congressman Jerrold Nadler before the Committee on Federal and State Legislation of The City Council of the City of New York Regarding Resolution 1747, April 18, 2001
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Exhibit H	Testimony of C. Manhattan Borough President Virginia Fields before the Committee on Federal and State Legislation of the City Council of the City of New York Regarding Resolution 1747, April 18, 2001
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Exhibit J	Testimony of New York State Senator Thomas K. Duane before the Committee on Federal and State Legislation of the City Council of the City of New York Regarding Resolution 1747, April 18, 2001
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Exhibit L	Testimony of New York State Senator Eric T. Schneiderman before the Committee on Federal and State Legislation of the City Council of the City of New York Regarding Resolution 1747, April 18, 2001

- Exhibit M Board of Education of the City of New York Community School Board District 2
-- High Line Resolution
- Exhibit N Letter Testimony of Alan G. Hevesi, Comptroller of the City of New York before
the Committee on Federal and State Legislation of the City Council of the City of
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- Exhibit O Letter Testimony of Mark Green Public Advocate for the City of New York
before the Committee on Federal and State Legislation of the City Council of the
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- Exhibit P Testimony of Friends of the High Line, Inc. before the Committee on Federal and
State Legislation of the City Council of the City of New York Regarding
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- Exhibit Q Letter Testimony of Martha Stewart Living Omnimedia before the
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New York Regarding Resolution 1747, April 18, 2001
- Exhibit R Additional Letters Submitted to The City Council of the City of New York
in Support of Preserving the High Line
1. Residents and Business Owners
 2. Neighborhood Associations
 3. Parks and Conservations Groups
 4. Historic Preservation Organizations
 5. Architects and Urban Planners
 6. Art Galleries

Exhibit A

Bloomberg for Mayor

126 East 56th Street, 7th Floor
New York, NY 10022
Tel (212) 617-2001 Fax (212) 617-2148
www.mikeformayor.org

August 17, 2001

John W. Snow
Chairman, President and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear Mr. Snow:

As a candidate for Mayor of the City of New York, I write to urge you not to pursue a demolition agreement for the High Line elevated rail viaduct.

When I released my blueprint for the City's parks, I expressed support for the work of Friends of the High Line, a not-for-profit coalition of local businesses, residents and artists, who want to transform the 1.45 mile elevated track on Manhattan's west side into a publicly accessible urban park. This would provide green space for residents and visitors in this densely populated and booming section of the City.

We know it can work. The City of Paris paved the way for this concept when it converted a similar viaduct into a pedestrian promenade more than 10 years ago. And Friends of the High Line presented evidence earlier this year to the New York City Council that the viaduct is structurally fit for reuse. Some of New York's leading architects have recognized the opportunities the High Line offers as a catalyst for urban planning of the highest caliber.

The rail-banking option must not be removed from consideration prematurely. Please give the proponents of a re-envisioned High Line an opportunity to work with the next Mayor to design feasible re-use scenarios for the elevated rail viaduct.

Sincerely,



Michael R. Bloomberg

MRB: jc



COMPTROLLER OF THE CITY OF NEW YORK
1 CENTRE STREET
NEW YORK, NY 10007-2341
(212) 669-3500

ALAN G. HEVESI
COMPTROLLER

August 14, 2001

Mr. John W. Snow
Chairman, President, and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear Mr. Snow:

I write to express my firm belief that the High Line elevated rail viaduct offers a reuse potential for our city that demands further study and careful consideration. To press a demolition agreement towards a hasty conclusion at the present time would do New York a grave disservice.

The 23 blocks of the West Side that are linked by the High Line have been called one of Manhattan's last frontiers. The High Line provides a versatile transportation corridor through this area. If railbanked, the structure could become a pedestrian promenade, a bicycle path, or a light-rail line linking the three rapidly changing neighborhoods that share the High Line. It could provide much-needed parkland in a district that is very near the bottom of New York City districts in terms of open space. It could alleviate traffic and related pollution around the West Side Rail Yards, which are expected to see high-density redevelopment: a stadium, a convention center annex, a mixed-use office-residential complex, or an expansion of the midtown business district.

The new mayor will take office in January, 2002. A not-for-profit group, Friends of the High Line, Inc., is developing plans for reusing the High Line, and it has presented evidence to the City Council that the viaduct is structurally fit for reuse plans. The City of Paris paved the way for this concept when it converted a similar viaduct into a pedestrian promenade over ten years ago. Some of New York's leading architects have recognized the opportunities the High Line offers as a catalyst for urban planning of the highest caliber. The railbanking option must not be removed prematurely.

I urge you not to conclude any demolition-oriented abandonment agreement in the meanwhile. Please give advocates of Interim Trail Use the opportunity to work with a new mayor to explore the potential of a feasible reuse scenario.

Sincerely,

Alan G. Hevesi

AGH:af



THE COUNCIL
OF
THE CITY OF NEW YORK
CITY HALL
NEW YORK, N.Y. 10007

PETER F. VALLONE
SPEAKER

TELEPHONE
212-788-7210

August 22, 2001

Mr. John W. Snow
Chairman, President, CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear Mr. Snow:

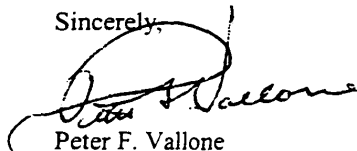
As a candidate for Mayor of the City of New York, I am writing to express my belief that the High Line elevated railway on the West Side of Manhattan offers the potential for reuse that warrants further study. The New York City Council, of which I am the Speaker, recently adopted a resolution in support of "railbanking" the High Line. For your corporation to move forward toward signing a demolition agreement with the underlying property owners at this time would do a great disservice to our city.

Enormous changes in development, zoning, transportation, traffic and open-space needs have taken place in this part of New York over the past decade. It is anticipated that further zoning changes will occur and that some form of new development will take place in and around the West Side Rail Yards at the north end of the High Line. As our city moves forward regarding these matters we need to include the adaptive reuse of the High Line as one of our planning options.

As I am sure you are aware, a not-for-profit corporation, Friends of the High Line, has succeeded in generating enormous public and political support for the preservation and reuse of the High Line. These advocates, together with the city's next Mayor, should be given the opportunity to fully explore the feasibility of reuse scenarios. To allow that planning to take place, I urge you to postpone signing any demolition or abandonment agreement.

Thanks you for your consideration in this matter.

Sincerely,



Peter F. Vallone



PUBLIC ADVOCATE FOR THE CITY OF NEW YORK

MARK GREEN
Public Advocate

August 20, 2001

Mr. John W. Snow
Chairman, President and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear Mr. Snow:

I am writing to request that CSX not conclude a demolition agreement in connection with the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street in Manhattan (commonly referred to as the "High Line").

The High Line provides a versatile corridor through the last under-developed section of Manhattan's West Side. If the structure were railbanked, it could be transformed into any of a number of things: pedestrian promenade, bicycle path, park or light rail line linking three rapidly changing neighborhoods.

Moving toward a hasty conclusion at this time would not be in the best interests of the people of New York City for several reasons:

1. The High Line offers a tantalizing opportunity to create much-needed and desired public open space in an area that is starved for parkland.
2. There is substantial support for railbanking the structure and converting it to interim use as a park, promenade, bicycle path or other public amenity. Earlier this year, the New York City Council voted unanimously in favor of a resolution calling on the Governor of the State of New York, the Mayor of the City of New York, and the Metropolitan Transportation Authority to take all necessary steps to



Page Two
Mr. John W. Snow
August 20, 2001

obtain a Certificate of Interim Trail Use from the United State Surface Transportation Board in connection with railbanking the High Line.

3. A not-for-profit group called Friends of the High Line, Inc., has presented evidence to the City Council that the High Line is structurally fit for re-use, and this group is developing innovative plans for its re-birth as an oasis in a busy urban neighborhood.

Thank you for your attention to this matter. The High Line has the potential to offer public access and recreation -- not to mention a dramatic panoramic view of the West Side waterfront -- for the immediate neighborhoods and visitors. Losing the railbanking option for the High Line at this time, when plans for its re-use are congealing and many of our government leaders are finishing out their last few months in office, would be a great disservice to the people of New York.

Sincerely,



Mark Green

FERNANDO FERRER

August 23, 2001

Mr. John W. Snow
Chairman, President and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, Virginia 23219

Dear Mr. Snow:

As a candidate for Mayor of the City of New York, I write to express my firm belief that the High Line elevated rail viaduct offers a reuse potential for our city that demands further study and careful consideration. To press a demolition agreement towards a hasty conclusion at the present time would do New York a grave disservice.

The 23 blocks of the West Side that are linked by the High Line have been called one of Manhattan's last frontiers. The High Line provides a versatile transportation corridor through this area. If railbanked, the structure could become a pedestrian promenade, a bicycle path or a light-rail line linking the three rapidly changing neighborhoods that share the High Line. It could provide much-needed parkland in a district that is very near the bottom of New York City districts in terms of open space. It could alleviate traffic and related pollution around the West Side Rail Yards which are expected to see high-density redevelopment; a stadium, a convention center annex, a mixed-use office-residential complex, or an expansion of the midtown business district.

The new Mayor will take office in January, 2002. A not-for-profit group, Friends of the High Line, Inc., is developing plans for reusing the High Line and it has presented evidence to the City Council that the viaduct is structurally fit for reuse plans. The City of Paris paved the way for this concept when it converted a similar viaduct into a pedestrian promenade over ten years ago. Some of New York's leading architects have recognized the opportunities the High Line offers as a catalyst for urban planning of the highest caliber. The railbanking option must not be removed prematurely.

I urge you not to conclude any demolition-oriented abandonment agreement in the meanwhile. Please give advocates of Interim Trail Use the opportunity to work with a visionary Mayor to explore the potential of a feasible reuse scenario.

Sincerely,



FERNANDO FERRER

BADILLO 2001
Post Office Box 5262
New York, New York 10150

John W. Snow
Chairman, President, and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

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I urge you to not to conclude any demolition-oriented abandonment agreement in the meanwhile. Please give advocates of Interim Trail Use the opportunity to work with a visionary mayor to explore the potential of a feasible reuse scenario.

Sincerely,


Herman Badillo

Exhibit B

THE COUNCIL

February 27, 2001

Res. No. 1747

Resolution calling upon the Governor of the State of New York, the Mayor of the City of New York and the Metropolitan Transportation Authority ("MTA") to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board ("STB") in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street, Manhattan (commonly referred to as the "High Line").

By Council Members Miller, Quinn, Berman, Carrión, Freed, Moskowitz, Nelson, O'Donovan, Rodriguez and the Public Advocate (Mr. Mark Green); also Council Member Harrison

Whereas, In the 1930s the City of New York, the State of New York, and the New York Central Railroad agreed to move dangerous railroad activity from street level to elevated structures along Tenth Avenue in Manhattan as part of the West Side Improvement project; and

Whereas, This 1.45 mile-long elevated structure, known as the "High Line," was paid for in part with public funds and operated as a commercial freight railroad until 1980; and

Whereas, The Congress of the United States, in adopting the National Trails System Act, has established a policy of creating and maintaining recreation, scenic, historic, and connecting or side trails "...to provide for the ever-increasing outdoor recreation needs of an expanding population and...to promote the preservation of, public access to...outdoor areas...primarily near the urban areas of the Nation"; and

Whereas, Congress has directed the STB, in administering the Railroad Revitalization and Regulatory Reform Act of 1976, to "...encourage state and local agencies and private interests to establish appropriate trails"; and

Whereas, It is the policy of the United States government to "...preserve established railroad rights-of-way for future reactivation of rail service, to protect rail transportation corridors, and to encourage energy efficient transportation use..."; and

Whereas, The Friends of the High Line ("FHL"), a 501(c)(3) not-for-profit organization, which has extensive public support and the support of numerous elected officials at all levels of government, has done extensive preliminary work to create a "rails-to-trails" program for the High Line; and

Whereas, In 1992 the STB issued a conditional demolition order allowing the owners of the High Line, CSX Corporation and Conrail (collectively, the "Railroads"), to negotiate with the underlying property owners regarding matters such as insurance and indemnification in order to secure a final demolition order; and

Whereas, Nine years after the issuance of that conditional demolition order, the Railroads and property have not yet reached agreement; and

Whereas, Even if the STB were to permit abandonment and demolition of the High Line, the outcome of statutorily-required state and local environmental and land use reviews is unknown and, if the required permits/approvals are not obtained, may result in the inability to demolish the High Line; and

Whereas, In the nine years since issuance of the conditional demolition order there have been significant changes in that part of New York City where the High Line is located with regard to zoning, development, transportation and traffic, recreation, and open-space needs; now, therefore, be it

Resolved, That the Council of the City of New York hereby calls upon the Governor of the State of New York, the Mayor of the City of New York and the Metropolitan Transportation Authority to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street, Manhattan (commonly referred to as the "High Line").

Office of the City Clerk,
The City of New York,

ss:

I Hereby certify that the foregoing is a true copy of a
Resolution passed by The Council of The City of New York
on July 26, 2001, on file in this office

TOTAL P.02

Exhibit C



THE COUNCIL
OF
THE CITY OF NEW YORK
CITY HALL
NEW YORK, N.Y. 10007

PETER F. VALLONE
SPEAKER

TELEPHONE
212-788-7210

June 20, 2001

Mr. Robert Hammond
Friends of the High Line
P.O. Box 1469 Old Chelsea Station
New York, NY 10113

Dear Friend:

The City Council is pleased to inform you that your organization has been included in the Fiscal Year 2002 Budget that begins on July 1, 2001. The amount of this recommendation from our offices is \$125,000.00. Your organization may also have received recommendations from other Council Members that are not included in this sum.

The City Council strives to find organizations that are best able to provide improvements in the quality-of-life of all New Yorkers. Yours is such an organization.

You should be contacted by DYCD shortly. Although the City Council has approved funds for your organization, you are still required to follow all City guidelines on the processing of contracts including any necessary VENDEX forms and expenditure reports.

If there are any questions or problems, please feel free to contact Ms. Haeda Mihaltses, Director of the City Council's Finance Division at (212) 788-6921 or Stephen Feger, Legislative Financial Analyst of the Finance Division at (212) 788-9162.

Once again, my congratulations on your inclusion in the City's Budget for this Fiscal Year. We look forward to working with you over the course of the year.

Sincerely,

Peter F. Vallone
Speaker

Herbert E. Berman
Chair, Committee on Finance

Exhibit D

04/18/2001 10:41 FAX 212 223 8496

Sen. Clinton-NY Admin.

002

HILLARY RODHAM CLINTON

NEW YORK
SENATOR

DIRKSEN SENATE OFFICE BLDG.
WASHINGTON, DC 20510-3204
202-224-4451

United States Senate

WASHINGTON, DC 20510-3204

April 17, 2001

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Speaker Vallone:

The High Line, an unused railroad viaduct between West 34th Street and Gansevoort Street in Manhattan, has been abandoned since 1980 and is now the subject of local debate about its future.

Built in the 1930's the High Line, as the elevated rail is commonly known, was used as a freight rail link in lower Manhattan. A not-for-profit organization called Friends of the High Line, along with other concerned community and political leaders, have joined together to look seriously at alternatives to demolition. One such proposal being considered is conversion of the rail structure to a pedestrian walkway.

In New York State, a nationally known organization called Rails-to-Trails Inc. has been assisting Friends of the High Line with determining alternatives to razing the viaduct. They have a significant track record of converting portions of unused railroads for community use while leaving the structure intact.

In 1983, an amendment to the National Trails System Act created the *railbanking* program such that rail lines proposed for abandonment can be preserved through provisional conversion to trail use. Should proposals be considered for re-use of the High Line commercially, there is some recourse through *railbanking*.

Friends of the High Line have garnered an impressive list of support from local, political and business leaders. That is a testament to how important this matter is to the residents of the area. The High Line's value to the future of Chelsea and the surrounding neighborhoods is important. The interesting proposal put forth by Friends of the High Line seems to have merit. I urge you to look at it closely and study its feasibility.

Sincerely yours,

Hillary Rodham Clinton

Hillary Rodham Clinton

Exhibit E

JUDICIARY COMMITTEE

SUBCOMMITTEES
RANKING MEMBER
CONSTITUTION
COMMERCIAL AND
ADMINISTRATIVE LAW

TRANSPORTATION AND
INFRASTRUCTURE COMMITTEE

SUBCOMMITTEES
HIGHWAYS AND TRANSIT
RAILROADS
REGIONAL WHIP



Congress of the United States
House of Representatives
Washington, DC 20515

JERROLD NADLER
8TH DISTRICT, NEW YORK

REPLY TO:

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2334 RAYBURN BUILDING
WASHINGTON, DC 20515
(202) 225-5635

DISTRICT OFFICE
201 VARICK STREET
SUITE 609
NEW YORK, NY 10014
(212) 367-7350

DISTRICT OFFICE
532 NEPTUNE AVENUE
BROOKLYN, NY 11224
(718) 373-3198

E-mail: jerrold.nadler@mail.house.gov
Web: <http://www.house.gov/nadler>

August 16, 2001

John W. Snow
Chairman, President, and CEO
CSX Corporation
One James Center
901 East Cary Street
Richmond, VA 23219

Dear Mr. Snow:

As you may know I have been an advocate for preserving rail assets within New York City and its environs for over 20 years. The High Line elevated rail viaduct offers a reuse potential for our city that demands further study and careful consideration. Any hasty decision resulting in demolition at this time would be shortsighted and a grave disservice to the City of New York.

The 23 blocks of the West Side that are linked by the High Line, and are in my district, have been called one of Manhattan's last frontiers. The High Line provides a versatile transportation corridor through this burgeoning region. If railbanked, the structure could become a pedestrian promenade, a bicycle path, or a light-rail line linking the three rapidly changing neighborhoods that share the High Line. It could provide much-needed park land in a district that is very near the bottom of New York City districts in terms of open space. The High Line could serve to alleviate the area's growing deficit of public transportation along the far West Side.

I must impress upon you that such public transportation problems will not soon subside. The cost of demolishing the High Line and restoring it to prominence is a great one, however, it would pale in comparison to any plan that would have us build transportation infrastructure from scratch. There is no question that such infrastructure will be needed in this growing area. Tearing down the High Line would not just bring down steel and concrete, but would also be destroying a piece of our city's rich transportation history, a history that includes the likes of Grand Central Station and the George Washington Bridge.

Many local residents have joined a not-for-profit group. Friends of the High Line, Inc., in the hope of developing a plan for reusing the High Line. They have presented evidence to the New York City Council that the viaduct is structurally fit for a reuse plan. The City of Paris paved the way for this concept when it converted a similar viaduct into a pedestrian promenade a decade ago. Some of New York's leading architects recognize the opportunities the High Line offers as a catalyst for urban planning of the highest caliber. The railbanking option must not be removed prematurely.

I urge you not to conclude any demolition-oriented abandonment agreement prior to meaningful dialogue with the entire community. Please give advocates of Interim Trail Use the opportunity to explore the potential of a feasible reuse scenario.

Sincerely,

JERROLD NADLER
Member of Congress

cc: Michael Brinner

Exhibit F

JUDICIARY COMMITTEE

SUBCOMMITTEES:
RANKING MEMBER
CONSTITUTION
COMMERCIAL AND
ADMINISTRATIVE LAW

**TRANSPORTATION AND
INFRASTRUCTURE COMMITTEE**

SUBCOMMITTEES:
HIGHWAYS AND TRANSIT
RAILROADS
REGIONAL WHIP



**Congress of the United States
House of Representatives**

Washington, DC 20515

JERROLD NADLER
8TH DISTRICT, NEW YORK

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E-mail: jerrold.nadler@mail.house.gov
Web: <http://www.house.gov/nadler/>

**Testimony to the City Council
about the High Line
April 18, 2001**

I testify today in support of the Resolution to save the High Line. The resolution before you is an important step in helping to preserve an integral piece of our city's infrastructure that could not be replicated.

More than 70 years ago, the High Line began to serve western Manhattan as a unique mode of rail freight transportation, bringing food and merchandise into the area. In recent years it has sat dormant, but has never lost its appeal as an opportunity for transit and recreation. By utilizing the federal Rails to Trails program and creating an Interim Trail Use, the High Line can once again serve as a prominent piece of our city's transportation infrastructure and gain a new recreational use.

Passing this resolution will not only precipitate saving a large swath of open space for the recreation of thousands, but a mode of transportation could also be preserved for the fast-growing population of Manhattan's far West Side. Currently, the far West Side is booming and beginning to place a burden on the existing transportation infrastructure of that area. By preserving the High Line, it would be possible to move residents north and south along a significant stretch through Manhattan and alleviate some of the anticipated congestion. This Resolution could go a long way in making that happen.

Also, by preserving the High Line, the City and State of New York will be able to create a world-renowned urban amenity that will serve its community and attract a wide variety of visitors. Its transportation and recreational uses will artfully complement the Hudson River Park and act as a boon to Greenwich Village, the Meat Packing District, Chelsea, and lower Clinton. The High Line will also serve to reinforce New York's international reputation as a hub of the art-world.

Many people talk about the costs that would be incurred to restore the High Line to prominence, however, that cost is dwarfed by any plan that would propose to build a new piece of transportation infrastructure from scratch. It makes no sense to tear down a piece of perfectly good transportation infrastructure that could not only move people, but do so in a manner unique to the entire world. That is the essence of New York City.

I would lastly like to commend Friends of the High Line for the tremendous effort they have put into bringing this issue to the forefront.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire. Many of you have heard me say before, "By preserving this one-of-a-kind monument to New York's railroad heritage, the city can keep its transportation options open in a rapidly changing neighborhood." I urge you to pass this resolution and save the High Line. Thank you.

Exhibit G

JUDICIARY COMMITTEE

SUBCOMMITTEES
RANKING MEMBER
CONSTITUTION
COMMERCIAL AND
ADMINISTRATIVE LAW

TRANSPORTATION AND
INFRASTRUCTURE COMMITTEE

SUBCOMMITTEES:
HIGHWAYS AND TRANSIT
RAILROADS
REGIONAL WHIP



Congress of the United States
House of Representatives
Washington, DC 20515

May 7, 2001

JERROLD NADLER
8TH DISTRICT, NEW YORK

REPLY TO:

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SUITE 669
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- DISTRICT OFFICE:
532 NEPTUNE AVENUE
BROOKLYN, NY 11224
(718) 373-3198

E-mail: jerold.nadler@mail.house.gov
Web: <http://www.house.gov/nadler/>

Hon. George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

Dear Governor Pataki:

I am writing in full support of New York City Council resolution 1747 introduced by Council Members Gifford Miller and Christine Quinn regarding the elevated railway known as the "High Line" along Manhattan's west side. This resolution calls for all necessary steps to be taken to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street.

Interim Trail Use of the High Line offers many unique opportunities for the City and State of New York. If the High Line is allowed to be demolished, however, nearly 1½ miles of elevated open space, which connects three vibrant and growing neighborhoods, will vanish forever. Such a structure could never to be replaced or replicated.

Supporting this resolution will not only precipitate saving a large swath of open space for the recreation of thousands, but a mode of transportation could also be preserved for the fast-growing population of Manhattan's far West Side. Currently, the far West Side is booming and beginning to place a burden on the existing transportation infrastructure of that area. By preserving the High Line, it would be possible to move residents north and south along a significant stretch through Manhattan and alleviate some of the anticipated congestion. This Resolution could go a long way in making that happen.

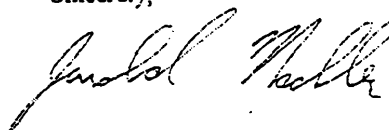
Also, by preserving the High Line, the City and State of New York will be able to create a world-renowned urban amenity that will serve its community and attract a wide variety of visitors. Its transportation and recreational uses will artfully complement the Hudson River Park and act as a boon to Greenwich Village, the Meat Packing District, Chelsea, and lower Clinton. The High Line will also serve to reinforce New York's international reputation as a hub of the art-world.

Many people talk about the costs that would be incurred to restore the High Line to prominence, however, that cost is dwarfed by any plan that would propose to build a new

piece of transportation infrastructure from scratch. It makes no sense to tear down a piece of perfectly good transportation infrastructure that could not only move people, but do so in a manner unique to the entire world. That is the essence of New York City

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire. By preserving this one-of-a-kind monument to New York's railroad heritage, the city can keep its transportation options open in a rapidly changing neighborhood. I urge you to support City Council resolution 1747 and to save the High Line.

Sincerely,

A handwritten signature in cursive script, appearing to read "Jerrold Nadler".

JERROLD NADLER
Member of Congress

Exhibit H



THE CITY OF NEW YORK
OFFICE OF THE PRESIDENT
BOROUGH OF MANHATTAN

C. VIRGINIA FIELDS
BOROUGH PRESIDENT

TESTIMONY OF MANHATTAN BOROUGH PRESIDENT
C. VIRGINIA FIELDS

before

The Committee on Federal and State Legislation
The Council of the City of New York

on

Resolution Number 1747 calling on the Governor, the Mayor and the Metropolitan
Transportation Authority to take all necessary steps to railbank the High Line

April 18, 2001

A crumbling steel dinosaur? No. The High Line is a unique piece of New York City and its history. That is why I am here to voice support for the resolution introduced by Councilmembers Miller and Quinn and other councilmembers from all the boroughs calling upon the Mayor, the Governor and the MTA to do all they can to help get the High Line railbanked under the federal rails-to-trails program.

This railbanking action is important because it would preserve both the structure and the railroad easement that comes with it and allow interim use as public open space – a commodity that is sorely needed in this borough. And preservation of the High Line – at the very least on an interim basis – will allow a logical planning sequence to ensue. We do not want to repeat the mistakes of earlier times when such treasures as the original Penn Station were torn down. If the railroad is demolished, it will never be rebuilt. And along with this, easements that would permit possible future re-use as a transportation facility will be lost forever. This may compromise future transit options on the far west side, which will be important as the area develops further. We don't want to repeat the story of the east side's loss of elevated trains and the long battle to build a Second Avenue Subway – a battle I am proud to say I have spearheaded and we are winning.

MUNICIPAL BUILDING • 1 CENTRE STREET • NEW YORK, NY 10007
PHONE (212) 669-8300 FAX (212) 669-4305
www.cvirginiafields.com

As you know, I have commissioned a study to look at potential uses for the area of the West Side Rail Yards that should be completed within the next several months. I am truly concerned and interested in ensuring that this 'final frontier' in the middle of Manhattan benefits from adequate planning, including all necessary community involvement. Part of this planning should include the future of the High Line and I have had my consultant team meet with the Friends of the High Line to ensure as much input as possible.

The purpose of planning is to lay out future uses and to ensure that they are consistent with the overall plans for the area. We may look to such cities as Pittsburgh -- home of the only urban rail-trail in this country and one which is purely recreational. Or we may look to another similar project in Paris that is not only recreational, but has spurred economic development as well.

In Paris, the Promenade Plantée was an abandoned elevated railroad that is now a 3 mile long public park and walkway. Beneath the viaduct, housed in the arches, are a series of commercial spaces that are devoted to arts, crafts and similar industries -- picture in your mind's eye the retail and restaurant space under the Fifty Ninth Street Bridge here in Manhattan. The Paris project also brought with it the development of much needed office and commercial space, over 1000 new housing units . . . and economic revitalization to the area.

I believe that these two projects are just two interesting examples of what can be done, depending on the needs of the community and we certainly owe it to ourselves to ensure that the broadest set of options is considered.

While it is probably still too early to lay out specific uses for the High Line, I remain dedicated to the creation of open space and parkland and the preservation of the Borough's unique architectural artifacts and history.

I am also aware that skeptics may have a number of "what ifs." But, that is precisely what the planning process is all about. It is during this time that coordination with other on-going projects, financing plans, specific uses and similar concerns are discussed and worked out.

The bottom line is that this first step of interim railtrail designation is essential for the process to proceed. Once the threat of demolition has been removed, we can all work together to ensure that a plan acceptable to all is achieved.

Therefore, I reiterate my support for this resolution and I urge the Committee to act favorably on it.

Thank you.

Exhibit I



DEBORAH J. GLICK
Assemblymember 66th District
New York County

THE ASSEMBLY
STATE OF NEW YORK
ALBANY

CHAIR
Social Services Committee

COMMITTEES
Children and Families
Higher Education
Environmental Conservation
Ways & Means

March 30, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Guiliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Guiliani, and Speaker Vallone:

I am writing to express my strong support for the "High Line" and the resolution of Council Members Gifford Miller and Christine Quinn. The resolution urges the City to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from the 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

As the Assemblymember representing the West Village and parts of Chelsea, the area in which a large portion of the High Line is located, I am excited by the possibilities of a plan that reuses an historic structure. The benefits include the preservation of open space, maintaining the panoramic views of the Westside waterfront, and creating a model urban promenade that will promote public access and recreation.

Interim Trail Use of the High Line offers a unique opportunity to connect neighborhoods on 1.45 miles of elevated rail track as well as guaranteeing that a monument to New York City's great past and history is remembered. In addition, it is the policy of the United States government to "...preserve established railroad rights-of-way for future reactivation of rail service, to protect rail transportation corridors, and to encourage energy efficient transportation use..." With that in mind, maintenance of the High Line

also allows for the possibility of reactivation for future transpiration needs as open space is enjoyed in the interim.

I appreciate your consideration of this resolution and call upon all levels of our State government to ensure the preservation of this elevated rail line.

Sincerely,

A handwritten signature in dark ink, appearing to read "Deborah J. Glick". The signature is fluid and cursive, with the first name being the most prominent.

Deborah J. Glick

Exhibit J



NEWS FROM . . .

SENATOR

THOMAS K. DUANE

27TH SENATORIAL DISTRICT - NEW YORK STATE SENA

TESTIMONY BEFORE THE CITY COUNCIL
REGARDING RESO. 1747 AND EFFORTS TO OBTAIN
A CERTIFICATE OF INTERIM TRAIL USE FOR THE HIGHLINE
April 18, 2001

Good afternoon. I am State Senator Tom Duane, representing the 27th Senatorial District in Manhattan. I am here to testify in support of Resolution 1747, calling upon Governor Pataki, Mayor Giuliani and the Metropolitan Transportation Authority to take the necessary steps to obtain a Certificate of Interim Trail Use for the United States Surface Transportation Board in connection with "railbanking" the High Line.

Interim Trail Use of the High Line offers a great opportunity for the creation of a truly unique urban public space. While many details of proposals for the High Line must still be worked out, including the financing of any proposed park use, if it is allowed to be demolished, the potential for developing 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will be lost forever. Proposals for preserving and reusing the High Line create the opportunity for the development of an urban amenity that would serve the community and attract visitors, and could provide recreation and transportation uses that would complement the Hudson River Park and the growing artistic community that has developed in the vicinity of the High Line.

The High Line offers a unique link between the manufacturing history of Manhattan's West Side and its present and future as a mixed use neighborhood that combines residential, commercial, and manufacturing uses with parks and cultural institutions. The current construction of the Hudson River Park offers one example of the conversion of abandoned industrial facilities to productive use, and the High Line could be similarly reclaimed and become an asset to the City and State of New York. I consider the preservation of the best of the West Side's industrial character to be extremely important for efforts to insure that Chelsea, the Far West Village, the Gansevoort Meat Market and South Hell's Kitchen remain vibrant and unique places to live and work, and do not become cookie-cutter neighborhoods which lose their character and history.

Thank you.

Exhibit K



THE SENATE
STATE OF NEW YORK
ALBANY

THOMAS DUANE
SENATOR 27TH DISTRICT
RANKING MINORITY MEMBER
INVESTIGATIONS, TAXATION &
GOVERNMENT OPERATIONS
ACTING MINORITY MEMBER
CRIME VICTIMS, CRIME & CORRECTION
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ELECTIONS
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SPORTS DEVELOPMENT

PLEASE RESPOND TO
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NEW YORK, NEW YORK 10001
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FAX (212) 414-2150
J ROOM 415
LEGISLATIVE OFFICE BUILDING
ALBANY, NEW YORK 12247
PHONE (518) 455-2451
FAX (518) 426-6846

March 19, 2001

George Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany NY 12224

Dear Governor Pataki:

I am writing to urge you to take all necessary steps to obtain a Certificate of Interim Trail Use for the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street, commonly referred to as the High Line.

Interim Trail Use of the High Line offers a great opportunity for the creation of a truly unique urban public space. If it is allowed to be demolished, the potential for developing 1.45 miles of elevated open space, connecting these three vibrant and growing neighborhoods, will be lost forever. By preserving and reusing the High Line, New York could create a world-renowned urban amenity that would serve the community and attract visitors, and could provide recreation and transportation uses that would complement Hudson River Park and the growing artistic community that has developed in the vicinity of the High Line.

The High Line offers a unique link between the manufacturing history of Manhattan's West Side and its present and future as a mixed use neighborhood that combines residential, commercial, and manufacturing uses with parks and cultural institutions. The current construction of the Hudson River Park offers one example of the conversion of abandoned industrial facilities to productive use, and the High Line could be similarly reclaimed and become a valuable asset to the City and State of New York.

I urge you to act to preserve this important part of New York's history.

Sincerely,

Tom

Thomas K. Duane
State Senator

Cc: Mayor Rudolph Giuliani
City Council Speaker Peter Vallone
State Senator Eric Schneiderman
State Assemblymember Deborah Glick
State Assemblymember Richard Gottfried
City Councilmember Gifford Miller
City Councilmember Christine Quinn

Exhibit L



THE SENATE
STATE OF NEW YORK
ALBANY

ERIC T. SCHNEIDERMAN
SENATOR, 30TH DISTRICT

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ALBANY, NEW YORK 12247
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COMMITTEES

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CRIME VICTIMS, CRIME & CORRECTION
ELECTIONS
INVESTIGATIONS, TAXATION & GOVERNMENT OPERATIONS
JUDICIARY
WATER RESOURCES

**Statement by
State Senator Eric T. Schneiderman
in Support of Converting the "High Line"
to Interim Trail Use**

April 2001

As a State Senator representing much of Manhattan's West Side, including parts of Chelsea, Clinton, the Upper West Side, Morningside Heights and Washington Heights, I wish to offer my support of the resolution put forth by Council Members Miller and Quinn urging City and State officials to pursue a certificate of Interim Trail Use for the High Line.

New York City--Chelsea in particular--desperately needs more open space. If converted to a public promenade, the high line would provide a tremendous amount of open space, as well as a pedestrian path along the lower West Side. Because of its elevation, it would be unlike any other park or path in the City.

We should do all we can to preserve one of Manhattan's most interesting structures.

**BOARD OF EDUCATION OF THE CITY OF NEW YORK
COMMUNITY SCHOOL BOARD DISTRICT 2
333 SEVENTH AVENUE, 7TH FLOOR
NEW YORK, NEW YORK 10001
(212) 330-9494 FAX (212) 330-9499**

Karen F. Feuer, President
Douglas H. Robinson, 1st Vice President
Danny Yip, 2nd Vice President
Winnie Li, Secretary

Brian V. Ellner, Member
Mae Gamble, Member
Gloria Martinez, Member
Mary Somoza, Member

High Line Resolution

WHEREAS, in the 1930s the City of New York, the State of New York, and the New York Central Railroad agreed to move dangerous railroad activity from street level to elevated structures along 10th Avenue in Manhattan as part of the West Side Improvement Project; and

WHEREAS, this 1.45 mile-long elevated structure, known as the "High Line," was paid for in part with public funds and operated as a commercial freight railroad until 1980; and

WHEREAS, the High Line is located entirely within the boundaries of Community School District 2 in Manhattan; and

WHEREAS, the High Line is principally located in Manhattan Community District 4, which encompasses the neighborhoods of Chelsea and Clinton; and

WHEREAS, according to 1999 statistics, only 2% of the land in District 4 is devoted to open space or outdoor recreation; and

WHEREAS, there are only four parks in Chelsea to serve the outdoor needs of Chelsea's youth; and

WHEREAS, there are six Community School District 2 public schools located in Chelsea and Clinton: PS 11; the Clinton School for Writers and Artists; PS 33; MS 33 (the Chelsea Middle School); the Upper Lab School; and the New York City Museum School; and

WHEREAS, there is insufficient open public space for recreational use for the students in our schools and in schools throughout the City; and

WHEREAS, the Friends of the High Line ("FHL"), a 501(c)(3) not-for-profit organization, which has extensive public support and the support of numerous elected officials at all levels of government, has done extensive preliminary work to create a "Rails-To-Trails" program for the High Line; and

WHEREAS, the creation of an open public space and park on the High Line will help alleviate the lack of open space for the children in our district; and

WHEREAS, the preservation of the High Line will play a valuable teaching and historic role for children in our public schools; and

WHEREAS, the preservation of the High Line and its eventual transformation to an open public space will afford countless opportunities for public school involvement;

NOW, THEREFORE, BE IT RESOLVED, that Community School District 2 in Manhattan hereby calls upon Governor George Pataki, Mayor Rudolph Giuliani and Speaker Peter Vallone to support the resolution of New York City Council Members Miller and Quinn to preserve the High Line and urge those elected officials to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board to preserve the High Line for use as an open public space for our City's youth.

Exhibit N



COMPTROLLER OF THE CITY OF NEW YORK
1 CENTRE STREET
NEW YORK, NY 10007-2341
(212) 669-3500

May 7, 2001

ALAN G. HEVESI
COMPTROLLER

Robert Hammond
Joshua David
Friends of the High Line
P.O. Box 1469 Old Chelsea Station
New York, NY 10113-1463

Dear Messrs. Hammond and David:

I write to applaud your efforts to preserve the historic High Line. A standing record of New York City's rail history, the High Line is an important part of our architectural legacy and should not be demolished before a thorough review is conducted to determine if it can be enhanced and reused in a way that benefits the City. Given its potential to provide open space and/or transportation alternatives, the High Line is an asset that should not be destroyed.

I understand that, while no specific plans exist as of yet, the High Line could become an elevated walkway from which New Yorkers would gain new perspective on the neighborhoods of the meatpacking district and West Chelsea and may even accommodate some transportation use such as light rail. I look forward to seeing the creative design ideas your efforts generate. Of course, in your planning there are other issues that must be addressed with more specificity, including access, security and financing. In this regard, I support your plans to seek federal and state dollars for the project, as well as private funds. This type of public/private collaboration represents the future for development of open space in parts of our City that are starved for it.

In addition, I would like to thank you and all the Friends of the High Line for your visionary contribution to the work in progress that is the City of New York. I frequently say our greatest asset in this City is the minds and talent of its citizens. When I speak, I am referring to people such as you.

Sincerely,

Alan G. Hevesi

AGH:aw

Exhibit O



PUBLIC ADVOCATE FOR THE CITY OF NEW YORK

MARK GREEN
Public Advocate

April 18, 2001

Statement by
Public Advocate Mark Green in Support of Intro 1747
Converting the "High Line" to Interim Trail Use

I urge passage of Intro 1747 which is now before the City Council. The Resolution calls upon the Governor of the State of New York, the Mayor of the City of New York and the Metropolitan Transportation Authority ("MTA") to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board ("STB") in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street, Manhattan (commonly referred to as the "High Line").

This use of the viaduct would provide open space, a promenade and would maintain a panoramic view of the Westside waterfront. In short, we would be providing an oasis, an urban model that will promote public access and recreation to serve the immediate neighborhood and attract visitors.

In addition, the attractive and enjoyable use and maintenance of the High Line would allow us to meet potential future transportation needs.



Exhibit P

FRIENDS OF THE HIGH LINE

Public Testimony in Support of Resolution 1747
Committee on State and Federal Legislation
Urging the Interim Trail Use of the High Line

April 18, 2001
Council Chamber, City Hall

Testifying for Friends of the High Line: Robert Hammond, FHL Co-Founder;
Olivia Douglas, FHL Steering Committee Member; Stephen DeSimone,
Principal, DeSimone Consulting Engineers; Joshua David, FHL Co-Founder.

Present, but not offering testimony: Richard D. Emery, Attorney at Law.

TESTIMONY OF ROBERT HAMMOND:

My name is Robert Hammond, and I am a co-founder of FHL. I will provide background on our group, a brief history of the High Line, other precedents, our goals, and introduce the people that we represent.

FHL was founded two years ago by a group of residents who had always been intrigued by the elevated structure that runs through our neighborhood. After reading about the efforts of the city and a group of underlying property owners efforts to tear it down, we founded Friends of the High Line with the intent of preserving and developing a reuse for the structure.

As we discovered the history of the High Line, we found seeds for its reuse in the past. The High Line was built in the 1930s as a partnership between the New York Central Railroad, New York State, and New York City with a combination of private and public funds. The rail line used to run down Tenth Avenue, which was known as "Death Avenue" due to the high number of accidents caused by the mix of rail traffic, other vehicles, and pedestrians. The High Line was part of the larger solution, known as the West Side Improvement Project, which stretched for 13 miles, extending from Spuyten Duyvil at its northern edge to Spring Street at the south. It was the largest urban public works project of its time, costing over \$100 million equal in today's dollars, comparable to the Big Dig in Boston. It eliminated 105 street crossings, added 32 acres to Riverside Park, and served as the "Life Line of New York," bringing food and merchandise into the city.

The rise of trucking in the 1950s led to a drop in rail freight on the High Line, and in the 1960s, the southernmost portion, between Bank and Clarkson Streets, was torn down. The final freight train carried three carloads of frozen turkeys down the High Line in 1980.

A Conditional Abandonment Order was issued by the Surface Transportation Board (STB) in 1992, but the conditions have not been met. The

proponents of demolition call themselves the Chelsea Property Owners. They own real estate beneath the structure and expect to see the value of their holdings rise if the High Line is demolished. But if it High Line is demolished, then the railroad right-of-way it has created (partly paid for with city and state funds) will be demolished, too, and any future public benefits made feasible by that right-of-way will vanish forever.

Although The High Line is unique, we found example of abandoned elevated rail lines successfully being converted into public promenades. The city of Paris converted a similar elevated rail viaduct near the Bastille opera house into a pedestrian walkway called the Promenade Plantée, which opened in segments, starting in 1988. Its three linear miles of pedestrian park cross the 12th have become one of the most popular parks in Paris year round.

We recognize there are many differences between the Promenade Plantée and the High Line, but it is an important example of a city using old industrial infrastructure to create a public amenity that preserves the character of a neighborhood while at the same time encouraging appropriate development.

There are also examples here in the U.S. and a mechanism of the Federal Government to turn abandon rail tracks into trails. Over ten thousands of miles have been successfully converted through the Rails to Trails program. Federal transportation dollars are even set aside for funding these projects. Although these funds will not cover the entire cost of our project they can contribute a significant amount. I want to make a point that these funds are not available for regular park projects like the Hudson River Park so the High Line would not be competing for these monies. Rails to Trails Conservancy will speak more about this process.

Our goal is for New York City not to miss this rare opportunity. We are not just for preservation of the current structure. We agree with the demolition groups that it should not just continue to sit abandoned. We want to create a new use for it that gives the public access to this great urban corridor. We believe the High Line can be successfully converted into a public promenade and we believe the city and the local community should decide its ultimate use. There are a variety of different options: a walkway, gardens, outdoor sculpture areas, light rail connecting the New Penn Station and the Javits Center. The Design Trust for Public Space is in the process of conducting a planning study to investigate the best uses of the High Line. They will talk more about the planning study to be completed in September. We ask the city and state not to rush toward demolition until this opportunity is fully explored.

Opponents of the High Line have called our plans "unrealistic" and said its a "good idea but it will never happen in this city."

What makes our plan realistic and doable is the broad base of support we

have received from the community, civic groups, city planners, and elected officials. We are not just a group of isolated community activists. We have a broad constituency of people who want to see this for New York and can help make this happen.

I want to briefly mention the groups who have provided testimony in favor of the resolution before this committee, many of whom will speak today in person.

Among our many local supporters:

School Board District 2
Save Gansevoort Market
Hell's Kitchen Neighborhood Association
Chelsea Owners and Tenants For Neighborhood Preservation
Fifteenth Street Block Association
Far West Chelsea neighborhood Association
Chelsea-Village Partnership

Hundreds of residents of Community Board 2 and 4 have also volunteered their time and money to build this organization. Later you will also hear from community members with concerns about this project. We want to work with them to address their concerns.

Civic groups and city planning groups:

The Municipal Art Society
The Design Trust for Public Space
The Parks Council
Transportation Alternatives
Neighborhood Open Space Coalition

Advocates of thoughtful city planning:

Warrie Price, founder of the Battery Park Conservancy
Elizabeth Rogers, founder of the Central Park Conservancy
Amanda Burden, City Planning Commissioner
Lynden Miller, Public Garden Designer

National Groups:

Trust for Public Land
Rails to Trails Conservancy

We have seen strong support from local businesses and property owners:

Martha Stewart
DoubleClick
Bottino
Sebastian Junger and Half King
Florent

The Red Cat
La Lunchonette
Lot 61

The art community is an important factor in the renaissance of the area and one of our biggest support bases:

Creative Time
Peter MacGill
Barbara Gladstone
Paula Cooper
The Kitchen
Deborah Bell
Barbara Moore

Architecture Community:

AIA
Architecture League
Robert Stern
Richard Meier
Hugh Hardy
Peter Wheelright
Richard Pluntz

Also want to acknowledgement leadership of the elected officials:

U.S. Representative Jerrold Nadler
U.S. Senator Hillary Clinton
Manhattan Borough President C. Virginia Fields
Public Advocate Mark Green
State Senator Tom Duane
State Senator Eric Schneiderman
State Assembly member Deborah Glick
With a special thanks to City Councilmember Christine Quinn

TESTIMONY OF OLIVIA DOUGLAS:

Mr. Chairman, Committee Members, Council Members and Ladies and Gentlemen,

My name is Olivia Douglas, and I am a Member of Friends of the High Line.

I am employed by a major New York real estate development firm with extensive experience designing, costing, and constructing buildings in New York and other American cities. I have been with the firm for close to seven years. While I bring my professional experience to Friends of the High Line's efforts, I am here in a personal capacity only; my employer owns no property and has no development plans for areas near the High Line.

While my firm has never redeveloped abandoned railways, our work does allow us to identify and evaluate important development issues related to re-using the High Line. I will tackle three of these today: structural integrity, access and projected costs.

Structure:

Regarding the structural integrity of the High Line, we recognize that this is a fundamental issue and understand that any interested party would insist on being satisfied that the High Line is structurally sound. As you will hear from our structural consultant Stephen DeSimone, of DeSimone Consulting Engineers in a few minutes, the High Line was constructed to carry four loaded freight trains simultaneously and was envisioned to operate for hundreds of years.

This does not mean that there have been no nuisance issues with the High Line: drainage problems and weather-related concrete issues need to continue to be addressed, but pose no danger to the community as long as they are attended to. In fact, it's the pigeon droppings that community members complain about the most, and this too can be addressed simply with netting. As owner of the High Line since 1999, CSX has spent \$1 million correcting lapsed maintenance issues and as a result there are currently no violations and no litigation outstanding on the High Line.

Attesting to the High Line's structural soundness is the fact that the Chelsea Carwash at 14th Street and 10th Avenue constructed a new facility directly below the High Line structure and used the High Line as it's roof and support. This board shows how the High Line was incorporated into the design of the gas station.

A full structural survey of the High Line would cost about \$200,000 and would be a prerequisite to any re-use plan for the High Line.

Access:

Friends of the High Line is also aware that access is a critical component of our plans for re-use of the High Line as a public space. We are aware of the challenges posed by handicapped accessibility and egress laws in our overall planning. We have identified potential access points on City, State and private land. Our discussions with several private landowners have been encouraging; they recognize that providing public access to a redeveloped High Line could greatly increase the value of their real estate.

Much more discussion is necessary and we're aware that coming up with a feasible plan will require us to deal with many logistical issues, such as security and safety, but we want to acknowledge the critical nature of the access plan and the fact that it is likely to be one of the more costly items in our plan.

Cost:

Many detractors have declared that the cost of Friends of the High Line's general plan to preserve and re-use the High Line is prohibitive or that we have no handle on the potential costs. We're here today to convince you otherwise. An exact, specific cost cannot be presented at this time because there is not a specific detailed plan that can be priced. Coming up with a specific plan is an upcoming step in our planning process, one that will involve the community and encourage designers and architects to respond creatively to this unique structure.

However, we can project that a general re-use plan will involve three major cost categories: a full structural restoration, the construction of access points and programming, i.e. landscaping, paving, etc.. A conservative estimate for a full structural restoration, as projected by Stephen DeSimone, would cost approximately \$40 per square foot. The surface area of the High Line is approximately 300,000 square feet. Therefore the structural restoration would be \$12 million, about the same amount that is being quoted for the demolition costs.

It certainly makes you ask why we'd rush to demolition when for the same cost the High Line could be fully restored.

As to access points we estimate that they would cost an average of \$2 million each. With 5 access points, one every four blocks, that's \$10 million. And finally, the programming, depending on how intensive it is, would be around \$60 per square foot or \$18 million. With miscellaneous costs and contingency, that's still under \$50 million. If light rail or more actual development on the High Line were to be selected as a desirable use, the cost would of course be higher.

As a comparable, it's useful to look at the Promenade Plantée. The Promenade Plantée total development cost was over \$100 million, however, much of this cost was allocated to the construction of adjacent housing. 40 million in 1990 dollars was actually spent on the rail line itself, which had a very intensive landscaping program. The Promenade Plantée is also an instructive example from a planning perspective: The project was completed in phases over 5 years which made funding less of a burden on an annual basis.

Sourcing:

Sourcing funds will no doubt be one of the major challenges to the High Line's redevelopment. Potential sources include a combination of public funds: City, State and Federal and private sources. Unlike other park-type projects, like the Hudson River Park, the High Line is eligible for transportation-related funding, like TEA-21 funds and state conversion allocations. This will mean that for at least part of its budget the High Line wouldn't be competitive with other important New York open space projects. Federal transportation programs have allocated over \$4 billion to bike and trailway projects throughout the

United States since 1990. In addition, as Chelsea increasingly becomes the headquarters of large firms, many of which support the High Line, it is also possible that corporate contributions could be a significant source of funding.

Thank you for your time. I respectfully urge you to support resolution 1747.

TESTIMONY OF STEPHEN DESIMONE

My name is Stephen DeSimone. I am a Principal in the Structural Engineering Firm, DeSimone Consulting Engineers. I am not a Friend of the High Line, but my firm has been engaged to perform an initial evaluation of the condition of the existing elevated rail structure known as the High Line.

The purpose of our evaluation was to identify the condition of the High Line structure with the intention of determining if it could be saved and re-used in accordance with the concepts put forth by the Friends of the High Line.

While the High Line exhibits conditions of spalling concrete, rusted steel and corroded drainage pipes, the major steel elements that support the elevated railway are in fairly good shape.

The conditions described, while similar to those present at the city's two other elevated and exposed structures, should definitely be addressed as part of any reutilization effort.

It should be noted that the structure itself was designed to support the weight of several, fully loaded rail cars. The amount of weight on the High Line currently as well as the additional load that would be added as part of the proposed re-use Plan could be a fraction of the weight for which the structure was originally designed for.

In conclusion, I can say that the existing High Line structure, while in need of repair, can be saved. I believe that whatever decision is made with regard to the fate of the High Line, should be made with regard to what is good for the neighborhoods that surround the High Line. The condition of the structure should not weigh into the decision.

TESTIMONY OF JOSHUA DAVID:

Mr. Chairman, Committee Members, and Members of the Council:

My name is Joshua David. I am one of the founding members of Friends of the High Line. I live one block from the High Line, on West 21st Street, at 9th Avenue. I have lived there for 15 years.

I have come here today because I want to help your committee, the city, and the state, better understand the tremendous opportunity offered by the High Line, and the great loss we will suffer if the structure is torn down.

Elevated above the bustle of traffic, some seven acres of open space sit atop the High Line's rail deck. That's quite a bit more than the acreage of Bryant Park.

Seven acres of open space near the very center of Manhattan. A way to travel 20 city blocks without once worrying about the dangers of crossing an intersection at street level. It could be the dictionary definition of the word, "Opportunity." We don't even have to build it. It's there. Waiting for us to take advantage of it.

To walk atop the High Line is breathtaking. Much of the rail deck is 30 feet wide, but in places it opens up to double that width. Where it runs close to the Hudson, you can see the river and hear the gulls. Where it runs through the center of city blocks, you are soothed the rustle of grasses and birdsong. There's a sense of refuge and quiet up here, unlike any other in the city. The skyscrapers rise up at a regal distance, in midtown. Between buildings, it feels like a protected, secret garden. At street crossings, you are given an expansive elevated perspective on the street cuts that lead from river to river. There's no other vantage point in Manhattan where you can see the city this way.

But this vast, tranquil, unused space is currently unaccessible to the neighborhoods through which it passes. And this, in a community board that ranks third from the bottom in New York City for open space.

Through a rail-trail conversion, the City and the State of New York can open this unique urban space to everyone. At the same time we would be creating a one-of-a-kind cultural, historical, and architectural corridor with great potential as a tool for economic development.

If you look at the High Line's path on the map, the opportunity is clear. From Gansevoort Street, where exciting new businesses have set up in the venerable Meat Packing District. Up through West Chelsea, where art dealers have created spectacular exhibition spaces in warehouse buildings, alongside auto mechanics, metalworkers, and stonecutters. Leading to the Jacob Javits Convention Center, and the much-discussed redevelopment site at the 30th Street Yards.

Friends of the High Line does not pretend to know what redevelopment would be best for the rail yard site, but we do know that whatever is built there, the High Line, preserved and reused as an elevated promenade, would make the redevelopment much more intriguing and successful.

Picture it: At 30th Street, the High Line almost touches the new Hudson River Park. It does the same at 14th Street, offering potential loop

itineraries that would complement the river park with cultural and art uses. Another great link comes from a spur to the east, which ends just a block away from the future Penn Station. From there the High Line runs down through the thriving blocks of Chelsea, to the Meat Packing District. How can we fail to take advantage of this?

The opportunity might not have been obvious ten years ago, when a Conditional Abandonment Order was negotiated, but in the decade that has passed, then the area has grown in ways that make the potential of the High Line impossible to ignore. Handsome industrial buildings alongside the High Line are filled on weekends and weekdays with New Yorkers and tourists who've come from all corners of the world to see a splendid cultural display--the creativity and diversity that New York is famous for. The High Line is part of everything here. It's part of the West Side's history of industry, transportation, and hard, creative work. It's part of the West Side's current eminence as a hub of style, art, fashion and information exchange.

There are people who want the High Line torn down who claim the structure is a blight on the neighborhood. But if it's a blight why do beautiful restaurants, shops, and galleries open up one after the next, yards from this structure? Such a concentration of upscale establishments has opened around the High Line in the last few years that a few residents are even concerned that the area is becoming too affluent. If this is blight, it's the kind of blight that other cities pay to create.

What small blight exists around the High Line is caused by speculation. Some lots sit empty as owners await zoning changes and redevelopment plans that will allow lucrative new uses. Almost every single block through which the High Line passes is now being considered for either a preservation or rezoning plan, or large-scale redevelopment. These blocks are connected architecturally, historically, and physically by the structure of the High Line. The High Line should be a part of all plans for these blocks. It is the spine of this neighborhood.

A few people claim that the High Line itself stands in the way of growth. But the High Line's unique role in the growth of this area has been, since the 1930s, that buildings could be--and should be--built around it, to include a transportation corridor running directly into their building. This was originally seen as a great opportunity: to load and unload freight without causing a bit of traffic or danger in the street. The grandest buildings of the West Side were built to take advantage of this opportunity. And it's still an opportunity today. Buildings can and should be built to incorporate the High Line. Imagine apartment buildings, office buildings, design studios, even convention centers--all these could benefit from a pedestrian promenade incorporated into their structure.

Many of our nation's finest architects have recognized the opportunity for visionary design possibilities created by High Line. It's why

Robert Stern, Richard Meier, Hugh Hardy, Steven Holl, Gary Handel, and many other great architects are Friends of the High Line.

We must also remember the how intelligent preservation efforts have helped our city prosper. Look at the excitement and tourism dollars brought to New York City by the renovated Grand Central Station and by the restoration of Broadway theaters in Times Square. Consider the excitement surrounding the move of Penn Station into the post office building, restoring a sense of the glory that was lost when the original Penn Station was foolishly demolished.

The High Line might not be made of stone. It might not have been designed by McKim Mead and White, but like the old Penn Station it is an emblem of New York's might as a transportation hub, a working city.

With the rail banking program, our government has given us an amazing opportunity: the power to transform rail easements--easements that can never be reproduced in today's market--into public spaces to benefit society as a whole. To turn our back on this opportunity for public good will only reward a few property owners, most of whom bought their land at prices that reflected the High Line's easement. If the High Line is railbanked, we can add seven acres of open space to a park-starved neighborhood and create an cultural corridor the world would envy.

We need to stop the rush towards demolition of an historic structure that offers New York City so many exciting possibilities. Let's make our future plans for the West Side of Manhattan benefit the many, not the few. Friends of the High Line respectfully urges you to back Resolution 1747. Thank you.

Exhibit Q



MARTHA STEWART
CHAIRMAN
CHIEF EXECUTIVE OFFICER

March 30, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, New York 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, New York 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, New York 10007

Re: *Saving the High Line*

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

I recently moved a large part of Martha Stewart Living Omnimedia, Inc.'s operations to beautiful new office space in Chelsea's vintage Starrett Lehigh building. The building is a good example of how old structures can be revitalized and serve as a springboard for creativity in the neighborhoods in which they exist. There is another beautiful, interesting structure in Chelsea - the High Line. I have been following the efforts to preserve this piece of history so that it might be transformed into an elevated public promenade. I write to urge each of you to do what you can to ensure that New York maintains this treasure.

Once the High Line is refurbished and made part of an intelligent development plan, there is no doubt that it will become a beautiful addition to the City, a valuable public space, and a boon to the community through which it runs. Having become part of that community, I speak from personal experience that it could use such a special, useful amenity. For the government to allow the alternative - a costly, protracted, and inevitably noisy and traffic-snarling demolition that would rob New Yorkers of another great public space - would be a great shame.

That is why I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the High Line.

Thank you for taking the time to consider this letter.

Respectfully,

A handwritten signature in black ink that reads "Martha Stewart". The signature is written in a cursive, flowing style.

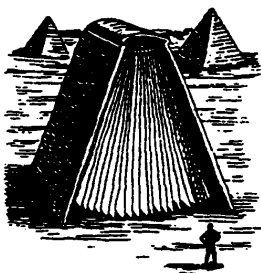
MARTHA STEWART LIVING OMNIMEDIA, INC.

11 WEST 42ND STREET, 25TH FLOOR, NEW YORK, NEW YORK 10036

TELEPHONE 212 827 8100 FACSIMILE 212 827 8102

WWW.MARTHASTEWART.COM

Exhibit R



BOUND & UNBOUND • 601 West 26 Street - 12th Floor • New York, NY 10001
Voice: 212-463-7348 • Fax: 212-463-8948

March 22, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone,

I'm writing this letter in support of the resolution by Council Members Miller and Quinn for a Certificate of Interim Trail Use concerning the "High Line".

I've lived and worked in Chelsea for 34 years and currently have my bookshop/gallery, Bound & Unbound, in the thriving West Chelsea art district.

I'm also the editor of and wrote the introduction for a new book, *The Destruction of Penn Station: Photographs by Peter Moore* (Distributed Art Publishers), that shows in graphic detail the demolition of a magnificent building, an act of vandalism 35 years ago that has been regretted ever since. As we now see with the restoration of railroad stations up and down the east coast, in particular Grand Central Station, these buildings once considered white elephants can be brought to vibrant life, not only as transportation hubs, but as gathering places and vivid reminders of a great industrial past.

The High Line, though more modest, also speaks of the role of industry and transportation in the formation of this great city. Once torn down, this unique structure can never be replaced. It deserves to be maintained, but not as a relic. As has been demonstrated by the critical and popular success of the Promenade Plantée in Paris, also a formerly unused elevated line, reuse is viable and could have extraordinary benefits for our city.

North-to-south the High Line could be a traffic-free link between the Greenwich Village and Chelsea communities. East-to-west it could form a gateway to an exciting new art district and our newly revived waterfront. The potential uses are numerous; they inspire the imagination while offering practical benefits to those in adjoining neighborhoods and throughout New York City.

I urge the adoption of this resolution.

Sincerely,

Barbara Moore

Barbara Moore

THE SPEARS BUILDING

525 West 22 Street, New York, NY 10011

to:

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

April 17, 2001

re: State and Federal Legislation, Resolution #1747

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone -

As the Board of Managers of 525 West 22 Street (the Spears Building), we support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The High Line runs alongside our building and is one of the reasons many of our residents have chosen this neighborhood. The people in the Spears Building have made a collective choice to live in renovated industrial spaces. Their vision and the vision of our neighbors have transformed a neglected area into a thriving community. What once was blight is now one of the most desirable locations in New York.

We have an opportunity to continue that vision in the High Line. Here is a public space waiting to be used; and with the six residential buildings currently under development, the timing is perfect. The architectural landscape of Chelsea is changing. This is a way to preserve air and space and make a bold commitment to the aesthetic reputation of the neighborhood.

When we look at the High Line, we see the potential for a unique public space; the public art work that could compliment the area's gallery spaces; the spectacular views of the river and the Hudson River Park; and a celebration of West Chelsea's history.

Thank you,



D. Mark Kingsley
President, Spears Building Board of Managers
525 West 22 Street
New York, NY 10011
ph. 212 645 7379

Page Two

April 17, 2001

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It can offer recreation and transportation uses that will complement the Hudson River Park. In addition, it could support art-related uses that would reinforce the area's international reputation as an art-world hub. It will increase the value of properties under it and next to it as a similar project in Paris did. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

David Rosenblatt

David Rosenblatt
President, Technology, Data & Research

Received: 17 Apr 01 03:29 PM From: 212-595-4039 To: 5014213233
04/17/2001 15:14 MILLENNIUM PARTNERS

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NO.164 P03

DoubleClick
www.doubleclick.net

NEW YORK

ATLANTA

April 17, 2001

BARCELONA

BOSTON

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

CHICAGO

COPENHAGEN

DALLAS

DETROIT

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

DUBLIN

HAMBURG

HELSINKI

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

LONDON

LOS ANGELES

MADRID

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

MILAN

MONTREAL

As a global corporation headquartered in West Chelsea, we support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

OSLO

PARIS

SAN FRANCISCO

DoubleClick employs 940 people in our offices on 33rd Street overlooking the High Line. We view the potential redevelopment of the High Line as an important amenity to our employees and critical to the economic revitalization of the entire West Chelsea area. We also see it as complementary to all of the redevelopment plans of which we are aware for the neighborhood.

SAN PETERSBURG

SEATTLE

STOCKHOLM

SYDNEY

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

TOKYO

TORONTO

WASHINGTON, D.C.

480 WEST 36TH STREET, NEW YORK, NY 10001 • TEL 212 552 0001

MILLENNIUM

04/17/2001 12:55 212-381-5594

Page Two

April 17, 2001

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It can offer recreation and transportation uses that will complement the Hudson River Park. In addition, it could support art-related uses that would reinforce the area's international reputation as an art-world hub. It will increase the value of properties under it and next to it as a similar project in Paris did. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

David Rosenblatt


President, Technology, Data & Research

FITZ & CO

526 WEST 26 STREET #916 NEW YORK 10001 WWW.FITZANDCO.COM
TEL 212-627-1455 FAX 212-627-0654 ARTPR@FITZANDCO.COM

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a concerned resident and employer in the West Chelsea arts district of New York City, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,



Sara Fitzmaurice
President
FITZ & CO

Office:
526 West 26th Street, #916
New York, NY 10001

Residence:
521 West 23rd, 9F
New York, NY 10011



March 29, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a longtime Chelsea resident and artist who has been living in a building that flanks the High Line for over four years, and as a concerned taxpayer and citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

For many years, I have relied upon the expansive and unique view of the West Side skyline as a source of creative inspiration and spiritual sustenance. The High Line is an indelible aspect of that skyline. In a city where daylight is limited to a few hours a day (if that) due to the hindering shadows of countless high rises, the area surrounding the High Line has been a beacon to artists and creative professionals for its quality of light and low-lying, expansive spaces. The introduction of high-rise developments and the destruction of the High Line would be a disastrous blow to the history and quality of the neighborhood, as well as to the value of existing properties, galleries and studios that rely on light and space for their business.

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,


Kari McKahan
501 West 29th Street, #3R
New York, NY 10001

I. barnes corp.

408 W 15th St. 5th fl. New York NY 10011

tel: 212 255 9502

fax: 212 255 5160

fax: 212 13 04 5572

As a concerned citizen and owner of a local fashion design business, I support the resolution of Council members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street.

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space connecting three vibrant and growing neighbourhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art world hub. It will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighbourhood's unique character while spurring innovations and new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

Lucy Barnes and Cathy Maguire.

1

FROM : SPACE 515

FAX NO. : 2129473113

Apr. 15 2001 01:23PM P1

Lost Art p.1

Lost Art
515 West 29th St 6th Fl
New York, NY 10001
212-594-5450

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a concerned citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn urging you take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort St. through 547-55 West 34th St (commonly referred to as the "High Line").

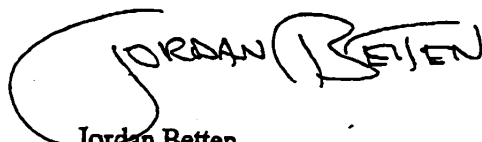
As a business owner with views of the High Line, I consider the possible uses of these tracks almost everyday. Without hesitation, action calls for the preservation and reuse of the High Line. Certainly, with some work and

Lost Art p. 2

restoration, the High Line could be transformed into a world-renowned structure. Similar to the elevated park in Paris, the High Line will spawn economic growth, compliment any future land uses, and, most importantly, increase the quality of life of all New York City residents and tourists. Furthermore, by connecting three of the fastest growing neighborhoods in Manhattan, the High Line offers a totally unique and "space-saving" amenity.

The High Line is a New York City landmark. Let us not lose this opportunity to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

A handwritten signature in black ink that reads "JORDAN BETTEN". The signature is written in a cursive, slightly stylized font. The first name "JORDAN" is written in all caps, and the last name "BETTEN" is also in all caps. The signature is written over a horizontal line.

Jordan Betten
Lost Art / SPACE 515
515 West 29th St. 6th Fl
New York, NY 10001

CHAMBERS FINE ART NEW YORK

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

April 4, 2001

Dear Governor Pataki:

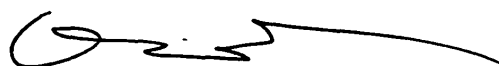
As the owner of Chambers Fine Art LLC at 210 Eleventh Ave., New York, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

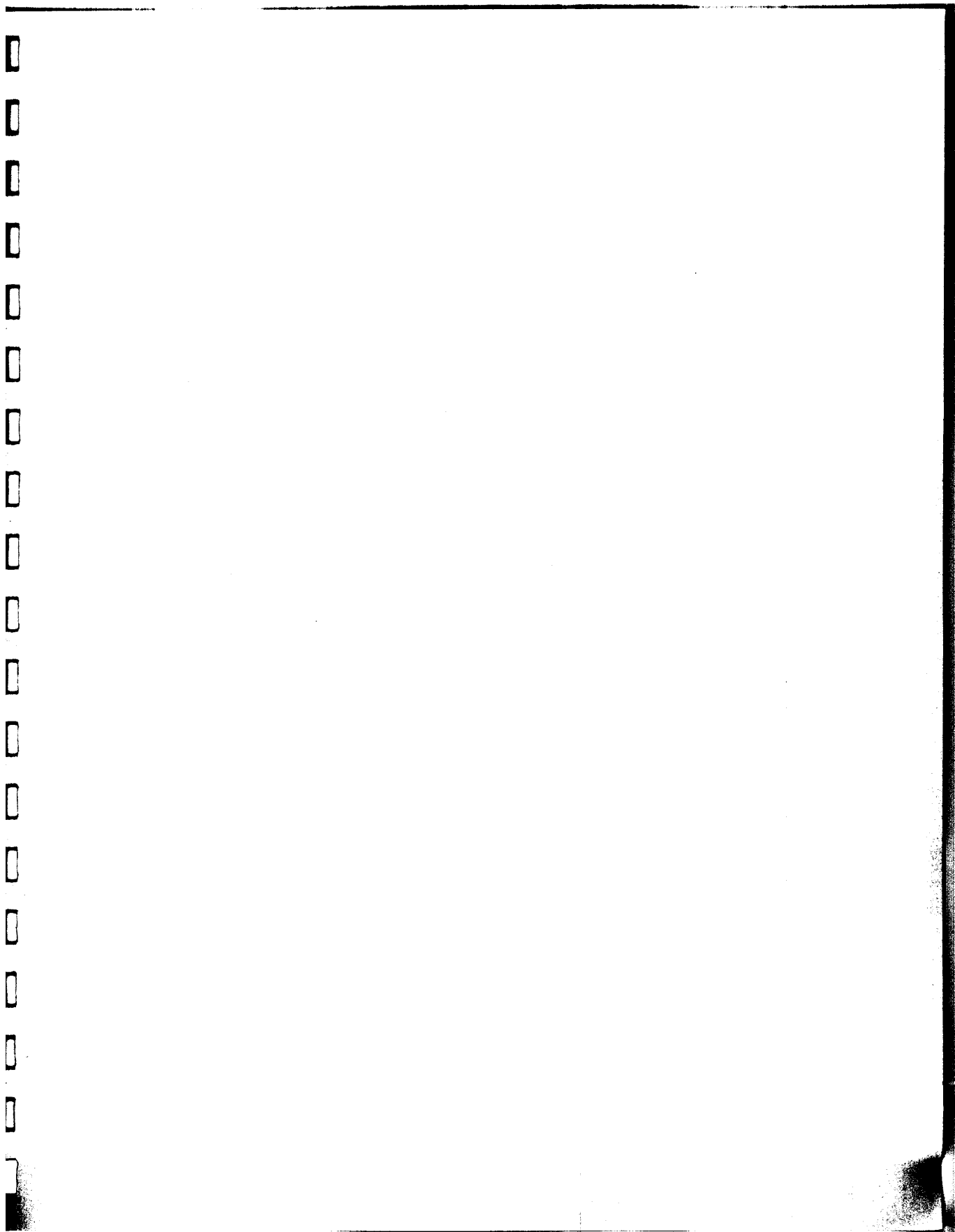
But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,



Christophe W. Mao
Chambers Fine Art LLC
210 Eleventh Ave. 2nd Fl
New York, NY 10001
Tel: 212 414-1169
Fax: 212 414-1192
Email: cfa@chambersfineart.com



Chelsea-Village Partnership, Inc.

Port Authority Station
P.O. Box 30921
New York, N.Y. 10011

April 5, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, New York 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, New York 10007

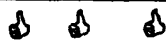
The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, New York 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

The Chelsea-Village Partnership, Inc. is a 501.c.3 "quality of life" organization that has spent considerable time and effort to enhance and improve the character of the sister neighborhoods of Chelsea and Greenwich Village with the help of our volunteers. We support the resolution of City Council members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Use from the United States Surface Transportation Board in connection with "rail banking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim trail use of the High Line offers a great and unique opportunity for the City and State of New York. We have seen an explosion of interest in our far Western reaches, commonly referred to as "The Meat Market" in recent months. Tourists, especially European tourists, in search of experiencing the unique architecture and feel of this historic area, are now using our streets, which were formerly the haunts of prostitutes and drug dealers. We feel the "High Line" adds a very powerful piece to this very special area.

If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods (namely Greenwich Village, Chelsea, and Hell's Kitchen or Clinton), will vanish forever. Retention of the High Line will offer recreation and transportation uses that will complement the Hudson River Park, currently under various stages of design and construction,



Take Pride In Your Neighborhood



Retention Of High Line Elevated Rail 2

April 5, 2001

and offer uses that can reinforce the area's growing international reputation as a place to visit when traveling to New York City.

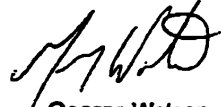
A similar retention/rehabilitation project in Paris, France produced an increase in property values both in the area and in surrounding areas. In addition, retention of the High Line will complement whatever new use is selected for the 30th Street rail yards. We've heard of a variety of ideas for Use of the High Line such as, perhaps, a safe pedestrian path to travel with some park amenities far from the speeding cabs, 18-wheel trucks, and tour buses now in the neighborhoods. Retention of the High Line will maintain the neighborhoods unique character while spurring innovative new development of the highest caliber befitting New York City, a place members of the Chelsea-Village Partnership have chosen to settle in, raise our families in, and, for many of us, open our businesses in.

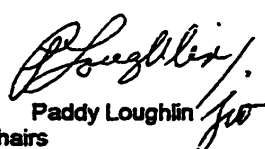
In short, retention of the High Line is a win/win situation in our estimation.

The High Line is a monument to New York's great past as a transportation and manufacturing hub ... a time when the longshoremen hoisted cargo from liners docked along our waterfront and truckers carried these goods to communities far beyond these docks which are currently being restored as part of the Hudson River Park. Let's not lose the unique opportunity presented to us now to create a spectacular public space for future generations to enjoy and admire.

Thank you for your consideration in this matter.

Respectfully yours,


George Watson
Co-Chairs
Chelsea-Village Partnership, Inc.


Paddy Loughlin
for

Cc: City Councilperson Miller
City Councilperson Quinn
Mr. Arthur Stricker, District Manager, Manhattan Community Board #2
Mr. Anthony M. Borelli, District Manager, Manhattan Community Board #4
NY State Senator Thomas Duane

PLACE MATTERS

a citywide advocate for New York's places of history, tradition, and community life

Sponsored by City Lore, Inc. and The Municipal Art Society of New York

457 Madison Avenue, New York, NY 10022

Phone - 212.935.3960 Fax - 212.753.1816 Email - placematters@mas.org

www.placematters.net

Public Testimony in support of preserving the High Line to the Committee on State and Federal Legislation New York City Council

April 18, 2001

Place Matters is a project of two non-profit organizations: City Lore, Inc. and the Municipal Art Society.

We are committed to bringing recognition to places throughout New York City that help us make connections to the past, that contribute to vital communities, and that sustain what is distinctive about New York. Our work is based on a simple idea: ask New Yorkers from all walks of life what places they value, and why. Because business as usual is about professionals or people in positions of power telling New Yorkers what they should value, our work is revealing a number of important, but often unheard, perspectives on the city.

One of our findings is that people appreciate change *and* continuity. People recognize that the city must evolve, that we cannot take everything with us into the future, and that often change contributes to our quality of life. At the same time, we all respond to and connect with some aspects of the past. The preservation of some parts of the city is a critical stabilizing action.

Preserving the High Line would be just such an act of stabilization in an area where change is fast and furious, and is in danger of contributing to Manhattan's increasingly monolithic character. The High Line is a unique historical artifact, irreplaceable and worthy of a new future as a public space.

Much of the public conversation around the High Line has been about visioning its future – seeing beyond its current state of neglect, to its potential as a unique open space. You'll hear a lot of testimony today about that future, which is important. But I urge you to also see the High Line's potential as a window onto the past, and particularly a past that has little left to represent it.

As literally, a physical presence of time, the High Line illustrates the oft-forgotten story of New York as a working, industrial city. New York's history of work and industry is woefully under-represented by the buildings and structures we preserve in this city. The industry, jobs, transportation infrastructure like the High Line, and the workers who peopled the west side of

Manhattan for 200 years were central to New York's development as a world city. They deserve to be remembered. Saving the High Line is an appropriate way to do so.

Like an office building next door to ancient ruins in Athens, a preserved High Line next to new development in Chelsea or the West Village will give the city the healthiest mix of past, present and future in its built environment.

**CHELSEA OWNERS AND TENANTS FOR
NEIGHBORHOOD PRESERVATION**

470 West 24th Street, 16H

New York, NY 10011

212-242-8155

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a concerned citizen of the City and State of New York, as a member of Community Board 4, and as founder and chair of Chelsea Owners and Tenants for Neighborhood Preservation, an advocacy group, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

However, in preserving the reuse of the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. The High Line may also encourage innovative urban design because its preservation will force developers to design around it. The Far West Side of Chelsea, the hottest site for residential

development, has not so far spurred developers to create anything more than brick and glass towers not in keeping with the character of the neighborhood. I have personally been atop the High Line and can attest to the unique experience of traversing an elevated landscape so perfectly suited for park space. It will certainly complement our new Hudson River Park, and perhaps become a place where beleaguered New Yorkers can find a quiet and restful place—nothing is so restful for city dwellers than to find themselves above the fray.

We also support the preservation of the High Line in the hopes that its beauty and recreational uses will deter any plans for a stadium on the West Side railyards.

The High Line is not only a monument to New York's past as a transportation and manufacturing hub, it is also a structure that provides a sense of place to the residents of Chelsea and South Hell's Kitchen. From the rooftop of my home at London Towers, you can look down on the High Line, as many of my neighbors do from their windows, and as many more future residents of West 23rd Street are likely to do—how nice it would be to see trees there, to watch people strolling or gazing at the river, and to hear the laughter of children at play among the greenery.

Respectfully,

A handwritten signature in cursive script, reading "Maria Garcia-Starkey". The signature is written in dark ink and is positioned above the printed name.

Maria Garcia-Starkey

FIFTEENTH STREET BLOCK ASSOCIATION

Representing the West 200 Block

New York, NY 10011

Established in 1982

*for Residents, Business, Police
Tenants, Landlords, and
Government to Work Together*

City Council Speaker Peter F. Vallone
City Hall
New York, NY 10007

March 28, 2001

**Re: We Support a Certificate of Interim Trail Use
for The "HIGH LINE" Elevated Railroad in West Chelsea**

Dear Speaker Vallone:

Our Block Association has been following the issue of the "HIGH LINE" elevated railroad in West Chelsea and we strongly support all efforts to pursue a Certificate of Interim Trail Use for the High Line.

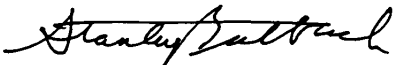
This area is one of the most densely populated residential communities in Chelsea and is experiencing a major building boom bringing in even more population. Unfortunately, this area is also distinguished by having less park space for its growing residents than almost any other residential community in New York City. Therefore, we are of course anxious to have the opportunity to study the possibility of any potential public park space to address this very important need for rational city planning.

In addition to our interests in seeking the obvious benefits of public park space, we are interested in preserving the historic heritage of our neighborhood. Not only does that preservation enhance the quality-of-life for local residents, it also benefits the local business and property owners enormously.

We appreciate that demolition of the old structure might be profitable to property values immediately adjacent to the HIGH LINE, but the hasty demolition would certainly be a terrible permanent loss to property values and residents and businesses throughout western Chelsea and the north Village.

We urge you support a Certificate of Interim Trail Use to provide the community and its growing businesses the opportunity to work together to explore retaining the HIGH LINE and benefitting from it.

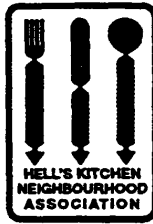
On behalf of the Block Association,
Sincerely yours,



Stanley Bulbach
239 West 15th Street
New York, New York 10011

Represented on the Board of Directors of:
The Chelsea-Village Partnership, Inc.

Active Member of:
The Manhattan Neighborhood Council and
The Special Community Board #2 and #4
Joint Committee On West 14th Street



March 15, 2001

The Honorable George E. Pataki, Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani, Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone, Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Guiliani, and Speaker Vallone:

As a concerned resident of New York City and on behalf of the board and members of the Hell's Kitchen Neighborhood Association I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to save the elevated railroad viaduct, or "High Line", that runs from 75-95 Gansevoort Street through 547-55 West 34th Street. Obtaining a Certificate of Interim Trail Use from the United States Surface Transportation Board can do this.

The High Line, one-and-a-half miles of elevated open space, is a monument to New York's celebrated past as a transportation and manufacturing hub. It connects three vibrant and growing neighborhoods. If we preserve and reuse it, New York City will create a world-renowned urban amenity that will add luster to its communities and attract visitors, much in the way the new Hudson River Park has transformed the West Side of Manhattan. It will offer recreation and transportation uses that will complement the Park, and preserve the unique character of the neighborhoods it runs through.

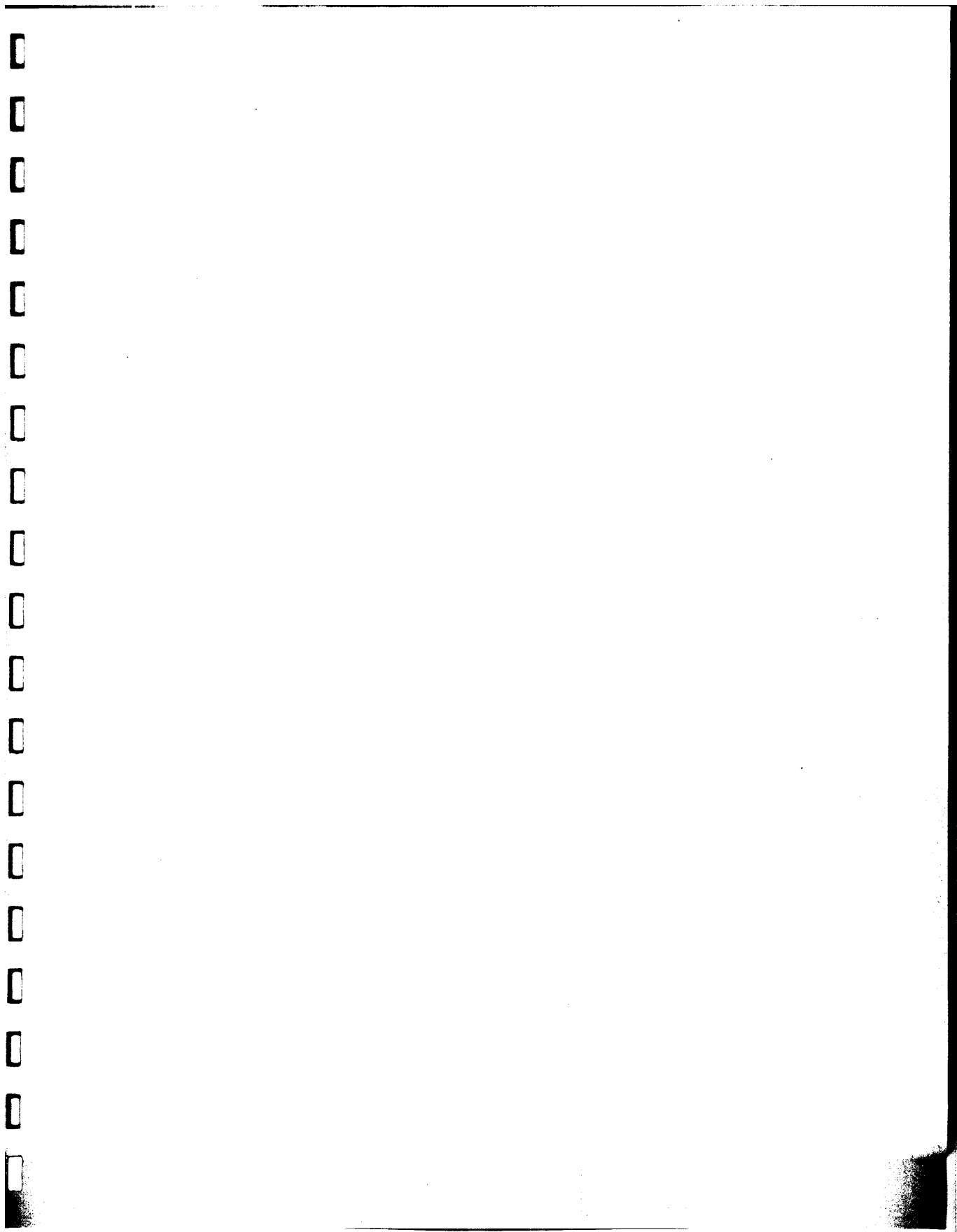
Like the old Penn Station in 1963, if the High Line is demolished it can never be replaced. This is an important opportunity to preserve the past, and at the same time create a majestic, wonderful public park for future generations to enjoy.

Respectfully,

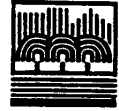
Graham S. Haber
Board Member
Hell's Kitchen Neighborhood Association

Addressing the Concerns of the Clinton South Residential Community

356-8 West 37th Street New York, NY 10018 917. 918 .1784



The Parks Council
The Urban Center
457 Madison Avenue
New York, NY 10022



(212) 838-9410
Telephone

(212) 371-6048
Facsimile

Mrs. Arthur Hays Sulzberger
Founding Trustee

Board of Directors
Evelyn H. Lauder
Honorary Chairperson
Peter Rothschild
President

Karen J. Lauder
First Vice President
Edward H. Auchincloss
Ann L. Buttenwieser
Henry L. Miller
Lynden B. Miller
Karen A. Phillips
Philip R. Pitruzzello
Gerald A. Rosenberg
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Treasurer
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Secretary

Thomas W. Balsley
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David Emil
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Audrey Feuerstein
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Luis Garden Acosta
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Laureine Knight Greenbaum
Marian S. Heiskell
Kent C. Hiteshew
Marian Starr Imperatore
Bobbie Leigh
Michael M. Lynton
Robert B. Menschel
Philip Palmer
Elizabeth Barlow Rogers
Marjorie G. Rosen
Arthur Ross
Diane H. Sargent
Robert B. Stecker
Barbara Toll
Paul Willen
Walter Zacharius

Elizabeth A. Cooke
Executive Director

TESTIMONY ON RES. NO. 1747
NEW YORK CITY COUNCIL

April 18, 2001

Good afternoon. My name is Mark Caserta. I am the Director of Public Policy for the Parks Council, a 90 year-old non-profit civic organization dedicated to the preservation and creation of parks, public open spaces and recreational opportunities throughout New York City. I am pleased to provide testimony on Res. 1747, which calls upon the Mayor, Governor and the Metropolitan Transportation Authority to take all necessary steps to railbank the former elevated railroad running from Gansevoort Street to West 34th Street, known as the "High Line."

Throughout the history of the Parks Council, we have supported the creation of new open spaces in New York City, from small community gardens and tot lots to large scale waterfront developments like Hudson River Park. The common thread in all of these projects is strong support by the local community and its elected officials. It is clear from the articles I have read and the materials I have received that there is strong community and elected official support for the development of a park on the High Line structure.

There is also great evidence of need for this park. The High Line slithers through Community Districts Two and Four in Manhattan. According to the Department of City Planning, these two districts provide the least amount of open space per capita in the city, with less than .2 acres of open space per 1000 residents. Clearly, the development a 1.45 mile park on the High Line structure would play a significant role in improving the quality of life for surrounding residents.

Unfortunately, there is still significant opposition to the development of this park. This opposition is being driven by adjacent property owners and the real estate industry, who believe that the High Line is a blight on the neighborhood which has suppressed real estate values on the West Side.

Under normal circumstances, the remedy for this problem would be to demolish the structure in order to provide room for additional economic development. However, this is a unique situation. The recent rebirth of Central Park has taught us that well-designed, well-maintained parks can greatly improve surrounding property values. In addition, a similar structure known as La Promenade Plantee was developed in Paris between 1988 and 1998. The park was built with public and private funds from the City of Paris, the French National Railroad Co. and a private development company. This bold and visionary development lead to the economic revitalization of the surrounding neighborhood and generated the construction of 1,100 apartment units and numerous commercial offices.

Clearly, the High Line can play a similar role for the West Side of Manhattan if residents, local businesses and elected officials work together. This is an idea whose time has come. Let us take the first steps today in making this dream a reality by supporting Res. 1747.

Thank you.

NEW YORK
PARKS & CONSERVATION
Association

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April 6, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

Ref: Support of High Line

Dear Governor Pataki:

I am writing to urge your support of a project on Manhattan's West Side to preserve an unused elevated rail viaduct, commonly called the "High Line," for future transportation use, while today turning it into a vibrant, one-of-a-kind pedestrian promenade. This project presents an historic opportunity to create an inspired and inspiring public open space for New York City, New York State, and the nation.

The threat of imminent demolition hangs over the High Line. In 1992, the Interstate Commerce Commission (today, the Surface Transportation Board) issued a conditional demolition order for the structure, meaning it could be razed at any time. To prevent demolition, a group of Manhattan residents and business owners has joined together to form Friends of the High Line.

As you may know, a NYC Council resolution has been introduced by Council Members Miller and Quinn which calls for steps to be taken to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board (STB) in connection with railbanking the elevated railroad viaduct.

Interim trail use of the High Line, which runs from Gansevoort Street in the Village through 34th Street in Chelsea, offers the opportunity to reclaim a defunct industrial site and create a new and exciting public space in Manhattan. This is a once-in-a-lifetime opportunity for visionary open space planning in the City. If the High Line is demolished, the 1.45 miles of, essentially, elevated open space is gone forever.

The High Line connects three vibrant and growing neighborhoods. If it is preserved and re-used, the City and State of New York will be creating an urban amenity that will serve millions of City and State residents and visitors far into the future, rather than just a few developers today. In the long run, it will foster greater economic development than any of the proposed alternatives. It will provide recreation and

transportation uses that complement the Hudson River Park and offer art-related uses that will reinforce the area's international reputation as an art-world hub. It will increase the value of nearby properties. It will help maintain the neighborhood's unique character while creating a world-renowned draw for tourists.

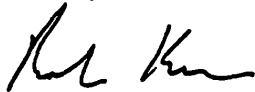
The High Line project has often been compared to the Promenade Plantée in Paris, three miles of railroad, much of it elevated, which is today a linear pedestrian park that crosses the entire 12th arrondissement. The important decision to save the nineteenth century railroad infrastructure to create the linear park on the east side of Paris was a risky, much-debated decision that has proven to be immensely successful. Let's follow this excellent example of visionary planning and seize the unique opportunity presented by the High Line to create a magnificent public space for a magnificent city.

New York Parks and Conservation Association (NYPCA) is a 15-year-old statewide non-profit organization based in Albany. It is the premier organization in New York State advocating and acting as a catalyst for the creation of new kinds of parks such as greenways, rail and canal trails, and heritage corridors. NYPCA works at both the local and state levels to promote community-based recreational trails and a statewide system of multi-use trails.

A vital and growing recreational trail movement flourishes in New York. More than 100 multi-use recreational trails, many of them rail-trails, currently exist in the state, totaling approximately 800 miles statewide. Thousands more miles are planned.

Please feel free to contact me if I can provide any further information.

Sincerely,



Robert Kafin
Chairman



Conserving Land
for People

March 20, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a conservation organization with a particular commitment to providing opportunities for people to have access to open space, we support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The preserved High Line, a 1.45 mile elevated trail, will be a remarkable urban feature to serve New Yorkers and attract visitors. With Interim Trail Use designation, it can provide a vibrant connection among three newly revitalized neighborhoods and occasions for art-related uses that contribute to the area's identity as an art hub.

I urge you not to lose this unique opportunity to create a spectacular public space for New Yorkers and visitors to enjoy and admire.

Respectfully,

Andrew Stone
Director, New York City Program

The Trust for Public Land
Mid-Atlantic Region
666 Broadway
New York, NY 10012

(212) 677-7171
Fax (212) 353-2052

New Jersey Field Office
1095 Mt. Kemble Ave., 2nd Floor
Morristown, NJ 07960

(973) 425-0360
Fax (973) 425-0366

www.tpl.org

Chesapeake Field Office
666 Pennsylvania Ave. S.E.
Washington, D.C. 20003

(202) 543-7552
Fax (202) 544-4723



LYNDEN B. MILLER

PUBLIC GARDEN DESIGN

1170 FIFTH AVENUE

NEW YORK, NY 10029

TEL: 212-722-5497

FAX: 212-534-5314

**Testimony on Res.No.1747
New York City Council**

April 18, 2001

Good afternoon. My name is Lynden Miller. I am a public garden designer here in New York City. I have spent the last 18 years preserving, restoring and creating public parks and gardens for my fellow New Yorkers. I have worked from the Bronx to the Battery, and I know a great opportunity to provide New York City with an exciting public space when I see one. I want to support Res. 1747 calling upon the Mayor, Governor and the Metropolitan Transportation Authority to take all necessary steps to save the former elevated railroad line known as the "Highline".

A few years ago, in connection with my work here, I visited the Promenade Plantee in Paris which is a fabulous new public landscape in Paris built on top of an abandoned railroad viaduct in the 12th arrondissement. Being Paris, which supports its parks and gardens lavishly, plenty of public money has been spent to create a long richly planted walkway which is much visited by Parisians and tourists alike. The outdated railroad bed is in a part of Paris that was economically in decline. Not only is The Promenade Plantee beautiful today, but it has brought new life to the area it passes over with many visitors and new shops and galleries underneath it. When I first saw it, I thought "wouldn't it be wonderful if only we could have something like this in New York". I didn't know about the Highline then but I do now. Like many of my fellow New Yorkers I am competitive for my city. Let's have something as good if not better than Paris.

There are wonderful views of the New York from up on the Highline, like experiencing the city sideways. You can walk along looking out at the Hudson River with its piers and boats, down along 14th Street all the way to the East River, down on smaller buildings and see the people going by. It is a unique way to enjoy our great city. Someday the Highline could have gardens, art events, music, dance performances, all kinds of things for people to enjoy -- and all this in a neighborhood that has the least amount of open space per capita in the city.

Not to save the Highline would be a terrible lost opportunity for our great city.

LYNDEN B. MILLER, PRINCIPAL

KRISTI STROMBERG, ASSISTANT

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Karen Votava

The Honorable George E. Pataki
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The Honorable Rudolph W. Giuliani
Mayor
City of New York
City hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As the former Director of Open Space Planning for the NY City Planning Department and as Executive Director of the ECGA, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th St (commonly referred to as the "High Line").

The High Line is a unique opportunity to increase the opportunity for linear activities for New Yorkers – walking, jogging, skating, cycling. It can create a new public open space equal in size to two Bryant Parks – located just where the City needs parkland the most.

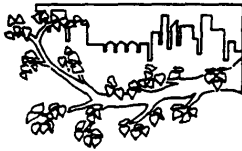
The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

Karen M. Votava
Executive Director



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Urban Arts & Ecology

Henry Stern (ex officio)
*Commissioner,
NYC Parks & Recreation*

April 3, 2001

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

Dear Mayor Giuliani:

As a concerned citizen of the City and State of New York and as a Program Coordinator of the Neighborhood Open Space Coalition, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

As a community resident (8th Ave. & 25th Street), I am acutely aware of the uniqueness of the High Line's appeal. If the High Line is demolished, 1-1/2 miles of exceptional open space will be lost forever. Such a loss to New Yorkers cannot be restored.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

Toby J. Brandt
Program Coordinator

Transportation Alternatives
Testimony Supporting Resolution 1747
April 18, 2001

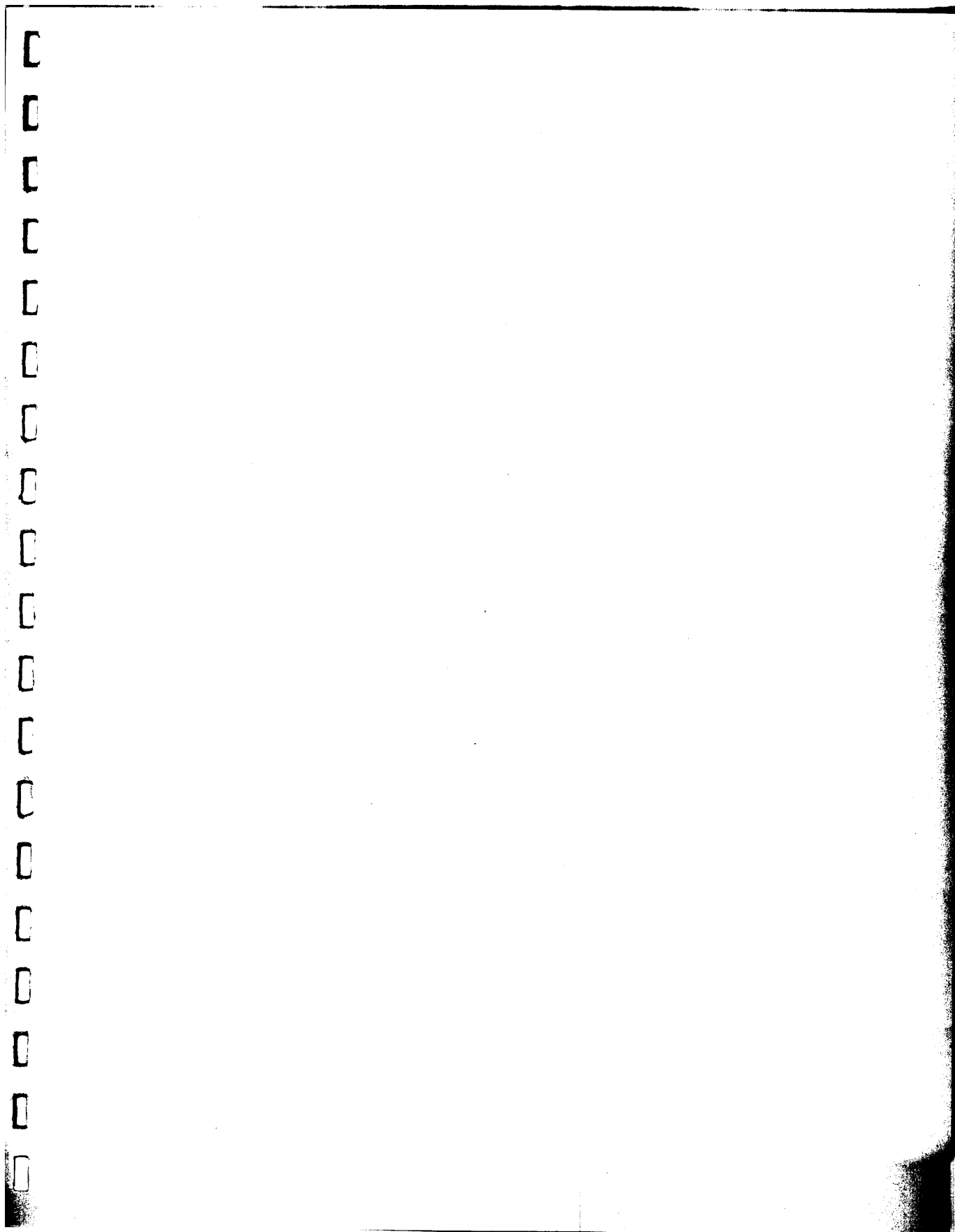
Transportation Alternatives, New York City's advocates for better biking and walking, supports resolution 1747. We are in favor of Governor Pataki, Mayor Giuliani and the MTA taking all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The "High line" is a potential greenway of mixed-use trail that will encourage people to use environmentally sensible transportation to travel in and around the West Village/Chelsea corridor. With ever increasing amounts of car traffic in those neighborhoods it is critical that the City do more to encourage people to get out of their cars and walk, bicycle or skate to their destinations. Supporting these modes not only improves the quality of life in these neighborhoods but also improves the health of the city dwellers choosing to use them.

Everyday about 1000 people each hour enjoy the nearby Hudson River Greenway. It is very likely that the "High Line" will attract as many — if not more users — due to its unique views and proximity to residential neighborhoods.

The "High Line" gives us a chance to take advantage of an existing piece of historic infrastructure and provide a facility which encourages people to walk and bike to their destinations. We should seize this opportunity to get more people to enjoy NYC on foot or by bike. The "High Line" allows us to take an existing unused piece of infrastructure and give it a practical purpose, while improving New Yorkers' quality of life.

Transportation Alternatives
115 W 30th Street Suite 1207
New York, 10001
212-629-8080





March 28, 2001

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The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

Our Task Force is comprised of concerned citizens who are committed to preserving the architectural and cultural history of the Gansevoort Market. We urge you to support the resolution of Council Members A. Gifford Miller and Christine Quinn to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with railbanking the High Line, the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street.

The High Line presents a unique opportunity to create a useful amenity from a significant remnant of New York City's industrial past. Elevated railroads were once an important part of a transportation system that moved passengers, goods and services through the city. On the west side of Lower Manhattan, elevated tracks on the West Side Highway, Greenwich Street and Sixth Avenue are a faint memory. Only the High Line remains, firmly anchoring the three neighborhoods through which it passes in their industrial past.

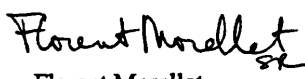
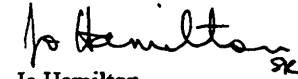
A PROJECT OF THE GREENWICH VILLAGE SOCIETY FOR HISTORIC PRESERVATION
Save Gansevoort Market • c/o GVSH • 232 East 11th Street • New York, NY 10003
Tel: 212.475.9585 • Fax: 212.475.9582 • E-Mail: SaveGansevoortMarket@gvshp.org

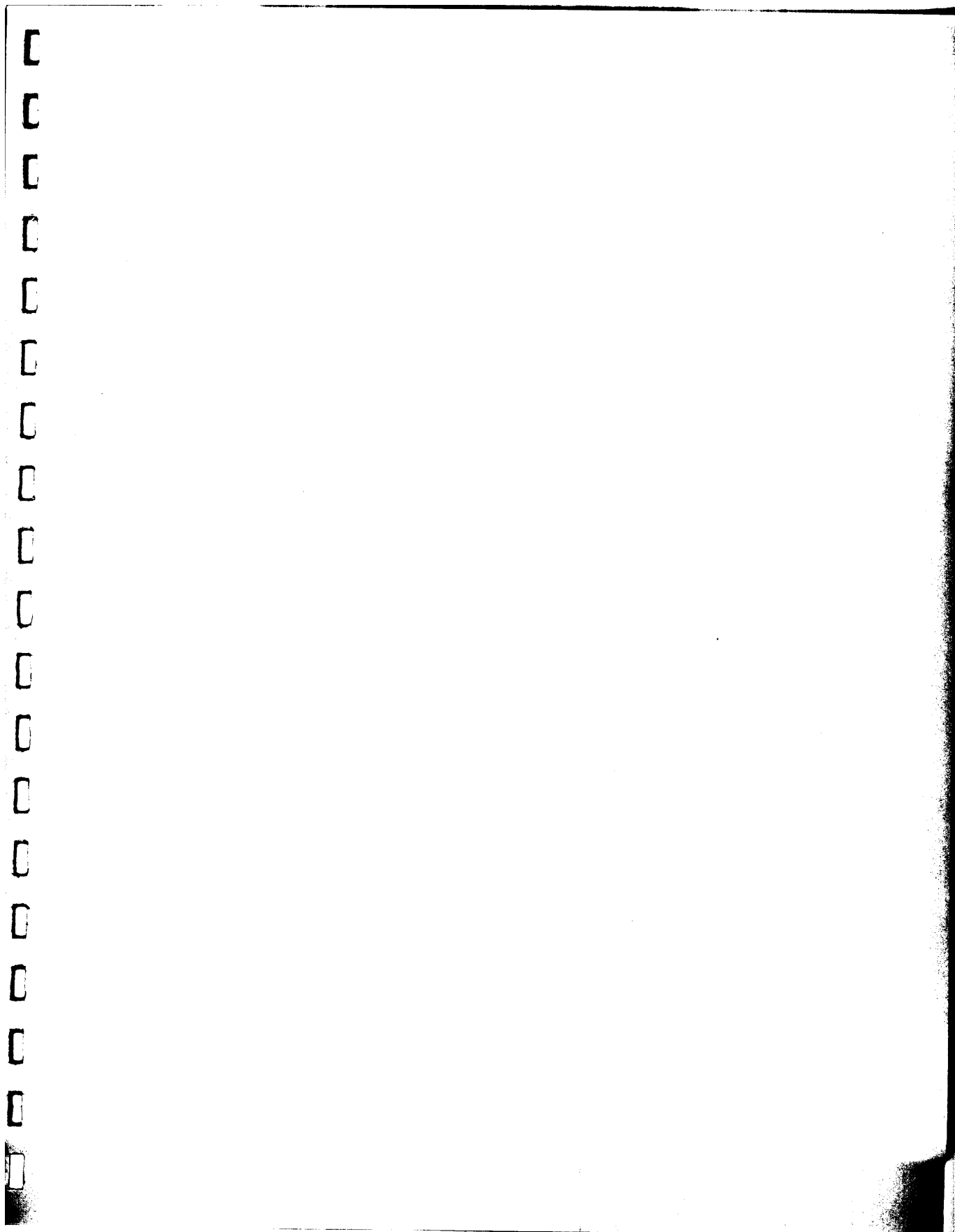
Save Gansevoort Market
p.2

The Congress of the United States, through the National Trails System Act, has acknowledged the importance of transforming unused railways into recreational pathways. State and local agencies are encouraged to establish public access to outdoor recreation along these trails. This 1.45 mile-long structure is an ideal place for New Yorkers to enjoy beautiful views of a dynamic city, the waterfront, and the new Hudson River Park. The elevated High Line will provide New Yorkers with a new vantage point from which to appreciate the historic texture of the surrounding neighborhoods.

The High Line's eventual use as an urban amenity will reinforce and complement our own efforts to preserve the essential historical appeal of the vibrant Gansevoort Market area. Let us work together to ensure that this great city continues to value the contributions of its history to its present status as the Capital of the World.

Sincerely,

	
Florent Morellet Co-Chair	Jo Hamilton Co-Chair



The Architectural League of New York

April 12, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, New York 12224

PRESIDENT
Frank Lupo

Dear Governor Pataki:

VICE PRESIDENTS
Wendy Evans Joseph
Christo
Lorna Simpson
Michael Bierut
Ken Smith
Leslie Robertson
Maxine Griffith
Massimo Vignelli
Vicki Goldberg

On behalf of the Architectural League of New York, I am writing in support of the resolution of Council Members Miller and Quinn urging you to take all the necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line"). Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever.

SECRETARY
Amanda Burden

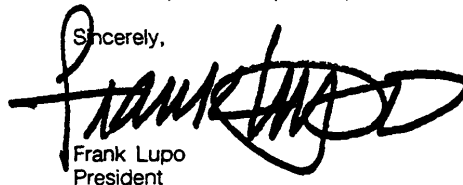
For well over one hundred years, the Architectural League's lectures, exhibitions and design studies have helped the public enrich its understanding of the importance of architecture and design. The League supports the preservation and reuse of the High Line because it is a rare opportunity for the city to build a visionary public work for a new century, one that parallels past projects such as the Brooklyn Promenade or the esplanade at Battery Park City. The High Line's extraordinary nature will create a distinctive sense of place and help knit together a large portion of the physical fabric of Manhattan's west side. It offers the possibilities of recreational and transportation uses that can complement Hudson River Park as well as art-related uses that will reinforce the area's international reputation as an art-world hub.

TREASURER
Paul Byard

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

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Tucker Viemeister

Sincerely,



Frank Lupo
President

EXECUTIVE DIRECTOR
Rosalie Genevro

Columbia University

IN THE CITY OF NEW YORK

THE GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION

400 AVERY HALL

10 April, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, New York 12224

Dear Governor Pataki:

As a concerned citizen of the City and State of New York, and as Professor Architecture and Director of the Urban Design Program at Columbia University, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line"). New York City can not afford to destroy this magnificent historical memory of its former industrial infrastructure; nor can New York City turn its back on the enormous economic, cultural and recreational potential which it represents. Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

If we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

Richard A. Plunz

Richard A. Plunz
Professor of Architecture
Director, Urban Design Program

NEW YORK, NEW YORK 10027
TEL: 212-854-3414
FAX: 212-864-0410
1172 AMSTERDAM AVENUE

Columbia University

IN THE CITY OF NEW YORK
THE GRADUATE SCHOOL OF ARCHITECTURE PLANNING AND PRESERVATION
400 AVERY HALL

16 April, 2001

Council of the City of New York
City Hall
New York, New York 10005

Dear Members:

I am writing to urge passage of a City council Resolution in support of obtaining a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with trailbanking the High Line. The aesthetic and socio-historical merits of the case are compelling. No world city, given the legal means and the economic resources which exist in New York City, would wantonly destroy an equivalent landmark work of public infrastructure. For more than a decade in Europe, for example - in Paris, Antwerp, Vienna, Berlin, Madrid to name several cities - the importance of preserving such infrastructure has been given highest priority. Clearly, the long-term economic benefit of keeping the High Line will far outweigh any immediate gain from its demolition. There can be no doubt that the means for its preservation are at your disposal. It is only political will which is in question - a will which must represent a seasoned long-term view which nurtures a vibrant future for this city's remarkable past in all its aspects. Please heed this plea. With best wishes.

Sincerely,

Richard A. Plunz

Richard A. Plunz
Professor of Architecture
Director, Urban Design Program

NEW YORK, NEW YORK 10027
TEL: 212-864-3414
FAX: 212-864-0410
1172 AMSTERDAM AVENUE



New School University

April 10, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Guiliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Guiliani, and Speaker Vallone:

As a concerned citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board, in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

Peter Wheelwright, Chair
Parsons' School of Design
Department of Architecture
66 Fifth Avenue
New York, NY 10011

Academic Divisions of
New School University

The New School
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Parsons
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THE SOCIETY FOR THE ARCHITECTURE OF THE CITY

City Council Resolution 1747

(On preserving the "High Line" Rail Viaduct from Gansevoort Street to 34th Street)

Hearing April 18, 2001

I am Christabel Gough, and I am representing The Society for the Architecture of the City, which is an all-volunteer historic preservation advocacy group based in Greenwich Village. As you know, the "High Line" used to extend into Greenwich Village, and we regret its loss. Don't let this happen again in Chelsea. The new buildings on our waterfront are turning what was once a unique historic neighborhood into anyplace, USA—and this "anyplace" consists mainly of new "housing"—not the housing the city needs, but luxury housing.

We strongly support your initiative to preserve what is left of the "High Line" viaduct through an application for interim trail use to the U. S. Surface Transportation Board.

The demolition of this viaduct would significantly change the land use pattern of far west Chelsea, in a way that could only damage a neighborhood that is now a new New York star—an unofficial, un-planned, and unique center for experiment in the arts.

Industrial buildings surrounding the viaduct are now home to cutting-edge art galleries and off-off Broadway theatres as well as related shops and restaurants. These adventurous new uses depend not only on reasonable rents or building values but on the appeal of the off beat landscape of the old industrial waterfront.

The viaduct is picturesque and the industrial buildings that grew up around it have found viable new uses. There is no need for formulaic new development here. Many have abandoned Soho or Greenwich Village just because of the onslaught of genteel new luxury housing and national-brand driven retail conformity that dilute the former character of those places. New York needs a few havens for non-conformity—what urban rebels are sarcastically calling "franchise free zones." Both locals and tourists have a need for a place that is different. There are many legitimate forms of economic development, and a high line urban trail through a fascinating old neighborhood could be an absolute winner for the city of New York.

45 CHRISTOPHER STREET APT. 2E, NEW YORK, N.Y. 10014 (212) 741-2628

Ronald Kopnicki, President • Matt McGhee, Treasurer • Christabel Gough, Secretary
The Society for the Architecture of the City, Inc. is a 501(c)(3) non-profit organization.

Richard Meier & Partners
Architects

27 March, 2001
New York

Re: Resolution to obtain a Certificate of Interim Trail Use
from the U.S. Surface Transportation Board in connection with
"railbanking" the elevated railroad viaduct from 75-95 Gansevoort
Street thru 547-555 W. 34th Street, New York, NY

Dear Governor Pataki, Mayor Guiliani, and Speaker Vallone:

As an architect of many renown projects both in the United States and internationally, I have always been concerned with creating and maintaining public spaces. My designs for the Getty Center in Los Angeles, CA; the City Hall and Central Library in the Hague, the Netherlands; and the recently completed Federal Courthouses in Islip, New York and Phoenix, Arizona illustrate the importance of good design.

Therefore, as an architect, and equally important, as a longtime resident of New York City, I strongly support the resolution of Council Members Miller and Quinn, and urge you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a rare opportunity for the City of New York to create a park that connects irreplaceable, vibrant, and growing neighborhoods.

The preservation and reuse of the High Line will greatly improve the area and adjacent property values; its recreation and transportation uses will complement the Hudson River Park, reinforce the area's burgeoning art community, augment the neighborhood's unique character, and hopefully inspire innovative new development.

I heartily recommend you support the resolution to provide Interim Trail Use of the High Line, to preserve this historic link to New York's great transportation and manufacturing past and to create a spectacular public space for future generations to enjoy.

Sincerely yours,



Richard Meier, Architect

475 Tenth Avenue
New York, New York 10018
212 967-6060
Telecopier 212 967-3207

1001 Gayley Avenue
Los Angeles, California 90024
310 208-6464
Telecopier 310 824-2294

**CREATIVE
TIME**

307 Seventh Avenue # 1904 New York NY 10001 (212) 206 6674 (Fax) 255 8467 www.creativetime.org

13 March 2001

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Anne Pasternak
Executive Director

The Honorable George E. Pataki
Governor of New York
Executive Chamber, Capitol
Albany, NY 12224

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

It is as both a concerned resident of New York and as a professional working to enrich our public spaces through the arts that I am writing to you now. Specifically, I urge you to support Council Members Quinn and Miller in supporting a Certificate of Interim Trail Use from the United States Surface Transportation Board regarding the elevated railroad running from Gansevoort Street through 34th Street in Manhattan.

As you may know, for nearly thirty years Creative Time has worked hand-in-hand with state and city agencies to invigorate neglected urban spaces. From programs such as Art on the Beach (1973-82) on a landfill now known as Battery Park City AND THE 42ND Street Art Project (1993-95), we have delighted millions of New Yorkers with exciting art in some unlikely places. Over this time the landscape of our city has changed dramatically – and for the better in so many ways. But now with real estate demand at an all time high, the High Line may be our last major unutilized space which can be designated for public recreational and cultural use. As such, we are presented with a terrific opportunity!

We should preserve the High Line for “interim trail use” and create an urban environment of worldwide interest that serves the community, attracts visitors, and bolsters real estate interests. Not only would such an act preserve an important part of our industrial past, it also would tell our citizens that we value them. Long gone are the days when the Roman Republic built public plazas that inspired the citizenry and told them they were valued. Long gone is available real estate for world class parks like Central Park. But here is our chance to make something remarkable happen in Manhattan’s last great, untapped public space.

By supporting the preservation and redesign of the High Line, we will tell our residents and visitors that they are valued. Let’s take advantage of this once-in-a-lifetime opportunity.

Respectfully yours,

Anne Pasternak
Executive Director



460 West 34th Street, New York, NY 10001 Tel 212 967 5100 Fax : 967 5588

March 23, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

Robert A.M. Stern Architects

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

I am writing to lend a strong voice of support in favor of New York City Council members Christine Quinn and Gifford Miller's resolution to secure a Certificate of Interim Trail Use for the High Line. I believe this step is important to insure that this potential resource will not be needlessly squandered. The High Line represents a unique opportunity to creatively reuse an amazing asset from our recent industrial past. It can be transformed into an incomparable recreational facility in a growing part of the city woefully underserved by such amenities. Its importance and its potential, however, are not merely local to the neighborhood but extend to the city as a whole which will surely embrace it as an urban, twenty-first-century version of a boardwalk or esplanade, leaping over the city's streets and fulfilling hitherto unrealized futuristic visions long held dear by planners and architects.

As an architect and chronicler of the city's history whose professional offices on West Thirty-fourth Street overlook the northern stretch of the High Line, I urge you to protect this latent treasure and thereby help insure that this extraordinary asset is incorporated into the innovative urban planning that will transform West Midtown in the near future.

My best,



Robert A. M. Stern, FAIA, and Dean, Yale School of Architecture

A Limited Liability Partnership



HUGH HARDY FAIA
e-mail: hhardy@hhpa.com

April 17, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

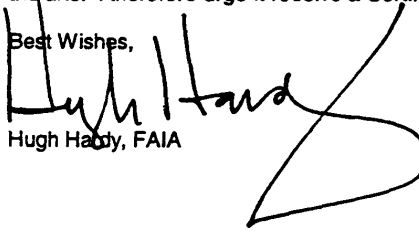
As a Founding Partner in the architectural firm of Hardy Holzman Pfeiffer Associates, I have practiced architecture in New York City for thirty-four years and have been continually involved in issues involving the use of public space. In addition to the glory of its street life, New York enjoys a rich inventory of public spaces in parks, plazas, and recreation areas. None, however, hold the potential of the High Line.

I support the resolution of Council members Miller and Quinn and urge you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-79 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The High Line offers the opportunity to create an extraordinary public amenity. Once a utilitarian structure, it is still structurally sound and could become a landscaped walkway thirty feet in the air, one which offers an extraordinary vantage point from which to view and discover the city. It also represents a singular resource that complements the Hudson River Park and is certain to generate distinctive recreational and commercial life along its route.

If it were demolished this unusual aerial passageway would no longer contribute to the neighborhood's unique character or contribute to the innovative development of this unofficial, international center for the arts. I therefore urge it receive a Certificate of Interim Trail Use.

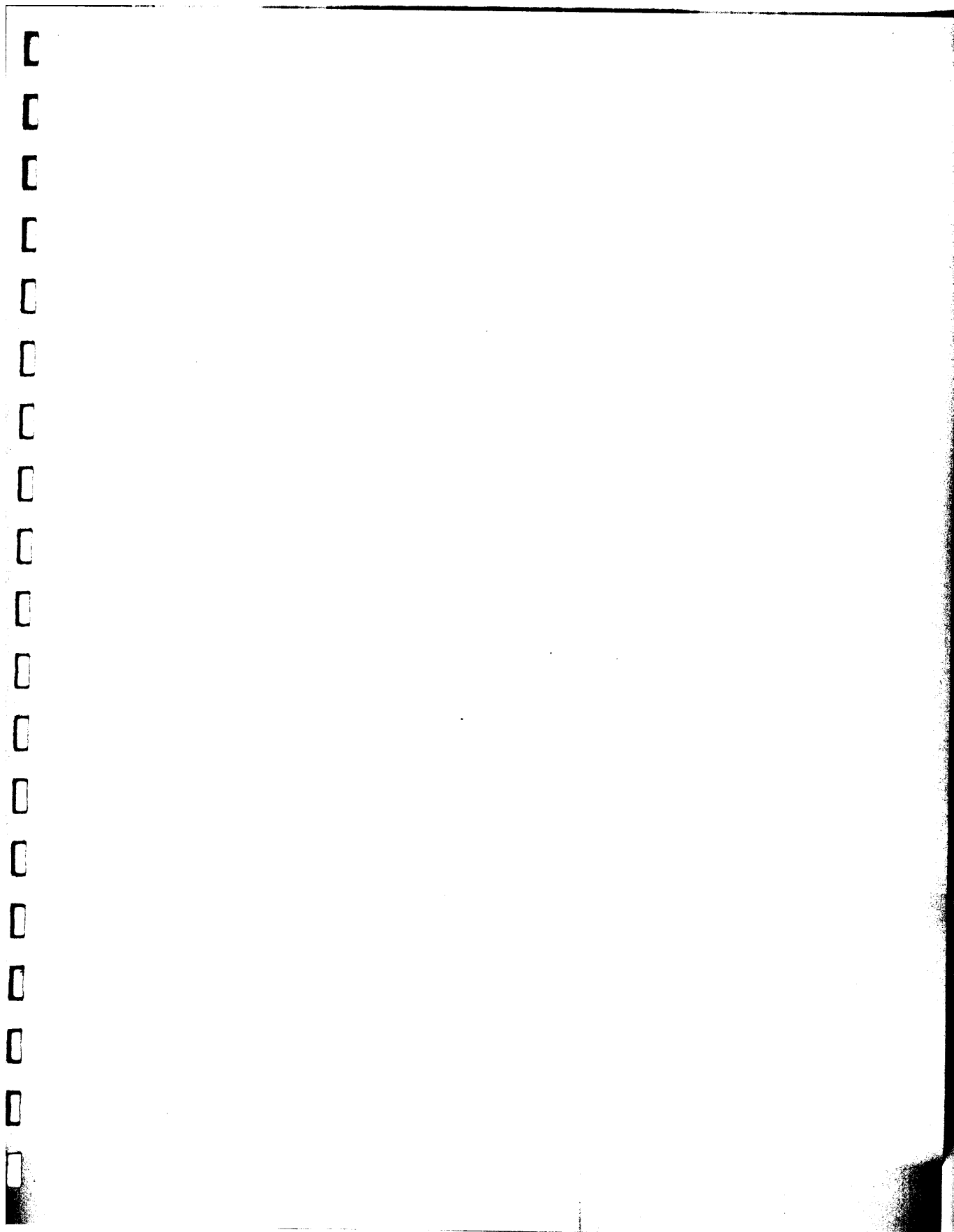
Best Wishes,


Hugh Hardy, FAIA

HARDY HOLZMAN PFEIFFER ASSOCIATES LLP
www.hhpa.com

▶ 902 BROADWAY
19th FLOOR
NEW YORK
NEW YORK 10010
TEL: 212 677 6030
FAX: 212 979 0535

811 WEST 7th STREET
4th FLOOR
LOS ANGELES
CALIFORNIA 90017
TEL: 213 624 2775
FAX: 213 995 0923



MATTHEW MARKS GALLERY

523 West 24th Street, New York, New York 10011 Tel: 212-243-0200 Fax: 212-243-0047

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

I own two West Chelsea art galleries, located on blocks of West 22nd Street and West 24th Street that are crossed by the High Line. I enthusiastically support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the structure.

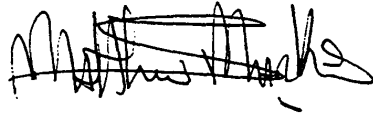
Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

As a member of the art community, I feel that the transportation-based and industrial architectural style of the High Line is inextricably linked with the industrial spaces we have turned into world-renowned exhibition spaces. A preserved, reused High Line offers a wealth of possible art-related uses that could reinforce West Chelsea's growing reputation as an international art-world hub.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,

A handwritten signature in black ink, appearing to read "Matthew Marks", with a stylized flourish at the end.

Matthew Marks
Owner
Matthew Marks Gallery

PAULA COOPER GALLERY

5 April 2001

The Honorable George Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

Dear Governor Pataki,

I own two art galleries in the West Chelsea district of Manhattan, both on West 21st Street on a block crossed by the High Line. I also own a house in which I live one-half block away.

Please know that I wholeheartedly support the resolution presented by New York City Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation board in connection with "railbanking" the structure.

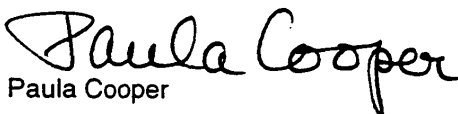
Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

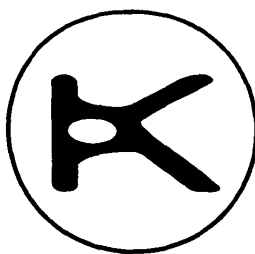
If we can preserve and reuse the High Line, the City and State will be creating a world-class urban amenity that will benefit all of our citizens and attract visitors as well. It will offer recreation and transportation uses that will compliment the Hudson River Park. And, as did a similar project in Paris, it will increase the value of properties under it and next to it. It will maintain the waterfront's unique character while spurring innovative new development.

I strongly feel that the transportation-based and industrial architectural style of the High Line is inextricably linked with the former industrial spaces that I and many of my colleagues have transformed into exciting exhibition spaces. The High Line potentially offers a wealth of possible art-related uses that can reinforce West Chelsea's growing reputation as an international destination to view and enjoy art.

The High Line is a monument to New York's great past as a transportation and industrial center. Please let us not lose the unique opportunity it presents us to create a spectacular public space for future generations.

Sincerely,


Paula Cooper



the kitchen

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for Video, Music, Dance,
Performance, Film, and Literature*

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Executive Director
Elise Bernhardt

Haleskala, Inc.
512 West 19th Street
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e-mail
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World Wide Web
www.thekitchen.org

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Guiliani, and Speaker Vallone:

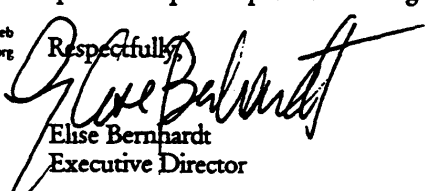
As a concerned citizen of the City and State of New York and the Executive Director of The Kitchen, a performance space for contemporary arts located on 19th Street between tenth and eleventh avenues, just West of the High Line, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The High Line is an extraordinary relic of old New York which long ago should have received Landmark status. The Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,


Elise Bernhardt
Executive Director

PACE/MACGILL GALLERY

29 March 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10004

Dear Governor Pataki, Mayor Guiliani, and
Speaker Vallone:

As a concerned citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

continued...

High Line
Page 2 of 2
28 March 2001

I am a father of two and grew up in the 1960's. Consequently, I live with my failure of not heeding the warnings of environmentally enlightened people who voiced their concerns in the time of my childhood. Had we listened to their rhetoric and set aside even a small part of what was being considered for conservation, the world would be a different place today.

Land is one of our great resources and we are systematically loosing it to development. As a parent, I want to do what I can to make the world a good place for my children to inherit. To me, it is obvious that we should preserve the High Line and allow people to enjoy a place of quietude in an otherwise radically evolving neighborhood. It is easy to build buildings, hard to preserve space. Let's stand up and do the later, the former is not reversible.

Sincerely,



Peter MacGill

PM:jb

BARBARA GLADSTONE GALLERY

515 West 24th Street
New York, New York 10011
Telephone 212 206 9300
Fax 212 206 9301

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

March 27, 2001

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a concerned citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn in urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

But if we preserve and reuse the High Line, the City and the State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,



Barbara Gladstone
Barbara Gladstone Gallery

DEBORAH BELL

p h o t o g r a p h s

465 WEST 23RD STREET

NEW YORK, NY 10011

TEL: 212 691 3883

FAX: 212 691 3222

March 25, 2001

The Honorable George E. Pataki, Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani, Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone, Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani and Speaker Vallone:

As a concerned citizen of the City and State of New York, and a five-year resident of London Terrace in west Chelsea, one-half block from the High Line, and where I also operate a business, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

If we preserve and reuse the High Line, however, the City and State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors -- visitors who are arriving in ever-increasing numbers, as I observe daily from my windows overlooking the intersection of 23rd Street and Tenth Avenue. It will offer recreation and transportation uses

that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as a major hub of the art world. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a center of transportation and manufacturing. Let's not lose the unique opportunity we are now presented with to create a spectacular public space for future generations to enjoy and admire.

Respectfully,



Deborah Bell
Sole Proprietor
and Resident of London Terrace Towers

L U C A S S C H O O R M A N S

508 West 26th St., 11B
New York, NY 10001
Tel: 212-243.3159
Fax: 212-243.5069

April 4, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

As a concerned citizen of the City and State of New York, I support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with 'railbanking' the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

The art community has previously helped to transform an entire neighborhood, SoHo, and is very actively involved in doing so again in Chelsea by drawing a whole new socio-economic group of people, either as residents, as professionals, or as clients and visitors. The area's industrial past and its architectural manifestation were a key element and trigger for this most recent move, and the High Line as a connecting vector is integral to it.

Interim Trail Use of the High Line offers a great and unique opportunity for the City and State of New York. If the High Line is demolished, 1.45 miles of elevated open space, connecting three vibrant and growing neighborhoods, will vanish forever. It can never be replaced.

L U C A S S C H O O R M A N S

508 West 26th St., 11B
New York, NY 10001
Tel: 212-243.3159
Fax: 212-243.5069

But if we preserve and reuse the High Line, the City and State of New York will be creating a world-renowned urban amenity that will serve its community and attract visitors. It will offer recreation and transportation uses that will complement the Hudson River Park and offer art-related uses that can reinforce the area's international reputation as an art-world hub. As did a similar project in Paris, it will increase the value of properties under it and next to it. It will complement whatever new use is selected for the 30th Street rail yards. It will maintain the neighborhood's unique character while spurring innovative new development of the highest caliber.

The High Line is a monument to New York's great past as a transportation and manufacturing hub. Let's not lose the unique opportunity it presents it presents us now to create a spectacular public space for future generations to enjoy and admire.

Respectfully,


Lucas Schoormans

copy

FEIGEN
CONTEMPORARY

15 April, 2001

The Honorable George E. Pataki
Governor
State of New York
Executive Chamber, Capitol
Albany, NY 12224

The Honorable Rudolph W. Giuliani
Mayor
City of New York
City Hall
New York, NY 10007

The Honorable Peter F. Vallone
Speaker
New York City Council
City Hall
New York, NY 10007

Dear Governor Pataki, Mayor Giuliani, and Speaker Vallone:

A high-five for the High Line! Keep it up.

If you want to be remembered even more for your personal efforts in helping make New York an attractive and appealing world class city, known for being able to really enjoy its unique urban environment, then it is hands down to give the High Line a new life for public use. This is something for which your administration will be recognized over many generations to come. For Christ's sake, this is something even power broker Robert Moses would have supported. This is not necessarily about demolition and development or preservation and pipe dreams. This is about taking an existing asset and capitalizing on it for the good of all citizens and visitors. It will elevate our City to new heights. It is a very viaductable plan. The opportunity to do this is now—please don't pass it over. (Get it—"pass it over"—overpass—Christ, Moses, Passover?). We are all on the same track in wanting the state of New York and New York City to be the very best, so be a trailblazer and support the High Line.

I am part Native American, and my ancestors were from the Lenape tribe who are said to have a summer village by the Hudson where Gansevoort now is and the High Line begins ("Gotham: a History of New York City to 1898" by Edwin G. Burrows). They knew and appreciated what this wonderful island had to offer, and I hope you do as well. (Of course, they sold Manhattan to the Dutch for 64 guilders, and now we have co-op boards to contend with.)

As both a home and business owner in West Chelsea near the High Line, I strongly support the resolution of Council Members Miller and Quinn urging you to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board in connection with "railbanking" the elevated railroad viaduct running from 75-95 Gansevoort Street through 547-55 West 34th Street (commonly referred to as the "High Line").

It's a serious matter, and your help is most genuinely appreciated. Keep up your good work, keep up the High Line.

Sincerely yours,



Lance Kinz
President

535 W. 20TH STREET, NEW YORK, NY 10011
TELEPHONE 212.929.0500, FAX 212.929.0065

EXHIBIT F

A SUMMER DINNER to benefit
FRIENDS OF THE HIGH LINE

MARTHA STEWART LIVING OMNIMEDIA, INC.

Clerestory Hall

Starrett-Lehigh Building

601 West 26th Street, 9th Floor

July 10, 2002

July 10, 2002

Dear Friends,

New York City would not be the city we love today without the significant investments in transportation infrastructure made by previous generations. I am thrilled to join with you tonight to celebrate their foresight and to ensure we do not abandon a monumental piece of transportation infrastructure they worked so arduously to create. The High Line has clear potential to benefit this city for decades to come.

The High Line is part of a transportation system that has connected New York City to Albany since the mid-19th century, serving the economy of our city and state for nearly 130 years. Yet the structure and its elevated easement have remained dormant for the past 22 years. We cannot allow such a valuable piece of transportation infrastructure to lie fallow.

When Congress passed the National Trails Systems Act in 1983, it gave us an incredible opportunity to save transportation treasures such as the High Line. We now have the opportunity to preserve this vital transportation corridor, which would cost hundred of millions of dollars and be nearly impossible to recreate. At the same time we can provide residents and visitors in this vibrant section of the city with a great new public space that will provide an immediate and long-term public benefit.

Thank you for coming out tonight to support this very important effort to make New York City a more uniquely livable and beautiful place. The High Line, preserved for pedestrian use, will showcase the forward-thinking ideas that make New York one of the greatest cities in the world.

JERROLD NADLER
Member of Congress

July 10, 2002

Dear Friends:

Greetings to each of you gathered here at tonight's Summer Dinner to benefit Friends of the High Line.

Like the fabled city in a fairy tale, New York has always evoked the sort of storybook fantasy and lore that books, songs and movies are made of. And even if you've never lived here, you've at least seen a film (or two) to know, or at least imagine, what life is like in the Big Apple. One need only catch a glimpse of Times Square or Broadway to hear, smell, taste, and feel that kinetic pulse jump alive.

But as much as these signature landmarks bring to mind "Big City" life, there exist, too, those obscure treasures that make New York less deliberate, and all the more real. The High Line is one such trove. Built in the 1930s as an elevated passageway for freight trains, this abandoned railway has been championed by local pundits and supporters as one of New York's great public spaces: a totem of its urbanity and growth.

It is with great pleasure that I join each of you tonight in benefiting Friends of the High Line (FHL). Throughout my tenure at the City Council, I have worked diligently, in conjunction with FHL and current and past council members, to help preserve and utilize this historic structure. I was the principal sponsor of Resolution 1747, which calls upon state and city officials to take all necessary steps to obtain a Certificate of Interim Trail Use from the United States Surface Transportation Board for "railbanking" the 1.45 mile-long viaduct. And just this year, the City Council and I personally urged Mayor Bloomberg and the members of his administration to make saving the High Line a top priority, even during these austere fiscal times.

In the post-September 11 world of New York, it goes without saying that we New Yorkers appreciate more fully all the remarkably unique people, places, and things that together give New York its heart and soul. I'm proud to have worked closely with FHL to help make the High Line a permanent part of this city's illustrious landscape.

Congratulations and best wishes to all for an enjoyable evening.

GIFFORD MILLER
Speaker

July 10, 2002

Dear Friends,

Late last year, I joined the City Council, Friends of the High Line and a group of Chelsea residents to legally challenge a proposal to tear down the High Line without following the City's established public review process. I was very pleased when we prevailed in that suit. The High Line offers great potential for the far West Side of Manhattan and we now have the opportunity to optimize that potential.

Many different ideas have been proposed for redevelopment on the far West Side of Manhattan. My plan, "A Vision for the West Side Rail Yards," suggests that the City would be well served at the rail yards by a mix of much-needed new housing, commercial and office space, and improved transportation services.

The High Line is one of the most exciting features of my plan and would be preserved as an elevated linear park contiguous with a new 5-acre park at the western portion of the rail yards, offering both a panoramic view to the west and a physical connection for pedestrians to Hudson River Park. It would also provide a vital connection between the surrounding neighborhoods and new development at the rail yard site. And it would create opportunities to establish small-scale retail outlets and spaces for art installations within the arcade formed by the elevated structure.

It's especially important that we look for the most inspiring, creative, and innovative ways to make our City flourish. The High Line is a unique piece of New York City and its history. That's why I'm so glad you've all come out tonight to ensure that it is preserved and reused in a visionary manner.

C. VIRGINIA FIELDS
Manhattan Borough President

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Andre Balazs
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COCKTAILS

HORS D'OEUVRES BY SCOTT SKEY OF CAVIAR RUSSE

Scotch smoked salmon roulades with blini and crème fraîche
One bite "83(LT) 2"s
(bacon, brioche, beluga, lobster, lettuce, tuna, tomato)
Blue crab, foie gras and mango summer rolls
Rabbit galantine with sweetbreads and chanterelles
Carpaccio of prime aged sirloin with lobster, beets and black truffle
Endive with watermelon, goat cheese and shiso
Vidalia onion tarts with asparagus and parmesan
Caviar "beggar's purses"

SPECIALTY DRINKS BY TANQUERAY NO. TEN AND

GREY GOOSE VODKA

Grey Goose Watermelon Martini
Classic Grey Goose Martini
Grey Goose L'Orange White Cosmopolitan
Grey Goose L'Citron Lemonade
Perfect Ten Martini
Ten and Tonics or Soda
Ten Rickies

DINNER BY CALLAHAN CATERING

FIRST COURSE

Fresh pea soup with pancetta garnish

MAIN COURSE

Herb crusted seared sushi tuna with lemon caper sauce
served with corn cakes and heirloom tomatoes

DESSERT

Carrot cake with chocolate cheesecake pops
prepared by Chef David Burke of Smith & Wollensky Restaurant

WINE

Vistorta Merlot 1999
Jamesport Vineyards 2000 Sauvignon Blanc
Paul Jaboulet Cotes du Rhone Blanc

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The work of Friends of the High Line
is made possible by private donations
and by major support from
the Greenacre Foundation, the J.M. Kaplan Fund,
the Merck Family Fund, and
the Donald A. Pels Charitable Trust.

A very special thanks to
the New York City Council
for their early and continued support.

Friends of the High Line would like to thank
the following sponsors for their support of this event.



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Tanqueray N° TEN

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VISTORTA

Callahan Catering
The Chelsea Garden Center
Greenberg Kingsley/NYC
Deborah Kirschner Communications and Event Planning
Lot 61
Prestone Printing
John Rust
van Wyck & van Wyck

Manhattan Chamber of Commerce

The High Line's builders saw New York as a modern marvel, a "City of Tomorrow," with an elevated rail line directly connected to the factories and warehouses it served.

For decades this structure fed the city with fruit, milk, eggs, and meat. And it was built to last. Even when the trains stopped running - when flowers, trees, and meadow grasses grew over the tracks - the High Line endured.

Now its time has come again.

As New York rebuilds, the city is hungry for visionary plans that will carry us into the future with humanity and vigor. The High Line will be one of New York's great public spaces. The spine of an evolving district, connecting three vibrant neighborhoods. Linking old buildings and new.

A visitor will be able to walk 23 blocks on top of the High Line, amid the muscular warehouses and brick factories of the far West Side, with views to the Hudson River and the Midtown skyline, never encountering street-level traffic.

A place for quiet contemplation. A social promenade. A setting for art and tranquil, landscaped oases. A link to the Hudson River Park. An inspiration for architects. A defining element of the far West Side's built environment, helping the district evolve into a world-renowned sustainable community.

Your support will help us realize this vision. We stand at a crucial juncture. Funds raised tonight go toward an essential feasibility study for Mayor Bloomberg, a design competition, and many other exciting, important programs. Thank you for helping us build a great new public space that will serve New York City for generations to come.

Friends of the High Line Board of Directors

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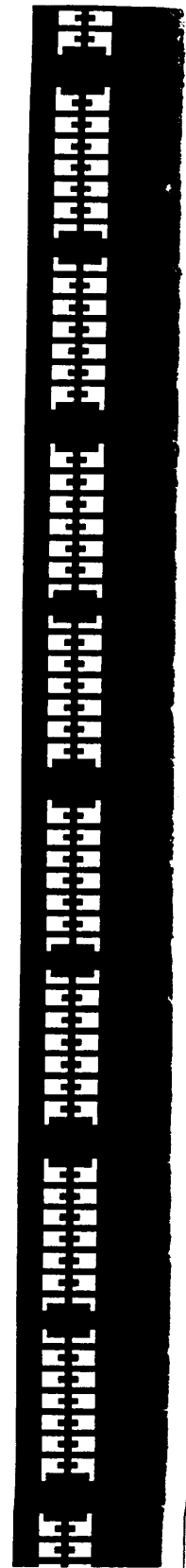
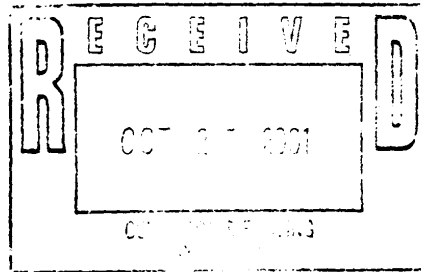


EXHIBIT G

NEW YORK CITY CHARTER AND ADMINISTRATIVE CODE

ANNOTATED

A complete text of the New York City Charter and the New York City
Administrative Code with court decisions from the time of the
enactment of the Code and Charter



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CHAPTER 8

CITY PLANNING

- § 191. Department and director of city planning.
- § 192. City planning commission.
- § 193. Removal of commission members.
- § 195. Acquisitions of office space.
- § 196. Affected boards and borough presidents.
- § 197-a. Plans.
- § 197-b. Notification of plans and proposals.
- § 197-c. Uniform land use review procedure.
- § 197-d. Council Review.
- § 198. City map.
- § 199. Projects and changes in city map.
- § 200. Zoning resolution.
- § 201. Applications for zoning changes and special permits.
- § 202. Platting of land and dedication of streets and public places.
- § 203. Criteria for location of city facilities.
- § 204. Citywide statement of needs.

§ 191. **Department and director of city planning.** a. There shall be a department of city planning, the head of which shall be the director of city planning. The director of city planning shall be the chair and a member of the city planning commission and shall serve at the pleasure of the mayor.

b. The director of city planning shall:

1. Advise and assist the mayor, the borough presidents and the council in regard to the physical planning and public improvement aspects of all matters related to the development of the city.
2. Provide staff assistance to the city planning commission in all matters under its jurisdiction.
3. Be the custodian of the city map and record thereon all changes legally authorized.
4. Conduct continuous studies and collect statistical and other data to serve as the basis for planning recommendations.
5. Provide community boards with such staff assistance and other professional and technical assistance as may be necessary to permit such boards to perform their planning duties and responsibilities under this chapter.
6. Assist the mayor in the preparation of strategic plans, including the preparation of the report provided for in section sixteen concerning the social, economic and environmental health of the city, the strategic policy statement provided for in section seventeen and the ten-year capital strategy provided for in section two hundred fifteen.
7. Appoint a deputy executive director for strategic planning.

§ 195. **Acquisitions of office space.** Acquisitions by the city of office space or existing buildings for office use, whether by purchase, condemnation, exchange or lease, shall be subject to the following review and approval procedure:

a. The agency proposing any such acquisition shall file with the department of city planning a notice of intent to acquire. The department of city planning shall send such notice to the community board in which the proposed acquisition is located and to all borough presidents.

b. Within thirty days of the filing of such notice, the city planning commission shall hold a public hearing on such acquisition and shall approve or disapprove such acquisition. Notice of such hearing shall be published in the City Record not less than ten days in advance of such hearing.

c. In reviewing any such acquisition, the commission shall apply the criteria for the location of city facilities provided for in section two hundred and three.

d. Within the thirty days provided for commission action pursuant to subdivision b of this section, the commission shall file any approval of such an acquisition with the council. Within twenty days of such filing, the council may by two-thirds vote disapprove such acquisition.

HISTORICAL NOTE

Section added at General Election, November 7, 1989.

§ 196. **Affected boards and borough presidents.** For purposes of this chapter: the term "affected community board" shall mean the community board for a community district in which land included in a plan or an application pursuant to this chapter is located; the term "affected borough president" shall mean the president of a borough in which land included in such a plan or an application is located; and a borough board shall be deemed "affected" if such a plan or application includes land within two or more community districts within the borough represented by such borough board.

HISTORICAL NOTE

Section added at General Election, November 7, 1989.

§ 197-a. **Plans.** a. Plans for the development, growth, and improvement of the city and of its boroughs and community districts may be proposed by (1) the mayor, (2) the city planning commission, (3) the department of city planning, (4) a borough president with respect to land located within his or her borough, (5) a borough board with respect to land located within its borough, or (6) a community board with respect to land located within its community district. A community board, borough board or borough president that proposes any such plan shall submit the plan together with a written recommendation to the city planning commission for determinations pursuant to subdivision b of this section. Any such submission may be

made by a community board, borough board or borough president only after the board or borough president proposing such a plan has held a public hearing on the plan.

b. The city planning commission shall adopt rules establishing minimum standards for the form and content of plans pursuant to this section within a reasonable time period after the first day of July, nineteen hundred ninety. Upon receipt of a plan proposed pursuant to this section by a community board, borough board or borough president, the city planning commission shall, within a reasonable time period, determine whether such plan satisfies the standards established in such rules and is consistent with sound planning policy. If the commission makes such determinations with respect to a plan submitted by a community board, the office of environmental coordination established pursuant to subdivision e of section one hundred ninety-two, together with such other city agency or entity as may be required pursuant to law or rule, shall prepare or cause to be prepared any environmental analysis of such plan required by law to enable the city planning commission and the council to act on the plan pursuant to subdivision d of this section. If the city planning commission makes the determinations provided for in this subdivision with respect to a plan, such plan shall be referred to the department of city planning for circulation and review pursuant to subdivisions c and d of this section.

c. All plans proposed pursuant to this section shall be referred to the department of city planning for circulation by the department to all affected community boards, all affected borough boards and all affected borough presidents for review and written recommendation, except that any such plan need not be circulated to the agency or official that proposed such plan. All affected community boards and borough boards to which such a plan is referred shall hold a public hearing on any such plan, except that in the case of a plan that includes an entire borough or land in more than one borough, only one public hearing need be held in each affected borough. The city planning commission shall establish by rule the procedures and schedule for review of such plans, consistent with the provisions of this section. A community board or borough board may review a plan which does not involve land so located as to require its review if in its judgment the plan significantly affects the welfare of the district or borough served by such board. In such case, the plan and any written recommendations relative thereto shall be made available to such board on request. Such board may hold its own public hearing on such plan if it desires and may submit its own written recommendations in regard thereto to the city planning commission.

d. Within a reasonable time period following review and recommendation of a plan pursuant to subdivision c of this section, the city planning commission shall (1) review such plan, (2) hold a public hearing on such plan, and (3) by resolution approve, approve with

modifications or disapprove such plan. If the commission has approved a plan or approved a plan with modifications, such plan shall be subject to review and action by the council pursuant to section one hundred ninety-seven-d. The council may by a two-thirds vote approve a plan which the city planning commission disapproved or on which the commission has failed to act if the mayor so requests. Upon the filing by the mayor of such a request with the commission and the council, the commission shall within five days file with the council a copy of its decision together with a copy of the plan. Copies of approved plans shall be filed with the city clerk, the department of city planning, the affected borough presidents, the affected borough boards and the affected community boards.

HISTORICAL NOTE

Added at General Election, May 4, 1975.
Amended by L. L. 1977, No. 102.
Amended by L. L. 1979, No. 29.
Section amended at General Election, November 7, 1989.

CASE NOTES

¶ 1. A ten year capital housing plan, which involved a projected allocation for the preservation and upgrading of housing units for low and middle income persons, is not a "plan" within the meaning of this section, since it does not mention any specific parcels of property or neighborhoods to be affected. Thus, review under this section is not required. *Housing Justice Campaign v. Koch*, 164 A.D.2d 656, 565 N.Y.S.2d 472 (1st Dept. 1991).

§ 197-b. **Notification of plans and proposals.** a. Advance notice of all preliminary and final plans of public agencies and public benefit corporations or of private agencies, entities or developers filed with the city that relate to the use, development or improvement of land subject to city regulation shall be given to the affected community board or boards and the office of the affected borough president, provided that exceptions may be made in matters of no appreciable public concern by agency rule.

b. Copies of (1) all requests for proposals and other solicitations of proposals issued by or on behalf of the city, whether or not issued by an agency, a local development corporation or other entity, and (2) all letters of intent executed by or on behalf of the city, whether or not executed by an agency, a local development corporation or other entity, that relate to the private use or the disposition of city-owned land, shall be conveyed to the community boards where such land is located and the office of the borough president where such land is located promptly after issuance or execution.

HISTORICAL NOTE

Added at General Election, May 4, 1975.
Amended by L. L. 1977, No. 102.
Amended at General Election, November 8, 1988.
Section amended at General Election, November 7, 1989.

§ 197-c. **Uniform land use review procedure.** a. Except as otherwise provided in this charter, applications by any person or agency for changes, approvals, contracts, consents, permits or authorization thereof, respecting the use, development or improvement of real property subject to city regulation shall be reviewed pursuant to a uniform review procedure in the following categories:

(1) Changes in the city map pursuant to section one hundred ninety-eight and section one hundred ninety-nine;

(2) Maps of subdivisions or platting of land into streets, avenues or public places pursuant to section two hundred two;

(3) Designations of zoning districts under the zoning resolution, including conversion from one land use to another land use, pursuant to sections two hundred and two hundred one;

(4) Special permits within the jurisdiction of the city planning commission under the zoning resolution, pursuant to sections two hundred and two hundred one;

(5) Site selection for capital projects pursuant to section two hundred eighteen;

(6) Revocable consents pursuant to section three hundred sixty-four, requests for proposals and other solicitations for franchises pursuant to section three hundred sixty-three, and major concessions as defined pursuant to section three hundred seventy-four;

(7) Improvements in real property the costs of which are payable other than by the city pursuant to section two hundred twenty;

(8) Housing and urban renewal plans and projects pursuant to city, state and federal housing laws;

(9) Sanitary or waterfront land-fills pursuant to applicable charter provisions or other provisions of law;

(10) Sale, lease (other than the lease of office space), exchange, or other disposition of the real property of the city, including the sale or lease of land under water pursuant to section sixteen hundred two, chapter fifteen, and other applicable provisions of law;

(11) Acquisition by the city of real property (other than the acquisition of office space for office use or a building for office use), including acquisition by purchase, condemnation, exchange or lease and including the acquisition of land under water pursuant to section sixteen hundred two, chapter fifteen, and other applicable provisions of law; and

(12) Such other matters involving the use, development or improvement of property as are proposed by the city planning commission and enacted by the council pursuant to local law.

b. The following documents shall be filed with the department of city planning: (1) applications under this section, (2) any amendments thereto that are made prior to approval of such applications pursuant to this chapter, (3) any written information submitted by an applicant for purposes of determining whether an environmental impact statement will be required by law, and (4) documents or records intended

to define or substantially redefine the overall scope of issues to be addressed in any draft environmental impact statement required by law. The department of city planning shall forward a copy of any materials it receives pursuant to this subdivision (whether or not such materials have been certified as complete) within five days to each affected borough president, community board or borough board.

c. The department of city planning shall be responsible for certifying that applications pursuant to subdivision a of this section are complete and ready to proceed through the uniform land use review procedure provided for in this section. Upon certification of an application, the department shall give notice of such certification to the council. If an application under this section has not been certified within six months after filing, both the applicant and, if the land use proposed in an application is consistent with the land use policy or strategic policy statement of the affected borough president, the affected borough president shall have the right at any time thereafter to appeal to the city planning commission for certification. The commission shall promptly, but in any event within sixty days of the filing of such an appeal, either certify the application or state in writing what further information is necessary to complete the application. If such an appeal is brought by an affected borough president, the affirmative vote of five members of the commission shall be sufficient to certify the application.

d. If a meeting involving a city agency and an applicant is convened to define or substantially redefine the overall scope of issues to be addressed in any draft environmental impact statement required by law for an application subject to review under this section, each affected community board and each affected borough president shall receive advance notice of such meeting, and each shall have the right to send one representative to the meeting.

e. Each affected community board shall, not later than sixty days after receipt of an application that has been certified pursuant to subdivision c of this section,

(1) notify the public of the application in a manner specified by the city planning commission pursuant to subdivision i of this section, and

(2) either (a) conduct a public hearing thereon and prepare and submit a written recommendation directly to the city planning commission and to the affected borough president or (b) where authorized by this charter, submit a written waiver of the right to conduct a public hearing and to submit such written recommendations to the commission and the affected borough president.

f. A copy of a recommendation or waiver by a community board pursuant to subdivision e of this section that involves land located within two or more community districts in a borough shall also be filed with the affected borough board within the same time period as specified in subdivision e. Not later than thirty days after the filing of

a recommendation or waiver with the borough board by all affected community boards, or, if any affected community board shall fail to act, thirty days after the expiration of the time allowed for such community board to act, the borough board may hold a public hearing on the application and any such recommendations and submit a written recommendation or waiver thereof to the city planning commission.

g. Not later than thirty days after the filing of a recommendation or waiver with the borough president by all affected community boards, or, if any affected community board shall fail to act, thirty days after the expiration of the time allowed for such community board to act, the borough president shall submit a written recommendation or waiver thereof to the city planning commission.

h. Not later than sixty days after expiration of time allowed for the filing of a recommendation or waiver with the city planning commission by a borough president, the commission shall approve, approve with modifications, or disapprove the application. Any such approval or approval with modifications of the commission shall require the affirmative vote of at least seven of the members, except that the affirmative vote of nine members shall be required to approve or approve with modifications an application pursuant to paragraph five, ten or eleven of subdivision a of this section relating to a new city facility if the affected borough president recommends against approval of such application pursuant to subdivision g of this section and has proposed an alternative location in the same borough for such new city facility pursuant to subdivision f or g of section two hundred four. The commission shall conduct a public hearing on all applications that are subject to review and approval by the commission pursuant to this section. Prior to taking any action pursuant to this subdivision on a matter involving the siting of a capital project, the sale, lease, exchange or other disposition or acquisition of real property, a request for a proposal or other solicitation for a franchise or a revocable consent, the city planning commission may obtain a report from the office of management and budget or the department of citywide administrative services, as appropriate. Any action of the city planning commission which modifies or disapproves a written recommendation of the community board, borough president or borough board shall be accompanied by a written explanation of its reason for such action.

i. The city planning commission shall establish rules providing (1) guidelines, minimum standards, and procedural requirements for community boards, borough presidents, borough boards and the commission in the exercise of their duties and responsibilities pursuant to this section, (2) minimum standards for certification of applications pursuant to subdivision c of this section, and (3) specific time periods for review of applications pursuant to this section prior to certification.

j. If a community board, borough president or borough board fails or waives its right to act within the time limits for review pursuant to subdivisions e, f and g of this section, the application shall be referred

to the next level of review. If the city planning commission fails to act on an application within the time limit specified in subdivision h of this section, the application shall be deemed to have been denied unless the application (i) is pursuant to paragraph three or four of subdivision a of this section, in which case the application may be forwarded to the council for review pursuant to the provisions of subdivision b of section two hundred, if applicable, or (ii) is pursuant to paragraph eight of subdivision a of this section, in which case the application shall be referred to the council for review and action as provided by state law.

k. Notice of any hearing on an application by the city planning commission shall be published in the City Record at least ten days immediately prior to the date of the hearing, and a copy of the notice shall be mailed to all community boards or borough boards affected by the application.

l. The commission shall establish by rule procedures for advance posting of notices of commission hearings on applications. Such notices shall be posted at the location of the land involved in such manner and with respect to such types of applications as the commission deems appropriate. Failure to post any such notice shall not affect or impair the validity of any decision of the city planning commission, the council or other agency or official pursuant to this chapter.

m. A community or borough board may review an application which is subject to the uniform land use review procedure pursuant to this section but does not involve land so located as to require reference to such board for review, if in the board's judgment the application might significantly affect the welfare of the community district or borough served by such board. In such a case the application and the related materials submitted to the affected board or boards by the city planning department shall be submitted also to such board upon the request of such board, and such board may hold its own public hearing thereon if it so desires and may submit its own written recommendations in regard thereto to the city planning commission for consideration at any time before the city planning commission takes action thereon.

HISTORICAL NOTE

Section added at General Election, May 4, 1975.
Subd. a-e, h, j amended by L. L. 1977, No. 102.
Subd. e amended by L. L. 1979, No. 29 § 3.
Subd. g amended at General Election, November 8, 1988.
Section amended at General Election, November 7, 1989.
Subd. h amended L.L. 59/1996 § 4, eff. Aug. 8, 1996.

CASE NOTES

¶ 1. The provisions of this section found not applicable to the awarding of cable TV franchises wherein no land use impact was found to be present, but only economic impact. Therefore the City could award the contracts without submitting the issue to the community boards. *Starburst v. City of NY*, 125 A. D. 2d 148 [1987].

¶ 2. The provisions of this section providing for review of land use are not applicable to a redevelopment project carried out under the New York State Urban Development Corporation Act (L. 1968, ch. 174, as amended; McKinney's Uncons Laws of NY § 6251 et seq). The "override power" of the Act (§ 6283) is not limited to regulatory provisions which would govern UDC's activity, but includes as well the provisions which would govern the activity of a municipality contracting with UDC concerning a redevelopment project. Thus the board of estimate resolutions of November 9, 1984 approving the Times Square Redevelopment Project and authorizing the Mayor to enter into certain contracts with the UDC are upheld even though this section had not been complied with prior to the resolutions having been approved. *Waybro v. NYC Bd. of Estimate*, 67 N. Y. 2d 349 [1986].

¶ 3. Mapping of plaintiff's property which made it "virtually unsaleable" cannot be considered an unconstitutional taking of the property because it is not a final administrative action. *Petosa v. City of New York*, 135 AD2d 801 [1987].

¶ 4. Petitioners' claim that use and preparation of pier for temporary use of prison barge required ULURP review since it is disposition of city-owned property and site selection for capital projects is not persuasive. Emergency actions such as this is to alleviate overcrowding are immediately necessary. Court's function is not to determine if emergency exists but to decide whether decision was rationally based. *Matter of Silver v. Koch*, 137 AD2d 467 [1988].

¶ 5. Three buildings of Greenpoint Hospital were being renovated to shelter up to 300 homeless men. The Human Resources Administrator declared an emergency determining that "the protection and preservation of the life and health of homeless people require immediate action." Action was brought that ULURP procedures were violated because of failure to conduct requisite hearings. ULURP does apply and premises may be utilized during review. *Greenpoint Renaissance Enterprise v. City of New York*, 137 AD2d 597 [1988].

¶ 6. Interagency transfer of land for development must be submitted to ULURP even though such transfers are not included in categories specifically subject to ULURP § 197-c since the board of estimate has authority to authorize such review where "a change in use, activity, function or operation will ensue." *Responsible Planners v. Koch*, 142 Misc. 2d 1038 [1988].

¶ 7. Tibbett Garden residential complex construction required an environmental impact statement. This procedure may be consolidated with ULURP mandated by § 197-c. To remand for further review would be an unnecessary delay since school portion of property is still subject to full environmental review. *Responsible Planning v. Koch*, 148 AD2d 230 [1989].

¶ 8. Denial by Board of Standards and Appeals of a claim for permit to build a single-family house in bed of a mapped but undeveloped street is ripe for judicial review even though petitioners might pursue elaborate "demapping" procedure, Charter §§ 197-c, 197-d, which is costly and requires final approval of the NYC Council. Ripeness doctrine does not impose a threshold barrier of required remedies. *Ward v. Bennett*, 174 AD2d 681, modified 79 NY2d 394 [1992].

¶ 9. A privately owned 72-unit SRO will be renovated and become a city-funded 100-unit facility with some persons referred by the Department of Mental Health. Plaintiff sufficiently pleaded a timely cause of action based on violation of the city ULURP, § 197-c in undertaking a "housing plan" without the requisite review, but a preliminary injunction is not granted lacking a clear showing of likelihood of success on the merits. *W 97th Sts. Assn. v. Volunteers*, 153 Misc. 2d 321 [1991].

¶ 10. Oral lease by city and commercial hotel to provide shelter for 150 homeless families requires compliance with Uniform Land Use Review Procedures and the "fair share" procedures in Charter § 197-c(a)(11) and § 203. *Davis v. Dinkins*, 154 Misc. 2d 518 [1992].

¶ 11. A shift in composition of residents of a building being used in City's shelter system brought on by the renovation of the building does not require the implementation of review procedure, Charter § 197-c. Referring and servicing homeless at an SRO does not constitute a "plan" under ULURP. *W97-W98 Sts. v. Volunteers*, 190 AD2d 303 [1993].

¶ 12. A loan by the City to a private organization for the purchase of a single building, and its conversion after minor cosmetic renovation from one sort of privately owned and operated residence to another, does not constitute the type of "housing or urban renewal plan" subject to Uniform Land Use Review Procedure, Charter § 197-c(a)(8). Furthermore, the agreement by which the City Human Resources Administration reimburses the nonprofit organization for sheltering homeless families is not a contract respecting the use of real property so as to make ULURP applicable. *Planning Bd. No. 4 v. Homes*, 158 Misc. 2d 184 [1993], 600 NYS2d 619.

¶ 13. The development of a community residence for certain homeless persons on City property acquired through condemnation by the State involves the "disposition of the real property of the city" so as to require the City's compliance with the Uniform Land Use Review Procedure, Charter § 197-c(a)(10). *Connor v. Cuomo*, 161 Misc. 2d 889 [1994].

¶ 14. Charter § 197-c has no legal requirement for a superseding restrictive declaration to be included in order for a land use application to be complete. Charter § 197-c(a), (b), (c), (i) and the implementing regulations, 62 RCNY 2-02(a)(5)(iv), (v) do not make the filing of a superseding restrictive declaration a prerequisite to deeming an application complete for ULURP notification and processing purposes. *Coalition against Lincoln W. v. City of New York*, 208 AD2d 472 affirmed, 86 NY2d 123 [1995].

¶ 15. The court held that there was no lease between the city the Kennedy Inn to shelter homeless people. Here there was never any agreement to rent a particular number of rooms nor an agreement as to time. The city only agreed to refer homeless families of "at most" 150 of the hotels 189 rooms. The use of the hotel is not subject to ULURP, Charter §197-c, nor was it subject to a "fair-share" hearing since the Inn is not a "city facility" as defined in Charter §203. *Davis v. Dinkins*, 206 AD2d 365 [1994].

¶ 16. All 21 rooms of the Wakefield Motor Inn were contracted by the City for rental to homeless families. Substantial improvements were also made to accommodate the City. This arrangement for day-rates at the hotel is not a defacto lease requiring City to conduct Uniform Land Use Review Procedure, Charter §197-c. Although all the rooms will be used by the City, the owner will control and be running the hotel. *Ferrer v. Dinkins*, 218 A.D.2d 89, 635 N.Y.S.2d 965, leave to appeal denied, 88 N.Y.2d 801, 644 N.Y.S.2d 493 [1996].

¶ 17. A community board does not have capacity to bring a Freedom of Information Article 78 proceeding against the New York City Department of City Planning, even though a land use question might be involved. *Community Board 7 of the Borough of Manhattan v. Schaffer*, 84 N.Y.2d 148, 615 N.Y.S.2d 644 (1994).

¶ 18. Section 197-c(a)(9) requires Uniform Land Use Review Procedures (ULURP) where there is an application that involves "waterfront land fills." The court held that in the absence of a statutory definition of the above term, the City Council reasonably interpreted the term to mean the addition of fill materials to land that is below the high water line. Thus, since the project in question involves land fill which would be above the mean high water line, ULURP review is not required. *Coppotelli v. Commissioner of the Dept. of Buildings*, 646 N.Y.S.2d 773, 169 Misc.2d 888 (Sup.Ct. Richmond Co. 1996).

¶ 19. An agreement under which the State of New York permitted the City to use a State-owned psychiatric center building to house homeless men constituted a lease and was therefore subject to the Uniform Land Use Review Procedures of § 197-c. The central characteristic of a lease is the surrender of absolute possession and control of property to another party for an agreed-upon rental. The agreement here called for a two year period of occupancy at a specified rental. *Dodgertown Homeowners Association v. Batts*, 652 N.Y.S.2d 761, 235 A.D.2d 538, leave to appeal denied, 89 N.Y.2d 809, 655 N.Y.S.2d 888 (App.Div. 2d Dept. 1997).

¶ 20. The issuance by the Commissioner of Ports and Terminals of a permit for the mooring of a prison barge, which permit was terminable upon 30 days written notice. The court held that this constituted a license, and was not a lease which would constitute a disposition of City property under § 197-c so as to trigger the application of the Uniform Land Use Review Procedure (ULURP). Although § 197-c(a) brought "site selection for capital projects" within the ambit of ULURP review, the execution of this license was not

deemed a site selection for a capital project. An important factor in the determination was that only \$1.6 million (a relatively small sum in terms of government spending) had been allocated from the general expense budget of the Corrections Department, and this was for minor repairs and improvements to the pier. *Silver v. Koch*, 137 AD2d 467, 525 N.Y.S.2d 186 (1st Dept. 1988).

¶ 21. The City Council has a role in deciding whether a New York City Health and Hospitals Corporation health care facility, which had provided services for indigent persons, can be surrendered to the City and demolished. The planned action is also subject to the requirements of the Uniform Land Use Review Procedure of Section 197-c. *Council of the City of New York v. Giuliani*, 183 Misc.2d 799, 705 N.Y.S.2d 801 (Sup.Ct. New York Co. 1999).

¶ 22. The City Charter requires that amendments to the Zoning Resolution be reviewed and approved by the City Planning Commission, and then forwarded to the City Council for approval, disapproval or modification. When the City Planning Commission approves the zoning amendment, it issues a report that is filed with the City Council, pursuant to City Charter § 197-c. *Beekman Hill Ass'n. v. Chin*, 274 A.D.2d 161, 712 N.Y.S.2d 471 (1st Dept. 2000).

§ 197-d. **Council Review.** a. The city planning commission shall file with the council and with the affected borough president a copy of its decisions to approve or approve with modifications (1) all matters described in subdivision a of section one hundred ninety-seven-c, (2) plans pursuant to section one hundred ninety-seven-a, and (3) changes in the text of the zoning resolution pursuant to sections two hundred and two hundred one. Any such filing of a decision pursuant to section one hundred ninety-seven-c shall be completed prior to the expiration of the sixty-day period for action by the commission. Any such filing with the council shall include copies of all written recommendations of community boards, borough boards and borough presidents with respect to the decision being filed.

b. The following decisions filed with the council pursuant to subdivision a of this section, shall be subject to review and action by the council:

(1) any decision of the city planning commission to approve or approve with modifications a matter described in paragraph three or eight of subdivision a of section one hundred ninety-seven-c, a disposition of residential real property (as defined in this paragraph) pursuant to paragraph ten of subdivision a of section one hundred ninety-seven-c (except for dispositions to companies that have been organized exclusively to develop housing projects for persons of low income), a plan pursuant to section one hundred ninety-seven-a, or a change in the text of the zoning resolution pursuant to sections two hundred or two hundred one. For purposes of this section, residential real property shall mean real property improved by structures, whether or not occupied, built for or converted to a use which is primarily residential, but shall not include property subsequently converted to non-residential use;

(2) any other decision of the city planning commission to approve or approve with modifications a matter described in subdivision a of section one hundred ninety-seven-c, if (i) both an affected community board (after holding a public hearing) and the affected borough pres-

ident, within the time periods allotted for their reviews pursuant to section one hundred ninety-seven-c, have recommended in writing against approval and (ii) the affected borough president, within five days of receiving a copy of the decision of the commission, files with the commission and the council a written objection to the decision; and

(3) any other decision of the city planning commission to approve or approve with modifications a matter described in subdivision a of section one hundred ninety-seven-c, if within twenty days of the filing of such decision pursuant to subdivision a of this section, the council resolves by the majority vote of all the council members to review the decision of the commission.

c. Within fifty days of the filing with the council pursuant to subdivision a of this section of any decision of the city planning commission which pursuant to subdivision b of this section is subject to review by the council, the council shall hold a public hearing, after giving public notice not less than five days in advance of such hearing, and the council, within such fifty days, shall take final action on the decision. The affirmative vote of a majority of all the council members shall be required to approve, approve with modifications or disapprove such a decision. If, within the time period provided for in this subdivision and, if applicable, in subdivision d of this section, the council fails to act or fails to act by the required vote on a decision of the city planning commission subject to council review pursuant to subdivision b of this section, the council shall be deemed to have approved the decision of the commission.

d. The council shall not approve with modifications a commission decision if the commission has determined pursuant to this subdivision that additional review of the modifications is required. Prior to approving a decision of the commission with modifications, the council shall file the text of any such proposed modifications with the commission. Within fifteen days of such filing, the commission shall file with the council a written statement indicating whether such proposed modifications are of such significance that additional review of environmental issues or additional review pursuant to section one hundred ninety-seven-c is required. If no additional review is required, the commission may include in such statement its advisory recommendation concerning the proposed modifications, together with any proposed amendments to the proposed modifications. The council may thereafter approve such proposed modifications, with or without the amendments proposed by the commission. The time period for council action shall be tolled during such fifteen-day period; provided, however, that proposed modifications may be referred to the commission pursuant to this subdivision only once with respect to each application or group of related applications under review by the council.

e. All actions of the council pursuant to this section shall be filed by the council with the mayor prior to the expiration of the time period

for council action under subdivisions c and, if applicable, d of this section. Actions of the council pursuant to this section shall be final unless the mayor within five days of receiving a filing with respect to such an action of the council files with the council a written disapproval of the action. Any mayoral disapproval under this subdivision shall be subject to override by a two-thirds vote of all the council members within ten days of such filing by the mayor.

f. The mayor shall have the right to file a written disapproval of any approval deemed to have occurred pursuant to subdivision c of this section as a result of a failure of the council to act or to act by the required vote. Any such written disapproval must be filed within five days of the expiration of the time period for action by the council under subdivisions c and, if applicable, d of this section. Any mayoral disapproval under this subdivision shall be subject to override by a two-thirds vote of all the council members within ten days of such filing by the mayor.

g. If a decision of the commission approving an application is not subject to council review pursuant to paragraph one of subdivision b of this section or is not made subject to council review pursuant to paragraphs two or three of subdivision b of this section, the mayor may nonetheless file with the council a written objection to such decision of the commission within five days of the expiration of time for the council to act under paragraph three of subdivision b of this section. Any mayoral objection under this subdivision shall be subject to override by a two-thirds vote of all the council members within ten days of such filing by the mayor.

HISTORICAL NOTE

Section added at General Election, November 7, 1989.

CASE NOTES

¶ 1. The City Council has a role in deciding whether a New York City Health and Hospitals Corporation health care facility, which had provided services for indigent persons, can be surrendered to the City and demolished. The planned action is also subject to the requirements of the Uniform Land Use Review Procedure of Section 197-c. *Council of the City of New York v. Giuliani*, 705 N.Y.S.2d 801 (Sup.Ct. New York Co. 1999).

§ 198. **City map.** a. The city map is hereby continued.

b. The director of city planning shall be the custodian of the city map, and it shall be his or her duty to complete and maintain the same and to register thereon all changes resulting from action authorized by law.

c. The city map shall be on file in the office of the department of city planning, and certified copies thereof and of all changes thereto shall be filed in the offices of the corporation counsel, of the city clerk and of the borough president of the borough in which the land shown on the map is located and in the office in which conveyances of real estate are required to be recorded in the county in which the land shown on the map is located.

EXHIBIT H

VERIFIED STATEMENT

OF

STEPHEN V. DESIMONE

My name is Stephen V. DeSimone, and I am a principal in DeSimone Consulting Engineers, P.L.L.C. in New York City. I received an undergraduate degree in engineering from Manhattan College and a master's degree in engineering and engineering mechanics from Columbia University. At Columbia I worked as a research fellow and the National Science Foundation funded my work. I am a founding member of the Structural Engineers Association of New York and a member of the American Concrete Institute, the Concrete Industry Board of New York, and the American Institute of Steel Constructors. My firm has been responsible for such noted restoration projects as the New Amsterdam Theatre and the St. Regis Hotel.

I testified about the state of the High Line's superstructure at the April 18, 2001 City Council hearing in reference to Resolution 1747. Friends of the High Line, Inc. has asked me to discuss the stability of the High Line's superstructure and the physical impact that tearing down the structure would have on the surrounding neighborhoods.

I. The High Line's Superstructure is Stable

The High Line is in fair physical shape and is one of the strongest railroad bridges in Manhattan. It was designed to support multiple fully loaded freight cars pulled by at least one locomotive that weighed approximately 242,000 pounds. Such trains served industrial customers only, and carried commodities ranging from car loads of

frozen meats to U.S. Mail. The weight the High Line would support as a trail or other public structure would be a fraction of the weight it supported as an active freight line. There is no structural reason that the High Line cannot support the weight it could expect to bear as a trail or other public structure.

Proof of the condition of the High Line is evident in the "interim letter report" prepared by Hardesty & Hanover, LLP in August of 1999. Hardesty & Hanover is a well respected engineering firm and their report identifies the condition of the High Line.

The report uses a numerical system to identify the physical condition of the structure, as follows:

1. Totally deteriorated, or in failed condition.
2. Used to shade between 1 and 3.
3. Serious deterioration or not functioning as originally designed.
4. Used to shade between 3 and 5.
5. Minor deterioration, but functioning as originally designed.
6. Used to shade between 5 and 7.
7. New condition.

In brief, the report gives the following condition ratings to the various components of the Highline:

Structural Deck	30% at a 3
	70% at a 5
Preliminary Steel Members	5 and above

Secondary Steel Members	5 and above
Cap beams	5 and above
Pier Columns	5 and above

Clearly this report indicates that the overall condition of the Highline, while exhibiting signs of minor deterioration, is in fair condition and that the structure is stable. The only part of the High Line structure that is in need of immediate repair is the deck slab. The needed repairs can easily be performed during the restoration and will not hinder any plans to convert the rail structure to public use.

II. Demolition Would Be A Lengthy and Disruptive Process.

Tearing down the High Line would not be a simple process. Demolition in a dense, urban location is a sophisticated and precise process that can affect dramatically the neighboring residents and business establishments, the physical environment, and the public interest.

There are many occupied buildings near or adjacent to the High Line. The High Line passes directly through some buildings that are active commercial marketplaces, and comes within a few feet of many others. Occupants and business owners will be greatly affected by demolition. As an illustration, my company is currently involved in a project for the Museum of Modern Art that requires the contractor to demolish a structure that is underneath an apartment building. Excessive vibration can cause cracking of structural elements which may in turn affect the building's integrity. The potential for non-structural cracking, the constant noise and dust are all factors that contribute to a reduced quality of life. We have installed vibration monitors and taken

extensive precautionary measures to eliminate any negative impact on the residents of the apartment building.

Because of the proximity of art galleries and homes to the High Line, the same precautionary measures, especially the reduction of fugitive dust and measures to prevent falling debris, would likely be necessary for the High Line demolition. It is also a good possibility that the paint on the structural steel contains lead. The demolition contractor may need to remediate the steel by encapsulating the steel to prevent lead dust from contaminating the adjacent residences and businesses. Encapsulation is a form of "top-coating" or scaling that would prevent lead dust from becoming airborne.

In addition, because the High Line spent decades in active industrial service, its roadbed and ballast may be contaminated with pollutants such as lead, asbestos, or fuel and oil deposits. If so, the demolition contractor would have to use special disposal methods for the contaminated material.

Demolishing the High Line would disrupt and possibly obstruct the traffic flow in the Chelsea neighborhood, including vehicle and pedestrian traffic on 10th Avenue, 11th Avenue, and the West Side Highway. In my experience, if a project will disrupt traffic for any length of time, the contractor must secure the cooperation of the local police department as well as the local transportation authorities. This disruption could last the entire stretch of months that it could take to demolish the High Line.

In conclusion, the primary structure of the High Line has suffered only minor deterioration and is stable. While approximately thirty percent of the concrete deck exhibits signs of serious deterioration, this deterioration can be fixed and in no way poses an insurmountable challenge to the structure's restoration and planned re-use.

VERIFICATION

STATE OF NEW YORK)
) ss:
BOROUGH OF MANHATTAN)

Stephen DeSimone, being first duly sworn, deposes and states that he has read the foregoing Verified Statement, knows the facts contained therein, and knows that the same are true as stated to the best of his knowledge, information and belief.


Stephen V. DeSimone

Subscribed and sworn before me this 22nd day of October, 2001.

JONI MODAFFERI
Notary Public, State of New York
No. 01MO6014740
Qualified in Queens County
Commission Expires Oct. 19 2002

Commission Expires Oct. 19 2002
Jon McClafferty
 Notary Public

My Commission expires: Oct. 19, 2002

EXHIBIT I

ANDREW SCOTT DOLKART
116 Pinehurst Avenue
New York, N.Y. 10033
212-568-2480
asd3@columbia.edu

August 13, 2001

Honorable Vernon A. Williams, Secretary
Surface Transportation Board
1925 K Street, N.W.
Room 715
Washington, D.C. 20423-0001

Dear Mr. Williams:

I am writing to you to support the efforts to preserve the High Line in New York City. I am an architectural historian specializing in the architecture and development of New York City. I teach about New York at the Columbia University School of Architecture and, as a consultant, I have written dozens of National Register nominations for properties in New York City.

There is absolutely no doubt in my mind that the High Line is eligible for listing in the National Register of Historic Places. Any efforts to deny this eligibility are based on politics and not on an objective examination of the viaduct and its history. The High Line is significant in the history of transportation as an important response to the issues of congestion and danger from rail tracks that ran on the surface. The New York Central Railroad's decision to elevate its freight tracks was an important investment in the urban infrastructure and a dramatic response to the city's transportation needs.

The High Line is also significant as an engineering venture and for its influence on industrial architecture. Among the most extraordinary vistas in New York is that of the High Line tracks entering and leaving factory buildings along New York's west side waterfront. Several industrial buildings were designed specifically to maximize use of the High Line, while others were altered to allow tracks to enter. The presence of the High Line permitted industry to thrive on the west side. Goods could be manufactured in Manhattan and easily shipped out of the city and raw materials could easily be brought into New York. For example, cookie boxes for animal crackers and other Nabisco products could be made in Beacon, New York and shipped down the New York Central's tracks and then along the High Line, to the firm's cookie factory on 15th Street, through which the High Line's tracks run. The High Line is a major link in the transportation networks that permitted New York City to dominate the American industrial economy for over one hundred years.

The High Line meets National Register criteria A, for its association with events that have made a significant contribution to the broad patterns of our history, as well as criteria C,

embodying the distinctive characteristics of a type, period, or method of construction, with transportation and industry as specific areas of significance.

So important is the High Line and its neighborhood, that the historic preservation students at Columbia University will be focusing on the viaduct and its neighborhood for their year-long preservation planning project beginning this fall.

I hope that you will do all that you can to insure that this historic viaduct is saved and reused in a creative manner.

Sincerely,

A handwritten signature in cursive script, appearing to read "Andrew Scott Dolkart".

Andrew Scott Dolkart

EXHIBIT J



Statement to The Surface Transportation Board
October 15, 2001
Re: The High Line, Manhattan

The Municipal Art Society is a private, non-profit membership organization whose mission is to promote a more livable city. Since 1893, the Society has worked to advocate excellence in urban design and planning, contemporary architecture, historic preservation and public art.

The Society is aware that the Surface Transportation Board has been asked to conduct new environmental and historic preservation reviews for the historic High Line, the 65-year-old, 1.45 mile long steel and concrete railroad viaduct on the lower West Side of Manhattan in New York City. We believe that a new review, particularly with regard to the historic importance of the High Line and its impact on the surrounding community, is indeed warranted.

The Municipal Art Society believes that the High Line is a significant historic structure worthy of preservation, and meets the criteria for listing on the State and National Registers of Historic Places. As you are aware, the State Office of Parks, Recreation and Historic Preservation uses criteria established by the National Park Service to determine the eligibility of a historic resource for placement on the Registers. The Criteria for Evaluation recognize that "the quality of significance in American history, architecture, archeology, engineering and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association." Historic resources eligible for Register listing are those that:

- A. **are associated with events that have made a significant contribution to the broad patterns of our history; or**
- B. are associated with the lives of persons significant in our past; or
- C. **embody the distinctive characteristics of a type, period, or method of construction**, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components may lack individual distinction; or
- D. have yielded, or may be likely to yield, information important in prehistory or history.

We believe that the High Line is a significant engineering innovation important to the history of transportation. It therefore meets both Criterion C and Criterion A for listing on the State and National Registers of Historic Places.

Surface Transportation Board
October 15, 2001
Page 2

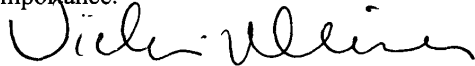
Opened in 1934, the High Line is one of the last surviving reminders of the commercial and manufacturing past of the West side of Manhattan below 34th Street. Its construction as part of New York Central's West Side Improvement project was an innovative response to the dangers posed by the original West Side Line, which ran at grade level down heavily used 10th Avenue and was frequently the cause of accidents and pedestrian fatalities. Elevating the rail line high above the street level eradicated the dangerous and noxious effects of the line for truck traffic, workers, and pedestrians bustling along the street below.

The New York Central Railroad's decision to elevate its freight tracks represents an important investment made by the company in the urban infrastructure of the City. This move greatly contributed to the economic vitality of New York, as it enhanced the ability of manufacturing concerns to receive raw materials cheaply and easily, produce goods on site, and then immediately ship them to awaiting wholesalers outside the City. By serving as a major transportation link in this manner, the High Line helped New York City achieve dominance in the country's industrial economy for over fifty years.

In addition, the High Line has had a significant impact on the surrounding urban fabric of Manhattan's lower West side. Many manufacturing buildings constructed during the early 20th century were designed specifically to take advantage of the High Line; others were altered to maximize the elevated rail's use. These remarkable and unique structures have in the past decade become the focal point of a renewed interest in Chelsea and the Meat Packing District as residential and new commercial uses have begun to spring up where industrial concerns have vacated.

The High Line's continued presence informs the public's knowledge of the transportation and engineering history of the City, and also enables us to understand the distinctive and largely intact historic architecture in the Meat Packing District and lower Chelsea. The structure clearly meets two of the four major criteria that make it eligible for listing on the State and National Registers of Historic Places.

We urge the Surface Transportation Board to initiate a new review of the High Line's historic importance.

A handwritten signature in black ink, appearing to read "Vicki Weiner". The signature is fluid and cursive, with a large initial "V" and a long, sweeping underline.

Vicki Weiner
Kress Fellow for Historic Preservation

EXHIBIT K

Craig Morrison AIA

*architecture
preservation
restoration
interior design*

*304 Fifth Avenue
New York, New York 10001-3601
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C: 917.602-2484
craigmm@concentric.net*

November 16, 2001

Hon. Vernon A Williams, Secretary
Surface Transportation Board
1925 K Street NW
Room 715
Washington, DC 20423-0001

Subject: High Line, New York, New York

Dear Mr. Williams:

At a recent meeting, the Historic Buildings Committee of the American Institute of Architects, New York City Chapter, viewed a presentation regarding the High Line railway, which passes along the west side of lower Manhattan. As architects who are concerned with the preservation of our city's heritage, we were familiar with the structure.

The Committee was in total agreement that this railway is a historic element in New York's transportation and industrial development. The manner in which it interfaces with the buildings that it serves, by actually passing through their upper floors, represents a uniquely futuristic approach to integrating industry and transportation. It will undoubtedly be considered eligible for inclusion in the National Register of Historic Places.

Recent changes in urban land use patterns have caused many historic industrial structures to be converted into residential facilities. To the extent that such conversions may occur in the buildings that adjoin it, the High Line, whether used for rail or pedestrian passage, has the potential to become an important linkage between the buildings. For those who reside elsewhere it provides the opportunity for a convenient and pleasant passage through a congested portion of the city.

Our Committee strongly urges preservation of this unique part of New York's historic development.

Sincerely,



Craig Morrison AIA
Chair

EXHIBIT L



New York State Office of Parks, Recreation and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island, PO Box 189, Waterford, New York 12188-0189

518-237-8643

July 17, 2002

Andrew Berman
Executive Director
Greenwich Village Society for Historic Preservation
232 East 11th Street
New York, NY 10003

RE: Proposed Gansevoort Market Historic District
New York County, NY

Dear Andrew:

Thank you for the documentation and map that you provided on the proposed Gansevoort Market Historic District.

Based on the materials provided and site visits to the neighborhood, it is our opinion that the proposed Gansevoort Market Historic District meets the criteria for listing to the State and National Registers of Historic Places. The district appears to be historically significant under Criterion A in the areas of commerce, industry, and community development. It is also architecturally significant under Criterion C for its interesting mix of loft, market, and residential architecture.

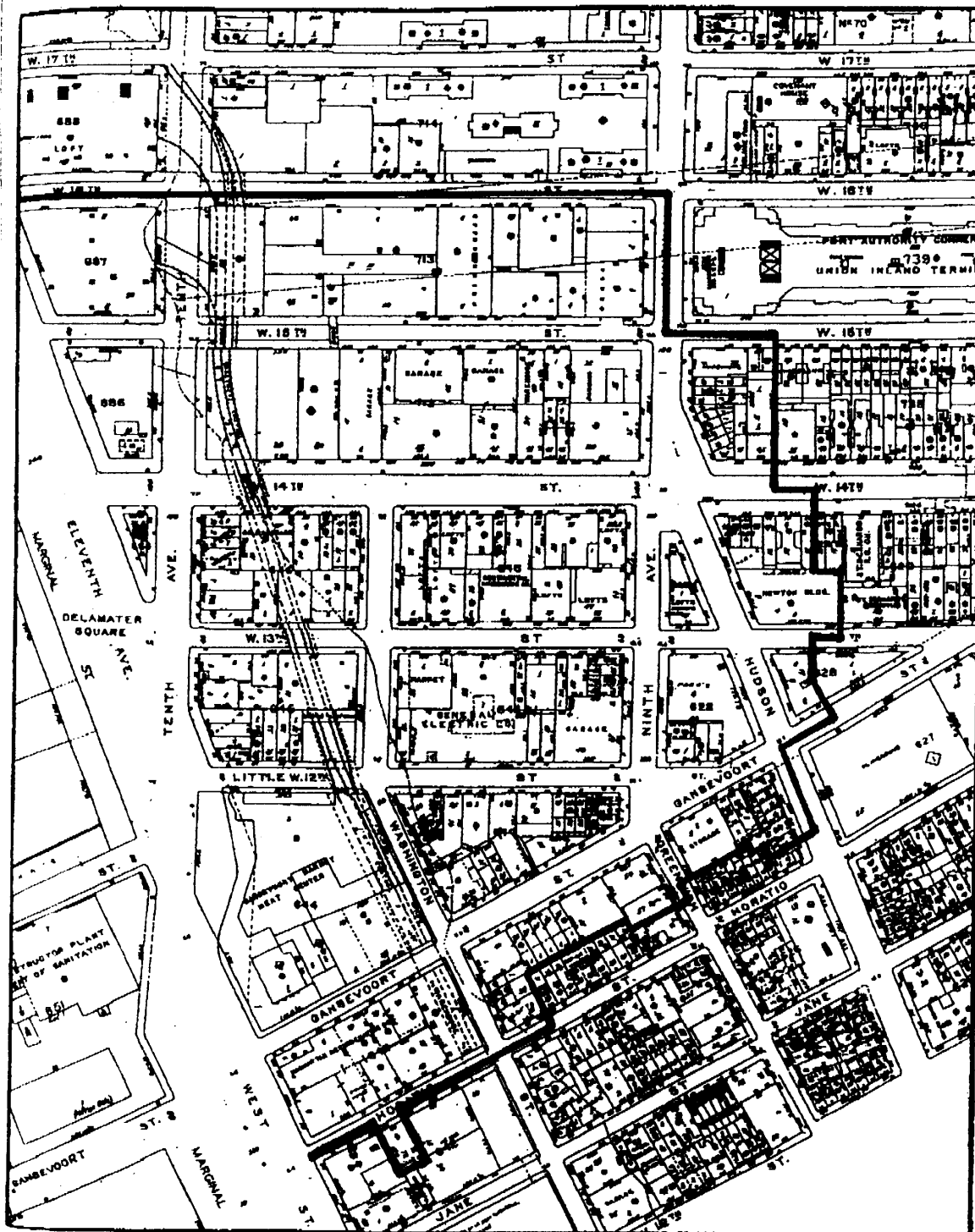
The study area for the eligible historic district is roughly defined by West 16th Street on the north, Horatio and Gansevoort streets on the south, Hudson Street on the east, and Eleventh Avenue and West Street on the west. Additional research and consultation with our office may result in refinement of the district boundaries.

If you are interested in pursuing Registers listing for the Gansevoort Market please let me know so I can further discuss the nomination process with you. I can be reached at (518) 237-8643, extension 3266, or at my email address kathy.howe@oprhp.state.ny.us.

Sincerely,

Kathleen A. Howe

Kathleen A. Howe
Historic Preservation Specialist

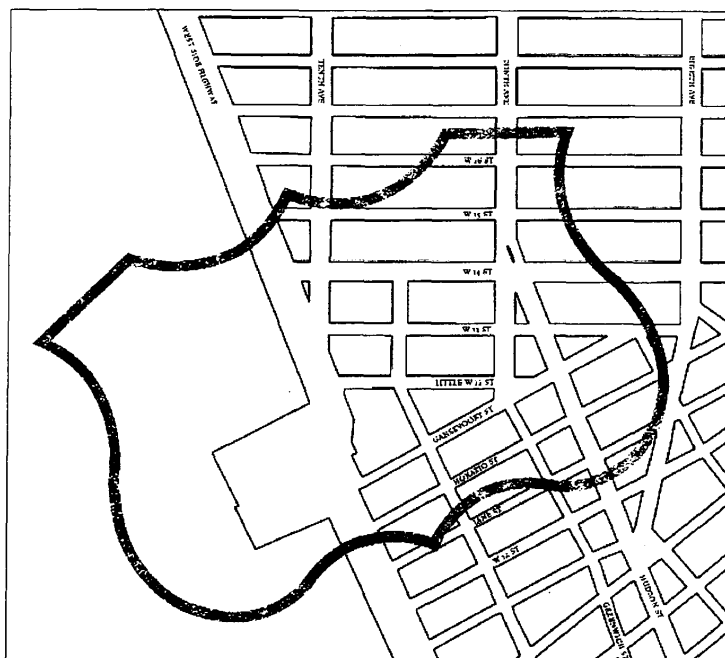


The Proposed Gansevoort Market Historic District

Figure 1

EXHIBIT M

The Proposed Gansevoort Market Historic District: An Overview



Report to the New York City Landmarks Preservation Commission
by Save Gansevoort Market
a project of the Greenwich Village Society for Historic Preservation

Prepared by Thomas Mellins
September 2001

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Preservation League of New York State and the New York State Council on the Arts*

The Gansevoort Market area is an architecturally rich, mixed-use, mercantile district consisting of industrial, commercial and residential buildings historically linked to the city's working waterfront. The rough boundaries of the district are West Sixteenth Street to the north, Hudson Street to the east, Gansevoort and Horatio streets to the south, and West Street (see Figure 1). The area currently under consideration, which is partially adjacent to the Greenwich Village Historic District, is highly significant in architectural, urbanistic and historical terms. Indeed, so integrally connected are these three facets of the area that it is often hard to distinguish among them. Recently, members of the community and journalists have focused on the urban ambiance and texture which stem from the industrial presence in the area, in some cases linking these qualities to the need for legally mandated preservation. For the purpose of determining whether or not the area should be designated an historic district by the New York City Landmarks Preservation Commission, however, it is important that distinctions be clearly drawn. Indeed, it is critical to establish not only that the area is historically and urbanistically interesting, but also that the area's architecture is important on a building-by-building basis.

Interest in preserving the Gansevoort Market area is not new. In 1963, the pioneering urban activist Jane Jacobs urged that the then-under-consideration Greenwich Village Historic District be extended to West Street, at the edge of the Hudson River. Addressing the executive director of the Landmarks Preservation Commission, Jacobs argued:

"As you know, the West Village was the old river-landing settlement. From its beginnings, the settlement combined work, residence and transportation....With truly remarkable integrity and fidelity, this historic land use persists today....Visually, too, the Village waterfront shows unique evidences of its unbroken historic continuity.... Enough of the early buildings remain so that the historic scale of the old town can be understood and felt."

Close examination reveals that the area abounds in esthetically important buildings, punctuated by a few so-called "no-style" buildings or vacant lots. While this report will not attempt to cover every important building in the area, singling out only a few, it is worth noting that those buildings that are discussed are geographically distributed throughout the proposed district and were selected in an effort to convey a measure of the area's overall level of quality and interest.

Within the proposed district there are three kinds of buildings and places that render the whole area distinctive and compelling. First, there is the individual building of landmark quality, whether designed by a well-known architect for a wealthy client or by a lesser known practitioner for an unknown entrepreneur. Second, there are visually cohesive streetscapes (see photograph 1 of Figure 2), where the treatment of facades along an entire block, the heights of all the constituent buildings, the inclusion of metal awnings (see photograph 2 of Figure 2) -- sometimes called sidewalk sheds, from which pulley systems were used to move animal carcasses -- and even the rough-hewn stone paving of the street itself (see photograph 3 of Figure 3) form a distinctive and memorable urban ensemble, unique in New York City. Third, there are street intersections, unusually large and open by Manhattan standards due to the inclusion of streets that predate the insistent street grid of 1811, that are defined by architecturally

interesting buildings revealing the area's historic evolution (*see photograph 4 of Figure 3*).

A key feature of the area is its architectural "readability," that is, the possibility of seeing the city as a palimpsest on which one can decipher layers of historical traces. It is also the tenuousness of this condition, and the area's vulnerability to large-scale development which would replace older structures, compromise vistas and connective expanses of the built environment, and in other ways diminish the potential of the city's buildings to tell their own stories, that make preservation a pressing issue.

While landmark designation will finally be determined largely on the basis of architectural and urbanistic merit, the area's rich and varied history is nonetheless noteworthy. In the early nineteenth century, much of the land now being considered for designation was not land at all, but rather under water. To the east lay farmland. As part of efforts to prepare for the War of 1812, a fort (the only one ever erected in Greenwich Village) was built on pilings in the Hudson River. It was named for Peter Gansevoort, a Revolutionary War hero, whose name was given to a nearby street, formerly Old Kill Road, in 1837. (Gansevoort's grandson, Herman Melville, would later become very familiar with the area, working for nearly twenty years as an inspector for the Department of Docks, headquartered at the Hudson River terminus of Gansevoort Street.) By 1851, the subaqueous land had been filled in. By the end of the Civil War, the five-sided block bounded by Little West Twelfth, Washington, Gansevoort, West streets and Tenth Avenue, which housed a freight depot managed by the Hudson River Railroad, also attracted enterprising produce merchants who set up wagon stands. Many farmers brought ox-drawn wagons full of produce grown in New Jersey to the market by means of ferries plying the Hudson River. A municipally sanctioned public market (*see photograph 5 of Figure 4*), serving vendors selling largely produce from Long Island and New Jersey, was opened on the site on June 14, 1884. At that time, some one- and two-story, purpose-built market buildings were erected. Additionally, existing residential buildings in the area, many of them so-called Old Law tenements, began to be radically altered and reduced in height to serve market purposes.

In 1887 the city widened Gansevoort Street between Hudson Street and the Hudson River to allow for a greater number of vendors. In the same year, the city erected the West Washington Market, serving the egg, poultry and meat industries, on landfill in the Hudson River opposite the Gansevoort Farmers' Market. From the first, the market proved highly successful and spurred mixed-use development on the adjacent streets; three of New York's richest and most socially prominent families, the Astors, Roosevelts and Goelets, invested heavily in the area, erecting buildings on speculation. Storage facilities, factories and stables stood beside houses and multiple dwellings as well as churches. Among the area's more unusual industrial features was the Gansevoort Freezing and Cold Storage Company's installation, around 1890, of subterranean pipe carrying cooled water to West Washington Market buildings that provided cold meat and poultry storage (*see photograph 6 of Figure 4*). As designed by the architectural firm of Bernstein & Bernstein, a high-pressure pumping station, intended to serve fire-fighting efforts, added a surprisingly grand architectural presence, despite its utilitarian function. Completed in 1906 and located on the northeast corner of Gansevoort and West streets, the two-story brick and stone-trimmed building was dominated by a series of boldly scaled arched windows, separated by piers and surmounted by a visually important cornice (*see photograph 7 of Figure 5*). In

1959 the building became part of the municipally operated Gansevoort Market Meat Center.

In 1926, the city, eager to increase the tax revenue it garnered from the increasingly valuable property occupied by the Gansevoort Farmers' Market, moved to close it. At about that time, the district started to undergo a planned transformation into a meatpacking and wholesale meat distribution center. The alteration of existing buildings to serve market functions, a process begun in the 1880s, continued throughout the 1930s. The 1930s also saw the completion of the elevated West Side Highway and the elevated lines of the New York Central Railroad, both designed in part to relieve surface traffic in the area, which had become one of the most congested in the city. At that time, both produce and meat markets thrived in the area. In the 1940s the city demolished the West Washington Market, and meat businesses proliferated in the district. In 1949, when the city was in the midst of building a new meat market facility, workers encountered Fort Gansevoort's foundation, constructed 138 years before. The Gansevoort Market Meat Center, which still functions, opened in 1950.

Today the area is marked by mixed industrial, retail and entertainment activity. New York City's identity as a manufacturing and distribution capital is not just a memory of a gritty, industrial past here; it is part of daily reality and an important reminder of the city's economic complexity. Though some meat businesses have relocated to Hunts Point in the Bronx and others have moved out of state, many remain in the Gansevoort Market Area. The market continues to play a significant role in the local economy, processing a million pounds of meat each week. Many Manhattan restaurants depend on the market's convenient, nearby location.

One- or two-story meat market buildings are a hallmark of the district and distinguish it from other industrial neighborhoods in Manhattan. Typically, these simply but often carefully articulated buildings incorporate sidewalk sheds, as well overhead doors scaled to accommodate large animal carcasses. Two-story, purpose-built market buildings erected in the area in 1880 include: 823-29 Washington Street, designed by Joseph M. Dunn, and 831 Washington Street, designed by C.F. Ridder, Jr (see *photograph 8 of Figure 5*). Later-built exemplars of the building type in the area include: the two-story complex at 9-19 Ninth Avenue (Bloch & Hesse, altered 1921), which was originally six three-story buildings housing stables and stores (see *photograph 9 of Figure 6*); and the two-story building at 837-43 Washington Street (David M. Oltarsh, 1938). Number 452 West Thirteenth Street, altered in 1922 to designs by Erhard Djourup, was built by Vincent Astor. It is interesting to note that, like other buildings in the area, when 60-68 Gansevoort Street, originally constructed in the 1880s as multiple dwellings, was reduced in height to two stories, the carved lintels that adorned the upper-level windows were carefully preserved (see *photograph 10 of Figure 6*). The altered building, designed by the well-known firm of Voorhees, Walker & Foley in 1939, possesses a high degree of architectural refinement and interest.

Completed in 1887, the five-story brick building at 53-61 Gansevoort Street reflects another aspect of the neighborhood's past, having first served as a manufacturing plant for wholesale grocers (see *photograph 11 of Figure 7*). Built by the Goelet family, the building later housed the New England Biscuit Company and has, since the 1940s, housed wholesale meat enterprises. Occupying a triangular site, the building, designed by Joseph M. Dunn, incorporates a rounded edge which caught the attention of

Berenice Abbott, the renowned photographer who documented the building in 1936 as part of her landmark, Works Progress Administration-sponsored project, *Changing New York* (see photograph 12 of Figure 8).

At once utilitarian and highly articulate in architectural terms, the area's loft buildings represent a type that historically was an essential building block in many New York City neighborhoods. Externally these buildings could be brick, masonry, cast-iron, or a combination of these materials. Internally, space was largely uninterrupted so as to be as flexible as possible. The loft-style warehouse, an American invention, preceded the office building as the dominant commercial building type in the city. Beginning in the mid-nineteenth century, loft buildings met the burgeoning needs of a production economy for storage and distribution space, as they filled city block after city block with leaseable space. Prior to the Civil War, the words "store" and "storehouse" were most commonly used to describe buildings used as wholesale distribution centers by a wide variety of industries. By around 1880 these buildings were called "warehouses." Though stylistically straightforward, these buildings were nonetheless most often designed by architects and reflected careful and informed esthetic choices. What makes them such powerful architectural reflections of American democratic capitalism in general, and of New York's unsurpassed entrepreneurial spirit and achievement in particular, is precisely their synthesis of the useful and the beautiful.

Number 669-681 Hudson Street, also known as 361 West Thirteenth Street, fully occupies its triangular site (see photograph 13 of Figure 9). Designed as a series of interconnected four-story brick structures and completed in 1849, the building group, evocative of contemporaneous mill buildings in New England, originally served as a factory for Silas C. Herring, a manufacturer of safes and locks. The Herring family had played an important role in the growth of Greenwich Village; the family's name served as the first moniker of Bleecker Street west of Christopher Street. In 1883, when loft buildings began to predominate in the area, a fifth story was added to the Herring complex and its interior altered to accommodate ground-floor stores with flexible loft space above. A visually impressive cornice still exists on all but the Ninth Avenue facade. The building is not only visually striking, in large part due to its distinctive shape, but it also has played the role of a local, or what one might call a vernacular, landmark, often referred to as the "little Flatiron Building." The important twentieth-century American painter Alice Neel and other artists have rendered memorable portrayals of the building.

Number 400 West Fourteenth Street is typical of the area's loft buildings (see photograph 14 of Figure 9). As designed by the architect Joseph M. Dunn and completed in 1886, the six-story brick building, since 1923 known as the Kelly Building, was from the time of its completion intended to serve a mix of uses. The ground floor, distinguished on the exterior by large windows set in cast-iron enframements, was intended to house stores, either wholesale or retail. Above, loft space was designed to fulfill a warehousing function. Carefully executed brickwork and a decorated cornice complete the composition. Today, a restaurant and bar occupy the street-level space, while the rest of the building is used for both residential and commercial purposes.

Located on the north side of West Thirteenth Street, between Ninth Avenue and Washington Street,

two six-story buildings exemplify the loft type and also reflect the neighborhood's transformation over time. As designed by the architect William H. Whittall, Number 419, completed in 1900, served as a stable and loft building (see *photograph 15 of Figure 10*). Printing businesses utilized some of the loft space. In 1911, when the building was connected by means of two bridges to a meatpacking plant located at 416-18 West Fourteenth Street, all the lofts were used for storage. For much of the past 70 years, the building functioned as a manufactory of refrigerators for industrial use. Hans E. Meyen designed the imposing six-story building at 421-425 West Thirteenth Street, completed in 1902 (see *photograph 16 of Figure 11*). Built to serve the utilitarian function of dry-goods storage, the building nonetheless has a finely crafted principal facade incorporating decorative brick. In 1971 some of the windows were filled in with brick, and a large part of the building was used for meat storage.

Built as a warehouse, the six-story brick building at 2-8 Ninth Avenue (also known as 5-7 Little West Twelfth Street) long functioned as part of the meat market (see *photograph 17 of Figure 12*). Designed by the distinguished firm of LaFarge, Morris & Cullen for the Vincent Astor Estate and completed in 1913, the building reflects the fact that earlier in New York City's development, accomplished architects frequently designed buildings and structures fulfilling workaday functions. Today, with the exception of bricked-in windows, the building's facades survive largely intact.

The six-story brick loft building at 29-35 Ninth Avenue, originally built in 1903 as a warehouse and later used as a food processing facility and an electronic parts factory, was designed by the distinguished architectural firm of Boring & Tilton (see *photograph 18 of Figure 12*), which was responsible for the grand United States Immigration Station on Ellis Island. Today, hundreds of thousands of tourists visit that building annually and marvel at its noble archways. Careful observation will reveal that elegantly framed archways are a part of Boring & Tilton's industrial building on Ninth Avenue as well. The architects' rich imaginations and skillful hands reward the patient observer here, too, in this unexpected location. The building is currently undergoing renovation and conversion into mixed commercial uses. Despite changes to the fenestration, the building retains much of its visual integrity; this elasticity is surely indicative of the esthetic strength of the original design.

As designed by the well known architectural firm of Trowbridge & Livingston, the building located at 416-424 West Thirteenth Street, also called 17-37 Little West Twelfth Street, presented rather imposing facades dominated by large expanses of industrial sash (see *photograph 19 of Figure 13*). A classically inspired portico marked the main entrance. Completed in 1902, the building was originally owned by the estate of John Jacob Astor and leased to the publishers of the popular magazine *Collier's*. In 1929 it was remodeled to serve as a General Electric Company factory.

Among the more imposing loft buildings in the district is 799-801 Washington Street, also known as 85-87 Horatio Street (see *photograph 20 of Figure 14*). As designed by the architect J. C. Cocker and completed in 1910, the six-story building, occupying a corner site, is noteworthy for its rusticated granite lintels and prominent cornice.

The block of Horatio Street between Washington and West streets is among the area's most architec-

turally interesting. Located on south side of the street, the building at 96-98 Horatio Street was built by F.W. Devoe & Company, a paint manufacturer, to serve as a factory (see *photograph 21 of Figure 15*). The building was converted into a warehouse in 1920; in 1984 it was reconfigured for residential use. Designed by the architectural firm of Kimball & Wisedell, the principal facade of the six-story building is carefully detailed, incorporating decorative terra cotta medallions based on the theme of painting.

On the north side of the street, and extending north along West Street between Horatio and Gansevoort streets, are five massive, visually imposing industrial buildings, all converted, beginning in 1979, into a single residential complex named the West Coast Apartments. Collectively the buildings form one of the area's most distinguished architectural ensembles and streetscapes. Three of the buildings were part of a large cold storage facility operated by the Manhattan Refrigerating Company: the six-story building at 521-527 West Street and the six-story building at 109-111 Horatio Street (see *photograph 22 of Figure 16*), both designed by L.C. Holden and completed in 1897 and 1898 respectively, as well as the seven-story building at 105-107 Horatio Street, designed by John Graham Glover and completed in 1913. Two warehouses designed in a Romanesque vocabulary by George P. Chappell are also part of the building group.

Located at the northern border of the proposed district is another building grouping that is among the area's most compelling. Occupying the full block bounded by Ninth and Tenth avenues, West Fifteenth and West Sixteenth streets, seventeen interconnected but discrete buildings were erected between 1898 and the 1930s and functioned as a vast baking and office complex for the National Biscuit Company (see *photograph 23 of Figure 16*). The complex, linked by means of pedestrian bridges to buildings on adjacent blocks and elevated New York Central Railroad tracks, projects a strong visual image of the working city, a focus of corporate power based on efficient production and distribution.

The area also contains numerous buildings that were built neither as market nor loft buildings. A row of nineteenth-century houses on the northeast corner of Ninth Avenue and Fourteenth Street serves as a reminder of area's domestic, non-industrial past (see *photograph 24 of Figure 17*). The row's neighbor to the north is an architecturally distinguished warehouse building at 58-64 Ninth Avenue. Further south, three Greek Revival houses, completed in 1849, still stand at 3, 5 and 7 Ninth Avenue and are among the oldest buildings in the area (see *photograph 25 of Figure 17*). The houses were built by the estate of John G. Wendel. In 1837, Wendel purchased a portion of the block bounded by Ninth Avenue, Gansevoort, Washington and Little West Twelfth streets, and his family retained ownership until 1943.

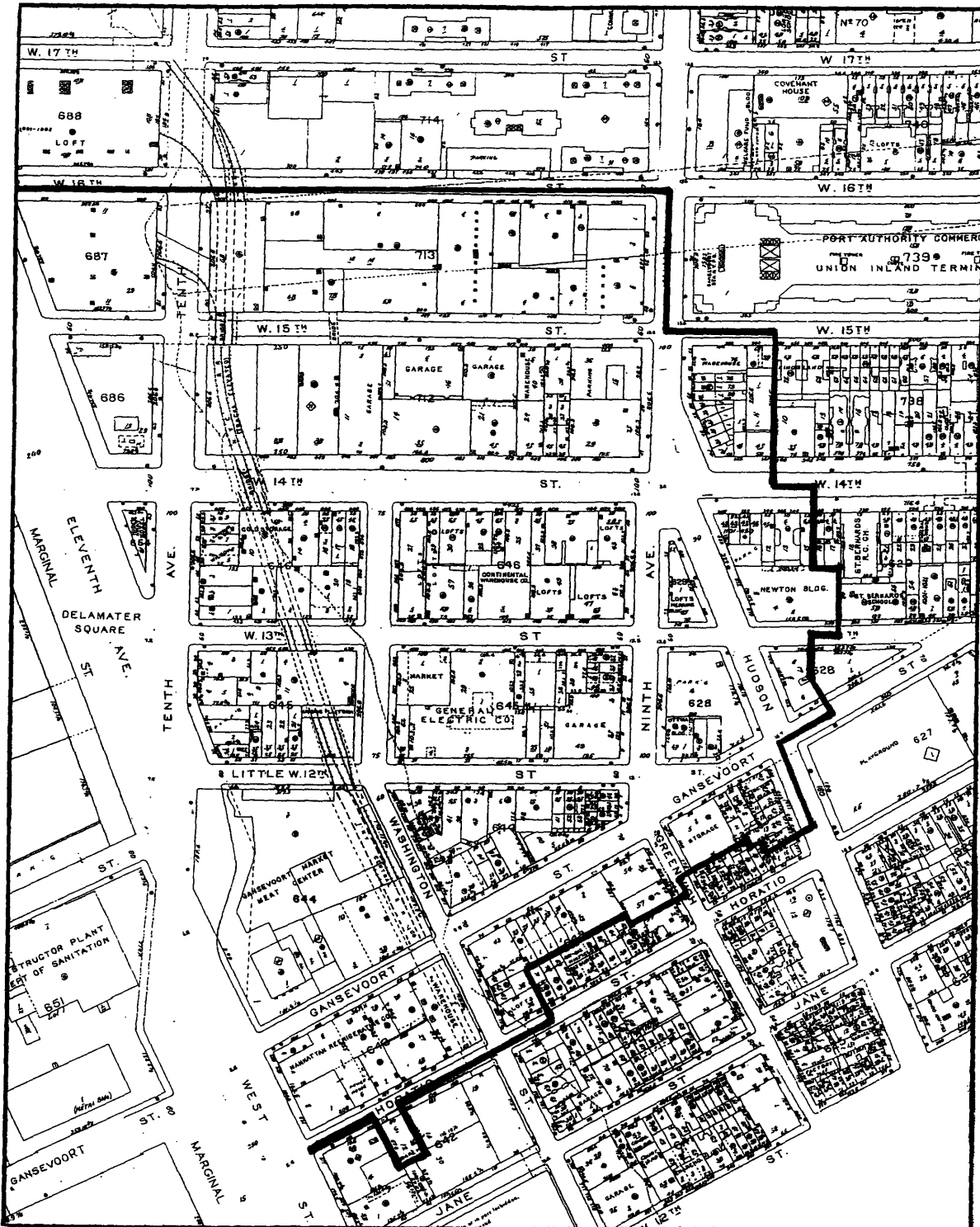
Another particularly noteworthy building is 440 West Fourteenth Street, alternately known as 872-74 Washington Street (see *photograph 26 of Figure 18*). Built as an apartment building, it is now both visually and functionally integrated into its largely industrial surroundings. Built for the John Jacob Astor Estate by John Jordan, and designed by James W. Cole, the building, completed in 1887, contained twelve apartments above ground-floor stores. The existence of the four-story, brick, multi-dwelling building, most likely designed to house people who worked in the district, shows that for over a cen-

ture the area has housed a variety of building types. The building is distinguished by its highly decorative brickwork as well as gracefully shaped iron balconies. The level of detail, particularly in a building designed for working-class tenants, is striking and memorable. In 1956 the building became a cold-storage warehouse; at that time, the windows were filled in with brick. Following the building's conversion, a metal-framed awning extending over the full width of the sidewalk, was attached to the building between the first and second stories. The awning is similar in appearance to many others on the street and throughout the neighborhood.

The building at 817-821 Washington Street, alternately known as 71-73 Gansevoort Street, was also designed as a multiple dwelling by John Jordon and built for the John Jacob Astor Estate in 1887 (see *photograph 27 of Figure 18*). Though not as complexly detailed as 440 West Fourteenth Street, it is nonetheless visually distinguished. Reduced in height to three stories in 1940 when it was converted to market use, the building retains many of its original architectural elements and details, including distinctive brickwork, incised neo-Grec lintels, and ground floor cast-iron columns. A former stable, which occupies a through-block site at 441-445 West Fourteenth Street and 444-449 West Fifteenth Street, adds another grace note to the area (see *photograph 28 of Figure 19*).

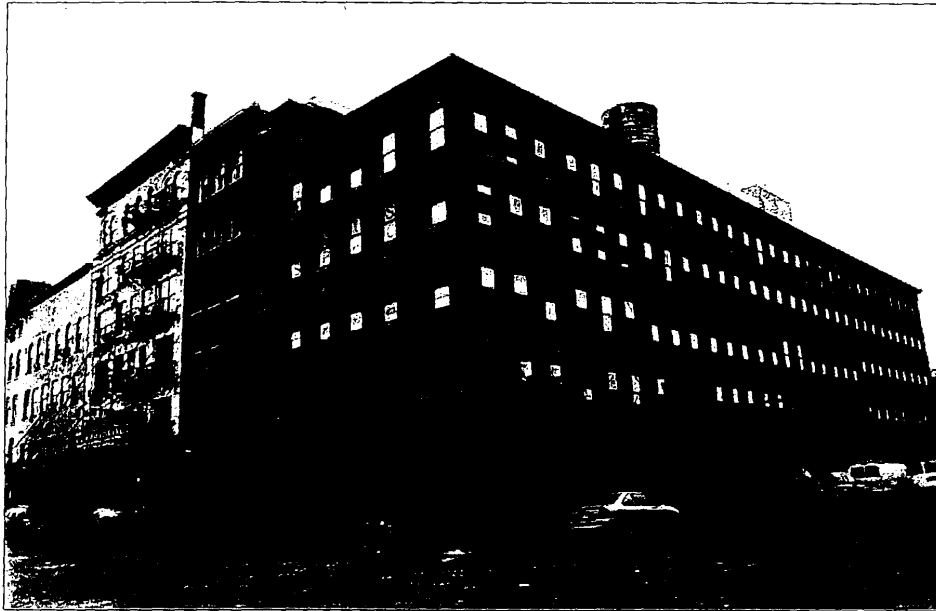
The Gansevoort Market area has changed a great deal in the nearly four decades since Jane Jacobs focused on the issue of its preservation; indeed, so has the city as a whole. Yet, despite increasingly intense real estate market pressure for larger-scale development, much of the area's architecture remains intact. The time to preserve this outstanding collection of buildings, redolent with both architectural and historical significance and meaning, is now.

Architectural historian Thomas H. Mellins gratefully acknowledges research assistance provided by Regina Kellerman and Penelope Bareau.

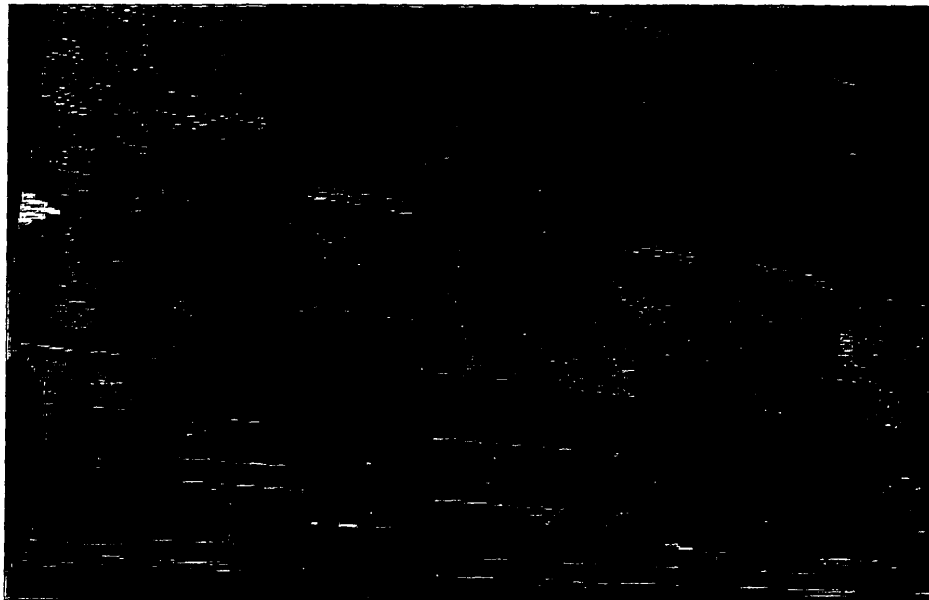


The Proposed Gansevoort Market Historic District

Figure 1



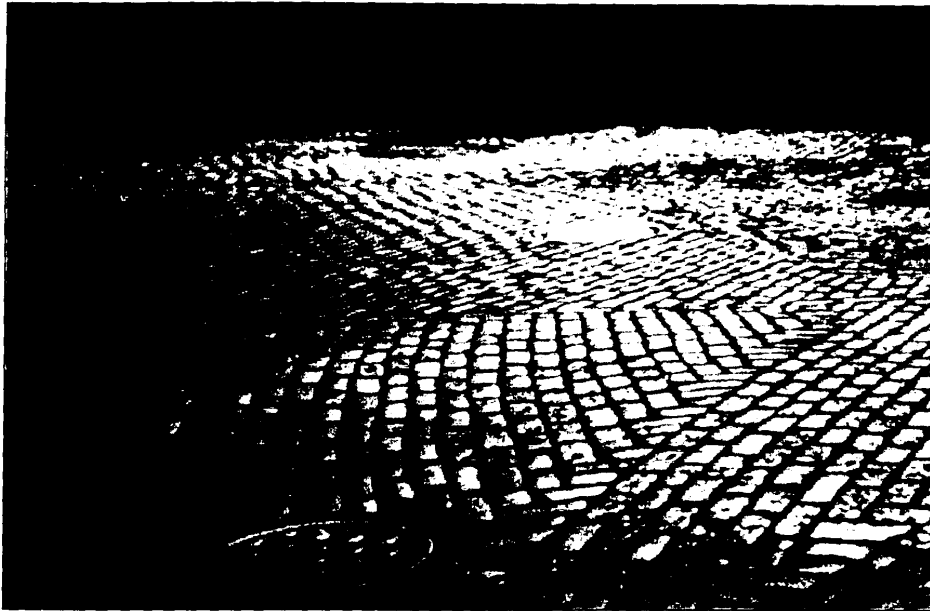
1 Visually cohesive streetscape, West 14th and Washington Streets.



2 View of metal awnings.

The Proposed Gansevoort Market Historic District

Figure 2



3 Street paving.



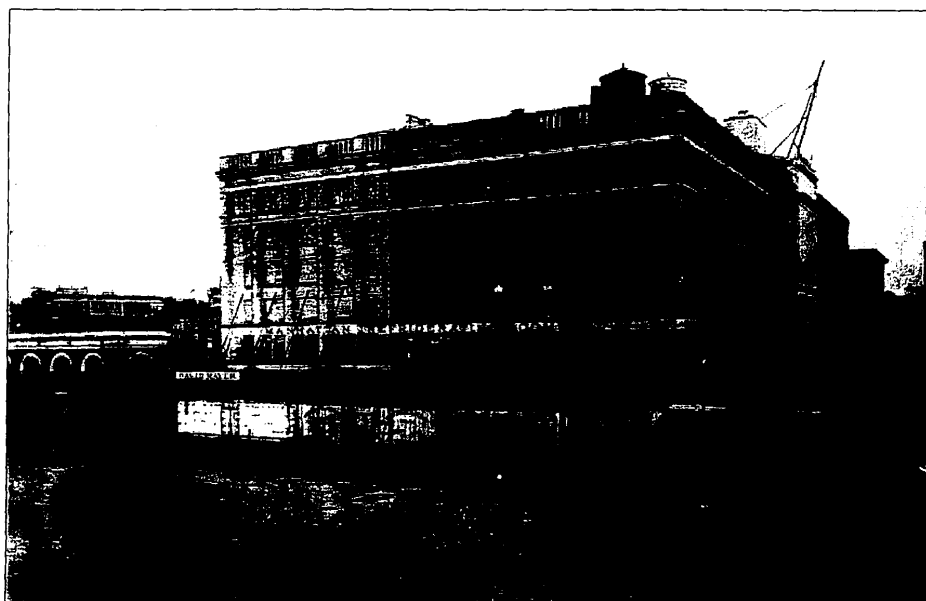
4 View looking north on 14th Street.

The Proposed Gansevoort Market Historic District

Figure 3



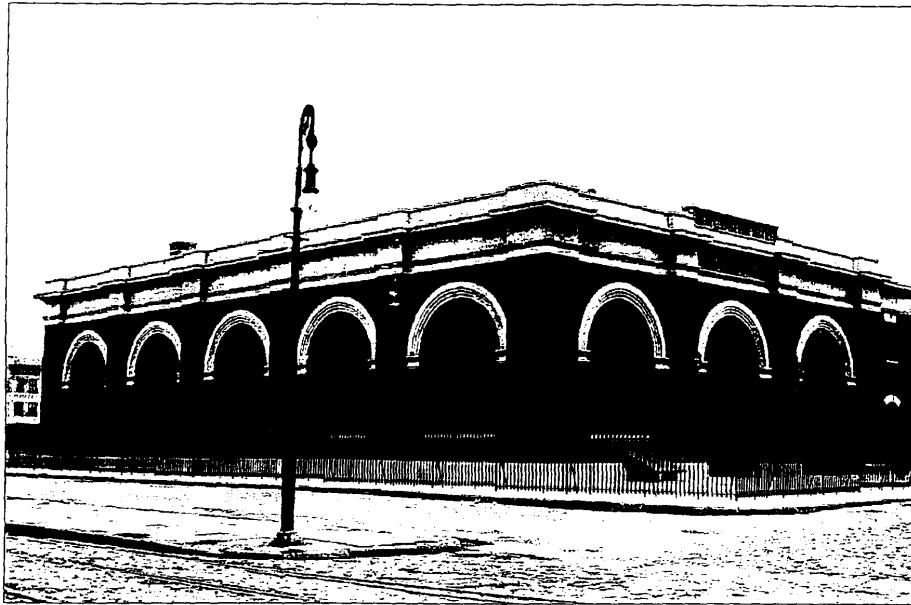
5 Public Market (New York Historical Society).



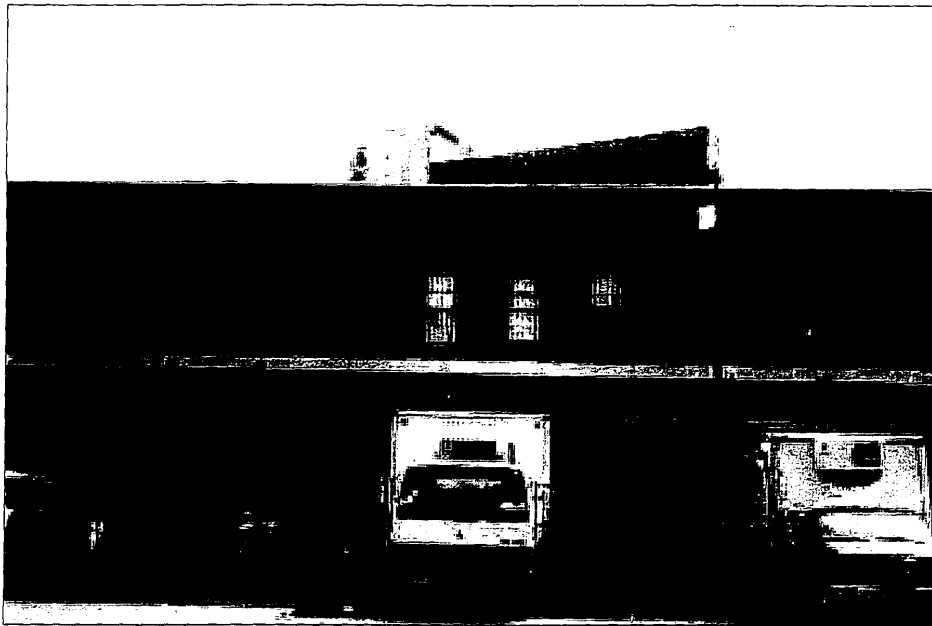
6 Gansevoort Freezing and Cold Storage Company.

The Proposed Gansevoort Market Historic District

Figure 4



7 High Pressure Pumping Station, 1906.



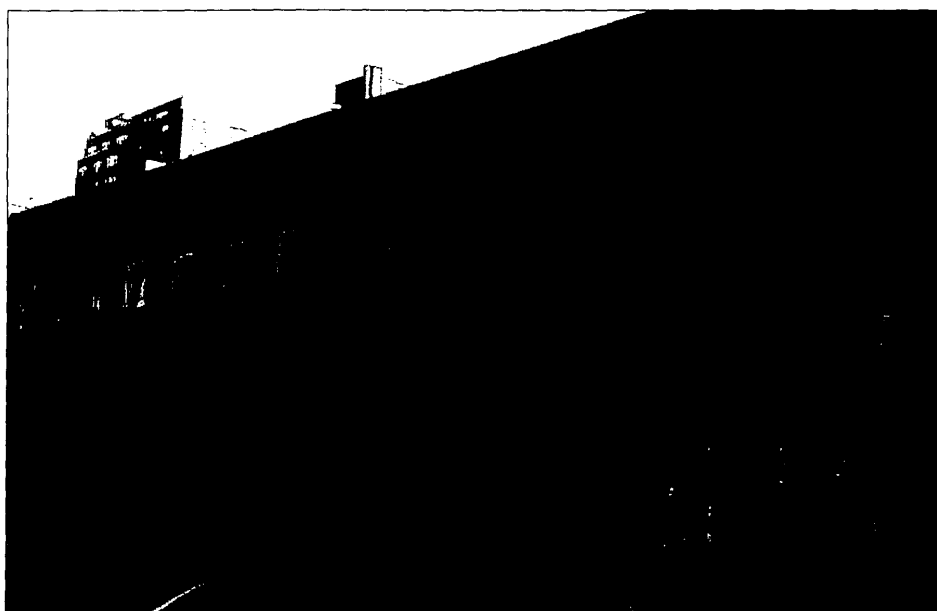
8 823-31 Washington Street.

The Proposed Gansevoort Market Historic District

Figure 5



9 9-19 Ninth Avenue.



10 60-68 Gansevoort Street.

The Proposed Gansevoort Market Historic District

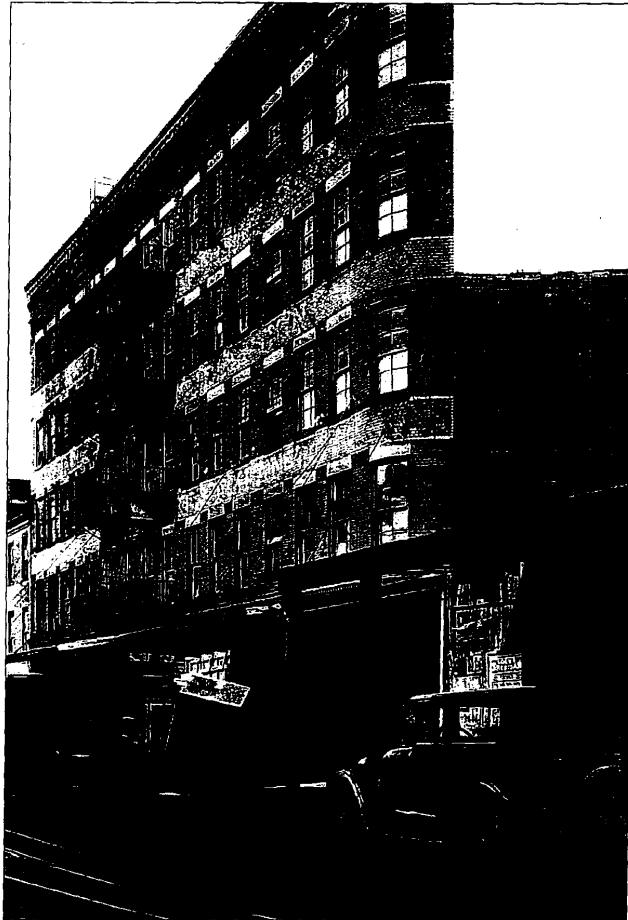
Figure 6



11 53-61 Gansevoort Street.

The Proposed Gansevoort Market Historic District

Figure 7



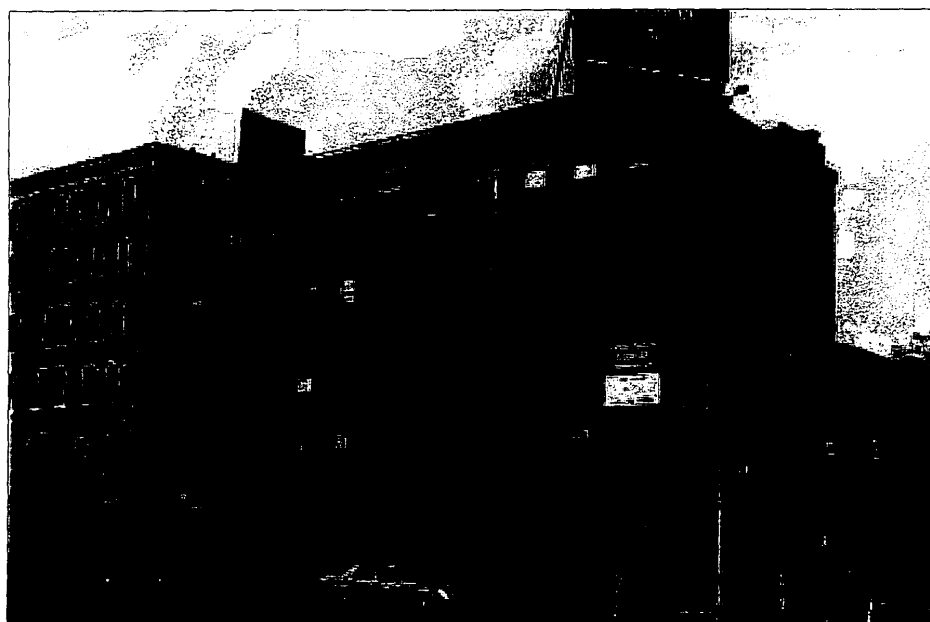
12 53-61 Gansevoort Street photographed by Berenice Abbott
(Museum of the City of New York).

The Proposed Gansevoort Market Historic District

Figure 8



13 669-681 Hudson Street/361 West Thirteenth Street.



14 400 West 14th Street

The Proposed Gansevoort Market Historic District

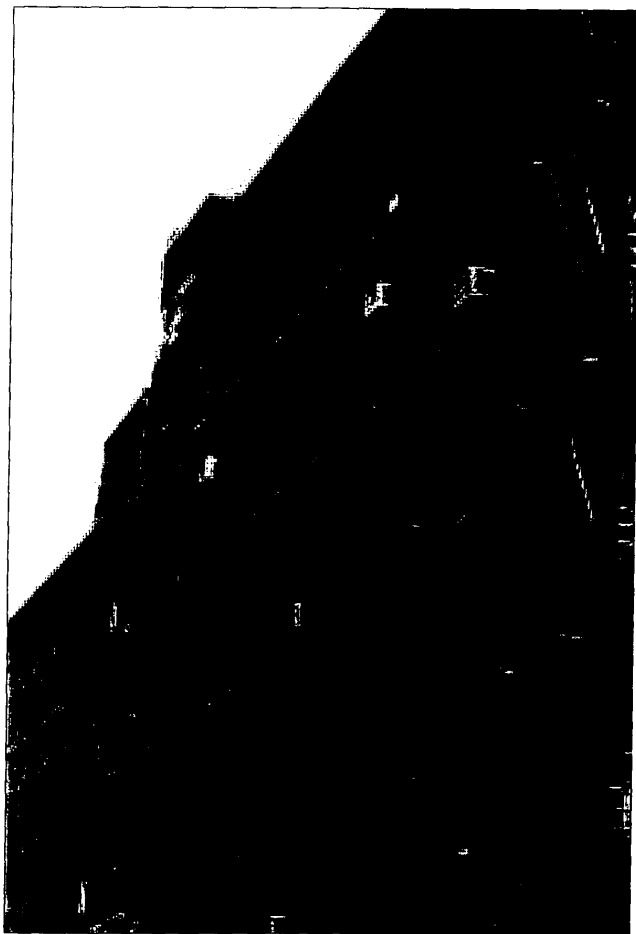
Figure 9



15 419 West 13th Street

The Proposed Gansevoort Market Historic District

Figure 10



16 421-425 West 13th Street

The Proposed Gansevoort Market Historic District

Figure 11



17 2-8 Ninth Avenue/5-7 Little West Twelfth Street.



18 29-35 Ninth Avenue

The Proposed Gansevoort Market Historic District

Figure 12



19 424 West Thirteenth Street, Collier's Building.

The Proposed Gansevoort Market Historic District

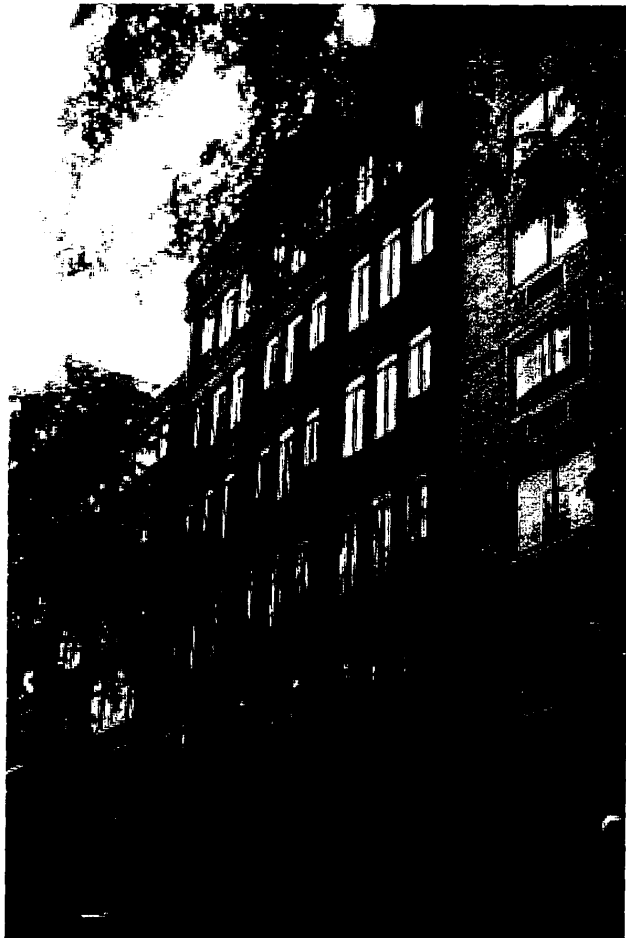
Figure 13



20 799-801 Washington Street/85-87 Horatio

The Proposed Gansevoort Market Historic District

Figure 14



21 96-98 Horatio Street, Devoe Building.

The Proposed Gansevoort Market Historic District

Figure 15



22 West Coast Apartments, 109 - 111 Horatio Street



23 National Biscuit Company.

The Proposed Gansevoort Market Historic District

Figure 16



24 Rowhouses, northeast corner of Ninth Avenue and Fourteenth Street.



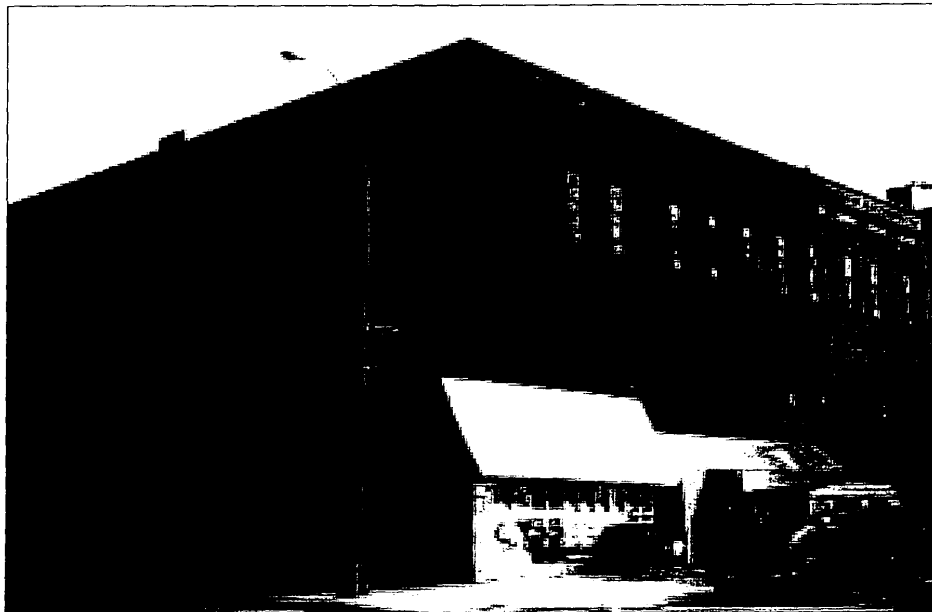
25 3, 5, and 7 Ninth Avenue.

The Proposed Gansevoort Market Historic District

Figure 17



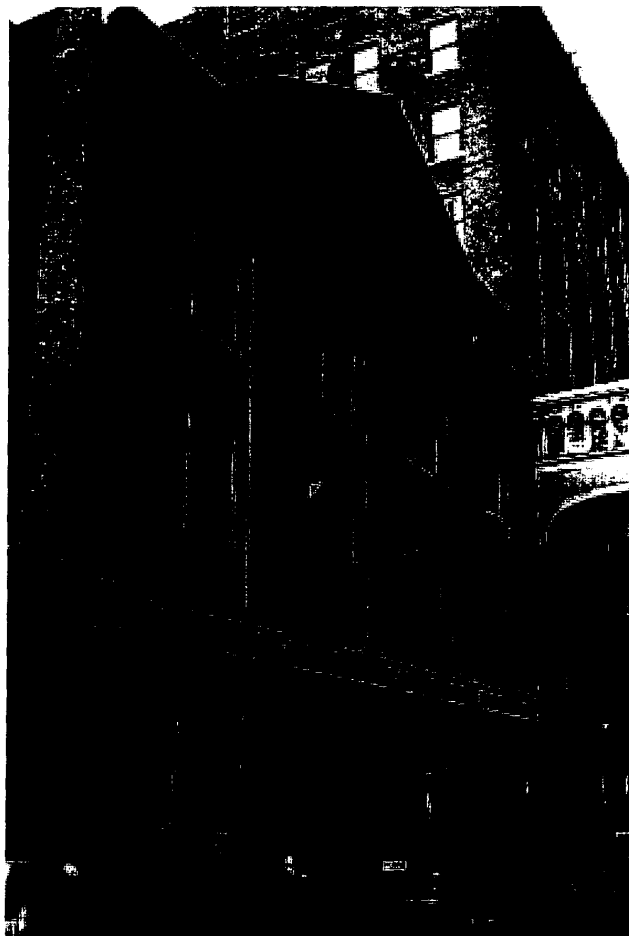
26 440 West 14th Street.



27 817-821 Washington Street/71-73 Gansevoort Street.

The Proposed Gansevoort Market Historic District

Figure 18



28 441-445 West 14th Street/444-449 West 15th Street, view
of 15th Street facade.

The Proposed Gansevoort Market Historic District

Figure 19

EXHIBIT N

**SAVE
GANSEVOORT
MARKET**

A Campaign to Create an Historic District

A Walking Tour



GANSEVOORT MARKET

New York City

A Walking Tour

By Save Gansevoort Market
A Project of the Greenwich Village Society
for Historic Preservation
Spring 2002

The area you will be walking through is not large, bounded by Horatio Street (and Greenwich Village) on the south, 16th Street (and Chelsea) on the north, Hudson Street and Ninth Avenue on the east, and West Street. Yet Gansevoort Market is one of Manhattan's defining neighborhoods - gritty, hard working, low-rise, with its own special character, and a rich collection of buildings and history that cannot be replaced.

BACKGROUND

Today's Gansevoort Market area is actually the site of three distinct markets that have existed here at various times during the past century and a half: the original Gansevoort Farmers' Market, the West Washington Market, and today's Gansevoort Market Meat Center.



Herman Melville.

Gen. Peter Gansevoort

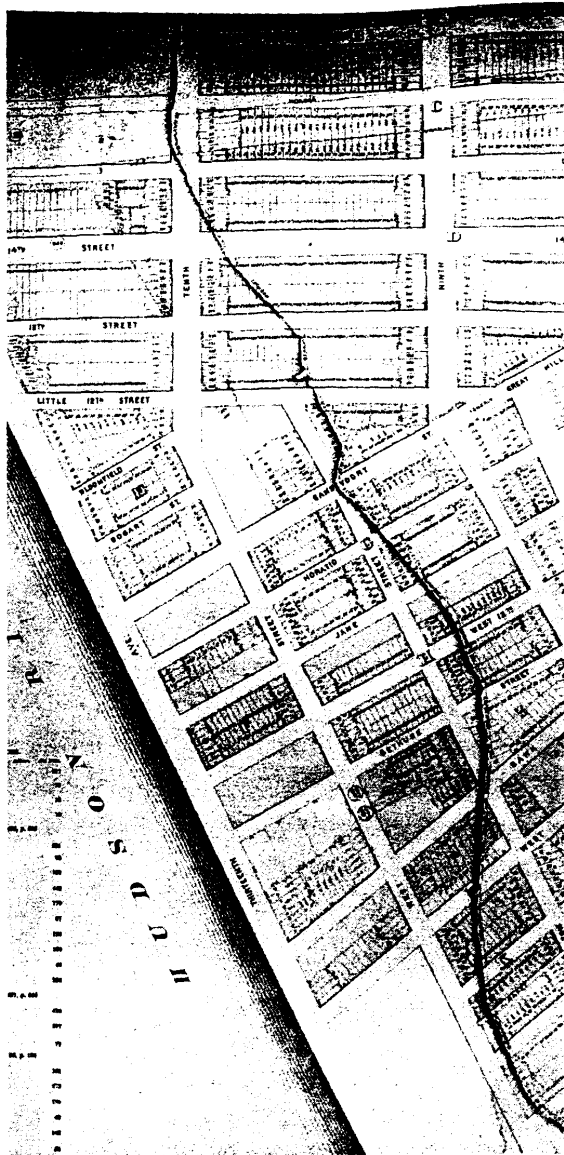


The original Gansevoort Market took its name from its location on Gansevoort Street. Originally an Indian trail leading to the Hudson River, later called the Great Kill or Old Kill Road, the street was renamed in 1837 for Fort Gansevoort, which had been hastily built in anticipation of the War of 1812 with Great Britain. The fort in turn had been named for General Peter Gansevoort, who had fought in the American Revolution. By a twist of literary fate, Gansevoort's grandson, the novelist Herman Melville, spent the years from 1866 to 1885 working as a Customs inspector for the Department of Docks in a long-since vanished building on the wharf at the foot of the street named for his grandfather.

THE HISTORY OF THE MARKETS

New York City began planning a market on Gansevoort Street more than fifty years before the market's actual opening in 1884. As early as 1831, worried that the older markets to the south were becoming unmanageably overcrowded, the City proposed acquiring underwater property near Gansevoort Street, owned by the Astor family, in order to create landfill for a new market district. The sale was finally completed in 1851, at which time the shoreline was filled in.

In 1854 the City again announced plans for a market, but nothing much happened. That same year, a freight depot for the Hudson River Railroad opened on Gansevoort Street and West Street, and by the mid-1860s a number of vendors had left the downtown Washington Market and set up business by the depot. By 1880, the City declared that the block bounded today by Gansevoort, Little West 12th, Washington and West streets, plus blocks to the west on landfill, would become a public market. The Gansevoort Market officially opened in 1884 on the enormous paved open-air block between Gansevoort and Little West 12th streets, on the site of the former Fort Gansevoort, and of the future Gansevoort Market Meat Center.



1881 map of the Gansevoort area, showing the pre-landfill high water line.
(Map Division, The New York Public Library, Astor, Lenox and Tilden Foundations)

This original Gansevoort Farmers' Market was an open-air produce market. *Harper's Weekly* described the scene in 1888, a few years after its official opening: "During the dark hours of early morning, as hundreds of wagons of all descriptions converge upon the market regions, pandemonium reigns as traffic chokes the thoroughfares for blocks around."

In 1887, to add meat, poultry and dairy products to the market activity, the City built the West Washington Market directly across West Street from the Gansevoort Farmers' Market. The West Washington Market was enclosed in ten two-story-tall red brick and terra cotta buildings, completed in 1889, set on four streets and one avenue. The West Washington Market survived until 1954 - the year of the buildings' demolition, the widening of West Street, and the construction of the Department of Sanitation's incinerator on the site (the "Gansevoort Destructor"). By that time, the City had built the new (1949) Gansevoort Market Meat Center on the site of the old Gansevoort produce market, and meat eclipsed produce as the mainstay of the area.



The Gansevoort Farmers' Market, foreground,
and the West Washington Market, background, c. 1898.
(part of the collection of the Museum of the City of New York)

THE HISTORY OF TRANSPORTATION

All markets depend on transportation networks, and the Gansevoort Market's growth is tied to transport via water, rail and highway. Early on, New York's produce arrived by boat from across the East and Hudson rivers, which is why so many markets were located at the shoreline. The Hudson River Railroad depot, built in 1854 on Gansevoort Street, just in from the river, attracted the area's first produce vendors. The railroad first ran at ground level, through the market area; by 1934 its tracks were replaced by the High Line (construction begun 1924), a remarkable elevated freight line running roughly one story above street level, and actually passing through dozens of warehouses along its route. The last train ran in 1980, but much of the High Line survives today as a great urban relic, including a stretch of it here in the Gansevoort Market area. A second elevated transport system, approved by the State in 1926, also served the Gansevoort Market: the Miller Elevated Highway (generally known as the West Side Highway), demolished between 1976 and 1989.



The Miller Elevated Highway, looking south from Gansevoort Street, c. 1930.
(Collection of the Municipal Archives of the City Of New York)

THE HISTORY OF THE BUILDINGS

The Gansevoort Market's physical character derives from the variety of its buildings and streetscapes. Most characteristic are the market buildings - long two- or three-story structures with metal awnings projecting over the sidewalks. Some of these were built for market use, while others, surprisingly, turn out to be the remains of taller residential structures reduced to market size. Next come the loft buildings - the five- and six-story warehouse and storehouse buildings typical of New York's commercial districts. The surviving segments of the High Line add another dimension, crossing over streets and cutting through neighboring buildings. Finally, the streetscape itself is a meeting of the pre- and post-1811 street grid plan, anchored by wide intersections and generous vistas.

Today's Gansevoort Market area survives as a thriving, vibrant city neighborhood in which unexpected neighbors co-exist surprisingly well. After 300 years of change - from Indian trail to Fort Gansevoort, to produce market, to meat market - it should come as no surprise that the Gansevoort Market is changing again. As you walk through the neighborhood, you'll see that the galleries, restaurants and boutiques operate cheek by jowl with meat packing companies and late-night clubs, housed in the lofts and market buildings typical of the district.



THE WALKING TOUR

Our tour begins on Gansevoort Street - four blocks that shoot off to the east and west at an angle from Ninth Avenue. Just a block to the south, the genteel streets of Greenwich Village can be seen beyond Horatio Street. But here the character of the streetscape changes dramatically. The street names alone tell you that you've entered a special place - you're standing at a five-way intersection, where **Ninth Avenue, Greenwich Street, and Little West 12th Street** (very little - just two blocks) all collide, as they meet with **Gansevoort Street**.

The wide, five-way intersection paved in old Belgian blocks is unusual by Manhattan standards. Add to its configuration the mix of low-rise buildings - Greek Revival houses opposite early 20th century warehouses - with metal awnings projecting over either side of Gansevoort Street, and you have one of New York's quirkiest, and perhaps most evocative, historic commercial landscapes.

The large area of the original Gansevoort vegetable market that once existed a block to the west is now built up, but the intersection here gives some hint of what it might have been like - a broad, empty area jammed with overflowing produce carts and thousands of shoppers.



Among the oldest buildings in the Gansevoort Market are the three houses of the much altered row at **Nos. 3, 5 and 7 Ninth Avenue**, occupying the very short block-front between Gansevoort and Little West 12th Street. Built in 1848-49, they sit on land that was owned for more than a century by the family of merchant John G. Wendel. Least altered of the three is No. 5, in the center, which still has its floor-to-ceiling parlor windows and a door, up a stoop, framed by Greek Revival columns with windows at the side and on the top - a very

late example of a once - fashionable style. A hint of the building's original elegance survives in the patterned cast-iron designs at the bottom of the areaway railing on the right. As the market area developed around the houses, they were turned to commercial uses. No. 3 - just a fragment of its former self, having lost its southern third in an 1887 widening of Gansevoort Street - got a corner store, while in 1897, No. 7 was converted to a hotel, with a ground floor saloon (whose space now houses the restaurant Rio Mar). All three houses have long since lost their cornices.



The Ninth Avenue "el," looking north from Gansevoort Street, 1876; note nos. 5 and 7, on the left.
(Collection of the New-York Historical Society, #3252)



Everything else on this five-way intersection is either a warehouse or a market building. On the block to the north, the west side of Ninth Avenue offers us a first glimpse of a typical Gansevoort Market look: long, low buildings. The building occupying slightly more than the southern half of the block front, **Nos. 9-19 Ninth Avenue**, began life as a row of six three-story stables and stores. In 1922, they were reduced to two stories (for the estate of Vincent Astor) - not an uncommon occurrence in

the market district, where two-story buildings were apparently the most useful. The half of that row that turns the corner on Little West 12th Street has been converted into a popular French bistro, Pastis.

4 The Astors owned land here - as they did all over Manhattan Island - for many decades. Across Ninth Avenue, the Astor estate also built the elegant six-story warehouse at **Nos. 2-8 Ninth Avenue** (architects LaFarge, Morris & Cullen, 1913). Paired windows and a modest cornice beneath a parapet offer the building's major decorative detail.



Berenice Abbott, Gansevoort Street #53, October 29, 1936.
(Part of the collection of the Museum of the City of New York)

5 Turn west on Gansevoort Street, and you'll find yourself in the middle of a characteristic market block, marked by a line of corrugated metal awnings on either side of the street. On your right, tree branches billow out from a garden behind the Greek Revival houses of Ninth Avenue, partially obscuring the curved, narrow edge of **Nos. 53-61 Gansevoort Street**. This five-story building, dating from 1887, was designed by architect Joseph M. Dunn (responsible for many of the area's late-19th century warehouses) for the Goelet family - like the Astors, a major 19th century New York property owner. Built as a factory for wholesale grocers, the building later housed the New England Biscuit Company. Still visible today are the ground-floor cast-iron columns with their neo-Grec ornament and imaginative floral capitals. The building's narrow corner results from its odd triangular site. Its round edge caught the eye of photographer Berenice Abbot, who included it in her 1936 photo-essay, *Changing New York*.

6 Thomas McGeehan, a market worker whose father, grandfather and great-grandfather all worked in and around the Gansevoort market, remembers life growing up in the neighborhood: "The majority of people in this area depended on the waterfront. The men worked on the waterfront as longshoremen. Also the Gansevoort Market, they were what they call teamsters, with horse and buggy drivers. In those days my grandfather drove one, he was a teamster. My father worked on the piers, he was a longshoreman." McGeehan remembers the "R and L" restaurant, at **No. 69 Gansevoort Street**, that still operates here under the name of Restaurant Florent: "We used to call it the Eat'em' and Beat'em', because we used to go there at 3 o'clock in the morning, and eat our eggs and beat it out the door. And it was very popular, because it was open 24 hours a day. So, I don't know what time the bars were open to, maybe 4 o'clock. And when they fell out of the bar, they'd run to the R and L and have

their breakfast, sleep for an hour or so, then run down to the pier to continue on."

7 Across the street, the two-story building with a metal awning looks like it must have been built for the meat market, but there's a clue to a different history - the decorative lintels over the second-story windows, which look like they'd be more at home on an old-law tenement. And in fact, the row at **Nos. 60-68 Gansevoort Street** was built in the 1880s as five-story tenements. In 1940, however, their owner removed the upper three stories (architect Voorhees, Walker, Foley & Smith - the firm of Ralph Walker, usually associated with big skyscraper projects) to create the typical market building with metal awning and second-floor offices.

8 Continue to the corner of Washington Street (note "Maggio Beef Corp" on the northwest corner of Gansevoort and Washington, and its handsome portrait bust of a stern bull), turn left, and walk south one block to Horatio Street. **Nos. 799-801 Washington Street**, at the corner of Horatio, was built in 1910 (architect J.C. Cocker) as a warehouse. By the mid-1940s a paper and twine company called it home, as did more recently a marine supply firm. The neighborhood is changing, however, and today the building houses a film production facility including studios and a screening room. The building's detail is simple, but carefully thought out. The window lintels and the band courses above the first and fifth stories are made of rusticated granite - an architectural conceit meant to suggest sturdiness. Look at those band courses, and notice how the five courses of brickwork below them gradually project to form a ridge supporting the granite. The square-headed windows at the first through fourth stories turn round-arched at the fifth floor, while three-dimensional geometric brick patterns are set over the sixth-story windows, and the whole is topped by a heavy, imposing cornice.

9 Across the street, on **Washington, between Horatio and Gansevoort streets**, notice what looks like modern materials grafted over a large section of the old warehouse on the northwest corner of Horatio and Washington. The High Line - visible a block further north - once passed through this building. (Similar to the situation in the High Line photograph on page twenty five.) What you're looking at is the scar tissue left after its removal.

10 Continue on Horatio to West Street, but stop long enough to examine **Nos. 110-112 Horatio Street**, in the middle of the block - the only older building left on the south side of the block. If you look way up at the top, you can just make out four decorative terra-cotta panels on the theme of painting. They're there because the building was part of a complex built for F.W. Devoe & Co., paint manufacturers. One of the last sections left of what was once an enormous group of buildings, 110-112 Horatio became a warehouse in 1920, and remained one until its 1984 conversion to residential use.

11 Continue to the new pocket park at the **end of Horatio Street** for a fine view of the West Coast Apartments, which occupy the full block between Horatio and Gansevoort, and Washington and West streets. The complex was carved out of five massive old six- and seven-story warehouses: including Nos. 105-107 Horatio (architect John Graham Glover, 1913), Nos. 109-111 Horatio (architect L.C. Holden, 1898), and Nos. 521-



1913 Advertisement for Devoe Paints.
(Collection of the New-York
Historical Society, #66975)

HUDSON RIVER

GANSEVOORT
MARKET AREA,
NEW YORK CITY

WEST SIDE HIGHWAY (WEST STREET)

TENTH AVE

WASHINGTON ST

W 16 ST

NINTH AVE

W 15 ST

W 14 ST

23

W 13 ST

HUDSON ST

LITTLE W 12 ST

GANSEVOORT ST

HORATIO ST

JANE ST

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Manhattan Refrigerating Company, c. 1920, West Street facade.
(Collection of the New-York Historical Society, #54955)

527 West Street (L.C. Holden, 1898). All once housed the Gansevoort Freezing and Cold Storage Company, an enormous cold storage facility operated by the Manhattan Refrigerating Company. The company at one time owned or leased the entire block. All the warehouses were internally joined and shared a system that carried brine-cooled water in iron pipes beneath West Street to the West Washington Market, to aid in meat and poultry preservation. Then walk along the complex's West Street side to the corner of Gansevoort Street, where one lone beef and lamb wholesaler, the Weichsel Beef Company, still does business - and trucks still pull up under the metal awning to load or unload meat.

12 Across **Gansevoort Street, at the corner of Tenth Avenue**, sits the former Gansevoort Pumping Station. Built in 1906-08 (architects Bernstein & Bernstein), it was a former pump house supplying high-pressure water for fire fighting. In 1949, it became a cold storage meat warehouse, part of the City-sponsored Gansevoort Market Meat Center, and today is home to the Premier Veal & Lamb Company. Its Tenth Avenue front is adorned with colorful murals of contented cows munching on grass in the countryside - a place far from Gansevoort Street and, for the

cows, significantly safer. Along the Gansevoort Street side, three giant arches have been filled in, but the cornice still bears the words "High Pressure Fire Service" and "Gansevoort Pumping Station."

13 Now, while standing on the southeast corner of Gansevoort Street and Tenth Avenue, you can survey the rest of the very large block beyond the Pumping Station, to the east, and then look west at the Department of Sanitation's structures across West Street. Had you been standing here during the late 19th century, or the first half of the 20th, you'd have found yourself in the middle of two of New York City's most chaotic market scenes. To the east, the block bounded by **West and Washington, and Gansevoort and Little West 12th streets**, was the enormous open area that housed the original Gansevoort Farmer's Market. Across West Street stood the West Washington Market. In 1939, the *WPA Guide to New York City* described them both:

"Gansevoort Market, or 'Farmers' Market,' as it is generally known, occupies the block between Gansevoort and Little West Twelfth streets. Farmers from Long Island, Staten Island, New Jersey, and Connecticut bring their produce here



Gansevoort Pumping Station, c. 1910.
(Collection of the New-York Historical Society, #61055)



Robinson's Atlas of the City of New York, 1893: detail showing location of West Washington and Gansevoort markets.
(Map Division, New York Public Library, Astor, Tilden and Lenox Foundation)

at night for sale under supervision of the Department of Public Markets. Activities begin at 4 a.m. Farmers in overalls and mud-caked shoes stand in trucks, shouting their wares. Commission merchants, pushcart vendors, and restaurant buyers trudge warily from one stand to another, digging arms into baskets of fruits or vegetables to ascertain quality. Trucks move continually in and out among the piled crates of tomatoes, beans, cabbages, lettuce, and other greens in the street. Hungry derelicts wander about in the hope of picking up a stray vegetable dropped from some truck, while patient nuns wait to receive leftover, unsalable goods for distribution among the destitute. The market closes at 10 a.m. and is not open Sundays or holidays. Across West Street is the West

Washington market, comprising ten quaint red brick buildings which house a live poultry market patronized mostly by kosher butchers. Since poultry requires ample heat in winter, every stall is equipped with a furnace, so that each roof adds more than a dozen chimneys to its picturesque architecture."

The building that today occupies most of the site of the original Gansevoort Farmer's Market (and of Fort Gansevoort before it), the Gansevoort Meat Center, was built by the City in 1949 to be the center of the meat market, effectively replacing the West Washington Market, which was demolished in 1954. As reported in the New York Herald Tribune of April 17, 1949:

"Workmen building the city's new Gansevoort Market and Meat Center at Gansevoort and Washington Streets have discovered the remains of an old American fort which has been unknown to New Yorkers and practically forgotten by historians. The fort was discovered when drillers sinking pilings for the market's foundations found that at levels varying from eight to twenty-five feet below the surface they were hitting solid timber. A check of the city's old maps revealed that at one time Fort Gansevoort, built in 1812, occupied that site...."



Morning in the meat market, 1986. (GVSHF)

14 Turn east on Gansevoort Street and walk to the corner of Washington (noticing, on the way, the row of columns on the back of the West Coast Apartments on your right). The three-story building at **Nos. 817-821 Washington Street** on the northeast corner of Gansevoort is yet another of the once-taller buildings cut down to size for market use. Built in 1887 (architect James W. Cole) for the Astor estate, it was originally a five-story tenement with a ground floor store. The 1940 conversion that removed the upper two stories also added the metal awning for a wholesale meat market on Washington Street; the second floor housed an egg packing operation, while the third floor served for coffee processing. Modest cast-iron columns survive at the ground floor, and you can still admire the former tenement's brick and terra cotta detailing on the Gansevoort Street side.

15 Turn left (north) on Washington Street and take in the block running from Gansevoort to Little West 12th Street. On the right, the long low buildings in the middle of the block date back to 1880, but both **Nos. 823-829 Washington Street** (architect Joseph M. Dunn for E.L. Donnelly) and **No. 831 Washington Street** (architect C.F. Ridder, Jr. for James McComb) underwent alterations, including the addition of metal awnings, for a 1940 conversion to meat market use.

17 At the next corner, turn right (east) down Little West 12th Street, to take in its typically market look. Then return to Washington Street. **Nos. 837-843 Washington Street** was built in 1938 (architect David M. Oltarsh for the Zanville Realty Co.) for market use, with offices above. The west side of Washington is dominated by the remains of the High Line. At street level, the corrugated metal wall now sports a mural of pigs. Take in the blocks

north and south along this stretch of Washington Street. This is a remarkable Manhattan cityscape - low market buildings with metal awnings on the east, the High Line on the west, and vistas closed off at the north where Washington dead-ends into West 14th Street, and at the south where the street curves out of the line of sight past Little West 12th.

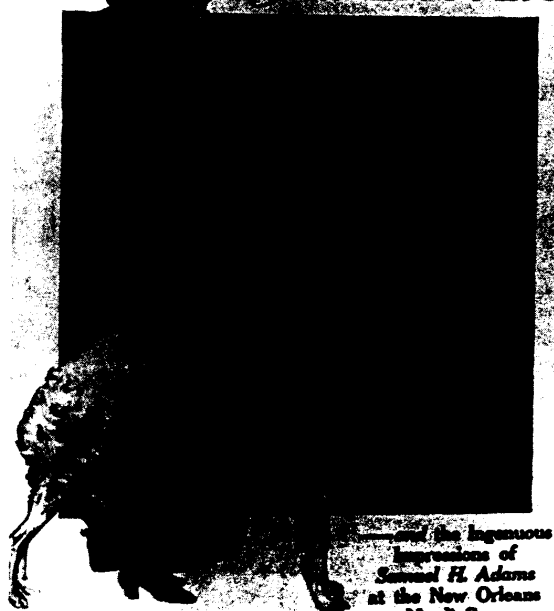
18 Continue north to West 13th Street. Built in 1887 (architect James Cole for the Astor Estate), this handsome, five-story red brick building on the northeast corner of Washington and West 13th Street, **Nos. 859-877 Washington Street**, takes up the entire block front from West 13th to 14th streets. Most impressive is the enormous, recently replaced metal awning that wraps around all three sides of the building, suspended from two-story-long metal supports attached to the upper wall, that recalls the previous functioning canopy system of the meat packing tenants. Today the building houses retail space on the ground floor, and the Hogs & Heifers Saloon, a famous watering hole for bikers, meatpackers and celebrities, at the corner of West 13th Street.



Vista of metal awnings on Washington Street. (GVSHIP)

Collier's

For EASTER



and the ingenious
impressions of
Samuel H. Adams
at the New Orleans
Mardi Gras

Collier's magazine, once published at 416 West 13th Street.
(Collection of the New-York Historical Society)

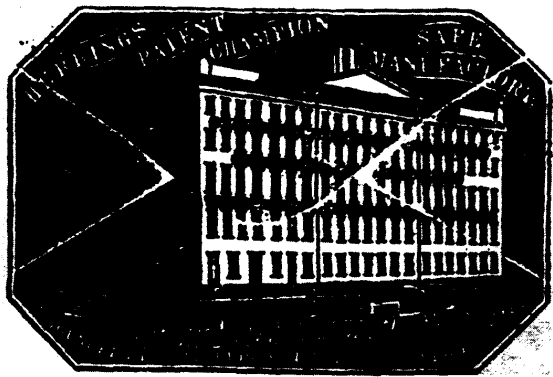
19 Turn right (east) on West 13th Street. On your left, on the north side of the street, are two six-story loft buildings, one wide and one narrow. The wide one, **Nos. 421-425 West 13th Street**, was built in 1900-1902 (architect Hans E. Meyen, for Kluber & Ryan) for general storage. By 1937, a new storefront had been installed, along with a metal awning, for wholesale meat markets. The narrower building next door, at **No. 419 West 13th Street**, was built as a stable and loft building in 1900 (architect William H. Whittall, for H. McNally and D.P. Chesebro).

In 1911, two bridges connected it to a meatpacking plant on West 14th Street. In 1939, it became a factory manufacturing industrial refrigerators.

21 While you're standing here, don't miss the globe and torch backed by eagle wings across the street, above the entrance to **No. 416 West 13th Street**. Built in 1903 (architects Trowbridge & Livingston for the Astor Estate), the building originally served as a printing plant for Collier's magazine, and later as a factory for General Electric.

22 Continue east, to the end of the block, then turn left (north) on Ninth Avenue. At the northwest corner sits **No. 29 Ninth Avenue**, a six-story, solid structure in yellow Roman brick, rising to a patterned brick cornice. Its large windows are framed by four three-story tall arches, in each of the building's facades. This 1903 warehouse, later a food processing plant and then an electronics factory, was designed by the firm of Boring & Tilton, best known as the architects of the U.S. Immigration Station on Ellis Island.

23 Walk north up Ninth Avenue to West 14th Street, and you'll find another unusually wide, five-way intersection like the one two blocks south at Gansevoort and Little West 12th Street. The oddly shaped intersection is created by Hudson Street, which originates here, and branches southeast from the crossing of **Ninth Avenue and West 14th Street**. Ninth Avenue itself jogs eastward here just enough to direct its traffic flow south onto Hudson Street, creating an angle at the northeast corner of the intersection.



The "Little Flatiron Building," formerly the Herring Safe & Lock factory.
(Part of the Collection of the Museum of the City of New York)

24 Standing at the northeast corner of Hudson and West 14th streets, you can see the narrow triangular block that opens between Hudson and Ninth. The building occupying the block, **Nos. 669-681 Hudson Street**, is sometimes known as the "Little Flatiron" building because its triangular footprint mirrors that of its more famous counterpart at Fifth Avenue and 23rd Street. The building began life as a group of four-story structures built in 1849 for Silas C. Herring's safe and lock factory. In 1883, the fifth story was added, and the lock factory converted to stores and lofts. The cornice survives on Hudson Street, but not on Ninth Avenue.

25 At the wide-angled northeast corner of Ninth and West 14th Street, nine stuccoed and whitewashed early 19th-century, three-story houses wrap around and up the avenue, standing out dramatically from their surroundings. The row's north end is home to the Old Homestead, **No. 56 Ninth Avenue**, which bills itself as New York's oldest steakhouse, established in 1868. Don't miss the entrance marquee, with its statue of a steer inscribed, "We're the King of Beef."

26 Cross to the west side of Ninth Avenue, and walk west down West 14th Street. Take in the vista: awnings on the right and left, cast-iron columns, and miscellaneous brick and stuccoed facades. At the far end, the Hudson River peeks out from under the High Line. Halfway down the block, Washington Street dead-ends at West 14th. At that intersection, on the north side, **No. 441 West 14th Street** sports a handsome red brick facade with arched windows and a triangular pediment. At the southwest

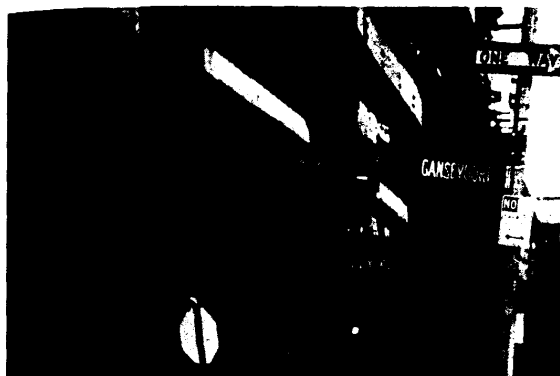


High Line, south of the market, between Bethune and Bank Streets.
(AT&T Archives)

corner, **No. 440 West 14th Street** was built in 1887 by the Astor estate as a multiple dwelling (architect James W. Cole), probably housing people who worked in and around the markets. By 1935 it had gone out of residential use, and by 1957 it was connected to No. 442, its windows blocked up, and the whole complex converted to use as a cold storage warehouse.

28 Walk down to the end of the block. Here you can walk underneath the High Line and admire its massive steel structure. Turn right (north) onto Tenth Avenue and walk up to West 15th Street, where you will see the southwest corner of the Chelsea Market building, officially **No. 75 Ninth Avenue**. This indoor, urban market was converted from an enormous complex of 17 buildings, dating from the 1890s to the 1930s, that originally served as a baking and office complex for Nabisco (the National Biscuit Company). The bridges that connect it to buildings on two sides create a sense of the total interconnection that makes a marketplace function. The complex is connected to a warehouse on the west side of Tenth Avenue at the second story by the High Line and at the fourth story by a covered pedestrian bridge. And it's connected to buildings across West 15th Street both by the High Line and by a covered pedestrian bridge reminiscent of the Bridge of Sighs in Venice. The buildings of the main complex march down the street with a series of four-story tall arches in sooty brick in the upper stories and narrow arches on the lower floors. Closer to Ninth Avenue, the arched entryways have imaginative, decorative wrought-iron grilles. (Across the street, look for the elegant arched doorway that is a back entrance for No. 441 West 14th Street, and mirrors the arched windows in the front facade.)

At Ninth Avenue, return to the intersection at West 14th Street to end the tour. Now that you've come to know and love the Gansevoort Market neighborhood, stop for a minute to consider the possibilities for its future. Manhattan's other markets are only a distant memory. If you think the Gansevoort Market neighborhood is worth preserving, then please lend your support to Save Gansevoort Market.



(GVSHP)

Text by Anthony Robins (who admires the market despite long years as a staunch vegetarian), October 2001.

Based on research in the files of the Greenwich Village Society for Historic Preservation, including the work of Regina Kellerman, Thomas H. Mellins, John T. Krawchuk, and interviews with local residents.

Save Gansevoort Market is grateful for the generous support of The Kaplen Foundation.

The Save Gansevoort Market Task Force is made up of local residents, building owners, business leaders, and preservationists who are working to protect this historic and unique area of New York. Under the auspices of the Greenwich Village Society for Historic Preservation, the task force conducts educational programs about Gansevoort Market and advocates for its protection as an historic district.

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EXHIBIT O

CHELSEA
HISTORIC DISTRICT
DESIGNATION REPORT

1970
City of New York
John V. Lindsay, Mayor

Parks Recreation and Cultural Affairs
Administration
August Heckscher, Administrator

Landmarks Preservation Commission
Harmon H. Goldstone, Chairman

CHELSEA
HISTORIC DISTRICT
DESIGNATION REPORT

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CHELSEA HISTORIC DISTRICT, Borough of Manhattan

BOUNDARIES

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

TESTIMONY AT THE PUBLIC HEARINGS

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

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

INTRODUCTION

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

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

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

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

HISTORICAL AND ARCHITECTURAL SIGNIFICANCE 1750-1830

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

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

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

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

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

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

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

1830-1850

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

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

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

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

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

1840-1860

Greek Revival houses, some of more modest size, began to fill in the empty lots. Most of them were built singly, but Edwin Forrest, who lived on West 22nd Street and James Phelan each built six houses, three on West 21st Street and three on West 22nd Street. Houses with shops on the ground floor were built on 19th Avenue.

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

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

1860-1940

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

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

RECENT DEVELOPMENTS

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

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

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

CHELSEA
HISTORIC DISTRICT

BLOCK BY BLOCK DESCRIPTION

CHELSEA - HD

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

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

NORTH SIDE

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

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

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

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

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

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

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

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

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

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

CHELSEA, H.D.

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

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

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

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

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

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

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

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

SOUTH SIDE

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

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

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

CHELSEA - HD

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

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

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

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

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

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

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

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

CHELSEA H-D

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

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

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

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

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

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

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

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

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

CHELSEA W-D

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

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

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

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

SOUTH SIDE

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

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

No. 404, the oldest house in the Chelsea Historic District, was built in 1829-30 for Hugh Walker on land leased from Clement Clarke Moore for forty dollars per year. The lease stated that if, during the first seven years, a good and substantial house was erected, being two stories or more, constructed of brick or stone, or having a brick or stone front, the lessor would pay the full value of the house at the end of the lease. Walker's Federal style house with brick front wall, laid in Flemish bond, was unusual in Chelsea.

The original clapboard of one sidewall is still visible on the east side of the house. These materials and the general proportions are all that remain of the original Federal style. Succeeding changes were made at later periods. The doorway was remodeled in the Greek Revival period but the stylish new pilasters and entablature were made of wood, not stone. Also, during this period, the roof was raised and a modillioned roof cornice installed, as were the wrought iron railings of the fence and stoop. The parlor floor windows represent later changes made in the Italianate style, which include the cast iron window guards. The leasehold for this property was conveyed to Hugh Walker's widow in 1830 and thence to James Wells in 1833.

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

CHELSEA H-D

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

NORTH SIDE

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

No. 473 was built for William Smith in 1853.

No. 471 was built for Matilda Browne in 1853.

No. 469 was built for Eduard Esler in 1853.

No. 467 was built for William Williams in 1853.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

similar to No. 443.

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

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

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

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

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

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

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

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

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

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

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

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

NORTH SIDE

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

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

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

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

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

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

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

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

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

SOUTH SIDE

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

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

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

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

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

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

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

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

Nos. 418-420 is now a parking lot.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

EAST SIDE

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

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

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

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

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

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

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

NINTH AVENUE (Nos. 195-159) Betw. West 22nd & West 19th Sts.

WEST SIDE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

STATEMENTS BY THE COMMISSION

General Theological Seminary

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

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

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

St. Peter's Church, Rectory and Parish Hall

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

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

CHELSEA HISTORIC DISTRICT EXTENSION

DESIGNATION REPORT

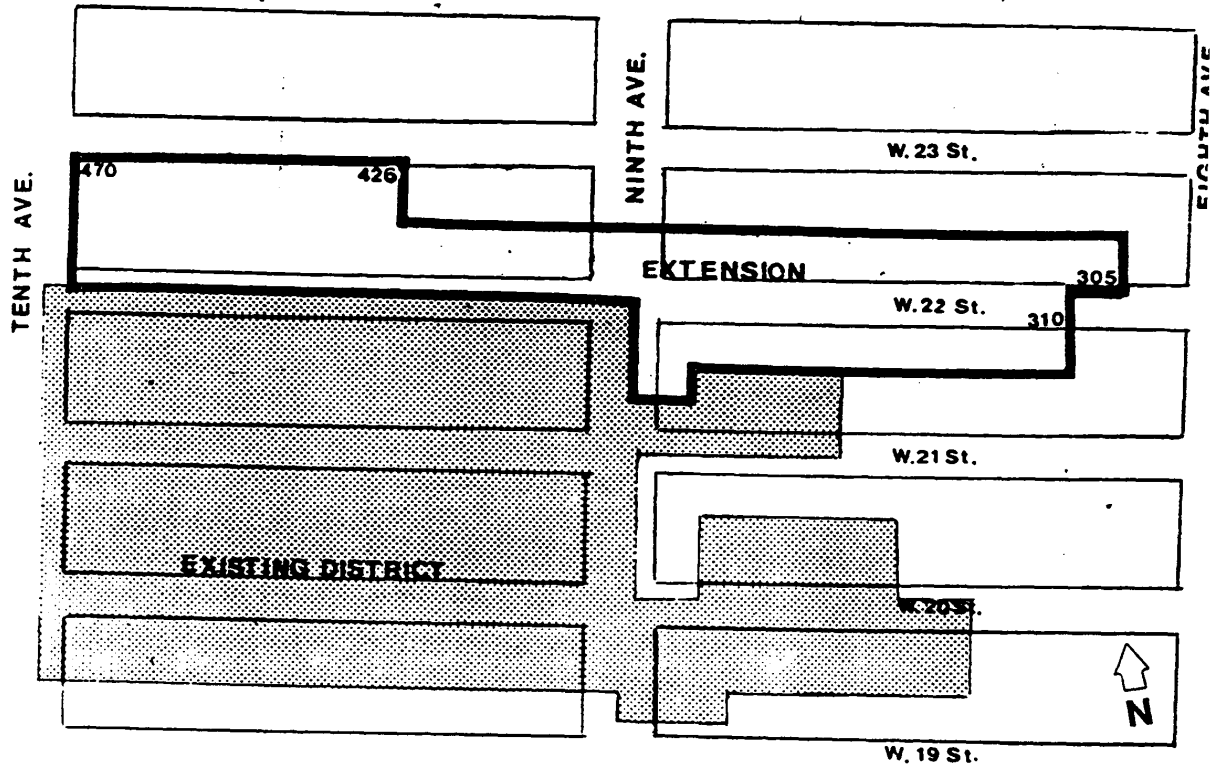
1981

City of New York
Edward I. Koch, Mayor
Landmarks Preservation Commission
Kent L. Barwick, Chairman
William J. Conklin, Vice Chairman

Commissioners

Mary Childs Black	Charles A. Platt
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CHELSEA HISTORIC DISTRICT EXTENSION



PUBLIC HEARING JULY 12, 1979
LANDMARKS PRESERVATION COMMISSION
DESIGNATED FEBRUARY 3, 1981

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

CHELSEA HISTORIC DISTRICT EXTENSION, Borough of Manhattan

BOUNDARIES

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

TESTIMONY AT PUBLIC HEARING

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

INTRODUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ARCHITECTURAL STYLES

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

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

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

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

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

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

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

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

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

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

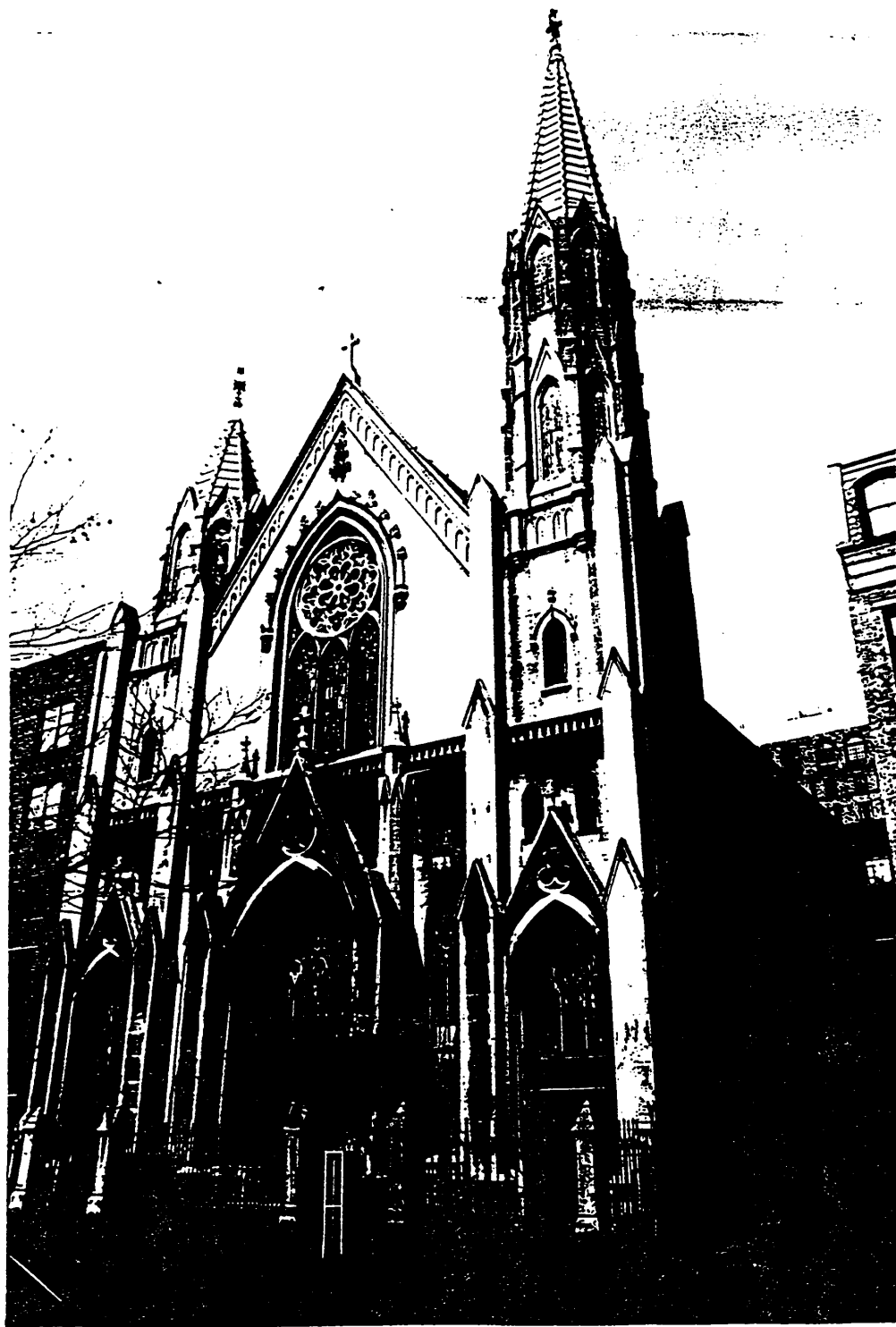
Nos. 351 and 353 West 22nd Street built in 1874, are transitional, having window enframements and balustraded stoop railings in Italianate style, while the front doors and the cornices are definitely neo-Grec.

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

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

WEST 22ND STREET BETWEEN EIGHTH AND NINTH AVENUES

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



St. Paul's Evangelical-Lutheran Church
Built 1897
No. 313-315 West 22nd St.

Photo Credit:
Donald Horton

Architect:
F.A. Minuth

West 22nd Street North Side Between Eighth and Ninth Avenues

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

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

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

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

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

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

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

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



325 West 22nd Street
Built 1846

323 West 22nd Street
Built 1843



West 22nd Street
Built 1846

323 West 22nd Street
Built 1843

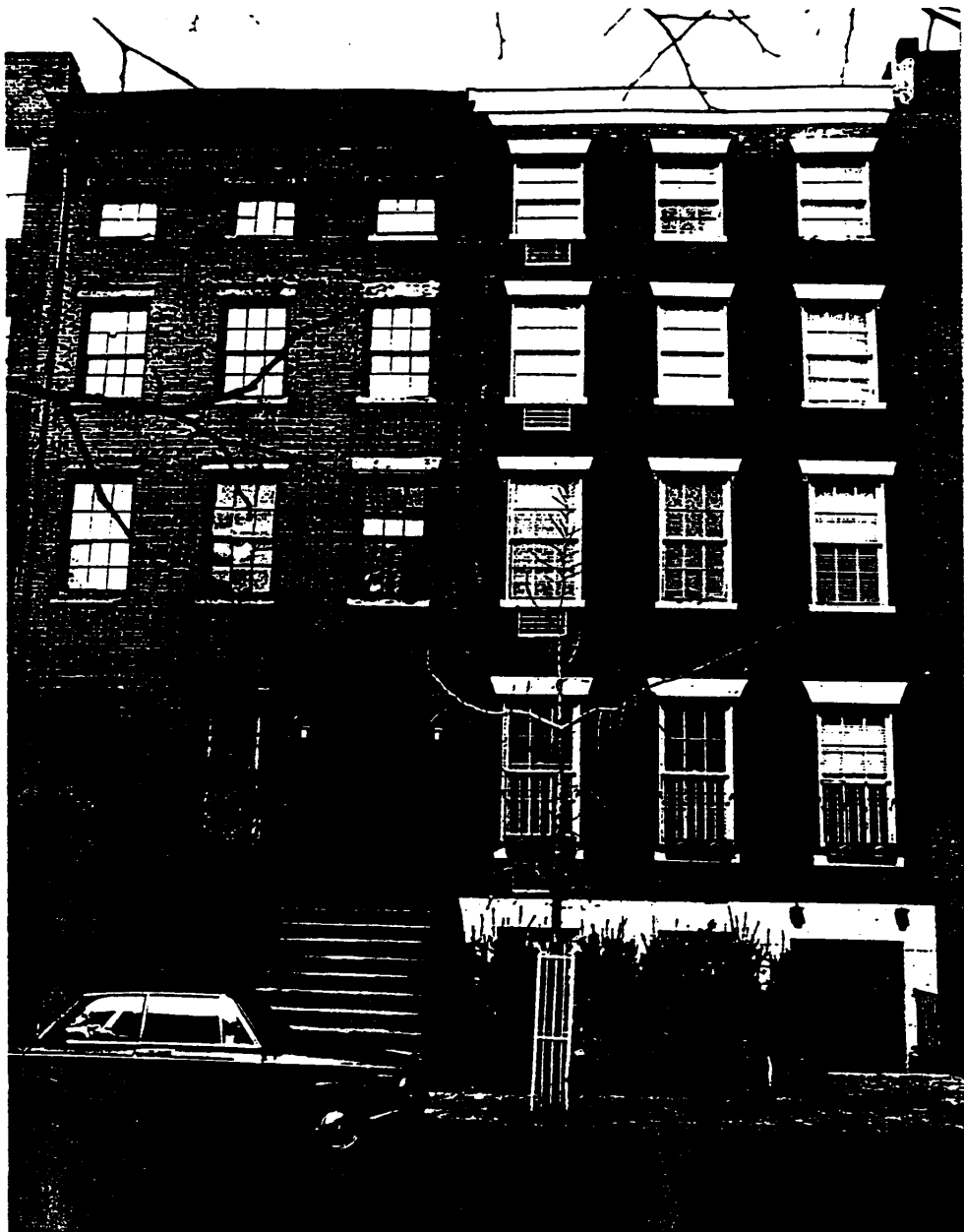
Nos. 323-333. These six lots were purchased from Clement C. Moore by Nicholas Ludlam and his wife Sarah in 1835. Moore required the Ludlams to build a house on the property that was 37½ feet wide, on or before May 1, 1836. They met this requirement by building the house which is now No. 333 West 22nd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

No. 323, built in 1844 was the second house and No. 325, built in 1846, was the third erected on the Ludlam lots. They are of identical design, with brick facades above brownstone basements, retaining their original dentilled cornices, Greek Revival entrances, high brownstone stoops, and original iron railings. Both are fine examples of relatively modest city dwellings in Greek Revival style. No. 323 has a fourth floor studio set back somewhat from the plane of the facade which was added in 1926. No. 325 passed through many hands until March 3, 1880, when it was bought by William Floyd Cushman, a surgeon at Bellevue Hospital, as a wedding present for his bride, Mary Elizabeth Potter Cushman, a distant cousin. Dr. Cushman was the youngest son of Don Alonzo Cushman who developed many properties in the Chelsea area, including the famous Cushman Row on West 20th Street (described in the Chelsea Historic District Designation Report (LP-0666), September 15, 1970). The Cushmans and their descendants owned and occupied the house until 1976 - a total of 96 years in one family.

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

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

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



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

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

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

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

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

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

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

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



Photo Credit:
Donald Horton

351-353 West 22nd Street

Built 1874
for James Condle

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

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

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

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

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

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

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

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

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

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

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

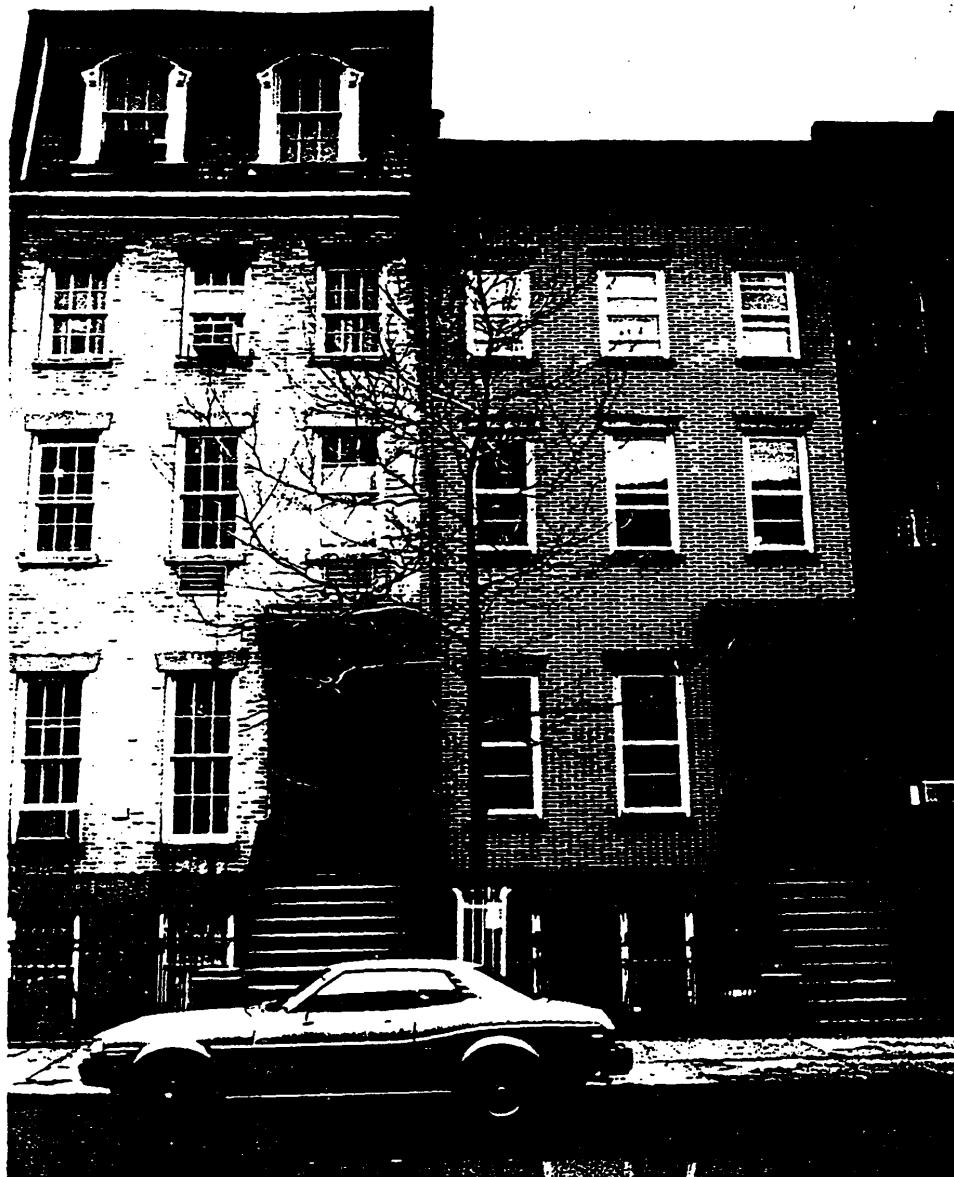
in the Greek Revival style, and it still retains its original brownstone stoop and fine Greek Revival cast-iron stoop and area railings. The cap-molded brownstone lintels also remain. The windows would have been six-over-six and the twelve-over-twelve sashes now on the parlor floor and the second floor,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

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

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

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

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



326 West 22nd Street
Built 1841

328 West 22nd Street
Built 1841

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



481 West 22nd Street
Built 1856
for Morgan Pindar



411 West 22nd Street
Built 1855
for Judge McCunn

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

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

- Concrete walls at either side of the stoops take the place of iron railings.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



451-453 West 22nd Street
Built 1854

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

West 23rd Street South Side Between Ninth and Tenth Avenues

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

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

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

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

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

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

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

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

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

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

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

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



448 West 23rd Street
Built 1856
for Max Schwerin

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Photo Credit:
Brock Withim

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

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

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

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

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

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

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



Photo Credit:
Donald Horton

No. 212 Tenth Avenue
Built 1930

Architect:
Mott B. Schmidt

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

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

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

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FINDINGS AND DESIGNATIONS

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

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

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

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Photo Credit:
Brock Withim

462 and 464 West 23rd Street, 1981