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United States Department of the Interior
National Park Service



National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name House at 20 West 16th Street

other names/site number Emma Stebbins House

2. Location

street & number 20 West 16th Street [] not for publication

city or town New York [] vicinity

state New York code NY county New York code 061 zip code 10011

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination [] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property meets [] does not meet the National Register criteria. I recommend that this property be considered significant [] nationally [] statewide locally. ([] see continuation sheet for additional comments.)

Ruth A Purpont

Signature of certifying official/Title

DSHPO

April 9, 2007

Date

New York State Office of Parks, Recreation & Historic Preservation

State or Federal agency and bureau

In my opinion, the property [] meets [] does not meet the National Register criteria. ([] see continuation sheet for additional comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register [] see continuation sheet
- [] determined eligible for the National Register [] see continuation sheet
- [] determined not eligible for the National Register

[] removed from the National Register

[] other (explain) _____

Signature of the Keeper

Edson H. Beall

date of action

5/30/07

House at 20 West 16th Street

New York County, New York

Name of Property

County and State

5. Classification

Ownership of Property

(check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
_____	_____	sites
_____	_____	structures
_____	_____	objects
<u>1</u>	<u>0</u>	TOTAL

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(enter categories from instructions)

DOMESTIC/single dwelling

DOMESTIC/multiple dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/multiple dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

Mid-19th Century: Gothic Revival

Materials

(Enter categories from instructions)

foundation Stone

walls Brick

roof _____

other Iron

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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Narrative Description

Introduction

The Gothic Revival style row house at 20 West 16th Street in Manhattan, New York County was built in 1844-1845. Accomplished sculptor Emma Stebbins (figs. 1 and 2) owned the house and resided here intermittently between 1854-1882. It is one of the few Gothic Revival style row houses built in Manhattan and one of fewer still that has survived significantly intact. Only No. 20 and its neighbor at No. 18 remain of the five attached row houses that Thomas Oliver built on this block 1845. No. 20 was built for the Trust of Oliver's sister, Emily Oliver Gibbes, and, remarkably, the associated documentation for the Trust has been preserved in historical archives. It reveals John Sniffen was the carpenter, Samuel McCorkle the mason, Nathaniel Sawyer the plumber, J. Althouse the ironmonger, and Isaac Greene Pearson the architect. The four-and-one-half-story brick house has a three-bay façade, side-hall plan, high stoop, and first floor parlor. The building's most distinctive architectural element is its well-preserved ornate wooden cornice that projects out from a wood fascia board. Other original details include a section of front yard fence, the ironwork on the stoop, the wooden entry door boasting Gothic quatrefoil panels and pointed arch lights, the inset entryway framed by carved Gothic motifs, and the security ironwork.

Setting

The house is located on the south side of West 16th Street between Fifth and Sixth Avenues in the borough of Manhattan. It has a stone foundation and a brick façade. The block is a residential mix of nineteenth-century row houses and twentieth-century apartment buildings; in addition, there is a church and a Catholic high school to the west of the house, and, across the street to the east, a synagogue and Jewish history museum. The Ladies' Mile Historic District, a certified local historic district, is located nearby at the east end of the block. The house also lies three short blocks north of the Greenwich Village Historic District (National Register listed).

The surrounding West 16th Street neighborhood has undergone some dramatic changes over the past 160 years. Originally, there were five attached Gothic Revival style townhouses built by Thomas Oliver (No. 12, No. 14, No. 16, No. 18, and No. 20). On the south side of West 16th Street, to the west of the Gothic Revival row houses there were two townhouses and then the St. Francis Xavier High School; to their east, there was a large estate, the Thorne Mansion (fig. 3). The Thorne property and the Vanderbilt property on the other side of the block were acquired by The Society of the New York Hospital; they occupied the Thorne Mansion briefly and then built their second hospital in the mid-1870's (figs. 4a & 4b). The main hospital faced 15th Street, but its administration building, nurses' quarters, and "pathology cabinet" faced West 16th Street (figs. 5a & 5b). Around the turn of the century, the hospital acquired No. 12, which it demolished to build an extension for affluent patients; then a short time afterward No. 14, which it used for housing in this period. In the early 1930's, the hospital merged with Cornell and moved to the Upper East Side; their West 16th Street

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hospital was completely demolished. By 1939, a four-story apartment building occupied the site and No. 16 was swallowed up also (fig. 6). In the 1960's, this apartment building was replaced with a bland 15-story apartment building, The Chelsea Lane. The properties to the West were relatively stable. No. 22 was demolished in the late 1980's with the unfortunate effects described below and replaced with a new historically-insensitive townhouse. On the north side of West 16th Street across from No. 20, there has been relative stability. In the early 1930s, several townhouses were demolished to build The American Foundation of the Blind, which was itself replaced in 1995 by The Center for Jewish History. Since that time, the NYC Landmark Commission has landmarked the Greek Revival row houses at 5, 7, 9, 17, 19, 21, and 23 West 16th Street (built ca. 1845-46), which has undoubtedly preserved this side of West 16th Street.

Exterior

The house is set back from the public right-of-way. The three-bay-wide façade has a raised basement and regularly spaced window openings at each floor. The ground level has two six-over-six wooden double-hung windows set only sill-height above grade. Here the façade is slightly raised, which establishes a line below the parlor windows that runs to the landing of the stoop. Iron security bars, two horizontal crossed by six vertical bars topped with ornamental spikes or finials, guard each window. Four steps lead to the entrance of the ground floor through an iron grate set beneath the stoop. This ironwork is constructed of crosshatched slats secured by rivets. The yard is covered with concrete except for a stainless steel grate covering the scuttle in front of the western windows. A non-historic brick fence with an iron gate surrounds the yard except for one stretch of original fence that runs along the boundary between No.18 and No. 20 from the non-historic brick gatepost to the original newel post at the eastern end of the stoop.

The house retains its stoop (painted red) and historic ornamental iron balustrade (painted black). The balustrade consists of a diamond-shaped pattern centered in a rectangle at the lower part of the railing posts with trefoils surmounted by pointed arches that rise up to the railing. The railing sweeps down from the landing of the stoop to swirl around original newel posts at the bottom of the stairs. An ailanthus tree has enveloped the eastern newel post.

The stairs ascend to a landing one step below the recessed entryway which is framed by rounded moldings. The door jambs (painted black) feature original wooden panels with trefoil arches. The lower half of the original wooden door (painted black) has two square panels with quatrefoil motifs above two rectangular panels with trefoil arches. The upper half features a pair of elongated windows with trefoil arches. Above the door is a glass transom (containing a non-historic gold painted street address) and between the door and the transom are two small, non-historic electric lighting fixtures.

There are two sets of tall French windows at the parlor level to the west of the entryway with each casement consisting of twelve lights; beneath are wooden panels (painted black). The parlor, second, and third floor windows are all the same width, have slightly projecting unadorned sills, and

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have frames also painted black. The original label moldings have been lost over the entrance and the parlor, second floor and third floor windows. Photographs from the 1950's reveal the historical label moldings in the neighboring house at No. 18 (those moldings have also since been lost) (fig. 7) and reveal the rough chiseling that preceded the smooth finish on No. 20 that currently exists (fig. 8). The fourth floor windows are the same width as those below them, but are of a different design: they are much shorter, do not have sills or lintels, and open inward at their midline with four panes per window. Air conditioner units have been added beneath the parlor windows but have been painted black to blend in with surrounding wood panels. The second and third floors each have three, double-hung six-over-six-light windows. Openings have been cut in the façade for air conditioner sleeves. These are below the second and third floor east and west windows; and above the fourth floor east and west windows.

Across the top of the façade is a wooden fascia board painted black. Surmounting the fascia board is a cornice that projects about a foot out from it and then hangs down in front of it. The cornice is ornamented with carved Gothic Revival motifs: broad arches with a scalloped interior forming a trefoil and carvings at the foot of each of these arches. This distinctive cornice is the house's most significant element. Architectural historian Charles Lockwood makes reference to this cornice in his book *Bricks and Brownstone: The New York Row House 1783-1929* and even includes a photograph of it.

The usual Gothic Revival cornice on a New York row house consisted of a row of pointed arches cut into the otherwise plain wood fascia board or brick façade. Though not completely Gothic in its style or simplicity, this cornice did employ the style's typical pointed-arch motif and, therefore, reflected the perpendicularity of true medieval design. For a remarkably picturesque effect, the wooden cornice at No. 20 West 16th Street has elaborate pointed arches which protrude about one foot from the façade; the twin house, No. 18 West 16th Street, has lost this charming wood cornice.¹

The house is largely unchanged from its original construction in 1844-1845 as one of five attached row houses. No. 20 was built 21' wide, 55' deep, 55' high, and has a rear extension up to the first (parlor) floor about 10' deep. These dimensions have not been changed. In 1889, the rear extension's original wood framework construction was "taken down and rebuilt in brick & iron" (builder John D. Miner).²

In the early 1900's, the interior was altered to accommodate an SRO configuration on the upper floors³. In the early 1960's, this was reversed and the interior was reconfigured into several apartments. Though changes have been made over time, the interior retains much of the historic plan, materials, and details.

¹ Charles Lockwood, *Bricks and Brownstone: The New York Row House 1783-1929*. (Rizzoli New York, 2nd ed. 2003), p. 111.

² NYC Archive DOB file for 20W16, June 17th, 1889, Alteration No. 1224.

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Interior

The house faces north and extends south. The front stoop in the eastern bay of the building leads up to the main entrance on the parlor floor. The front door opens into a small vestibule which is notable for its Gothic ornamentation both at the inside face of the exterior door and the inner door between the vestibule and the hall. The inside face of the exterior door repeats the trefoil arch and quatrefoil panels found at the exterior. The interior vestibule door has a pair of trefoil arch panels beneath a pair of pointed arch glass openings. Above the vestibule door is a transom with diamond-shaped panes of glass. Both doors are framed by wood moldings. The east wall of the vestibule features an elaborate plaster medallion with shell and undulating plant-like motifs. The vestibule door opens to a long hallway with wood flooring and the original molded baseboards. At the south end of the hallway behind a non-historic enclosure and door is the original wood stair which today provides access to apartments on the third and fourth floors. The stair retains the original wood newel post, balustrade, and cusped running ornament along the stringer.

On the west wall of the hallway are the original entrances into the parlor floor apartment. These doorways are original but the doors have been replaced with non-historic metal fire code doors. The parlor floor apartment retains much of its original layout, moldings (at baseboard, doors, windows, and ceilings), and materials (plaster ceilings and walls; wood flooring). The apartment – running from front to back – consists of a parlor, dining room, and modern kitchen. Further south of the kitchen is a bathroom, a small office, and a stair to the garden level along the east wall of the house. The original pocket doors with the repeating motifs of trefoil arch and quatrefoil panels separate the parlor from the present dining room. Of special note in the parlor are the tall, multi-light French windows with original built-in, folding, wood-paneled shutters. Modern air conditioning units have been installed in the lower portion of the French windows. Between the front parlor windows is an original full-height mirror in a molded wood frame with a crowning shell motif ornament at the top and a curved pedestal at the base. The historic fireplace opening remains on the west parlor wall but the original mantel has been removed and a replacement installed.³ Changes to the first floor plan include the insertion of a 1960's interior stair along the east wall of the dining room connecting the parlor level and the second floor.

The second floor is accessed by the 1960's staircase to a hallway running north-south above the entry hallway on the parlor level. Like the parlor floor, the second floor retains a relatively high degree of integrity of design, materials, and craftsmanship. At the south end of the second floor hallway is a door to the original stairs at the rear; at the north end (above the entryway) is a small bedroom. To the east is a large bedroom at the north end and a bedroom/sitting room at the south end. There is an outdoor deck on the two-story (garden level and parlor level) extension accessed through this southern bedroom/sitting room. Between these two bedrooms are two full bathrooms. The second-floor front bedroom retains the original six-over-six double-hung windows, moldings and

³ Bella Abzug who once rented this apartment took the original mantel with her when she moved out according to the current owner.

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built-in paneled shutters. The bedroom/sitting room at the south end of the second floor has hardwood floors, original wood paneled pocket doors, base moldings, and an original unadorned marble fireplace mantel. Multi-light French doors with built-in shutters and transoms open to a deck on top of an original two-story addition.

There is an upstairs duplex apartment composed of the third and fourth floors, which is accessed solely by the original stairs. The upper duplex apartment can be accessed through doors from the original stairs on the third floor and on the fourth floor (the third floor door is the primary entrance). The third floor door enters the upper duplex apartment at the south end of an entry foyer; to the east, there is a bedroom to the south and a living room/dining room to the north. Between these two rooms are a bathroom and a kitchen. There is an interior spiral staircase along the east wall of the living room that goes up to the fourth floor. The interior spiral stair leads to the north end of a hallway along the east wall of the house; the hallway runs south to a door to the public stairs. To the west of this hallway is a bedroom at the rear (south) and a bedroom at the front (north). In between these two large bedrooms is a small bedroom and a bathroom.

The six-over-six double-hung wood windows at the front room of the third floor are original but they are not equipped with the wood paneled shutters found at the first and second floors. A non-historic spiral stair has been inserted from this room up to the fourth floor. A historic marble fireplace mantel with a slight arch is located along the west wall of the third-floor front room. The fourth floor, which originally housed servants, has a long hall with lined with closets, a front bedroom, and a modern bathroom.

The garden level (or the partially below grade basement level) can be accessed by a door in the front of the house under the stoop; this entry is guarded by a grate along the side of the stoop that leads to the door directly below the main entryway above the stoop. This leads to a hallway along the east wall of the garden level that runs south to connect with the rear stair from the Parlor level within the lower apartment. To the west of this hallway is a floor through space. In the middle is a new bathroom and at the southeast corner is an old bathroom. The rear extension at the south of the building is open up to the height of the second floor; it opens into the backyard. There is a stairway parallel and adjacent to the garden level hallway that leads to the cellar.

Condition

The front of the house has undergone the normal wear and tear and weathering that might be expected of a 160-year-old building. Worn and weathered areas include parts of the stoop, the ironwork, the wooden windowsills, and the entry door. There is one area in need of major repair. In the late 1980's, the townhouse to the West, No. 22, was demolished. This disruption caused settling of the western side of the house particularly the northwest corner, which has racked the westernmost column of windows. Construction of a new townhouse at No. 22 has stabilized the situation; however, the western side of the façade and its windows still need repair. Despite this area of

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concern, No. 20 West 16th Street is a remarkable survivor, having lasted more than 160 years on a block that has undergone many changes.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all boxes that apply.)

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location
- C** a birthplace or grave
- D** a cemetery
- E** a reconstructed building, object, or structure
- F** a commemorative property
- G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:

(Enter categories from instructions)

Architecture

Art

Period of Significance:

1844-1882

Significant Dates:

Significant Person:

Stebbins, Emma

Cultural Affiliation:

n/a

Architect/Builder:

Pearson, Isaac Greene (architect)

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by historic American Building Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other repository: _____

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Statement of Significance

Summary

The Gothic Revival row house at 20 West 16th Street in Manhattan meets Criterion C as an intact representative example of the Gothic Revival, a relatively rare residential style in New York City that never attained the popularity or widespread use of other nineteenth-century architectural styles. The building's most impressive architectural feature is its ornate wooden cornice which makes it unique among other examples of this style in Manhattan. The house, built in 1844-45, possesses a rich documentary history of its construction connecting the finished building with the names of the actual people who built it and some of their concerns during the project. No. 20 was built for the Trust of Thomas Oliver's sister, Emily Oliver Gibbes, and, remarkably, the associated documentation for the Trust has been preserved in historical archives. It reveals John Sniffen was the carpenter, Samuel McCorkle the mason, Nathaniel Sawyer the plumber, J. Althouse the ironmonger, and Isaac Greene Pearson the architect.

No. 20 West 16th Street is also historically significant under Criterion B for its association with the life of noted nineteenth-century sculptor Emma Stebbins (1815-1882) (figs. 1 and 2). Stebbins, born and raised in New York City, was one of the first women elected to the National Academy of Design when she went to Rome to pursue a career as a professional artist. She became an accomplished neoclassical sculptor, creating numerous private and public works. Stebbins was the very first woman to receive a commission for a large public work from the city of New York. Her most famous work is a beloved New York City icon: *The Angel of the Waters* at the Bethesda Terrace (figs. 9 and 10) in Central Park. No. 20 West 16th Street is the only surviving property associated with Stebbins who owned the house and lived here intermittently with family from 1854 until her death here in 1882.

Gothic Revival Style ⁴

While 20 West 16th Street is fairly a fairly traditional row house with its three-bay-wide façade, side-hall plan, high stoop, and first floor parlor, its use of the Gothic Revival style sets it apart from most mid-nineteenth century houses in New York City.

Frequently adopted by church designers, this style rarely appears in private residences. Popularized in England, by the mid-1830s this picturesque style had crossed the Atlantic, inspiring the design of numerous houses of worship including Trinity church (Richard Upjohn, 1839-1846, National Register listed), and Holy Trinity Church/now St. Anne and Holy Trinity Episcopal Church (Minard Lafever, 1844-1847, located in the Brooklyn Heights Historic District, National Register listed), and Anshe Chesed Synagogue (Alexander Saelzler, 1849-50) on the Lower East Side.

⁴ Information on Gothic Revival style houses in Manhattan is from the following sources: and Charles Lockwood *Bricks and Brownstone: The New York Row House 1783-1929*. (New York: Rizzoli, 2003), Chapter 3, pp. 99-121.

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Andrew Jackson Downing (1815-1852) played a critical role in advancing the Gothic Revival style in the United States. In *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) he presented numerous designs, illustrated with detailed floorplans and elevations. These pattern books proved immensely popular and they remain in-print to this day. In a chapter titled "What a Country House or Villa Should Be" from *The Architecture of Country Houses*, he praised the Gothic style as "poetic, inspiring, imaginative." Downing's influence was felt primarily in rural communities, where "high gables wrought with tracery" were often incorporated into wood dwellings. While many examples of this type survive in the Hudson River Valley, especially near Newburgh, New York, only a small number exist in New York City, including the Alice Austen House (remodeled 1846, National Register listed) and the W.S. Pendelton House (attributed to Charles Duggin, c. 1855), both on Staten Island.

Due to laws prohibiting wood construction in urban areas, most nineteenth century dwellings in New York and Brooklyn were built of brick or brownstone. While the Federal and Greek Revival style, as well as the Italianate style tended to dominate, a few surviving examples of the Gothic Revival style can be found in National Register listed districts, including Greenwich Village, Gramercy Park, and most notably, Brooklyn Heights. Significant examples are located at Nos. 131 and 135 Hicks Street, as well as a free-standing house at No. 36 Pierrepont Place, at Hicks Street.⁵

On the Gothic Revival row house front, the door hoods, window lintels and sills, and roofline cornices significantly were more prominent than on the Greek Revival style front. This breaking of the previously planar row house front reflected the triumph of Romantic architectural ideals and their adaptation to the constraints of the city row house front. The usual Gothic Revival row house employed boldly projecting cornices, door hoods, and window lintels and sills as showy ornament and to cast picturesque shadows on the façade.... The Gothic Revival style finally died, as did the nearly concurrent Greek Revival, as a consequence of the shift in taste around 1850 away from relative architectural simplicity to the flamboyant forms and ornament of an eclectic Italianate style, more appealing to a nouveau riche society eager to flaunt its taste and wealth. Our surviving legacy of Gothic Revival style forms is hard to find in the row houses of the city but holds undeniable charm for anyone who has once fallen under its spell. Nowhere are these architectural testaments to man's unfulfilled romantic yearnings more appealing than when chanced upon around some city corner in present-day New York.⁶

⁵ The context on the Gothic Revival style is from Matthew Postal, Charlie Parker Residence designation report, LP-2032, NYC Landmarks Preservation Commission (May 18, 1999), pp. 4-5.

⁶ Charles Lockwood, *Bricks and Brownstone: The New York Row House 1783-1929* (New York: Rizzoli, 2003) 108.

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Architectural Context: Gothic Revival Row houses in NYC

According to Lockwood the Gothic Revival style was:

. . . never a popular style for New York row houses. The narrow city lot prevented the asymmetrical massing and picturesquely gabled roofline that was possible on the country house....Few Gothic Revival style row houses were built in New York in the 1840s and 1850s, and today only a ragged handful remain scattered throughout the city.⁷

The row house at no. 20 West 16th Street is an intact member of this small group of properties.

Despite the restraints on design imposed by the row house lot and the style's religious associations, occasional Gothic Revival style row houses were built in New York from the mid-1840s to the late 1850s. A charming enrichment of the city streetscape, these houses were a fascinating attempt to adapt this romantic, essentially rural style to the constrained building lot of the grid-iron city plan that was the product of reason and real estate speculation. Although the applied Gothic Revival detail on these houses never proved highly popular and was soon forgotten, the Romantic architectural ideals, first seen in these churches and row houses, strongly affected the design of New York row houses in coming decades.

On the Gothic Revival row house front, the door hoods, window lintels and sills, and roofline cornices significantly were more prominent than on the Greek Revival style front. This breaking of the previously planar row house front reflected the triumph of Romantic architectural ideals and their adaptation to the constraints of the city row house front. The usual Gothic Revival row house employed boldly projecting cornices, door hoods, and window lintels and sills as showy ornament and to cast picturesque shadows on the façade.⁸

Gothic Revival row houses are extraordinarily rare in Manhattan. Only a handful of nineteenth-century Gothic Revival row houses remain on the island. Of these few that remain, fewer still are significantly intact. In the Greenwich Village Historic District (National Register listed), for example, Henry Brevoort built four houses - Nos. 10 through 16 Fifth Avenue - in the Gothic Revival style in 1848-49. As originally built this residential brownstone row had label moldings at the windows and miniature crenelations at the top. Today Nos. 14 and 16 remain as a five-story apartment house completely shorn of Gothic detail and the stoops removed. No. 12 was razed and replaced by an apartment house in the early 1900s. No. 10 is the only one of the row retaining some small semblance of Gothic ornamentation including a Tudor-arched entrance and multi-light casement windows though the front stoop and the label moldings at the windows have been removed.

The Players Club at No. 16 Gramercy Park South in the Gramercy Park Historic District (National Register listed) was built in 1845 in the Gothic Revival style but the label moldings above the

⁷ Lockwood 99.

⁸ Lockwood 108.

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windows are the only exterior vestige of the original style. In 1888 Stanford White added the classical portico and altered the entrance.

The brick row houses at Nos. 133 and 135 West 12th Street in the Greenwich Village Historic District were built in 1851 and are transitional in design with elements of the late Greek Revival, Gothic Revival, and Italianate. While the eared entrance surround is strictly Greek in design the pair of front doors with their elaborately carved trefoil arches and quatrefoil motifs are Gothic while the cast iron railings at the stoop are Italianate.

No. 151 Avenue B (1849) is more purely Gothic Revival in design. This house is listed on the National Register for its association with world-famous alto saxophonist and jazz musician Charlie Parker who lived here from 1950 to 1954. Though the National Register nomination does not address its architectural significance, the local designation report by NYC's Landmarks Preservation Commission notes that the house is a rare example of a Gothic Revival row house. The designation report states that "...the most significant architectural element is the well-preserved pointed arch entranceway with clustered colonnettes that is surmounted by a prominent horizontal hood mold. Original details include the double wood doors, a trefoil relief beneath the projecting box cornice, as well as the slender hood moldings above most windows."⁹ Despite the replacement of the original windows and fencing at the front yard and stoop 151 Avenue B remains one of the better preserved Gothic Revival style row houses in Manhattan along with 20 West 16th Street.

More Gothic Revival row houses have been preserved in Brooklyn, especially in the Brooklyn Heights Historic District (National Register listed). Nos. 118, 120, and 122 Willow Street have a brownstone façade, well-preserved horizontal drip moldings above the entranceways and windows, and varying degrees of preservation of the ironwork and entry doors. Built in 1848, No. 131 Hicks Street has a well preserved Gothic Revival brownstone façade, and its twin at No. 135 regained its original appearance in 1969 restoration. The houses have deeply recessed entrances enframed by a Tudor arch with elaborately carved spandrels, label moldings over windows and doors, casement windows, and stoop railings and areaway fence combining quatrefoils and pointed arches. The brick house at no. 36 Pierrepont Street has a distinctive entrance porch with pointed arches and a sweeping masonry balustrade with large quatrefoil motifs. No. 167 Clinton Street is a brick façade row house with a Tudor arch framed entranceway, remnants of horizontal hood moldings over the windows, and a non-Gothic cornice. Nos. 2-8 Willow Place are series of brick façade row houses that have an unusual square chevron that links its second and third story windows into a vertical element, a colonnaded and ornamented entry porch, and a simple cornice. 107 State Street its elaborate Gothic Revival ironwork at the front fence and stoop and parlor floor balustrade. No. 52 Livingston Street was originally built in the Greek Revival style in 1847 but soon after remodeled with a Gothic Revival front in the 1850's. This may have been in response to the construction of Minard Lafever's Packer

⁹ Matthew Postal, Charlie Parker Residence designation report, LP-2032, NYC Landmarks Preservation Commission 18 May1999: 1.

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Collegiate Institute across the street in 1854.¹⁰ It features label moldings over the entryway and windows, Gothic ironwork, and a pointed arch corbel table beneath the cornice.

There are some Gothic Revival row houses in the Cobble Hill Historic District (National Register listed) including nos. 271 Degraw Street and 154 Court Street. No. 271 Degraw Street is the most intact Gothic Revival row house in the district. The façade breaks with the more typical flat-face row house by incorporating a full-height three-sided bay creating a sense of asymmetry. It also retains label moldings over the entrance and windows, an arched corbel table in the frieze, and the original iron fence. Although No. 154 Court Street (1854) was altered at the basement and first floors to create a storefront, the intact upper floors reveal the building's original asymmetrical design with a projecting bay, unusual brick cornice, and hood moldings that rise in a peak over the modestly pointed window heads.¹¹ While most row houses have a horizontal front roofline, nos. 54-56 Union Street (1847-1848) are a relatively rare pair with steeply pitched front gables.

Among the small pool of surviving Gothic Revival row houses in Manhattan and Brooklyn No. 20 West 16th Street compares favorably in design and period integrity. No. 20 West 16th Street does suffer, however, from a common issue for Gothic Revival houses: the loss of original label moldings. Despite this loss, the house retains the character-defining features of the style including casement windows (parlor floor), exterior and interior doors with carved pointed arches and quatrefoils, elaborate cast iron balustrades at the stoop with Gothic motifs, and, most notably, a boldly projecting cornice. It is, in fact, the dramatic cornice that sets this house apart from many of its counterparts. Many of New York City's Gothic houses had Greek Revival or Italianate cornices with consoles and brackets. Those that did have a Gothic Revival cornice typically consisted of a timid row of pointed arches cut into the otherwise plain wood fascia board. The wooden cornice at no. 20 West 16th Street, is distinctive, in that it creates a remarkably picturesque effect with its elaborate arches which protrude about one foot from the façade.¹²

Early History of 20 West 16th Street

The land that this house was built on was once farmland owned by Thomas & Susanna Burling. The Burlings conveyed the land to John Cowman on November 3rd, 1825.¹³ This addition to the existing Cowman holdings encompassed the area that would become West 16th Street between Fifth and Sixth Avenues.¹⁴ John Cowman's estate conveyed the land to his son Augustus T. Cowman on December 7th, 1842.¹⁵ On March 2nd, 1844 Augustus Cowman conveyed land to Thomas S. Gibbes

¹⁰ Lockwood 119.

¹¹ Lockwood 121.

¹² Lockwood 111.

¹³ NYC Department of Finance, block 817, Lot 70, Liber 193, p. 486.

¹⁴ Otto Sackersdorf, *Maps of farms commonly called the blue book 1815*. (New York: 1868. Republished by E. Robinson, New York, 1887). At the New York Historical Society.

¹⁵ Sackersdorf, Liber 433, p. 131.

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& George B. Butler including lots 66-70.¹⁶ The lots were in accord with the rectilinear plan of New York City defined by the Commissioners' Plan of 1811. T. S. Gibbes & G. B. Butler were lawyers serving as agents for Thomas Oliver, a wealthy businessman from Baltimore. Oliver went on to build a row of five Gothic Revival houses on 21-foot-wide lots on the south side of West 16th Street.¹⁷ Only two of the original five houses survive: nos. 18 and 20. On May 25th, 1844, Thomas S. & Susan A. Oliver and George B. & Adeline H. Butler conveyed lot 70 to the Emily Oliver Gibbes Trust.¹⁸ Emily Oliver Gibbes was one of Thomas Oliver's sisters; Oliver was one of the trustees of her Trust.¹⁹ No. 20 West 16th Street, the westernmost of these houses, was built on lot 70 for her Trust.

The Emily Oliver Gibbes Trust reimbursed Thomas Oliver for all building costs as the construction progressed between 1844 and 1845.²⁰ All these disbursements were documented to assure proper supervision of the Trust by the Trustees who were widely separated and frequently traveled to locations as far apart as Baltimore, MD; Manhattan, NY; and Paris, France. The business papers of this Trust have been preserved in the Maryland Historical Society (MHS) archives among the papers of David Perine, the Trust's legal advisor.²¹ Building this house amounted to a tiny fraction of the business of the Trust, but the records were meticulously kept and they reveal that John Sniffen was the carpenter,²² Samuel McCorkle was the mason,²³ Nathaniel Sawyer was the plumber,²⁴ J. Althouse was the ironmonger,²⁵ and Isaac Greene Pearson was the architect.²⁶ The city taxes went from \$10.07 for the Lot assessment in 1844²⁷ to \$52.10 for the House and Lot assessment in 1845.²⁸ The total construction cost was \$6009 plus \$2500 for the lot.²⁹

Thomas Oliver originally built the houses as an investment. George B. Butler (see above) may have intended one of the houses for his personal use. It is unclear whether Butler was a minor partner or merely an agent as his name along with Thomas Oliver's is on the land conveyance for lot 70 and he did end up living in one of the completed houses (No.14).³⁰ The Emily Oliver Gibbes Trust clearly viewed No. 20 as an investment property as Gibbes and her husband were also building a larger

¹⁶ Sackersdorf, Liber 445, p. 320.

¹⁷ NYC Tax Assessments 1844, vol. 2, Ward 16, lot 790 and Tax Assessments 1845, vol. 2, Ward 16 or 18, lot 790.

¹⁸ NYC Department of Finance, Block 817, Lot 70, Liber 456, p. 57.

¹⁹ Maryland Historical Society (MHS), Baltimore, MD: MS 626.2.

²⁰ MHS. Box 2. Letter 21 December 1844 to D.M. Perine from Thomas Oliver. Letter 28 December 1844 D.M. Perine from Thomas Oliver.

²¹ http://www.mdhs.org/library/mss/ms0626_2.html.

²² MHS. MS 626.2, Box 2, Letter 28 December 1844 to D.M. Perine from Thomas Oliver.

²³ MHS. Letter 11 January 1845 to D.M. Perine from Thomas Oliver.

²⁴ MHS. Receipt 13 May 1845.

²⁵ MHS. Receipt 18 August 1845.

²⁶ MHS. Receipt 19 July 1845.

²⁷ MHS. Receipt 13 January 1845.

²⁸ MHS. Receipt 24 December 1845.

²⁹ MHS. Cost of house and lot on 16th Street belonging to Mrs. Gibbes, Box 31.

³⁰ *Doggett's New York City Directory*. (New York: John Doggett, Jr., 1846-1847).

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house on the same block at the southwest corner of West 16th Street and Fifth Avenue for personal use.³¹ The quarterly rent they charged for No. 20 was \$137.50.³²

Later History

Oliver Prescott Woodford, a book merchant, moved in to No. 20 West 16th Street in 1845 and, later purchased the house on December 14, 1847.³³ On April 24, 1854, he sold the house to William A. Stebbins who bought the house for his mother Mary Largent Stebbins.³⁴ The Stebbins family was very prominent in New York City.³⁵ Mary's husband John Stebbins (1783-1834) had been president of North River Bank and together they had nine children: Eliza, John, Charles, Henry George, Mary, Emma, Angeline, William A., & Caroline. The surviving boys went into finance, Henry G. was extremely successful, and the surviving girls married, except for Emma. Henry G. Stebbins became an influential politician and community leader in New York serving as a U.S. Congressman, a two-term president of the New York Stock Exchange, and a Commissioner of Central Park, among other titles.³⁶ His shy, modest sister Emma made important contributions to the art world as perhaps best represented by her most famous sculpture the Angel of the Waters at the Bethesda Fountain in Central Park.

Mary Largent Stebbins lived in the house through the 1850's, probably with her unmarried daughters, Emma and Caroline. She later conveyed the house to Emma. Between 1876 and 1882, Emma Stebbins is believed to have summered in Lenox and wintered in New York at 20 West 16th Street. She died here on October 25, 1882. Although Stebbins most productive years as a sculptor were during the 1860s when she resided primarily in Rome, her New York residence is important in representing her life because it is the only surviving structure associated with Stebbins.

For most of the time from about 1860 until they sold the house, the Stebbins family rented part of the house. Tenants included Robert S. Moore, a dentist³⁷, and Celestina Piva, a silk merchant.³⁸ No. 20 West 16th Street remained within the Stebbins family for more than 50 years.

³¹ MHS. Letter 9 November 1844 to D.M. Perine from R.M. Gibbes.

³² MHS. Letter 14 March 1846 to D.M. Perine from T.S. Gibbes.

³³ New York County, Office of the Register, Liber 500, p. 31.

³⁴ New York County, Office of the Register, Liber 661, p. 218.

³⁵ Ralph Stebbins Greenlee & Robert Lemuel Greenlee, *Stebbins Genealogy* (Chicago: privately printed, 1904), Vol. I: 496-497; Vol. II: 783-787.

³⁶ Henry G. Stebbins was also Colonel of the Twelfth Regiment, chairman of the "Committee of Seventy" that opposed Boss Tweed, a founder and director of the Academy of Music, president of the New York Philharmonic Society, president of the Arcadian Club, vice-president of the Union League Club, commodore of the New York Yacht Club, and president/director of several railroads.

³⁷ *Doggett's New York City Directory*, 1864-1865.

³⁸ *Doggett's New York City Directory*, 1900-1901.

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In 1907 the Emma's estate sold the house to Edward & Hannah Tallent, who resided in the house next door, No. 22.³⁹ Sometime during this period, the house was converted to a S.R.O. configuration so that by 1927 when the house was sold to The United Pressman's Association, Local 51, they used the upper floors to house sixteen union members.⁴⁰ In 1954 the house was sold to a group of artists in the self-described Aesthetic Realism movement.⁴¹ They incorporated themselves and lived communally.⁴² The ground level became the original site of the Terrain Gallery⁴³ (fig. 8), a gallery that still exists, recently celebrating its 50th anniversary at the movement's current home on Green Street.⁴⁴ They sold the house to Helena Simkhovitch in 1962 and she converted the building to several apartments. In 1968, Charles & Isabel Lyon bought the house and it has remained in their family through to the present.⁴⁵

A number of noteworthy people have been associated with the house over the years. Bella Abzug (1920-1998) rented the parlor floor apartment for several years in the early 1960s before she went on to become a three term U.S. Congresswoman. She was known as an outspoken feminist and for wearing broad brimmed hats. Isabel Logan Lyon (1920-2000) was a journalist & historian who wrote for *The New Yorker* magazine for more than 50 years under the pseudonym of "Andy Logan". She & her husband Charles owned the house and resided in it for more than 30 years. She was best known for her *About City Hall* column; she came to be recognized as "*the dean of the city hall press corps*". She authored two books about New York City history: *The Man Who Robbed The Robber Barons* and *Against The Evidence; the Becker-Rosenthal Affair* (a National Book Award Finalist). Her papers are preserved in the New York Public Library archives. Charles Lyon (1916-1989) was a distinguished lawyer who was a deputy chief prosecutor at the 2nd round of Nuremberg trials, a United States Assistant Attorney General, a founding partner of Skadden, Arps, Slate, Meagher, & Flom, and a full professor at NYU Law School. A chair was endowed in his name when he retired. Perhaps the most notable person associated with No. 20 West 16th Street was the sculptor Emma Stebbins.

³⁹ New York County, Office of the Register, Liber 130, p. 125. Also *City Directory 1906-1907*.

⁴⁰ New York County, Office of the Register, Liber 3567, p. 82.

⁴¹ New York County, Office of the Register, Liber 4887, p. 317.

⁴² *They're Chipper by the Dozen*. Conversation with Dorothy Koppleman. *Pagent* (August 1957, Vol. 15, no. 2) 118-123.

⁴³ Bennett Schiff, "In the Art Galleries," *New York Post* (16 June, 1957). Also Terrain Gallery Advertisement, *New York Times*, (May 22, 1955).

⁴⁴ <http://www.terraingallery.org/>

⁴⁵ New York City, Department of Finance, Register's Office, Liber 289, p. 349.

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EMMA STEBBINS⁴⁶

Biography

Emma Stebbins (1815-1882) was born in New York City, the sixth of nine children, to a prominent Wall Street broker and bank president. She exhibited a passion for art at an early age, which her family encouraged. There was no formal artistic training for women and no professional paths. "She long worked with crayon and palette as an amateur, -making likenesses of her friends, copying fine pictures in oil, improving every opportunity to cultivate her taste and discipline her ability."⁴⁷ Mary Garland, her older sister, recorded some information about her amateur career: of particular note is that she was inspired by the sculptor Edward Brackett to begin working with clay around 1840.⁴⁸ She first studied in the studio of the leading portrait painter Henry Inman. In 1843, she became the fifth woman elected to the prestigious National Academy of Design. In 1857, at the age of 41, while on a trip to Rome with her mother and sister Caroline, Emma Stebbins decided to stay in Rome to pursue a career as a professional sculptor. There were several factors that helped her make this daring decision. Many artists went to Rome to receive training in sculpture. Women, furthermore, found a more receptive climate for them to work in as professional artists. Henry G. Stebbins (see above) "generously fostered his sister's talent and made it possible by his assistance for Miss Stebbins to pursue her work in Rome."⁴⁹ A further factor that influenced her to pursue her adventurous plan was meeting Charlotte Cushman, the celebrated American actress. Charlotte Saunders Cushman (1816-1876) was dedicated to mentoring women who were devoted to developing their own artistic talents. Emma later quoted Cushman's words on the pursuit of artistic achievement: "*Art is an absolute mistress; she will not be coquetted with or slighted; she requires the most entire self-devotion, and she repays with grand triumphs.*"⁵⁰ In Emma Stebbins, Cushman found not only a talent, but also a soul mate. The two became life long partners in a "Boston Marriage" as it was known in the Nineteenth Century: a socially acceptable, chaste romantic relationship.⁵¹ Emma Stebbins became part of the community of expatriate women artists, mockingly described by Henry James as "that strange sisterhood of American 'lady sculptors' who at one time settled upon the seven hills [of Rome] in a white, marmorean flock."⁵² The "flock" included sculptors Harriet Hosmer (1830-1908), Anne Whitney (1821-1915), Margaret Foley (1820-1877), Edmonia Lewis (1843- circa 1911), and, of

⁴⁶ Information on Emma Stebbins is from:

Elizabeth Milroy, "The Public Career of Emma Stebbins: Work in Marble," *Archives of American Art Journal* 33 (3) (1993): 2-12 and Elizabeth Milroy, "The Public Career of Emma Stebbins: Work in Bronze," *Archives of American Art Journal* 34 (10) (1994): 2-13.

⁴⁷ Henry Tuckerman, *Book of the Artists* (New York and London: G.P. Putnam & Sampson Low & Co., 1878) 602.

⁴⁸ Mary Stebbins Garland, "Notes on the Art Life of Emma Stebbins," unpublished (1888). New York Public Library, Manuscripts Division.

⁴⁹ *Emma Stebbins Scrapbook*, Archives of American Art, Washington: Smithsonian Institution.

⁵⁰ Charlotte Saunders Cushman. Quoted in Emma Stebbins, *Charlotte Cushman: Her Letters and Memories of Her Life* (Boston: Houghton Osgood and Company, 1878).

⁵¹ <http://www.celebratefriendship.org/boston.htm>.

⁵² Henry James, *William Wetmore Story and his Friends* (Boston: Houghton, Mifflin & Co., 1903) 1, 260.

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course, Emma Stebbins. This group helped establish American women in the field of professional sculptors. Stebbins lived in Rome from the late 1850s until 1870; she also spent some time in London with Cushman and made a number of visits to New York City.

Initially, Stebbins entered the studio of the eminent American sculptor Benjamin Paul Akers for training. "Stebbins began accepting commissions from touring Americans and established a name for herself as a sculptor of portrait busts and classical figures."⁵³ Her work met with high praise and she soon opened her own studio. Emma had artistic talent & dedication, but lacked confidence and the personality for self-promotion. As a world famous stage actress, these were the qualities that Charlotte had in abundance and she generously applied them as needed on behalf of Emma. Emma supplied the talent, dedication, and hard work. In 1861, Emma showed several marble sculptures at Goupil & Co. in NYC to great critical success and her career flourished. Several of her works were highly praised and remain in the public eye.⁵⁴ In 1860 she completed the low-relief sculpture the Treaty of Henry Hudson with the Indians for the collection in New York of Marshall O. Roberts.⁵⁵ She received a public commission for a statue of *Horace Mann*, which stands before the Boston State House (1865).⁵⁶ Her *Christopher Columbus* (1867) (figs. 11 and 12), a another private commission for Marshall Roberts, which was first sited at Central Park and 102nd Street now stands in Columbus Park in front of the Supreme Court Building in Brooklyn.⁵⁷ She was the first woman to receive a public commission from New York City for a large public work: *The Angel of the Waters* at the Bethesda Fountain in Central Park. These works were well received by critics. While she had succeeded as a professional neoclassical sculptor, her success had not come without physical and emotional cost.

Stebbins had a weak constitution and experienced progressive pulmonary difficulties, at least in part, due to constant exposure to marble dust. One of her "flock", Harriet Hosmer, had been accused by the British press of taking credit for the work of her Italian stone carvers; Stebbins saw this as an attack on all women sculptors. These concerns along with a strong streak of perfectionism lead her to do much more carving herself than her peers (male and female) typically did. Beyond the physical demands of the work, there were also the stresses of self-promotion, negotiating commissions, executing statues at foundries, extracting promised fees, delivering completed works (one of her completed works was lost at sea), resisting the demands from an increasingly unhappy Henry G. that she return home, and the constant fear of critical rejection. The outgoing Cushman, a world famous actress, provided moral support and encouragement to her friend. But their lives were disrupted in 1869 when Cushman was diagnosed with breast cancer. Her surgery in Edinburgh failed and she underwent a second procedure in London. In 1870, Emma returned with Charlotte to America

⁵³ www.elizabethbarlowrogers.com/lecture/definitions/def_stebbins.htm

⁵⁴ William Clark, *Great American Sculptors* (Philadelphia: Gebbie & Barrie, 1878) 139-140.

⁵⁵ www.artnet.com/library/08/0811/T081128.asp

⁵⁶ http://www.mass.gov/statehouse/statues/mann_landing.htm

⁵⁷ http://www.nycgovparks.org/sub_your_park/historical_signs/

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permanently and retired as a professional artist. Emma nursed Charlotte as her health worsened. After Charlotte died in 1876, Emma authored her biography, *Charlotte Cushman: Her Letters and Memories of Her Life* (1878). Emma Stebbins died on October 25th, 1882 from phthisis (a respiratory disorder) and was buried in Greenwood Cemetery, Brooklyn.

The Angel of the Waters

Emma's brother Henry, President of the Board of Commissioners of Central Park, was instrumental in her selection for the most important commission of her career – a sculpture known as the Angel of the Waters to adorn the Bethesda Fountain. Emma Stebbins was the first woman to receive a commission for a major public work in New York City. Bethesda Fountain was the only sculpture commissioned during the original design of Central Park. Stebbins worked on the design of the statue in Rome, from 1861, until its installation in 1868. The statue was cast in Munich, Germany by the Muller foundry, but the Franco-Prussian War delayed its delivery, and there had been additional delays with its installation at the site. *The Angel of the Waters* is a fountain consisting of a winged 8-foot tall angel supported by four cherubs. At twenty-six feet high and ninety-six feet in diameter, it remains one of the largest fountains in New York. Its initial symbolism has resonated across time and its beauty and picturesque setting enriches contemporary life, making it one of New York City's celebrated statues.

On May 31, 1873, Emma Stebbins's bronze statuary for the Bethesda Fountain was finally dedicated. The dedication program written by Emma Stebbins herself recounts the inspiration for and symbolism of the statue:

The idea of this fountain was suggested by the well-known passage from the Gospel according to St. John, chap. V., ves. 2,3, and 4.

“Now there is at Jerusalem by the sheep market a pool, which is called in Hebrew tongue Bethesda, having five porches.”

“In these lay a great multitude of impotent folk, of blind, halt, withered, waiting for the movement of the water.”

“For an angel went down at a certain season into the pool and troubled the water; whosoever then first after the troubling of the water stepped in, was made whole of whatsoever disease he had.”

An angel descending to bless the water for healing seems not inappropriate in connection with a fountain for, although we have not the sad groups of blind, halt, and withered waiting to be healed by the miraculous advent of the angel, we have not less healing, comfort and purification freely sent to us through the blessed gift of pure and wholesome water, which to

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all the countless homes of this great city, comes like an angel visitant, not at stated seasons only, but day to day.

Every day an angel descends for us, and to remind us of this, the golden bronze angel of the fountain stands forever blessing the waters, which rise and move at her presence. She bears in her left hand a bunch of lilies, emblems of purity, and wears across her breast the crossed bands of the messenger angel. She seems to hover over, as if just alighting on a mass of rock, from which the water gushes in a natural manner, falling over the edge of the upper basin, slightly veiling, but not concealing four smaller figures, emblematic of the blessings of Temperance, Purity, Health, and Peace.⁵⁸

The statue commemorates an important public health achievement. As the population of New York City had grown, contaminated water led to repeated outbreaks of cholera and typhoid. The state legislature authorized a \$2,500,000 bond issue to bring clean water from upstate to the city by construction of a 41-mile long masonry aqueduct, two reservoirs, and a distribution system. In 1842 this massive public works project brought clean "Croton" water to New York City and successfully rid the city of these waterborne diseases. The city commissioned the statue to celebrate the arrival of fresh, clean Croton water.

Although the pestilences associated with contaminated water have faded from the memory of contemporary New York, unfortunately the same cannot be said for every disease. The current AIDS epidemic causes much suffering. In the recent Tony Award-winning play *Angels in America* about the AIDS epidemic, a disease without cure, playwright Tony Kushner set the final scene at the Bethesda fountain where the characters sit in the shadow of *The Angel of the Waters* and reflect on a time when all are able to wade through curative waters.⁵⁹ Breast cancer is another contemporary epidemic. The same needs are felt today as Sarah Cedar Miller notes in her book on Central Park: "Today the 'Race for the Cure', a sports event for breast cancer awareness, runs right by the fountain; whether they are aware of it or not, the runners and their supporters carry the same prayers, hopes, and memorials to the loved ones that Stebbins's angel represented for Cushman...."⁶⁰

Even without knowledge of the statue's initial inspiration and its resonant symbolism, most of the public enjoys the work as a beautiful statue in a special gathering place that has become a focal point of Central Park. One of the first acts of the Central Park Conservancy was to clean and repatinate the fountain in order to restore the Bethesda Fountain to its former grandeur.⁶¹ The centerpiece of

⁵⁸ Emma Stebbins as quoted in the dedication program for the Angel of the Waters, May 31, 1873.

⁵⁹ <http://mchip00.nyu/lit-med-db/webdocs/webdescrips/kushner1050-des-.html>

⁶⁰ Sarah Cedar Miller, *Central Park, An American Masterpiece: A Comprehensive History of America's First Urban Park* (New York: Harry N. Abrams, 2003) 66.

⁶¹ <http://www.centralparknyc.org/aboutcpc/cpc-history/cpchistory1980-1988>

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the Bethesda Terrace has become emblematic for Central Park itself. Even WNET Thirteen, the local public television station, uses an image of the fountain in one of its station identification logos. *The Angel of the Waters* has become one of the best-known and most beloved statues in the City of New York.

Emma Stebbins Remembered

Emma Stebbins once described herself as “a soft-shelled crab, before his new integument has hardened, very vulnerable, but I have been that all my life, forced by circumstances into hard-shelled positions. But I hope Charlotte will still hold her protecting shield over me – as she has always done – and I shall escape, under cover of the love and tender interest which is so universally felt for her.”⁶² Her modesty, sensitivity, and natural shyness were as great obstacles to her pursuing a career as a professional artist as were the social attitudes against women obtaining knowledge, skill, and independence. The confluence of being in Rome, a city alive with art and tolerant of women artists; being encouraged and supported by Charlotte Cushman, a mentor, a business-manager, and intimate; and finding inspiration from a “marmorean flock” of like-minded women is almost miraculous. It happened to one woman when she was in her 40’s. Emma Stebbins had a passion for art, not for fame. She would have been too shy and modest to secure public commissions without help from Charlotte Cushman and Henry Stebbins.

Fortunately, others like Charlotte and Henry appreciated her genius. Emma was not a self-promoter. Her sister Mary Stebbins Garland created a scrapbook of Emma’s work in photographs and press clippings and wrote a brief biography of Emma’s “Art Life” that saved her from greater obscurity. Despite her reticence, she was an inspiration to other women: Sorosis, the women’s professional society, made her an honorary member posthumously⁶³; and as late as 15 years after her death, she was still being cited in newspaper commentary as an example for women professionals.⁶⁴ She was a signatory to a document petitioning the Columbia University Board of Trustees to admit qualified women to the university.⁶⁵ Emma Stebbins’s actual achievements as a professional artist served as an important inspiration for women of her era and contributed to social change. At present, the public knows her *Christopher Columbus* and, especially, her *The Angel of the Waters*, but does not know much about her other than her name. While her art is well-known, she has been almost forgotten.

⁶² Mary Stebbins Garland, “Notes on the Art Life of Emma Stebbins,” unpublished manuscript, 1888. New York Public Library manuscripts division.

⁶³ *New York Times*, 16 April 1895.

⁶⁴ *New York Times*, 5 June 1897.

⁶⁵ *The 1882 Memorial to the Columbia College Board of Trustees*, Barnard College Archives.

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House Association

William A. Stebbins purchased No. 20 West 16th Street in 1854 and conveyed the property to his mother, Mary Largent Stebbins, for one dollar. City Directories show that she lived in the house in the 1850's probably with her unmarried daughters Emma and Caroline. Emma Stebbins went abroad with her mother and sister Caroline in 1856, returned for almost a year 1857-1858, may have returned through the 1860's during Charlotte Cushman's intermittent tours, but resided primarily in Rome throughout the 1860's. Her sister Caroline remained in Rome during at least the early portion of this period after meeting and marrying the American artist John Rollin Tilton. In 1870, Mary Largent Stebbins conveyed the house to Emma Stebbins for one dollar. The Stebbins family rented the property out as a single-family house between 1860-1907. Back in America, Emma probably lived with Cushman primarily in *Villa Cushman*, a house Cushman had recently built in Newport, Rhode Island; and summered with Charlotte at a cottage in Lenox, Massachusetts. Emma inherited this cottage from Cushman when she died in 1876. Between 1876 and 1882, Emma Stebbins is believed to have summered in Lenox and wintered in New York with her sisters. In 1881-1882, the city directory lists Mary Garland, Emma's widowed sister, at No. 20 West 16th Street; however, Emma and sister Angeline also lived there. Their signatures can be found on a petition addressed to The Board of Trustees of Columbia College asking that qualified women be admitted. Next to their signatures, they listed their addresses as No. 20 West 16th Street. Furthermore, on October 25th, 1882 Emma Stebbins died at No. 20 West 16th Street. The Lenox cottage⁶⁶ and Casa Cushman have been demolished. No. 20 West 16th Street is the only surviving building that is most closely associated with Emma Stebbins.

Conclusion

Emma Stebbins is significant as a respected member of a group of expatriate American women who established the place of women as sculptors and as professional artists in the late nineteenth century and as an artist who met with critical success and produced a number of public works including *The Angel of the Waters* which has become a beloved New York City icon, present in literature, in film, and in the public psyche.⁶⁷ Though Stebbins spent her productive years as an artist as an expatriate

⁶⁶ The Cushman cottage was on the corner of West Street and Yukon Avenue in Lenox. It no longer exists.

Communication from the Berkshire Historical Society.

⁶⁷ Some web sites of interest:

<http://www.centralparknyc.org/virtualpark/southend/bethesdaangel>

<http://www.centralparknyc.org/virtualpark/southend/bethesdaterrace>

http://www.centralpark2000.com/database/bethesda_fountain.html

<http://www.artcyclopedia.com/masterscans/l200.html>

http://www.photojunkie.ca/archives/2003/08/01/angel_of_the_waters.php

http://gonyc.about.com/od/photogalleries/ss/central_park.htm

<http://www.artselect.com/perl/frView?artID=136321&openct12538=1&openc153=1>

<http://www.manyhighways.com/photoblog/20050325.php>

**United States Department of the Interior
National Park Service**

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Continuation Sheet**

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House at 20 West 16th Street
Name of Property
New York County, New York
County and State

in Rome she intermittently called 20 West 16th Street her home and died here in 1882. It remains the only surviving building in this country associated with the sculptor. In addition, the house is significant as a rare surviving example of a Gothic Revival style row house and retains much of the original character that it had when she lived here.

<http://www.davenycphoto.com/index.php?showimage=170>

<http://www.studiolo.org/pix/gardens02.htm>

http://en.wikipedia.org/wiki/Emma_Stebbins

http://wings.buffalo.edu/AandL/Maecenas/successors/new_york/thumbnails_contents.html

http://www.nyctourist.com/central_park2.htmhttp://www.americanheritage.com/articles/magazine/ah/2006/2/2006_2_27.shtml

<http://www.forgotten-ny.com/SIGNS/bethesda/bethesda.html>

<http://www.handandhammer.com/Pages/Museum%20Ornaments.html>

<http://www.answers.com/topic/emma-stebbins>

http://www.elizabethbarlowrogers.com/lecture/definitions/def_stebbins.htm

<http://www.thecityreview.com/cpark.html>

http://videoindex.pbs.org/printed_index/printed.jsp?series_nola=NYNYDX3&subject=ALL&series_title=NEW%20YORK_ANGEL_OF_THE_WATERS,NYNYX05/02:44

New York: A Documentary Film 12PK & Guide

United States Department of the Interior
National Park Service

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House at 20 West 16th Street

Name of Property

New York County, New York

County and State

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NYC Department of Finance, block 817, lot 70, liber 193.

New York Times. 16 April 1895 and 5 June 1897.

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National Park Service

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House at 20 West 16th Street

Name of Property

New York County, New York

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Stebbins, Emma. *Charlotte Cushman: Her Letters and Memories of Her Life*. Boston: Houghton Osgood and Company, 1878.

"They're Chipper by the Dozen." Conversation with Dorothy Koppleman. *Pagent* (August 1957, Vol. 15, no. 2)

Tuckerman, Henry T. *Book of the Artists*. New York and London: G.P. Putnam & Sampson Low & Co., 1878.

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http://gonyc.about.com/od/photogalleries/ss/central_park.htm

<http://www.artselect.com/perl/frView?artID=136321&openct12538=1&openc153=1>

<http://www.manyhighways.com/photoblog/20050325.php>

<http://www.davenycphoto.com/index.php?showimage=170>

<http://www.studiolo.org/pix/gardens02.htm>

http://en.wikipedia.org/wiki/Emma_Stebbins

http://wings.buffalo.edu/AandL/Maecenas/successors/new_york/thumbnails_contents.html

http://www.nyctourist.com/central_park2.htmhttp://www.americanheritage.com/articles/magazine/ah/2006/2/2006_2_27.shtml

<http://www.forgotten-ny.com/SIGNS/bethesda/bethesda.html>

<http://www.handandhammer.com/Pages/Museum%20Ornaments.html>

<http://www.answers.com/topic/emma-stebbins>

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<http://www.thecityreview.com/cpark.html>

http://videoindex.pbs.org/printed_index/printed.jsp?series_nola=NYNYDX3&subject=ALL&series_title=NEW%20YORK

<http://www.centralparknyc.org/aboutcpc/cpc-history/cpchistory1980-1988>

http://www.mass.gov/statehouse/statues/mann_landing.htmhttp://www.mass.gov/statehouse/statues/mann_landing.htm

House at 20 West 16th Street
Name of Property

New York County, New York
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 18 584901 4509907
Zone Easting Northing

3 18
Zone Easting Northing

2 18

4 18

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By (*See continuation sheet for author)

name/title Contact: Kathy Howe, Historic Preservation Specialist
New York State Office of Parks, Recreation and Historic Preservation
organization Bureau of Historic Preservation date April 2, 2007
street & number Peebles Island, PO Box 189 telephone 518-237-8643, ext. 3266
city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name Jonathan Herskovits
street & number 20 West 16th Street, Apt. 1 telephone 917-392-7066
city or town New York state NY zip code 10011

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 10 Page 1

House at 20 West 16th Street

Name of Property

New York County, New York

County and State

Geographical Data

Verbal boundary description

Block 817 lot 70 at 20 West 16th Street, New York County, New York. The lot is 21' wide by 103'3" deep. The nominated property is encompassed within the bold line on the attached map.

Verbal boundary description

The nominated property includes the parcel and building historically associated with the property and the life of sculptor Emma Stebbins.

**United States Department of the Interior
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**National Register of Historic Places
Continuation Sheet**

Section 11 Page 1

House at 20 West 16th Street
Name of Property
New York County, New York
County and State

Form Prepared by:
Jonathan Herskovits
20 West 16th Street, Apt. 1
New York, NY 10011

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section 11 Page 2

House at 20 West 16th Street

Name of Property

New York County, New York

County and State

Additional Documentation

Black and white photos

20 West 16th Street

New York County, NY

Photographer: Jon Herskovits

August 2006

(Digital photos saved as .TIF files on attached CD-R on file at NYSOPRHP and NPS)

1. North elevation, facing south.
2. View showing south side of West 16th Street. Lower stories of north elevation, facing south.
3. Detail of iron balustrade at stoop, facing east.
4. Parlor floor window, north elevation, facing south.
5. Upper floors at north elevation, facing south.
6. Front door at north elevation, facing south.
7. Detail of paneling at door jamb of front door, facing west.
8. Entry vestibule ornamentation on east wall, facing east.
9. View showing door between front hall and vestibule (in foreground) and exterior door beyond, facing north.
10. Detail of upper half of vestibule door, facing south toward hall.
11. First floor parlor facing north toward front parlor windows.
12. Detail of window and built-in wood shutters at front parlor window, north wall.
13. Detail of molding around mirror in first floor parlor, north wall, facing north. The mirror is approximately 30" wide by 100" high.
14. Detail of built-in furniture at base of mirror in first floor parlor, north wall, facing northwest.
15. Detail of crown molding at ceiling of first floor parlor, northwest corner.
16. Pocket door looking south from the first floor parlor to the current dining room/kitchen.
17. First floor hall facing south.
18. Original stair at rear of first floor hall, detail of newel post, facing south.
19. Detail of molding at side of original stair, facing southeast.
20. Windows and wood shutters at north wall of front bedroom, second floor, facing north.
21. Detail of wood shutters at window on north wall of front bedroom, second floor, facing northwest.
22. Second floor, rear pocket doors, facing south. This set of doors is closer to the back (south) of the house.
23. Second floor, master (south) bedroom, facing south. Note pocket doors and hardwood floors.
24. Detail of French door and transom with wood shutters at second floor, master (south) bedroom, facing south.
25. West wall of third floor living room showing original fireplace and marble mantel. Facing west.
26. Original stair hall at third floor showing window at rear (south) wall, facing south.

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Continuation Sheet

Section 11 Page 3

House at 20 West 16th Street

Name of Property

New York County, New York

County and State

List of Figures

Fig. 1

Photograph and brief biography of Emma Stebbins from
www.elizabethbarlowrogers.com/lecture/definiations/def_stebbins.htm

Fig. 2

Model for Angel of the Bethesda Fountain (left) and photograph of Emma Stebbins from
Emma Stebbins Scrapbook. (Washington: Archives of American Art, Smithsonian Institution) 325.

Fig. 3

Photograph of the former Thorne Mansion, ca. 1870.
(Cornell Medical Center Archive).

The former Thorne House was located near the Gothic Revival row houses on the south side of West 16th Street. The mansion was later replaced by the Society of the New York Hospital.

Figs. 4a & 4b

Photograph showing the south side of West 16th Street looking east, ca. 1910.
(Cornell Medical Center Archives). Fig. 4a shows the overall view while fig. 4b is an enlargement focusing on the row houses with the building numbers added for easier identification.

Most prominently seen on the South side of West 16th Street is the rear of the Society of the New York Hospital's 2nd hospital with its circular drive. It has replaced the splendid Thorne Mansion (shown in fig. 3). Immediately to the west (right) is the hospital's residence for private patients. The building was constructed in 1905 after acquiring the easternmost of the five attached Gothic Revival townhouses constructed by Thomas Oliver in 1844-1845. This photograph shows four of the five; at present only two of the five survive. They can be identified by their distinctive cornices which only survive on No. 20 West 16th Street. The first four row houses (nos. 12, 14, 16 & 18) were constructed with 12 responding symmetrically to 14 and 16 symmetrical with 18; note how the stoops are next to each other. No. 20 departs from this symmetry. Further west, Saint Xavier's Jesuit High School can be seen in the lower right corner. On the north side across from the subject house are a series of attached townhouses pictured prior to the demolition of three of them to make room for The American Foundation for the Blind in the 1930's.

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National Park Service

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House at 20 West 16th Street

Name of Property

New York County, New York

County and State

Figs. 5a & 5b

Photograph showing the south side of West 16th Street, looking west, ca. 1910. (Cornell Medical Center Archives). Fig. 5a shows the overall view while fig. 5b is a detailed enlargement focusing on the row houses.

Fig. 5a shows the Pathology Cabinet of the Society of the New York Hospital's second hospital. In the bottom left corner, the administration building is visible. In the bottom right corner (partly cut off by the scan) are the Gothic Revival townhouses Thomas Oliver built in 1845.

Fig. 5b is a detail of the image showing the Gothic Revival townhouses and they are numbered for clarity. Ivy is covering parts of their front facades. The adjacent stoops of No. 16 and No. 18 can be readily appreciated. The projecting ornate cornices and horizontal drip molding lintels are also visible. The second hospital of the Society of New York Hospital was built around 1876 and demolished in the early 1930's. The Society of the New York Hospital merged with Cornell and is currently located on the Upper East Side. It was replaced by a three-story apartment building in the 1930's; thirty years later this building was replaced with a fifteen-story apartment building, which is presently standing.

Fig. 6

20 West 16th Street Tax Photo 1939-1940. (Municipal Archive).

Photograph shows 20 West 16th Street and to the left is No. 18. Both houses have their original projecting cornices, which only survives on No. 20. The lintels over No. 20 have already been chiseled down. The original cast iron fence is still up in front of the house; therefore, the newer brick fence replaced it some time between 1939 and 1954 (see Figure 4). The cast iron fence matches the cast iron railing that survives on the stoop. The masonry below the level of the parlor windows is white or grey. Details of the wooden panels beneath the parlor windows and of the fence may be discovered with a detail enlargement of the original negative. The placard in the foreground denotes Tax Block 817, Lot 70, Manhattan.

Fig. 7

20 West 16th Street, 1954. (L. Dienes).

This photo shows that by 1954 the brick wall has replaced the original cast iron fence; there are no air conditioner sleeve cuts beneath the windows, and the chiseled down outline of the original lintels revealed that they were actually horizontal drip molding over the entryway and the parlor, second, & third story windows, and the entryway. These lintels are well preserved in the sister-townhouse to the east while its original ornate fascia board and cornice have vanished. To the west (right) is No. 22 which was later replaced by a modern townhouse.

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House at 20 West 16th Street

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Fig. 8

20 West 16th Street, 1956. (L. Dienes).

Close Up of the yard and parlor level in color. A plaque denotes the basement level as the Terrain Gallery. From 1954 to 1964 the house was owned communally by a group of artists who belonged to the self-proclaimed Aesthetic Realism movement. The Aesthetic Realism and the Terrain Gallery have moved to Green Street in SoHo. 20 West 16th Street was the original site of The Terrain Gallery, which recently celebrated its 50th anniversary.

Detail of the entryway, lintel outlines, and parlor windows are visible. There are no air conditioner sleeve cuts beneath the windows so this alteration can be dated to between 1956 and 1964.

Figs. 9 & 10

The Angel of the Waters Fountain by Emma Stebbins, Bethesda Terrace, Central Park, 2006.
(Photo by Jonathan Herskovits).

Figs. 11 & 12

Christopher Columbus statue by Emma Stebbins, Columbus Park in front of the Supreme Court Building in Brooklyn, 2006.
(Photo by Jonathan Herskovits).

Definitions

**Emma Stebbins****1815 – 1882**

Emma Stebbins was born in New York City, where her father John Stebbins was a prominent Wall Street broker and president of the North River Bank. Stebbins studied painting and sculpture in various American studios and concluded, as did many American sculptors in the 1850s and 1860s, that to receive proper training in sculpture she must go to Rome, where the best instructors and patrons gravitated. She moved to Rome in 1856 and was soon accepted into

the studio of eminent American sculptor Benjamin Paul Akers.

In Rome, Stebbins met the American actress Charlotte Cushman, who would become champion of her career. The two formed an intense friendship and became devoted companions. With Aker's direction and Charlotte's encouragement, Stebbins began accepting commissions from touring Americans and established a name for herself as a sculptor of portrait busts and classical figures. With the help of Charlotte's influence, she began securing more prestigious commissions, including the statue of *Horace Mann* in front of the State House in Boston (dedicated in 1865) and a statue of *Christopher Columbus* (1867) in Columbus Park beside the Supreme Court Building in Brooklyn.

Emma's brother Henry Stebbins, President of the Board of Commissioners of Central Park, was instrumental in her selection for the most important commission of her career—a sculpture to adorn Bethesda Fountain, the symbolic heart of the Park. The result, her *Angel of the Waters* sculpture, is among the most celebrated and widely-recognized works of art in the city of New York.

Figure 1



FIGURE 18 (left): "Emma Stebbins," Emma Stebbins Papers, Archives of American Art, Smithsonian Institution.
FIGURE 19 (right): "Angel of the Bethesda Fountain" by Emma Stebbins (1864-1867), Emma Stebbins Papers, Archives of American Art, Smithsonian Institution.

Figure 2

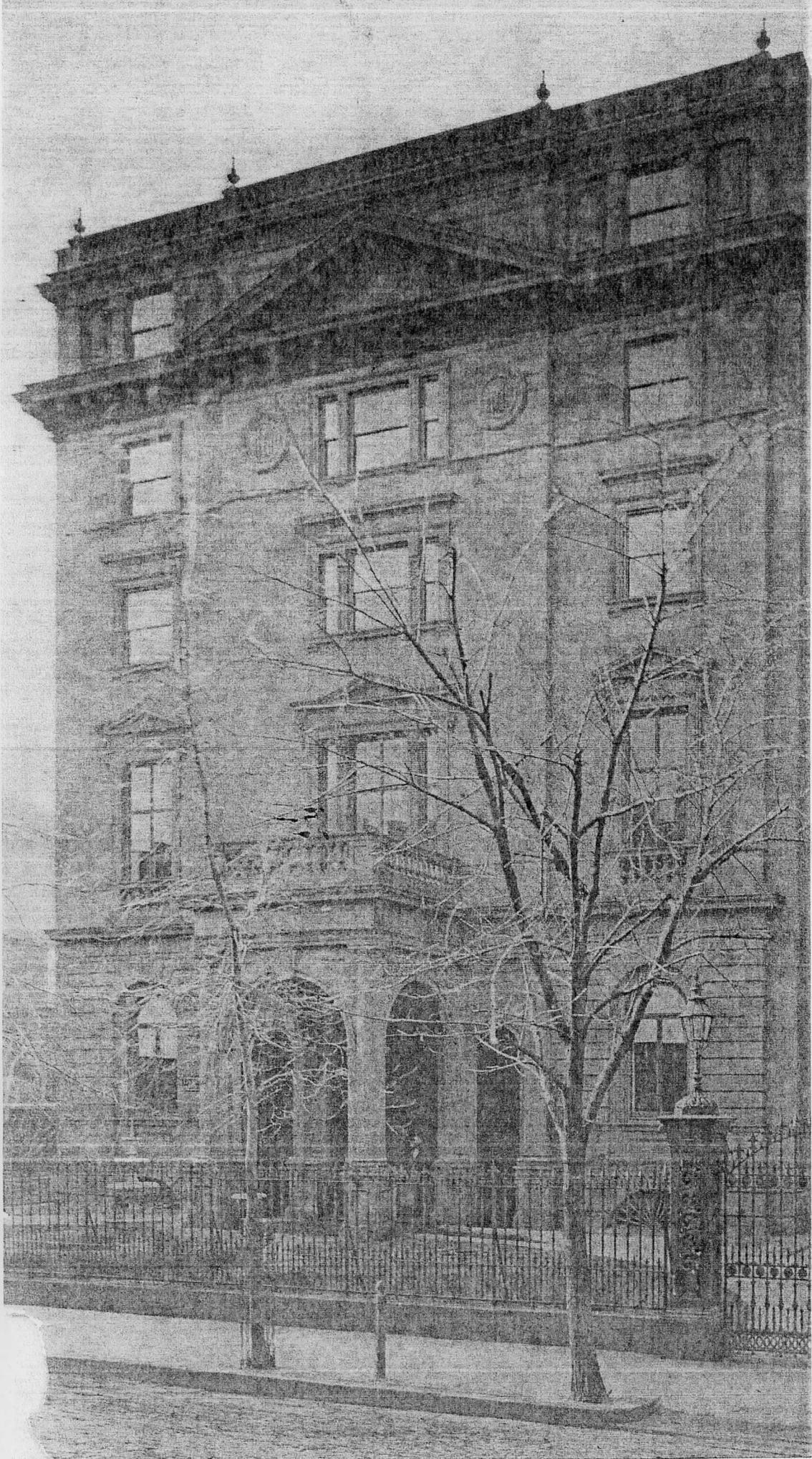


Figure 3



Figure 4a



Figure 4b.

Figure 5a



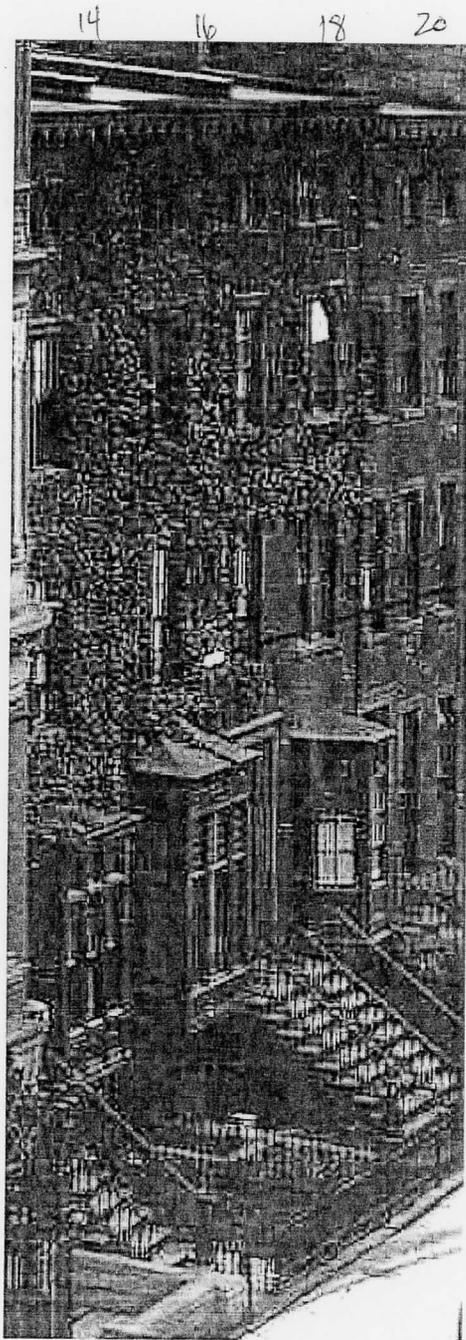


Figure 5b

Figure 60



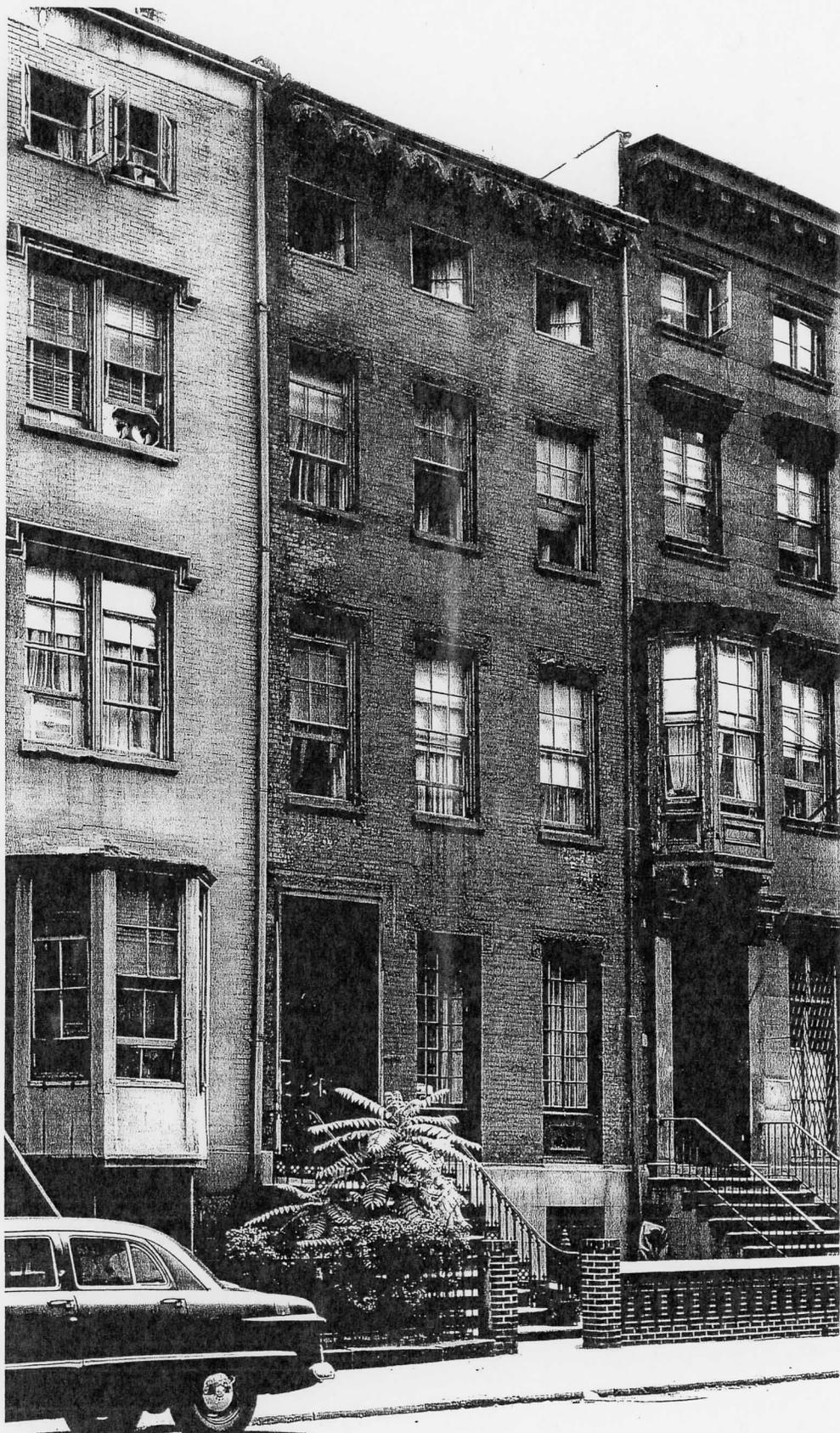


Figure 7

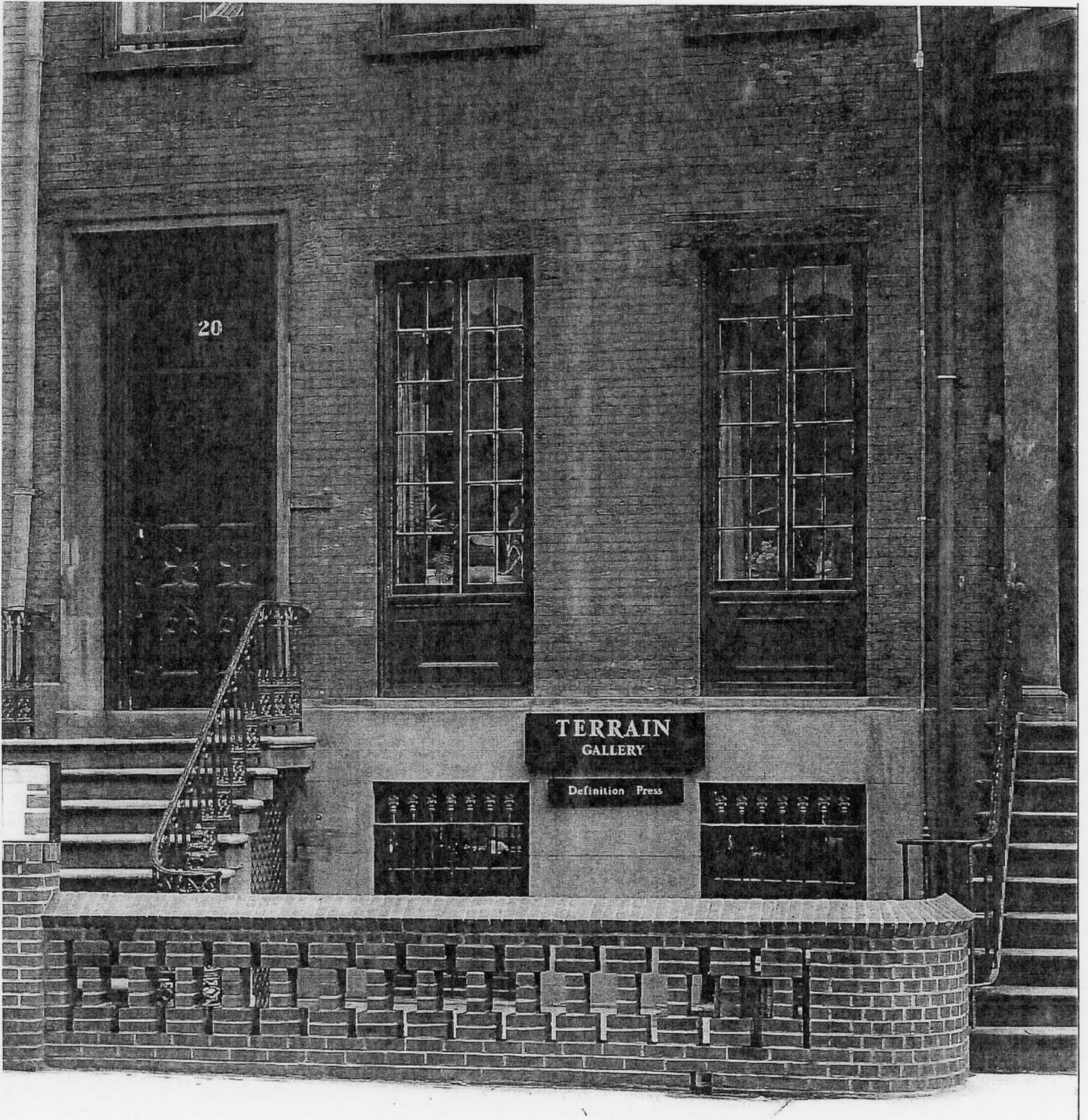


Figure 8

Figure 9



Figure 10

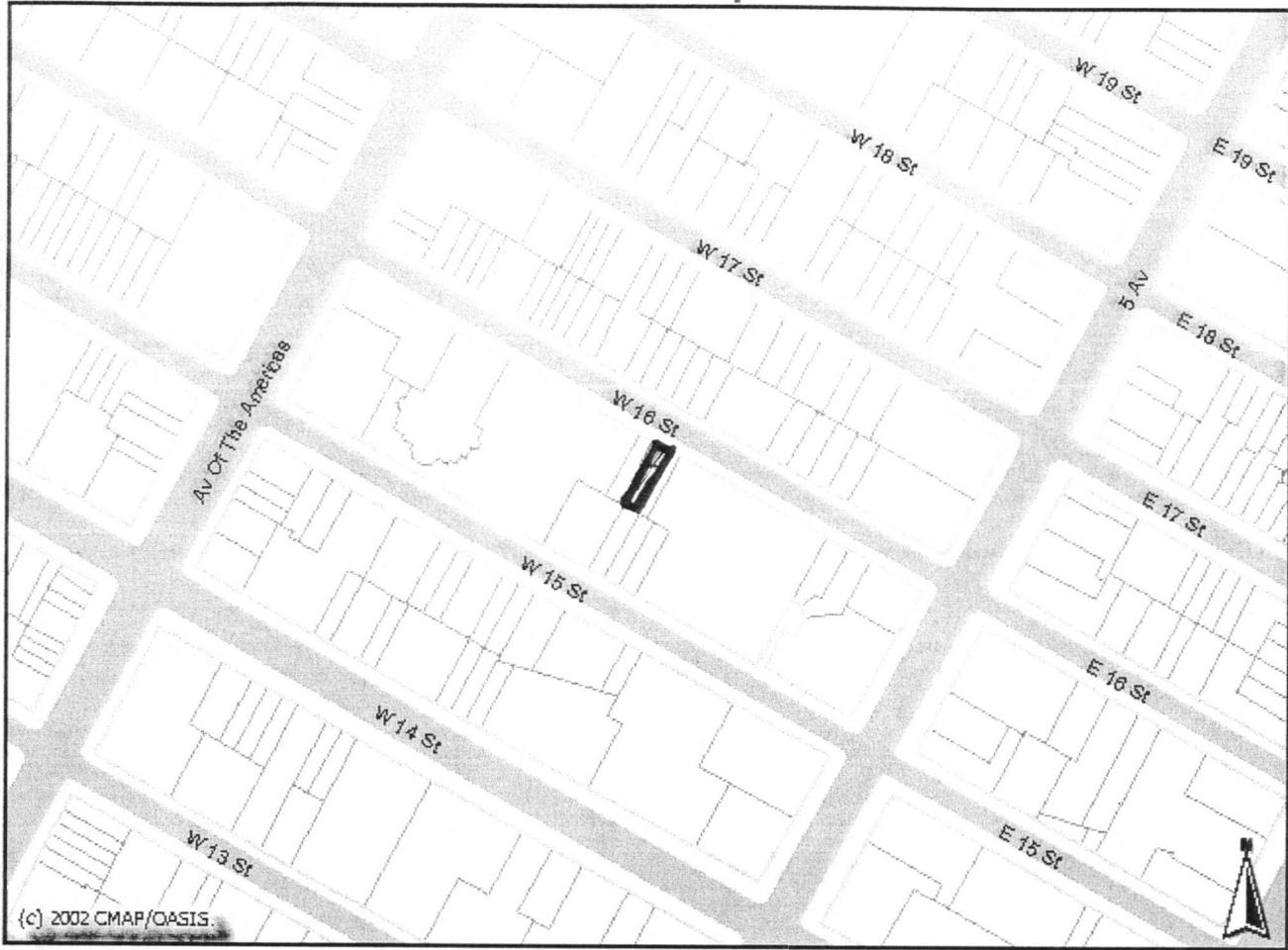


Figure 11



Figure 12

OASIS Map



width of map is 0.35 miles.

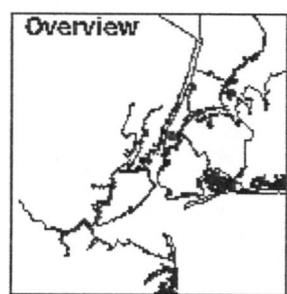
Streets

Block/Lot Boundaries

nyc
Oasis
 Map provided by the
 Open Accessible Space
 Information System
 (www.OASISnyc.net)
 of New York City

NYC Basemap copyrighted by the New York City Department of Environmental Protection, 2000.

The Bytes of the Big Apple (TM) PLUTO (TM) and Tax Block & Tax Lot files are copyrighted by the New York City Department of City Planning.



House at 20 West 16th Street
 New York County, NY
 Manhattan, Block 817, Lot 70
 Lot frontage: 21 feet Lot depth: 103.25 feet
 (Scale: 1/4" = approx 75')

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: House at 20 W. 16th St.

MULTIPLE NAME:

STATE & COUNTY: NEW YORK, New York

DATE RECEIVED: 4/20/07 DATE OF PENDING LIST: 5/04/07
DATE OF 16TH DAY: 5/19/07 DATE OF 45TH DAY: 6/03/07
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 07000484

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 5/30/07 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in the
National Register**

DATE OF 45TH DAY: 6/03/07

PERIOD: N PROGRAM UNAPPROVED: N
NATIONAL: N

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.





24hr Parking

ARTIST STORAGE
NO TRUCKING

PARK

13.51
in Sun

2.

House at 20 W. 16th St.
New York County, N.Y.

2.



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House at 20 W. 16th St.
New York County, N.Y.

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House at 20 W. 16th St.
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New York County, NY

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New York County, N.Y.

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House at 20 W. 16th St.
New York County, N.Y.
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11.

House at 20 W. 16th St.
New York County, N.Y.

11.



12.

House at 20 W. 16th St.
New York County, N.Y.

12.

64800 (NY, NEW YORK) 1117 819 110
64800 (NY, NEW YORK) 1117 819 110



13.

House at 20 W. 16th Street
New York County, N.Y.

13.



14.

House at 20 W. 16th St.
New York County, N.Y.

14.



15.

House at 20 West 16th St.
New York County, N.Y.

15.



House at
20 West 16th St.
New York County, N.Y.

16.

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16.





18.

House at
20 West 16th Street
New York County, N.Y.
18.

08500 (N.Y., New York) KC-117-1171111
0009 005 N N N N --- AC+02 2121, 3/2/19



19.

House at 20 West 16th St.
New York County, N.Y.
19.



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NOVEMBER 12, 1950

20.

House at 20 West 16th St.
New York County, NY.

20.



21.

House at 20 West 16th St.
New York Co, N.Y.

21.

00000 (my) 85074 KC-4117 014 HD
0009 003 N N N N — AC+07 7121.3/100.0



22.

House at
20 West 16th St.
New York Co, NY.
22.

20200201, NEW YORK, 117 049 HD
0009 ANS N N N-1 --- AC+02 2121, 3/10/01



23.

House at 20 West 16th St.
New York County, N.Y.

23



24.

House at 20 West 16th
Street
New York County, N.Y.
24.

88200 (NY) NEW YORK, NY 10011-3117
8889 003 11 N N N --- AC+02 2121-3/1



25.

House at 20 West 16th St.
New York County, N.Y.

25.



26.

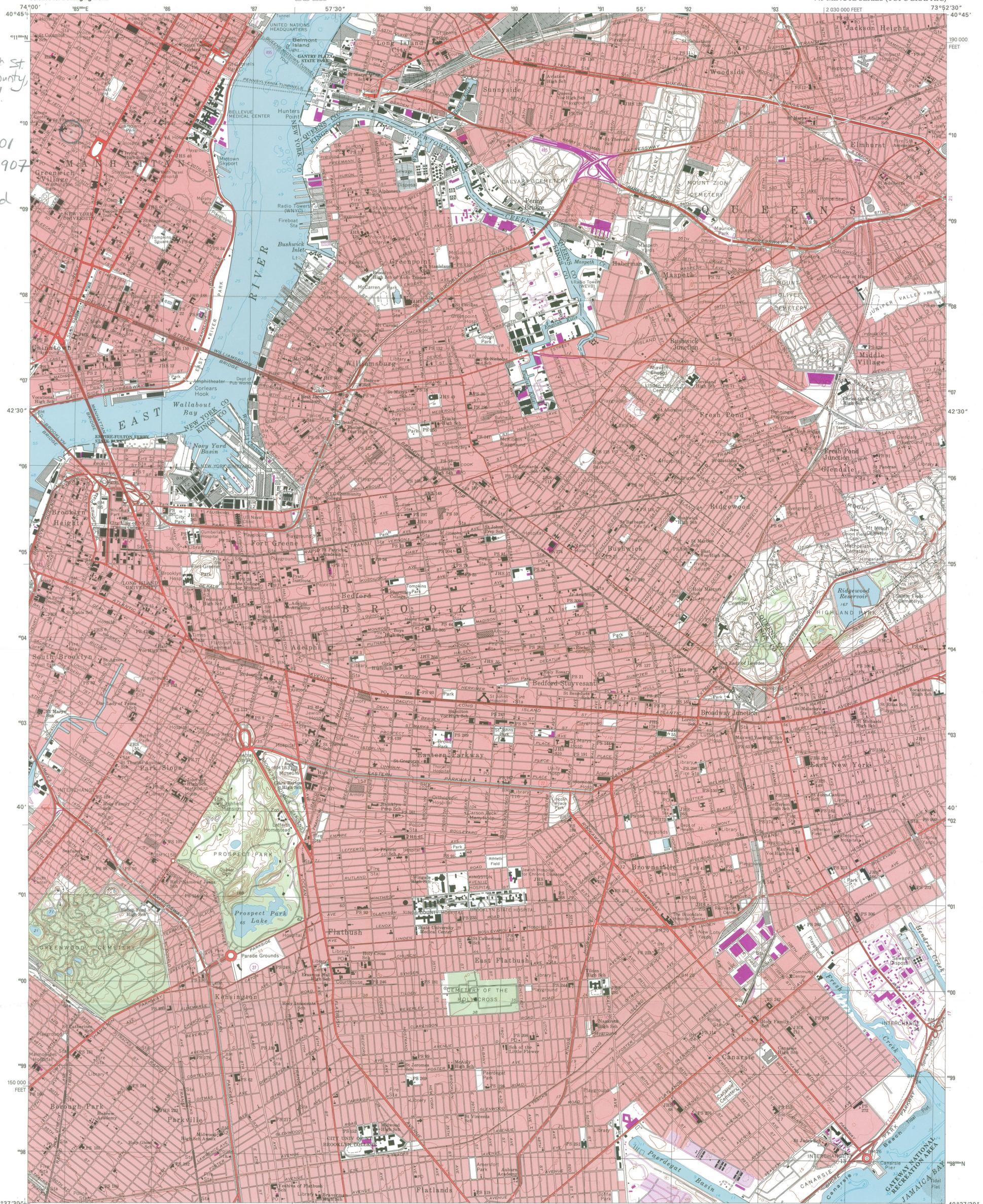
House at 20 West 16th St.
New York County, N.Y.

26.

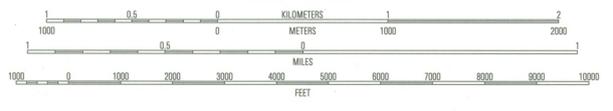
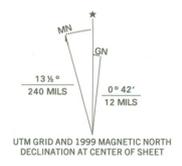
Baboo <NY_Her...> 8100 C. 410 8100
8733 007 N N N MoF 210.8



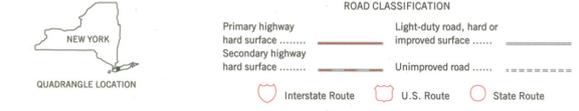
House at 20 West 16th St New York County NY
Zone 18 Easting: 584901 Northing: 4509907
Brooklyn Quad 1:24000



Produced by the United States Geological Survey
Topography compiled 1966. Planimetry derived from imagery taken 1977 and other sources. Photinspected using imagery dated 1995; no major culture or drainage changes observed. Survey control current as of 1967. Boundaries, other than corporate, revised 1999
Selected hydrographic data compiled from NOS charts 275 (1964), 542 (1967), and 745 (1966). This information is not intended for navigational purposes
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: New York coordinate system, Long Island zone (transverse Mercator)
1000-meter Universal Transverse Mercator grid, zone 18
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software
There may be private inholdings within the boundaries of the National or State reservations shown on this map
Entire area lies within New York City
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours



SCALE 1:24 000
CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929
TO CONVERT FROM FEET TO METERS, MULTIPLY BY 0.3048
DEPTH CURVES AND SOUNDINGS IN FEET, DATUM IS MEAN LOWER LOW WATER
THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE
THE MEAN RANGE OF TIDE IS APPROXIMATELY 4.2 FEET IN THE EAST RIVER AND 5.2 FEET IN JAMAICA BAY
THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ADJOINING 7.5' QUADRANGLE NAMES

1	2	3
4	5	6
7	8	

BROOKLYN, NY 1995
NIMA 6265 III NW-SERIES 7821



STATEMENT OF OWNER SUPPORT

Before an individual nomination proposal will be reviewed or nominated, the owner(s) of record must sign and date the following statement:

I, Jonathan Herskovits, am the owner of the property at
(print or type owner name)

20 West 16th Street, N.Y, NY 10011

(street number and name, city, village or town, state of nominated property)

I support its consideration and inclusion in the State and National Registers of Historic Places.

Jonathan Herskovits 7-24-2006
(signature and date)

20 West 16th Street, ~~NY~~, NY

Apt 1

New York, N.Y 10011

(mailing address)



The New York City Landmarks Preservation Commission

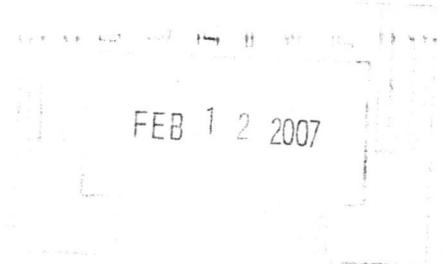
1 Centre Street, 9th Floor North, New York NY 10007 TEL: 212-669-7922 FAX: 212-669-7797
<http://nyc.gov/landmarks/>



RONDA WIST
EXECUTIVE DIRECTOR
rwist@lpc.nyc.gov

February 2, 2007

Ms. Ruth Pierpont, Director
New York State Office of Parks Recreation
and Historic Preservation
Historic Preservation Field Services Bureau
Peebles Island
P.O. Box 189
Waterford, New York 12188-0189



Re: House at 20 West 16th Street, New York, New York

Dear Ms. Pierpont:

I write on behalf of Chair Robert B. Tierney in response to your request for comment on the eligibility of the Emma Stebbins House at 20 West 16th Street in Manhattan for the State and National Registers of Historic Places.

Mary Beth Betts, the Commission's Director of Research, has reviewed the materials submitted by the Historic Preservation Field Services Bureau and recommends that the building at 20 West 16th Street appears to meet the criteria for inclusion on the State and National Registers of Historic Places.

Sincerely yours,

Ronda Wist

cc: Robert B. Tierney, Chair
Mary Beth Betts