Landmarks Preservation Commission
June 2, 1992, Designation List 245
LP-1796

ANDREW FREEDMAN HOME, 1125 Grand Concourse, Borough of The Bronx. Built 1922-24; architects Joseph H. Freedlander and Harry Allan Jacobs; wings, 1928-31; architect David Levy.

Landmark Site: Borough of The Bronx Tax Map Block 2472, Lot 34.

On July 10, 1990, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Andrew Freedman Home and the proposed designation of the related Landmark Site (Item No. 13). The hearing had been duly advertised in accordance with the provisions of law. One witness testified in favor of designation. The hearing was closed and the record was left open until September 30, 1990. The owner took no position on the designation at the public hearing. Borough President Fernando Ferrer has submitted a letter in favor of designation.

DESCRIPTION AND ANALYSIS

Summary

The Andrew Freedman Home, one of the most impressive edifices built in The Bronx during the first decades of the twentieth century, was erected in 1922-24 (and enlarged in 1928-31) as a result of a generous bequest in the will of Andrew Freedman. Freedman, a capitalist who had a close relationship with the leaders of Tammany Hall, was involved with many profitable business ventures, notably the construction of the IRT, New York City's first subway line. He left most of his fortune for the establishment of a home for "aged and indigent persons of both sexes," but with the proviso that the residents of the home be poor people who had once been in good circumstances. The Board of Trustees, led by prominent lawyer Samuel Untermyer, purchased a large plot of land on the Grand Concourse, the most prestigious street in the Bronx, and commissioned a building from two notable New York architects -- Joseph H. Freedlander and Harry Allan Jacobs. The home is an exceptional example of a monumental building which, through its symmetrical massing, fenestration, and handsome detail, recalls the tradition of the Italian Renaissance palazzo. Its design displays many handsome architectural features, including a recessed loggia, balustraded terrace, finely cut stonework, and beautifully wrought, iron detail. The elegantly appointed building functioned as a refuge for the once affluent for fifty-nine years, from its opening in 1924 until 1983 when the Andrew Freedman Home ceased to operate and the building was purchased by the Mid-Bronx Senior Citizens Council as housing for the elderly.

The Grand Concourse[1]

In 1874, when New York City annexed the West Bronx (the area west of the Bronx River officially known as the 23rd and 24th Wards, but generally referred to by nineteenth-century New Yorkers as the "North Side" or, more commonly, as the "Annexed District"), it was a sparsely settled region with few urban amenities.[2] Following the annexation, residents of both Manhattan and the new wards advocated the establishment of large parks in the undeveloped region. In 1884, the New York State Legislature approved the purchase of approximately 4000 acres of parkland, primarily in the North Bronx.[3] This land was relatively inaccessible to most residents of the city since no roads or mass transit lines linked Manhattan to the new parkland. Thus, in 1890 the legislature established the Department of Street Improvements of the 23rd and 24th Wards with a mandate to lay out streets throughout the annexed district; the department's finest achievement was the Grand Concourse which made the new Bronx parks accessible from Manhattan.

The first commissioner of the new department was Louis J. Heintz who appointed Louis Risse as his chief engineer; it was Risse who was directly responsible for the planning of the Concourse. The inspiration for the Grand Concourse was the campaign waged by the Rider and Driver Club of New York City for the construction of a speedway on which its wealthy members could run horses and carriages. After facing opposition to the idea of a speedway along the west side of Central Park, the club began to advocate a speedway along Jerome Avenue in The Bronx. Heintz asked Risse for his opinion and, according to Risse, ". . . I was giving serious consideration to the necessity of supplying that missing link between the upper and lower park systems [Central Park and the Bronx parks] which the Commission had failed to provide in 1884."[4] Instead of Jerome Avenue, which is located on level ground near the Harlem River, Risse proposed that a "Speedway and Concourse" be erected on the ridge to the east.

The street that Risse proposed was to be more than just a speedway for pleasure driving and a convenient connection to the Bronx parks; it was also to be a luxurious residential boulevard. Risse contended that "the great enhancement in real estate values which the construction of the Concourse must necessarily produce will repay the City many times over the original cost of the undertaking."[5] In fact, when Risse laid out the Concourse, he planned secondary roadways adjacent to the sidewalks that could be used by local traffic servicing the villas that were expected to appear along the roadway.

Plans for the new Grand Boulevard and Concourse (the name was later shortened to Grand Concourse) were drawn up in 1893. Construction began in 1897 and progressed slowly; the Concourse was not officially opened until November 25, 1909. As originally constructed, the Grand Concourse consisted of a fifty-eight-foot wide central speedway with a narrow central mall and thirty-seven-foot wide service roads separated from the main roadway by six-foot wide malls (these malls were subsequently altered). It was planned to provide pedestrian sidewalks and promenades, bicycle paths, and vehicular driveways. The roadway began at Cedar Park on East 161st Street and extended north to Mosholu Parkway. In 1924, the Concourse was extended to the south as far as East 138th Street.

The large freestanding villas that Risse had envisioned were never built. Rather, apartment houses became virtually the exclusive type of residential construction along the Concourse when real estate development began in the second decade of the twentieth century. These buildings include modest five-story walk-ups and more impressive six-story elevator buildings. In addition to the apartment houses, a few public and institutional buildings were erected along the Concourse; the Andrew Freedman Home is the largest on the original length of the street.[6]

Andrew Freedman[7]

The Andrew Freedman Home was founded as a result of an unusual bequest in the will of wealthy capitalist Andrew Freedman (1860-1915). Freedman was a native New Yorker who was educated in the city's public schools before beginning employment in a local dry goods store. He dabbled in law before entering the field of real estate. Freedman was extremely successful in his real estate ventures, "by ways," according to one biographer, "that are no longer traceable."[8]

Freedman was allied with the Democratic party and with the leadership of Tammany Hall. He was a close friend and advisor to Tammany boss Richard Croker and was intimately involved

in many financially lucrative Tammany schemes, although the exact nature of most of Freedman's financial dealings remains a mystery. An example of the financial alliance between Croker and Freedman came to light in 1900 during a New York State Assembly investigation into New York City's government. Freedman was a vice-president of the United States Fidelity & Casualty Company which bonded New York City employees. He obtained this bonding contract through Croker's influence. When questioned about this arrangement, Freedman admitted that he presented a portion of his commissions to Croker though he refused to say how much money had exchanged hands, telling the investigator "that I wouldn't care to tell you because I don't want to let you know how much money I carry on my person."[9]

Freedman was also a key player in the construction of the original subway line built by the Interborough Rapid Transit Company. His *New York Times* obituary opens by stating that he "did more perhaps than any other man to make possible the subway system in this city."[10] However, Freedman's involvement was primarily behind the scenes. In a speech delivered at the opening ceremonies for the subway, August Belmont, the system's principal financial backer, commented that Freedman, although unheralded, deserved a fair share of the praise and credit since he was "among the first to appreciate the practicability of the project."[11]

Exactly what role Freedman played in the construction of the IRT and how this relates to Tammany Hall is not clearly understood. The story that is generally told is that it was he who brought the contractor John B. McDonald and financier August Belmont together. One version of the story recounts that Freedman urged McDonald to bid on the subway contract, promising him financial backing. He then formed a group that put up $150,000 for the bid and when additional financing was needed, persuaded August Belmont to become the project's major backer.[12] A variant has it that MacDonald went to Freedman requesting that he assist in raising the necessary deposit of $150,000. Freedman pledged $45,000 of his own money and found four friends willing to invest. On the day that the deposit was due, the group was still short $50,000 when Freedman thought of Belmont, another loyal Tammany supporter, who immediately "arranged for the cash, . . . without reading the contract, and without any further talk."[13]

There is probably little truth in these dramatic stories of three heroic individuals (McDonald, Freedman, and Belmont) selflessly advancing money for the great subway construction project. As Wallace B. Katz has noted in his detailed investigation of the subway's construction, "this is a wonderful story, one that deserves to be part of the folklore of American Capitalism, but it lacks plausibility."[14]

Freedman, Belmont, McDonald, and the other four investors were all Tammany leaders and were undoubtedly well acquainted with each other. Tammany's involvement in the bidding was well known. In January 1900, when the bids for subway construction were received, the financiers' names were not known, but it was reported in the *New York Times* that McDonald was "a Tammany contractor."[15] Katz concludes that "Belmont, McDonald, and Freedman maintained their story concerning the origins of their partnership during the next twenty years, through civil suits and governmental investigations. . . . [since] it allowed the participants to this deal to deny what was both plausible and very likely true, that Belmont, Tammany, and the RTC [Rapid Transit Commission] had prearranged the entire matter."[16] Freedman continued to be closely involved with the subway, in particular as a director of companies responsible for much of the construction work.[17]

The construction of the IRT was not Freedman's only major financial project. He was, for example, involved with the Shuberts in the construction of Broadway theaters. The Booth (1912-13), Shubert (1912-13), 44th Street (1912-13; demolished), and Little (1912; now Helen Hayes) theaters are said to have been financed by a syndicate composed of Freedman, lawyer Samuel Untermyer (see below), and Cincinnati political boss George B. Cox.[18] To his contemporaries, Freedman was probably best known as the owner of the New York Baseball Club, commonly known as the "Giants," from 1894 until 1902. Freedman's tenure as owner of the Giants was not without conflict, as reported by Harold Seymour in his history of baseball:

> Freedman's irascible personality, quick temper, and aggressiveness

> had him in constant trouble. . . . His turbulent years as Giant owner (many charged that he was only a front man for others) kept the League in constant turmoil, and made the New York *World's* observation that he had "an astonishing faculty for making enemies" seem like a gross understatement.[19]

The Andrew Freedman Home[20]

On December 8, 1915, several weeks after his death, Andrew Freedman's will was made public.[21] Freedman left a sizable bequest to his brother Daniel, established a trust for his mother and sister, left small amounts of money to seven local homes and hospitals,[22] and gave gifts to friends, including a bequest of a pair of large white pearl shirt buttons to Richard Croker. The bulk of Freedman's estate was to be used for the incorporation of the Andrew Freedman Home "for the free and gratuitous reception, shelter, nourishment, care and maintenance of aged and indigent persons of both sexes, and without regard to race or religious creed . . . [with the proviso that the selection of residents be confined to those] . . . who have been in good circumstances but by reason of adverse fortune, have become poor and dependent, and that in case of husband and wife being received into the institution, provisions shall be made so that they may dwell together therein."[23] The initial bequest to the new home totalled approximately $5,000,000 with additional funds to be added to the trust upon the death of his mother and sister.

Exactly why Freedman established this rather unusual charitable institution when he drew up his will in 1907 is not known. According to DeLancey Nicoll, a business associate of Freedman's, speaking at the opening ceremonies for the Andrew Freedman Home, "I always urged that he give his money to the unusual charities. He would say: 'No: the sick and the poor are cared for by everybody else now. Nobody has offered any refuge for people of this kind, and they need one even more than other unfortunates.'"[24] His sister, Isabella Freedman, explained that "he believed that the worthy habits and traditions of affluence and refinement deserve recognition and respect, and that people possessing them should not be allowed to live in penury."[25]

The man most responsible for the organization of the Andrew Freedman Home and the construction of its building was Freedman's friend, business partner, and executor Samuel Untermyer (1858-1940). Untermyer, who became the first president of the Home's Board of Trustees, was one of the most prominent lawyers of his time. He was also close to the leaders of Tammany Hall and it is probably through this political connection that Untermyer and Freedman became friends.

Untermeyer developed Freedman's concept of a home for the once wealthy into one that sought to assist those who had not only been affluent, but were also cultured "gentlefolk." The qualifications for admission promulgated by the original trustees stated that, "the Home is intended for aged and indigent gentlefolk. This has been interpreted by the Board of Directors (sic) to mean that the applicants are to be persons of culture, education, and refinement."[26] Although Freedman had ordered the novel requirement that couples be allowed to live together, it was Untermyer and the trustees who decided that admission to the home would be primarily for couples. Additional requirements were that new residents had to be between the ages of sixty and eighty, in good health, and had to have enough money for clothing and other personal expenses. With the exception of the personal allowance, all facilities, including room and board, were free.

In 1916, the Trustees obtained a Special Act of the Legislature that incorporated the home.[27] The site, a large block bounded by the Grand Concourse, Walton Avenue, East 166th Street, and McClellan Street, was purchased by the Andrew Freedman Home in 1917.[28] Construction was delayed by World War I and did not actually begin until 1922.[29] The original section of the Home, the Italian Renaissance-inspired central pavilion designed by Joseph H. Freedlander and Harry Allan Jacobs, was dedicated on May 25, 1924. At the opening ceremony it was announced that "two wings would eventually be added to the present building."[30] Construction of the north and south wings began in 1928. Instead of Freedlander and Jacobs, architect David Levy was commissioned to design the additions.[31]

Although an institution, the Andrew Freedman Home was planned to be as much like a private house as possible. The interiors (not

subject to this designation) were decorated by the prestigious interior design firm of L. Alavoine & Co. Public facilities on the first floor included a large living room "which in its decorations and its furnishings is all that might be expected in a fine and expensively equipped private home" (it had Georgian style furniture, chandeliers, and fireplace); an oak-paneled library; card and billiard rooms; and a spacious dining room decorated with chinoiserie.[32] Sleeping rooms were located on the second and third floors. Married couples could live in a double room with a private bath or in two single rooms with a shared bath; single people also had their own rooms, but two singles shared a bath. Those who lived in the home were never referred to as "inmates" (a word often applied to people living in institutions), but were always called "members," as if they resided in a private clubhouse.

In exchange for free residence in the home, members had to abide by a series of rules. Among the rules were those that forbade tipping or reprimanding the employees, required all meals be taken in the dining room (only tea, coffee, and related snacks could be eaten in private rooms), and permitted members to take a vacation of up to four weeks per year.[33]

The first seventeen "members" -- five couples, five single women, and two single men -- moved into the home in July, 1917. Although the contemporary press referred to the home as a retreat for former millionaires, the early residents mostly came from more modest backgrounds: jeweler, dressmaker, doctor, nurse, teacher, businessman, etc.[34] Others who moved in later included engineers, politicians, actors, opera singers, and journalists. In the years before the home closed, many residents were German and Austrian Jewish refugees. At its peak, after the completion of the side wings in 1928, the home could accommodate about 130 residents.

The Architects[35]

The two architects who were responsible for the design of the original section of the Andrew Freedman Home, Joseph Henry Freedlander (1870-1943) and Harry Allan Jacobs (1872-1932), were, by the 1920s, well-known members of New York's architectural establishment. This is the only project on which the two collaborated, although they undoubtedly were familiar with one another. Both architects were about the same age and both had attended the Ecole des Beaux-Arts in Paris. They were members of many of the same professional organizations, including the Society of Beaux-Arts Architects and the Architectural League of New York.

Joseph Freedlander was the more prominent and more talented of the two designers. He was born in New York City and studied at M.I.T. before entering the Ecole des Beaux-Arts. In 1895 Freedlander became one of the first three Americans to actually complete the Ecole curriculum and receive a diploma.[36] He retained a deep affinity for the Ecole and for Beaux-Arts practices. Shortly after returning to New York he established an *atelier* that reproduced the French system of training.[37] Later, he served as president of the Society of Beaux-Arts Architects and was a founder and president of the American Société des Architectes Diplômes par le Gouvernement Français (American Group), organized by those who had received Ecole diplomas.

Freedlander was proficient in designing many different types of buildings and able to utilize diverse historic architectural styles. His Ecole training allowed him to excel in competitions, and many of his commissions were won in this manner. Among Freedlander's extant buildings in New York City are those for the New Harlem Hospital (1905, with later additions, demolished in part), the George Engel House at 17 East 74th Street (1920-21; located within the Upper East Side Historic District), the French Institute of the United States at 22 East 60th Street (1924), and the Museum of the City of New York (1928-30; a designated New York City Landmark). Outside of New York, he won competitions for the St. Louis Club (1897); the National Home for Disabled Volunteer Soldiers in Johnson City, Tennessee (1904); the Perry Memorial and International Peace Memorial (1912-15) at Put-in-Bay on Lake Erie near Cleveland; the Portland Auditorium, Portland Oregon (1912); and the White Plains Municipal Building (1924-26). He was also responsible for a major expansion of the spa at Saratoga Springs (1933-36). In addition, Freedlander designed three of the largest buildings erected in the Bronx in the 1920s and early 1930s -- the Freedman Home, the Bronx County Building (1931-35), and the Bronx County Jail (1931-37),

the last two designed in association with Max Hausle.

Harry Allan Jacobs was also a native New Yorker. He studied at the Columbia School of Mines and then at the Ecole des Beaux-Arts and was a winner of the American Academy's Prix de Rome. Although he designed commercial buildings, his specialty was town houses, including sixteen buildings and facade alterations in what is now the Upper East Side Historic District.

Freedlander and Jacobs probably became associated on the design of the Andrew Freedman Home through their personal contacts with important members of the home's Board of Trustees. Samuel Untermyer had been one of Joseph Freedlander's earliest clients. Shortly after Freedlander opened his office, he was commissioned by Untermyer to redesign Greystone, his home in Yonkers.[38] One of Harry Allan Jacobs's first town houses was the Charles S. Guggenheimer House at 129 East 73rd Street of 1907 (this house is in the Upper East Side Historic District). Guggenheimer, who was a member of the Board of Trustees, was the son of Samuel Untermyer's half-brother and law partner Randolph Guggenheimer.[39]

Little is known about David Levy, the architect of the wings. He was in independent practice for a brief period between 1928 and 1938.[40] His most notable commission was the Jewish Theological Seminary (1930), where he was associated with the firm of Gehron, Ross & Alley.

Design of the Andrew Freedman Home

The Andrew Freedman Home is characteristic of the traditional design found in New York during the 1920s. Almost all of the New York architects in the forefront of their profession during that decade had studied at the Ecole des Beaux-Arts or in American architecture schools with Beaux-Arts curricula. Many had also traveled extensively in Europe and had a first-hand knowledge of the great monuments of that continent. Freedlander and Jacobs were both well trained and well traveled, and their design for the Andrew Freedman House reflects their Beaux-Arts education and the influence of European architectural precedents.

Following principles expounded at the Ecole des Beaux-Arts, the Andrew Freedman Home is a building rooted in the traditions of European architecture. It is not, however, a copy of a specific building from the past. The design borrows freely from Italian Renaissance precedents, rearranging forms into a regularized and rigidly symmetrical composition. The major inspiration is the Palazzo Farnese in Rome (c.1535) with its three-story massing, long thirteen-bay wide facade organization, and its *piano nobile* articulated by rectangular windows with alternating triangular and segmentally-arched pediments. While the Palazzo Farnese was clearly the prototype, many other features of the home differ from the model: the somewhat elongated rustication of the first-story openings resembles that around the second-story windows of the Palazzo Gondi, Florence; the lamps flanking each entrance are modeled on that at the corner of the Palazzo Strozzi; and the tripartite arched loggia overlooking Walton Avenue resembles arcades, porches, and loggias found on many Italian Renaissance buildings. Not only does the design successfully combine features from a number of Renaissance precedents, but it also melds the rectilinear, balanced form of Italian Renaissance urban palazzi, such as the Palazzo Farnese, with the setting and terraces of a rural villa. While the design relies on historical sources, the construction technology was modern; the Home is a steel-frame, fireproof structure with concrete floors and terra-cotta and brick partitions.

Description

The Andrew Freedman Home is located on a sloping site on the west side of the Grand Concourse; Walton Avenue is at a considerably lower elevation than the Concourse. The lot has a varied topography with a major rock outcropping near East 166th Street. Stone and concrete retaining walls run along the south and west sides of the lot and along the Grand Concourse just north of 166th Street. The building is sited near the west side of the lot, close to Walton Avenue, with a lawn and garden separating the home from the Concourse. The building is three stories facing the Concourse and four stories facing Walton Avenue. The structure consists of the original rectangular section dating from 1922-24 and the rectangular north and south wings added in 1928-31.

The original building is a symmetrical structure separated from the garden by a wide terrace with limestone balustrade railings. A broad flight of stone stairs, set in the center of the terrace, extends into the garden. At either end of the terrace are subsidiary stairs that connect with pedestrian walkways leading from the Concourse. Carved stone urns flank each of the stairs. The home is clad entirely in pale limestone.[41] The front facade of the original section is thirteen bays wide, with a rusticated ground story and smooth limestone ashlar above; quoins mark each of the corners of the building. The first story is articulated by round-arched openings, including windows with multipane wood casement sash and fixed wood transoms and a pair of entrances set into the shallow projecting fourth and tenth bays. Each entrance arch has a projecting keystone that visually supports a balustrade railing. Set within the entrances are ornate iron double doors with iron transoms; pairs of iron lamps flank the entrances. These wrought-iron elements and the iron canopies and window guards found elsewhere on the building were the work of Ferro Studio, Inc. The windows light the library (at the south end of the facade), the card room (at the north), and the living room (in the center).

Two modest beltcourses separate the first and second stories. The rectangular second-story windows, with their multipane wood sash, are alternately capped by segmentally-arched and triangular pediments, each supported on modest brackets. The rectangular, multipane, third-story windows have no enframements. The facade is crowned by a deep copper cornice with a tall parapet that hides the fourth story. Three tall chimneys rise above the slightly sloping roof.

The side elevations of the original section, which are now concealed by the wings, were originally three bays wide and continued the main design features of the front facade. Balconies projected in front of the central windows on the second and third stories of the north elevation.[42]

The rear facade of the original section, facing Walton Avenue, is a full four stories tall (plus the attic level set behind the parapet) and is massed with two-story projecting three-bay wide arms at either end. The ground story is the main entrance for those arriving by automobile. The driveway begins on McClellan Street, near Walton Avenue, and extends to a wide turn-around in front of the central entrance. The rusticated ground story has a rectangular entrance with iron doors and a transom and an iron canopy (a wooden shelter has been constructed beneath this canopy). Flanking the entrance are pairs of rectangular windows with ornate iron grilles. The focal point of this facade is a triple-arched loggia with French doors and iron railings located above the entrance. The loggia is flanked by niches and pairs of round-arched windows. The upper stories are articulated in a manner identical to that on the front. The concrete retaining wall along Walton Avenue is pierced by the entrance to a passage that connects to the basement of the building, allowing goods to be delivered and garbage to be removed without disturbing the residents.

The north and south wings were designed in a style to match the original building. They are also clad in stone, but the stone is of a somewhat more yellow shade. The front facade of each of the two wings is six bays wide and is articulated in a manner similar to the original section. The openings of the first story of the north wing take the same form as those of the original building. In the south wing, the first story has six rectangular windows set within blind arches; three smaller rectangular openings also articulate this story. The upper stories of the wings have crisply-cut rectangular windows; there are no pediments at the second-story openings. As on the first story, each upper story of the south wing contains three smaller openings.

The rear facades of the wings are not symmetrical. The ground story of the north wing contains a mix of large and small windows and a single door. On the first story are round-arched windows (lighting the dining room) of the same type seen on the front facade. The two upper stories contain three groups of windows without enframements, each consisting of two large openings separated by a smaller window. The McClellan Street elevation of this wing is three bays wide and is articulated in a manner identical to that on the front elevation of this wing, except that the central window on the second story is capped by a pediment. On the rear facade of the south wing, the ground story also has openings of varying sizes, while the first story consists of rectangular windows set within the same type of blind stone arch seen on the wing's front elevation. Large and small windows alternate on the upper stories. The south elevation, set on a rock outcropping high above East 166th Street, has a

central door in the basement flanked by windows. The first story contains windows set in blind arches, while the central window on the second story is accented with a pediment.

Subsequent History

The Andrew Freedman Home continued to serve its original function until 1983, when the increasing cost of maintaining the facility forced the home to close.[43] The building was purchased by the Mid-Bronx Senior Citizens Council, a private not-for-profit organization that sponsors senior citizen housing projects in the Bronx. According to the Council's executive director at the time of the purchase: "our reopening of the home will insure the legacy of Andrew Freedman will continue to serve as a symbol of human dignity, but this time in a more universal sense because residents will come from different walks of life."[44] Although the building remained vacant for a period after its purchase by Mid-Bronx, it is now, once again, in use and its elegant rooms continue to serve the elderly.

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NOTES

1. This section of the report is based on the following sources: Evelyn Gonzalez, "From Suburb To City: The Development of The Bronx, 1890-1940," in *Building A Borough: Architecture and Planning in the Bronx, 1890-1940* (New York: The Bronx Museum of the Arts, 1986); "Grand Concourse Historic District National Register Nomination," (1987); "Improvements on Grand Boulevard," *Real Estate Record & Builders Guide* 99(June 23, 1917), 887; Louis A. Risse, *History in Brief, of the Conception and Establishment of the Grand Boulevard and Concourse in the 23rd and 24th Wards* (n.d.); Risse, *The True History of the Conception and Planning of the Grand Concourse and Boulevard in the Bronx* (1902).

2. The only exception was the town of Morrisania (including the villages of Morrisania, Melrose, and Mott Haven) in the southern part of the area. Morrisania was already heavily industrialized by the 1870s, especially in the area near the New York Central Railroad's extensive freight yards. The remainder of the Annexed District was primarily farms and country estates.

3. See Gonzalez, 12-13, for a more detailed discussion of the movement to acquire parkland in The Bronx.

4. Risse, n.d., n.p.

5. Risse, 1902, p.7. Risse was not the first person to link the design of major new roads with real estate values. Frederick Law Olmsted had argued in the 1870s that his parkways, notably Eastern Parkway and Ocean Parkway, both in Brooklyn, would have significant impacts on local real estate values. Risse's drawings for the proposed Consourse show large Queen Anne style villas; see Gonzalez, 15.

6. The larger Bronx County Building (a designated New York City Landmark), built in 1931-35, is located on the south side of 161st Street facing onto the Grand Concourse's southern extension.

7. Biographical information compiled primarily from George Harvey Genzmer, "Andrew Freedman," *Dictionary of American Biography* (New York: Charles Scribner's Sons, 1943), vol. 7, 8, and Andrew Freedman obituaries: *New York Evening Post*, Dec. 6, 1915, p. 9; *New York Herald*, Dec. 5, 1915, p. 6; and *New York Times*, Dec. 5, 1915, Sect. 2, p. 19. Freedman is also listed in *Who's Who in America* 6 (Chicago: A.N. Marquis, 1910), 685; *Who's Who in New York* 5th edition (New York: W.F. Brainard, 1911), 353; and *Who Was Who in America*, vol. 1: 1899-1942 (Chicago: Marquis Who's Who, 1943), 424.

8. Genzmer.

9. M.R. Werner, *Tammany Hall* (Garden City: Doubleday, Doran & Company, 1928), 345-346.

10. *New York Times* obituary.

11. "Andrew Freedman's Part," *New York Times*, October 30, 1904, p. 12.

12. Ibid.

13. This story is recounted in Wallace B. Katz, "The New York Rapid Transit Decision of 1900: Economy, Society, and Politics," in Historic American Buildings Survey, *Interborough Rapid Transit Subway (Original Line* (1979), 99-100. For similar but less detailed accounts, see *New York Times* obituary and Genzmer.

14. Katz, 100.

15. "Two Rapid Transit Bids are Received," *New York Times*, Jan. 16, 1900, p. 1.

16. Katz, 103.

17. Freedman's relationship to firms involved with subway construction was under investigation by the Thompson Legislative Committee of the New York State Legislature at the time of his death, but the state was never able to gain access to Freedman's private papers.

18. Jacoe [Jacques Coe], "I Remember Wall Street: Andrew Freedman...Capitalist," *The Commercial and Financial Chronicle*, May 10, 1973. The *New York Times*, Dec. 6, 1913, p. 22, reported that Cox had bought out Freedman's interests in Shubert, but that "Mr. Freedman will retain an interest in the Shubert's real estate holdings."

19. Harold Seymour, *Baseball: The Early Years* (New York: Oxford University Press, 1960), 296.

20. This section of the report is based on Pat Edith Aynes, *The Andrew Freedman Story* (Bronx: Andrew Freedman Home, 1976); "Luxurious Home for Those Poor Who Were Once Rich," *New York Times*, May 25, 1924, Sect. 9, p. 4; "Dedicate a Refuge for Cultured Poor," *New York Times*, May 26, 1924, p. 17; "Andrew Freedman Home, New York City," *Architecture and Building* 56 (Sept., 1924), 83, plates 170-174; "Luxurious Private Poorhouse for Ladies and Gentlemen," *American Weekly*, Mar. 12, 1933, p. 7; Geoffrey Hellman, "A Reporter At Large: The Bronx Palace," *New Yorker* 9 (Apr. 8, 1933); Vivian Gornick, "A Splendid and Bitter Isolation," *Village Voice* 25 (July 16-22, 1980), 18, 20-21; Barney Nagler, "Poorhouse for the Rich," *Coronet* 15 (Apr., 1944), 116-118.

21. "Freedman Millions to Found a Charity, *New York Times*, Dec. 9, 1915, p. 8. According to press accounts, there was no evidence that Freedman was involved in charitable pursuits during his life. Thus, the press found the establishment of the Andrew Freedman Home as the major bequest in his will to be something of a surprise.

22. The seven beneficiaries, each of which received $5000, were Mount Sinai Hospital, Montefiore Home for Chronic Invalids, Roosevelt Hospital, St. Vincent's Hospital, Presbyterian Hospital, Hebrew Benevolent and Orphan Asylum Society, and St. Luke's Hospital.

23. "Last Will and Testament of Andrew Freedman," New York County, Wills Liber 1025, p. 273, Dec. 22, 1915.

24. *Architecture and Building.*

25. *New York Times*, May 25, 1924.

26. Aynes, 75.

27. Laws of New York 1916, Chapter 27, "An Act to incorporate the Andrew Freedman Home," 50-52.

28. The block was purchased from the Concourse Walton Gerard Realty Corp. on Mar. 1, 1917 (Liber 109, p. 27). This purchase included parts of the blocks to the south and west. The sale of the parcel to the south was reported in "New Bronx Building Will Cost $1,000,000," *New York Times*, Nov. 2, 1927, 48.

29. New York City, Department of Buildings, The Bronx, N.B. 1970-1922.

30. *New York Times*, May 26, 1924.

31. New York City, Department of Buildings, The Bronx, Alteration Permit 262-1928.

32. *Architecture and Building.*

33. "The Andrew Freedman Home Rules," (n.d.).

34. Aynes, 89-91. Aynes, 79-87 discusses newspaper accounts of the Home.

35. For both architects, see New York City Landmarks Preservation Commission, *Upper East Side Historic District Designation Report*, vol. 2, "Architects' Appendix," 1238 and 1268-1269; and Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessy & Ingalls, 1970), 221, 319. For Joseph H. Freedlander, see obituary, *New York Times* Sept. 24, 1943, p.21; *Who's Who in New York*, 10th edition (New York: Lewis Historical Publishing Co., 1938), 393; Steven Bedford and Deborah Nevins, *Between Traditions and Modernism: American Architectural Drawings from the National Academy of Design* (New York: National Academy of Design, 1980), 11; and "Scrapbooks," and "Resumé" in the collection of Avery Library, Columbia University, New York. Freedlander's "Scrapbooks" contain clippings discussing his buildings as well as the many competitions that he entered and his activities with the Society of Beaux-Arts Architects and other organizations. For Harry Allan Jacobs, see obituary *New York Times*, Aug. 22, 1932, p.15.

36. E. Delaire, *Les Architectes Elèves de L'Ecole des Beaux-Arts* (Paris: Librairie de la Construction Moderne, 1907), 265; "Diplomas from the Beaux Arts," *New York Herald*, July 21, 1895, in Freedlander "Scrapbooks." The other two American architects who received diplomas in 1895 were Herbert D. Hale and John Van Pelt.

37. "The Freedlander Atelier of Architecture," unidentified clipping (c.1898) in "Scrapbook."

38. The Freedlander "Scrapbooks" contain illustrated articles concerning Greystone from the *New York Times* (June 17, 1900), *Commercial Advertiser* (July 7, 1900), and *New York Herald* (July 22, 1900 and Aug. 4, 1900). The house was erected in 1864 for hat manufacturer John T. Waring and was later sold to Samuel J. Tilden. Untermyer purchased the property in 1899; see John Zukowsky and Robbe Pierce Stimson, *Hudson River Villas* (New York: Rizzoli, 1985), 52-55. Zukowsky and Stimson incorrectly attribute the 1899 alterations to W. Welles Bosworth (he may have undertaken later work). The house has been demolished, but a portion of the grounds is preserved as Greystone-Untermyer Park.

39. Untermyer's mother was a Guggenheimer. Charles S. Guggenheimer was a lawyer in Untermyer's firm, Guggenheimer & Untermyer, founded in 1879 by Untermyer, his brother Isaac Untermyer, and his half-brother Randolph Guggenheimer.

40. James Ward, *Architects in Practice New York City 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 47.

41. *Architecture and Building* refers to the limestone as "Benedict stone."

42. No illustrations have been found of the original south elevation.

43. According to Peter Pilla, the building engineer at the Andrew Freedman Home for over fifty years, the institution had intended to move to White Plains, but when this became too expensive the remaining endowment funds were donated to a senior citizen's home in White Plains.

44. "Elegant Bronx Mansion to Reopen for Aged," *New York Times*, Mar. 11, 1984, p. 42.

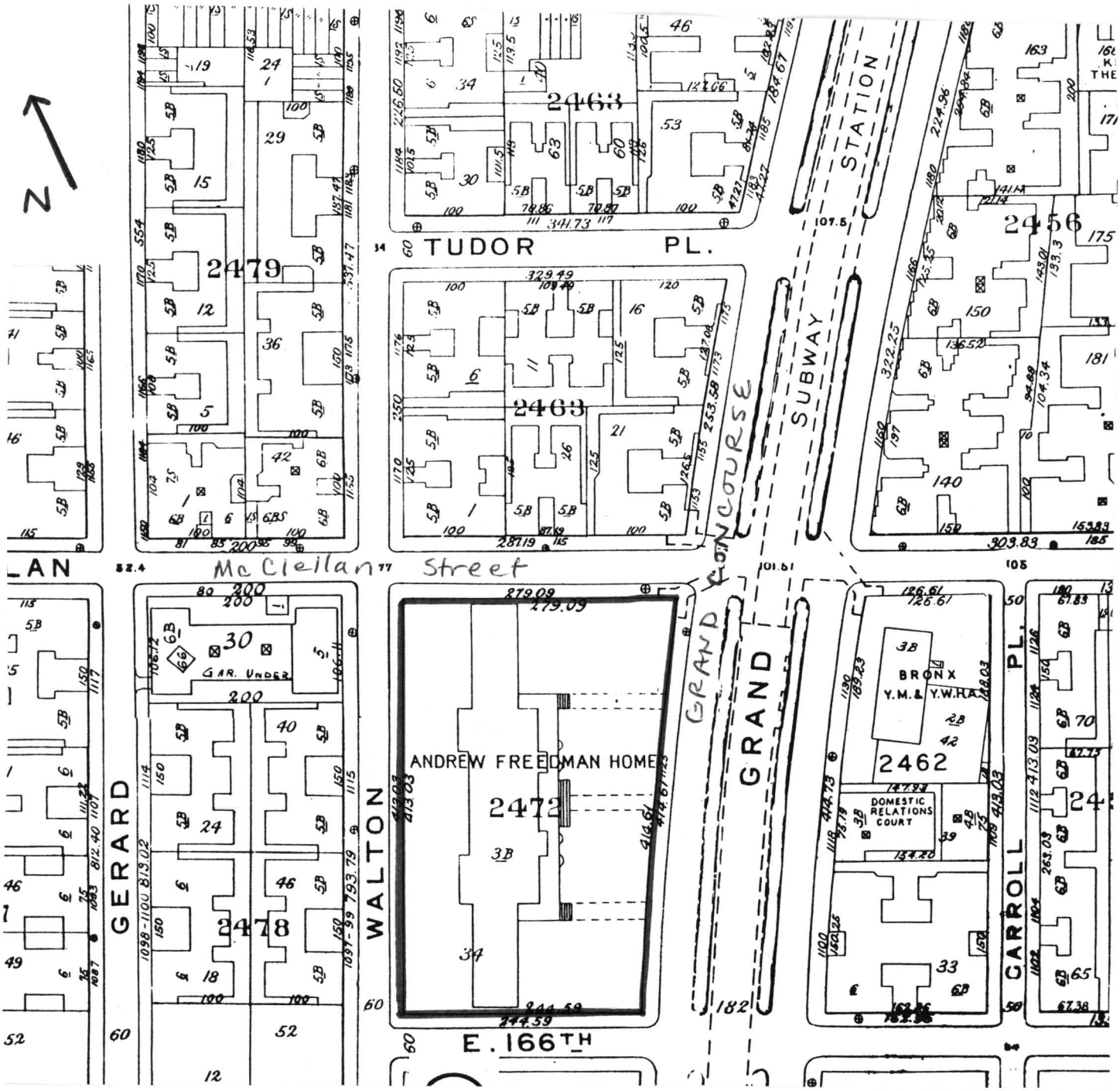
On September 23, 1973, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Andrew Freedman Home (LP-0822) and the proposed designation of the related Landmark Site (Item No. 4). Two witnesses spoke in favor of designation. At the request of the attorney for the owner, the hearing was continued to November 27, 1973 (Item No. 1). Both hearings were duly advertised in accordance with the provisions of law. At the November 27, 1973, hearing, one witness spoke in favor of designation, and three representatives of the Andrew Freedman Home spoke against designation. The designation was approved by the Landmarks Preservation Commission on November 26, 1974, and subsequently denied by the Board of Estimate. The rehearing and the proposal to redesignate the Andrew Freedman Home occurred after the building was purchased by the Mid-Bronx Senior Citizens Council. On September 11, 1984, the Commission held a public hearing on the proposed designation of the Andrew Freedman Home (LP-1511) and the proposed designation of the related Landmark Site (Item No. 5). The hearing was continued to November 13, 1984. Both hearings were duly advertised in accordance with the provisions of law. A statement was received from the community board supporting the designation.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Andrew Freedman Home has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Andrew Freedman Home, one of the most impressive edifices built in the Bronx during the first decades of the twentieth century, was erected in 1922-24 (and enlarged in 1928-31) as a result of a generous bequest in the will of Andrew Freedman; that Freedman, a capitalist who was involved with many profitable business ventures, notably the construction of the IRT, left most of his fortune for the establishment of the Andrew Freedman Home for "aged and indigent persons of both sexes," but with the proviso that the residents of the home be poor people who had once been in good circumstances; that the Andrew Freedman Home, a major work by the notable architects Joseph H. Freedlander and Harry Allan Jacobs, is an exceptional example of a monumental building which, through its symmetrical massing, fenestration, and handsome detail, recalls the tradition of the Italian Renaissance palazzo; that the building displays many handsome architectural features, including a recessed loggia, balustraded terrace, finely cut stonework, and beautifully wrought, iron detail; that the home is one of the most significant structures on the Grand Concourse, the most prestigious street in the Bronx; and that the elegantly appointed building functioned as a refuge for the once affluent for fifty-nine years, from its opening in 1924 until 1983, when it was purchased by the Mid-Bronx Senior Citizens Council as housing for the elderly.

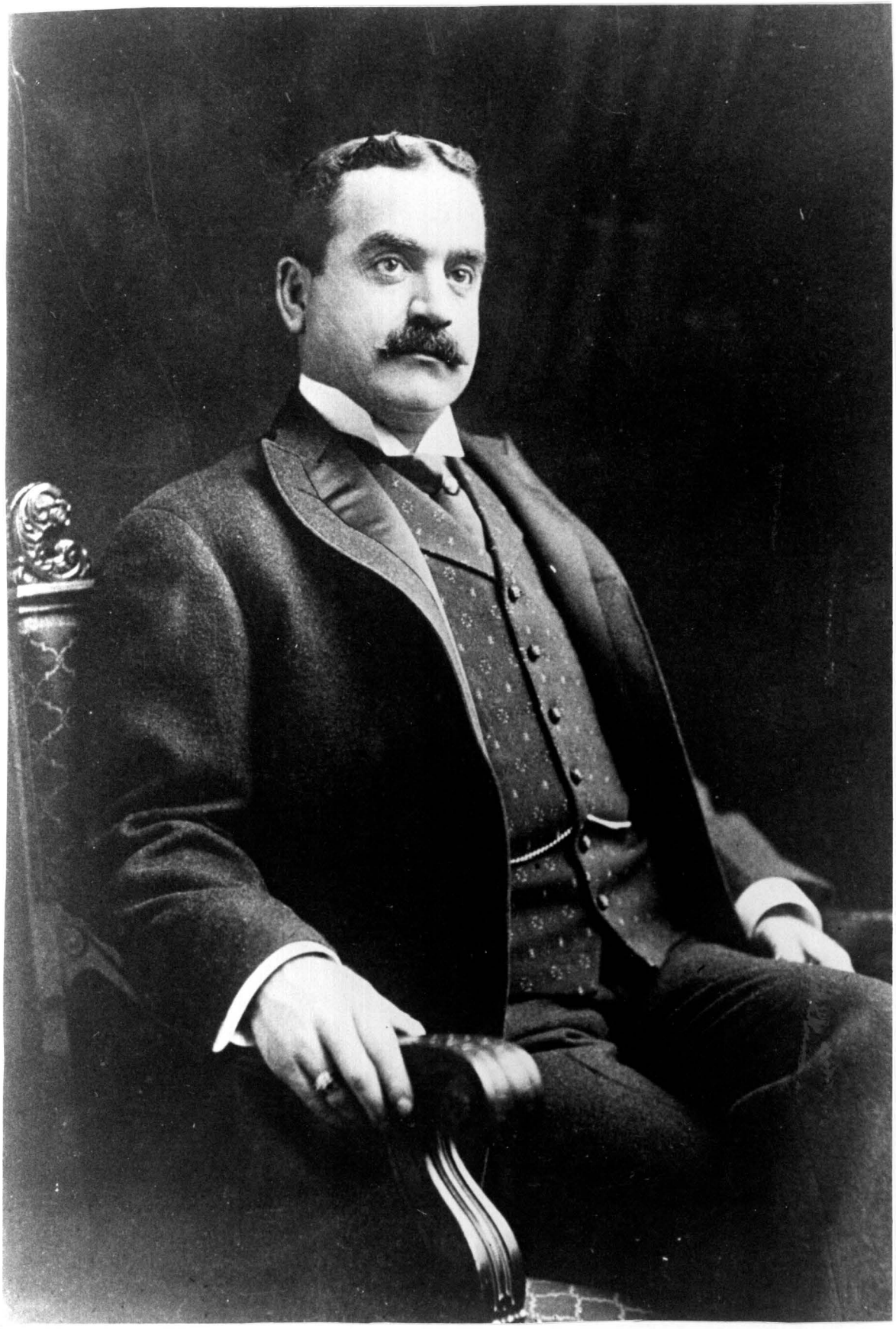
Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Andrew Freedman Home, 1125 Grand Concourse, Borough of The Bronx and designates Tax Map Block 2472, Lot 34, Borough of The Bronx as its related Landmark Site.



Andrew Freedman Home
1125 Grand Concourse, The Bronx

Landmark Site: Bronx Tax Map Block 2472, Lot 34

Graphic Source: *Bronx Land Book* (New York: Real Estate Data, Inc., 1983), vol. 1, plate 228.



Andrew Freedman (1860-1915)

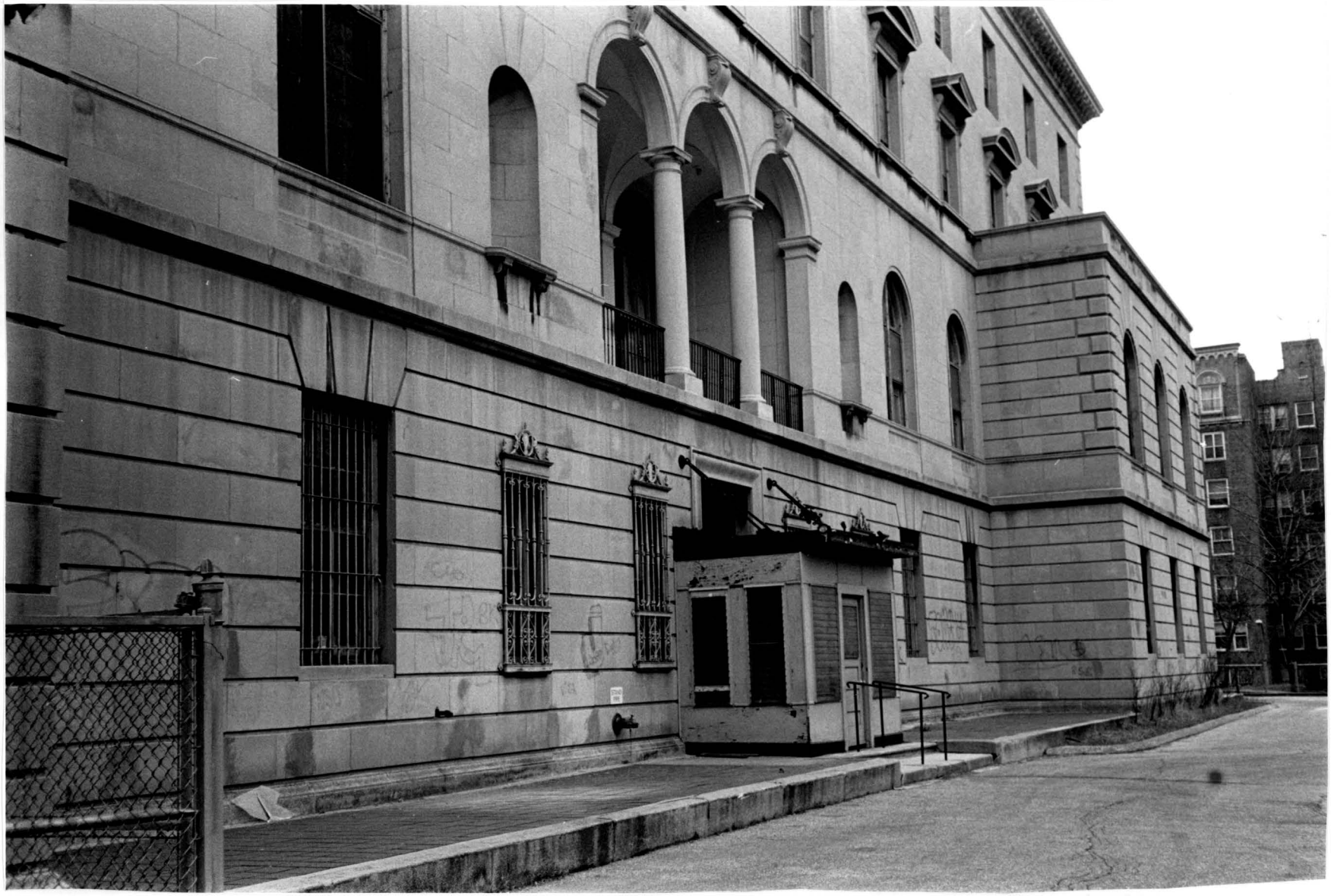
Photo courtesy of the Andrew Freedman Home

Andrew Freedman Home, 1125 Grand Concourse
Original building, 1922-24

Photo credit: Andrew S. Dolkart

Andrew Freedman Home
Terrace stairs

Photo credit: Andrew S. Dolkart

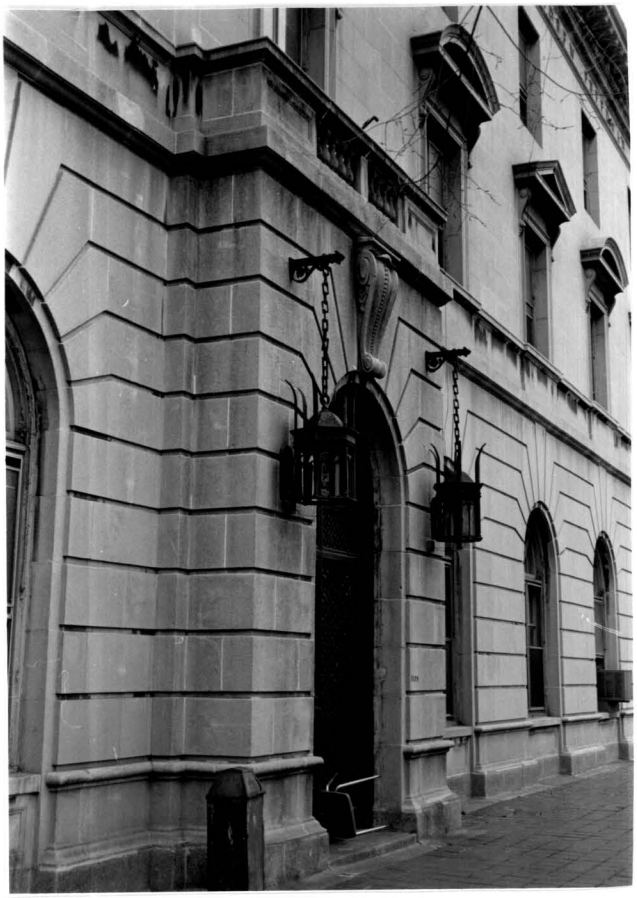


Andrew Freedman Home, 1922-24
Wilton Avenue facade

Photo credit: Andrew S. Dolkart

Andrew Freedman Home, south wing, 1928-31
Grand Concourse facade

Photo credit: Andrew S. Dolkart



Detail,
Terrace entrance

Detail,
Entrance transom grille

Andrew Freedman Home, 1125 Grand Concourse

Photo credit: Andrew S. Dolkart