

(Former) AMERICAN FEMALE GUARDIAN SOCIETY and HOME FOR THE FRIENDLESS WOODY CREST HOME, 936 Woodycrest Avenue, The Bronx.

Built 1901-02; architect, William B. Tuthill

Landmark Site: Borough of Bronx Tax Map Block 2504, Lot 6

On December 14, 1999, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the American Female Guardian Society and Home for the Friendless Woody Crest Home and the proposed designation of the related Landmark Site (Item No. 3). The hearing had been duly advertised in accordance with the provisions of law. Three witnesses spoke in favor of the designation including representatives of the Historic Districts Council and Bronx Landmarks Task Force. The executive director of the Highbridge-Woodycrest Center, the owner of the building, testified to the Center's support for the designation. The Landmarks Preservation Commission previously held a public hearing on this item in November 1980 which was continued to February 1981 (LP-1221). The item was reheard on January 8, 1985 and continued on March 12, 1985 (LP-1526) and was heard again on June 2, 1992 (LP-1894).

Summary

This elegant Beaux-Arts style building, prominently sited on a bluff overlooking the Harlem River Valley, was constructed in 1901-02 as a home for abandoned and needy children. It was one of a number of important buildings for major charitable New York City institutions built in the Bronx at the turn of the century. The Society was founded in 1834 to aid impoverished women and children and was run entirely by women except for a small board of male counselors. In the mid-nineteenth century the Society established its offices and children's home just north of Madison Square in Manhattan. By the turn of the century the rising value of Manhattan real estate and the desire to have a modern facility prompted the Society to move to Highbridge, which was then being developed as a fashionable suburban neighborhood following the opening of the new Macomb's Dam Bridge. The building's architect, William B. Tuthill, was a prominent designer of public and residential buildings, including Carnegie Hall. His design for the new home incorporated a pavilion plan, favored for hospital and institutional buildings of the period because it provided excellent light and ventilation. Skillfully massed and terraced to disguise its size and richly decorated in the fashionable Beaux Arts style, the building appears to be a large mansion rather than an institutional structure. Its gray brick, stone, and terra-cotta facades are embellished with rustication, elaborate window surrounds, garlanded console brackets, and molded cornices. The symmetrically massed facade facing Woodycrest Avenue is treated as a recessed entrance court framed by projecting corner pavilions and features an richly-decorated arched entrance surmounted by a balcony. The rounded bays on the south and east sides of the building, the terraced massing of the building on the hillside site, and the red tiled mansard roof punctuated by arched dormers, paneled chimneys and balustrades create a picturesque effect. On Woodycrest Avenue, the elaborate stepped masonry and wrought iron fence, terraced flower beds and double-staircase add distinction to the property.

The American Female Guardian Society and Home for the Friendless merged with another charity and moved to Rockland County in 1974. The building was redeveloped in 1991 by Housing & Services, Inc. as the Highbridge-Woodycrest Center, a licensed health care facility for families and single persons with AIDS.



DESCRIPTION AND ANALYSIS

The Development of Highbridge¹

The American Female Guardian Society and Home for the Friendless Woodcrest Home is situated on a high bluff overlooking the Harlem River. This site is located on a portion of the late-eighteenth-early-nineteenth-century Johnson farm. The property was subdivided for building lots in the late 1830s. At that time High Bridge, the great stone bridge spanning the Harlem River at West 170th Street, was being constructed as part of the Croton Aqueduct system (built 1838-48, John B. Jervis, engineer).² A village, known as Highbridgeville (later Highbridge), began to develop along a main thoroughfare, Highbridge (now Ogden), Avenue. The village was settled by the workers who built the Croton Aqueduct, High Bridge, and the railroad along the Harlem River. In 1860-61 the Central Bridge, familiarly known as the Macomb's Dam Bridge, was constructed linking Seventh Avenue south of the Harlem River with Jerome Avenue, its continuation to the north. This route became popular for day excursions from Manhattan by bicyclists and drivers of trotting horses. Also accessible from New York by Harlem River steamers and via the New York Central and Hudson River Railroad, Highbridge was built up with villas, hotels, and restaurants catering to tourists drawn to the area by its natural beauty and spectacular views of Manhattan. Among the hotels was the Grand View, located on the present site of Noonan Towers, just to the west of the Home for the Friendless.

In 1890, new shipping regulations necessitated replacing the Central (Macomb's Dam) Bridge with a taller structure. To foster development in Upper Manhattan and the Bronx, the new bridge was linked to a substantial elevated iron viaduct in Manhattan that provided a gradual means of descent from the steep ridge along Edgecombe Avenue and to a shorter viaduct in the Bronx that extended across marshland and railroad tracks and opened on to Jerome Avenue at 162nd Street. Work began on the viaduct in 1890 and was completed in 1893; the bridge was completed in 1895. In 1897 the city acquired the marshland on the Bronx side of the bridge to create Macomb's Dam Park, which opened in 1899. With the prospect of improved transportation and the amenity of a new park the owners of the remaining farms in the area began to sell off their land for development and Highbridge grew into a prosperous suburb.

The American Female Guardian Society and Home for the Friendless³

In 1834, a group of Protestant women established

the Female Moral Reform Society of New York with the initial goals of converting New York's prostitutes to evangelical Protestantism and of achieving sexual morality among America's rural and urban populations. Society members who visited the slums and prisons to distribute tracts and preach became convinced of the need to ease the material problems of the poor. In 1837, hoping to prevent indigent women from turning to prostitution, the Society opened an employment agency for needy "respectable" women. It also began to distribute food and clothing in the slums. In 1839, the Society (which had begun to attract a wide membership from outside the state due to the popularity of its newsletter, *The Advocate of Moral Reform*), changed its name to the American Female Guardian Society.

The Advocate regularly carried appeals for jobs and homes for destitute women and children. By the early 1840s, members of the Society's executive and visiting committees had also begun "to take into their own homes – or board informally at their own expense -- particularly destitute women and children."⁴ Faced with an increasing demand for these services, the Society decided to establish a "Home for the Friendless and House of Industry" where "the unemployed and homeless could be taught new skills and be sheltered until jobs and homes could be found for them."⁵ Toward that goal, the Society established a "Board of Counselors," made up of "gentlemen," many of whom were leading merchants, who agreed "to endorse the enterprise and allow their names to be linked to any application for funds."⁶ Control of the organization, however, remained in the hands of its women officers and managers.

In 1847, the Home opened in a rented building at First Avenue and East 2nd Street. Two years later, the Home moved to a building the Society had erected at 32 East 30th Street (demolished). Most of the residents at the Home were widows, mothers with dependent children, and adolescent girls just entering the job market. The children were "friendless and destitute girls, under the age of fourteen and over three years of age, and boys under ten and over three years old, either orphans or abandoned by their parents."⁷ The Home was intended as only a short-term refuge for the children, who were placed in rural foster homes with Protestant families. In 1855 the Society decided to change its emphasis to focus more on children, taking only the most desperate adult cases into the Home for the Friendless. The next year it erected a new building on East 29th Street which contained a chapel, the offices

of the Society and the *Advocate*, and two schools, the Home School for the instruction of children residing at the Home, and an industrial school that provided remedial education and industrial training for poor children (who continued to live with their families). These two schools prepared the children for admission to the city's public grammar schools or to apprenticeship programs. Over the next several decades, the Society opened a dozen such schools in various neighborhoods throughout the city to serve the immigrant poor. During this period, the Home began accepting short-term placements from parents who did not surrender custody but needed to be "tided over temporary difficulties caused by illness, lack of work, etc." In addition, the Magistrates Court committed abandoned, vagrant, truant, and abused children to the Home for periods ranging from a month to a year.

A New Home for the Friendless

In the late 1890s, the Society came under pressure from the Boards of State Charities and Health to improve its facilities on East 29th and East 30th Streets. In 1898 the Society spent over \$10,000 for alterations that still did not bring the buildings "up to the standard of newer buildings for charitable work."⁸ At that time, many of the older houses in the area north of Madison Square were being replaced by apartment buildings, hotels, and club buildings. The Executive Board of the Society came to the conclusion that it "was housing [its] work in too valuable a neighborhood" and that it needed "to safeguard the children by having them in a fireproof building."⁹ The Society began looking for an appropriate site on the outskirts of the city, aided by architect William B. Tuthill, who joined its Board of Counselors in 1899. By May 1900, the Executive Board had narrowed its search to two sites but because funds were limited, the Society needed to find a buyer for its Manhattan property before proceeding. In February 1901, the *Real Estate Record & Guide* announced that the Society had sold its Manhattan property to the Women's Hotel Company (later the Martha Washington Hotel) and had purchased a plot on Woodycrest Avenue in the Bronx.¹⁰ During this period a number of institutions were moving from Manhattan to the West Bronx, attracted to the area by the availability of cheaper and more abundant land. These included New York University which built a new campus in University Heights between 1894 and 1912 (now Bronx Community College of the City of New York), the Roman Catholic Orphan Asylum (demolished) which moved from Fifth Avenue and East 51st Street in Manhattan to Sedgwick Avenue and Kingsbridge Road in the Bronx in 1902, and the

Messiah Home for Children, which moved to the Lewis G. Morris estate Fordham Manor in 1902 prior to building a new orphanage at 1771-1777 Andrews Avenue South in 1905-07.¹¹

The Society's new site was "a slightly place on high ground overlooking the Harlem River"¹² which had frontages on Woodycrest and Anderson Avenues and adjoined the newly opened Macomb's Dam Park. In May, Tuthill filed plans with the Department of Buildings to erect a four-story building.¹³ His plans were slightly modified in June to increase the size of the chapel and an additional fifty-foot parcel of land was acquired, bringing the site to about five acres.¹⁴ The Society vacated its Manhattan property in June moving the children and staff from the Home to its summer quarters in Oceanport, New Jersey and its offices to "temporary quarters downtown."¹⁵ In September 1902, the lower part of the building was completed and the offices occupied; in October, 124 children and their supervisors took up residence. The dedication ceremonies and formal opening of the new Home took place on November 8, 1902. Present at the ceremonies was the philanthropist Helen Miller Gould, who had donated \$20,000 towards the cost of construction and had furnished and equipped two playrooms and a kindergarten classroom. Among the other prominent donors were Caroline and Olivia Phelps Stokes and Mrs. Russell Sage. Architect William B. Tuthill donated the equipment for the boy's playroom and gymnasium in the name of his son.

William B. Tuthill¹⁶

Best known as the designer of Carnegie Hall, William Burnet Tuthill was a prominent architect and writer on architecture, who practiced in New York City for over fifty years. Tuthill was born in New York in 1855. He attended City College and after graduating in 1875 he worked as a draftsman in the office of Richard Morris Hunt before establishing an independent architectural practice in 1877. In addition to Carnegie Hall (1889-91, a designated New York City Landmark), designed in association with Adler of Adler & Sullivan, Tuthill received a number of noteworthy commissions including the Harlem Young Women's Christian Association Building (1888); the Princeton Inn (1893) Princeton, New Jersey; the Carnegie Library (1892-95) Pittsburgh, Pennsylvania; and the Columbia University Yacht Club on the Hudson River at West 86th Street (demolished). His works included two institutional buildings, the New York Post Graduate Medical School and Hospital on Second Avenue at East 20th Street (1890) and the Women's Medical College at the New York Infirmary at 19 West

101st Street, which were executed prior to this building. He was also responsible for a number of residential buildings including the Romanesque Revival rowhouses at 4-16 West 122nd Street, the Romanesque Revival flat buildings at 244-246 Waverly Place (1886) and 243-247 Waverly Place (1888) in the Greenwich Village Historic District and the Renaissance Revival flat building at 464 Columbus Avenue (1886-87) in the Upper West Side/Central Park West Historic District. His Morris and Laurette Schinasi House (1907-09), at 351 Riverside Drive, a flamboyant marble mansion in the early 16th-century French Renaissance Revival style, is a designated New York City Landmark.

Early in his career Tuthill published *Practical Lessons in Architectural Drawing*, a textbook on architectural drawing which remained in print at his death after more than fifteen editions. He also wrote extensively for the architectural periodical *Building*, publishing articles on such subjects as office buildings, suburban cottages, and city residences. His series of articles on city residences was published in book form in 1890 and he also was responsible for the books, *Interiors and Interior Details* (1892) and *The Cathedral Church of England* (1923).

Tuthill lectured on acoustics and architectural history at Columbia University, the University of Cincinnati, and for the Board of Education of New York City. He was one of the founders of the Architectural League and served as a member of the Art Commission of the World's Columbian Exposition in Chicago in 1893. He was elected a Fellow of American Institute of Architects in 1896. He was also an amateur cellist "of ability" and served for thirty-six years as the secretary of the New York Oratorio Society, managing the organization's affairs under the conductorships of Leopold, Walter, and Frank Damrosch and Louis Koemmenich. In 1886, when the Oratorio Society offered the first complete performance of Wagner's *Parsifal*, Tuthill "himself tuned the chimes and made the hammer with which they were struck."¹⁷

The Design of the Home for the Friendless

Tuthill 's Woody Crest Home is an elegant Beaux Arts structure, skillfully planned to accommodate a complex program that included five dormitories with accommodations for over 200 children, staff bedrooms, classrooms, a kitchen, dining room, chapel, kindergarten, infirmary, gymnasium, solarium, and the offices of the Female Guardian Society. To minimize the spread of contagious diseases in the dormitories and provide maximum light and air to the interior, Tuthill adopted a type of plan common for hospitals and institutional buildings in which several wings or

pavilions extended out from a central core. A pavilion could be easily isolated from the rest of the building and by having windows on three walls supplied maximum illumination and ventilation.¹⁸ Ernest Flagg had demonstrated in his design for St. Luke's Hospital (1892-96, altered) that the Beaux Arts style worked well for a pavilion-plan hospital and Tuthill seems to have been inspired by his project.¹⁹ In addition the Beaux Arts style was probably selected for its domestic associations. The style was widely used for the houses of the wealthy during the 1890s and early 1900s and Tuthill seems to have tried to create the impression that the building was a large mansion rather than an institutional building. Several design elements were used to reduce the apparent size of the building and give it more of a residential character. On Woodycrest Avenue an areaway and an elaborate fence conceals the basement story, so that the building appears to only have three full stories and an attic. Much of the bulk of the building is concentrated in a long rear extension where the sloping site permitted Tuthill to introduce additional stories. Similarly, a large one-story extension, built into the side of the hill on the north side of the building, became the base for a garden terrace. The complex plan and massing with its many extensions, projections, recessions, and setbacks tends to make the building appear less massive. Tuthill also carefully calculated the sight lines so that projecting wings on the north and south sides of the building would conceal the rear wings from the viewer on Woodycrest Avenue.

The primary facades are as richly decorated as those of the mansions on the Upper East Side. Especially noteworthy is the elaborately decorated arched portal set off by moldings, banded and fluted pilasters, swagged brackets, and a projecting stone cornice that forms the base for a small balcony with a decorative wrought-iron rail. The rounded bays on the south and east sides of the building provide a distinctive feature when seen from the Macomb's Dam Bridge and Jerome Avenue, while the terraced massing of the building on its hillside site and red slate mansard roof punctuated by arched dormers, paneled chimneys, and a belvedere create a picturesque vista. The elegant wrought-iron fence with brick and stone piers, the grand double entrance stair, and sunken gardens on Woodycrest Avenue also add distinction to the building. Drawings for the building reveal that Tuthill had originally intended to have a huge spiraling stair descend from the fifth story of the east (rear) wing to a terrace atop the roof of two-and-a-half-story chapel-dining room wing. It is not known whether the spiral stair was constructed but a newspaper article describing

the building at time of its dedication indicated that the “hallways and windows of the three upper stories open on wide stone balconies, which are connected with the grounds outside the building by wide stone stairways, which also serve as fire escapes.”²⁰ The interior partitions were constructed with fireproof terra-cotta blocks, and the building was equipped with most up-to-date plumbing facilities as a means of preventing disease. A mechanical ventilation system supplemented the natural ventilation provided by the building’s many windows and doors, balconies, and terraces. Tuthill combined high style, ornate decoration and up-to-date planning and construction techniques and equipment to create one of the most distinctive Beaux-Arts institutional buildings in the Bronx.

Later History²¹

In the seventy-fifth anniversary issue of its annual report, the American Female Guardian Society and Home for the Friendless described its new building, which it had occupied for almost seven years, as “spacious, airy and full of sunshine” and praised Tuthill for having provided “the largest accommodations in a given space and yet making it roomy, beautiful, and homelike.”²² The officers credited the attractiveness of the new building with a marked increase in applications for admission. By 1914, the Home was receiving so many applications for admission and the Board of Health was so concerned about over-crowding in the dormitories that the Society decided to make a number of alterations to the building including the conversion of a playroom to a dormitory for older girls and changes to the fire escape system. In 1916, the older children began attending neighborhood public schools freeing up former classroom space. Subsequently, interior alterations were made to enlarge the play space and have fewer children in the care of each supervisor. In 1928-29, the Home erected Roberts Hall, a two-and-one-half-story gymnasium and dormitory building at 901 Anderson Avenue which enabled the Home to retain boys through high school or until they were ready to support themselves. (That building is not included in this designation.)

The opening of the Jerome Avenue elevated line of the Lexington Avenue IRT line in 1918 and the IND line under the Grand Concourse led to the increasing urbanization of the Highbridge neighborhood, which also became home to Yankee Stadium in 1923. The neighborhood was largely built up with five- and six-story apartment buildings including the prestigious Noonan Plaza (1929-31), an eight building Art Deco complex designed by Horace Ginsberg & Associates, at Ogden Avenue and West 168th Street.

Following the Second World War, the farms and countryside surrounding New York City were transformed into suburban residential areas made accessible by newly-constructed highways and parkways. Highbridge’s existing residents, overwhelmingly of European extraction and increasingly prosperous, began a slow but steady exodus from the neighborhood. They were replaced by African-Americans and Puerto Ricans of lesser means. At the same time, New York City’s manufacturing base began to decline, removing a major source of jobs for area residents. Redlining by banks in the 1960s, New York City’s fiscal crisis in the 1970s, and disinvestment by landlords led to the deterioration of many apartment buildings. The American Female Guardian Society and Home for the Friendless, which had changed its name to Woodycrest Youth Services in 1965, merged with another charity and moved to Rockland County in 1974. The (former) Woody Crest Home was acquired by the Masjid at Taqwa Wajhad. In 1988 the lot was divided into two properties. The Masjid at Taqwa Wajhad retained Roberts Hall and a portion of the lot fronting on Anderson Avenue. This building and a portion of the lot were acquired by Housing & Services, Inc. for the Highbridge-Woodycrest Center, a licensed health care facility for families and persons with AIDS. In 1989-91, the interior was completely refurbished to accommodate 100 residents in private apartments, a dining room and activity rooms. Most of the building’s mechanical systems were rebuilt, the windows and exterior doors were replaced, and an elevator was installed on the north wall. The Highbridge-Woodycrest Center opened in 1991 and continues to serve the community.

The building has retained its original character and detailing. Together with the older buildings at the New York University Campus, the New York Zoological Park, and New York Botanical Garden, the Bronx Borough Courthouse, Morris High School, and the Messiah Home, it is one of the few surviving grand turn-of-the-century institutional or public buildings in the Bronx.²³

Description

The (former) American Female Guardian Association and Home for the Friendless Woodycrest Home is located on a steeply sloping irregular mid-block lot which has a frontage of 236 feet along Woodycrest Avenue and is bordered on the south by Macomb’s Dam Park. The massive Beaux Arts style building is constructed of gray brick, stone, and terra cotta and employs a modified T-shaped plan. The front portion of the building facing Woodycrest Avenue is

treated as a large four-and-one-half-story mansion which is richly decorated with classical motifs and capped by red-tiled mansard roof with galvanized-iron arched dormers and paneled chimneys. Behind the main block, the rear portion of the building is terraced into the downward sloping hillside. It has a number of low projecting extensions topped by terraces including the rear two-and-one-half-story wing with a rounded bay that originally housed the dining room and chapel and the northern one-story wing that previously housed the stables and now houses a staff lounge and service areas. Side courts at the intersection of the front and rear parts of the building ensured that the two main stair cases received adequate light.

In 1989-91 the building was converted to a residential care facility for families and single persons with AIDS. At that time the masonry was repaired and cleaned. Most of the windows retained their original wood moldings and arched first-story windows retained their decorative transoms; however, the historic one-over-one wood sash windows were replaced with one-over-one vinyl-covered aluminum sash. Changes were made to the doors and windows at the rear of the building. New metal and glass doors were installed. On the mansard, deteriorated sections of the cornice, gutter, and dormers were repaired or replaced. Missing terra-cotta tiles at the front of the mansard roof were replaced with tiles from less visible portions of the roof. (They were replaced with terra-cotta-colored asphalt shingles.) At the rear of the building, a new elevator shaft and fire escapes were installed and the parapet around the flat areas of the roof was rebuilt and covered with standing seam aluminum. New mechanical equipment was installed on the roof and at the basement. Security lights and cameras were installed.

Due to the building's large size and complex plan, this description begins with the four-story-and-basement mansarded front block, then discusses the recessed light courts at center of the building, then the rear dining room-chapel wing consisting of a five-bay-wide five-story-and-basement main block plus the three-bay-wide two-story-and-basement extension, and finally the former stable wing and grounds.

Front Block *Woodycrest Avenue Facade:* The symmetrically massed western facade facing Woodycrest Avenue has a recessed entrance court framed by projecting corner pavilions. The central section is about fifty-five-feet-wide and is articulated into six bays, the corner pavilions are about twenty-seven-feet-wide and are articulated into three bays. The building has a high basement, three upper stories, and an elaborate mansard. Above a bluestone sill course, the basement is faced in brick laid in rusticated

courses. It is capped by a wide limestone waterable which acts a lintel for the rectangular basement windows. These contain non-historic paired one-over-one sash windows that replace the original one-over-one wood sash. Immediately to the south of the main staircase the window bay was modified to create a basement entrance that has a non-historic metal door and is lit by a non-historic light fixture. The arches which led to the original basement entrance beneath the main staircase are flanked at either side by decorative stonework and have original decorative wrought-iron grilles. A non-historic light fixture above the south arch lights the basement entrance and areaway. Exterior air conditioning units and utility service boxes are located on the north basement wall of the south pavilion.

The first story is faced with alternating courses of brick and stone and capped by a richly molded terra-cotta cornice. Round arched windows are set off by stepped voussoirs and garlanded console keystones. The windows retain their original molded wood casings but have non-historic one-over-one vinyl-covered aluminum sash with vinyl covered panning set in the space between the top of the window sash and the original curved iron transom bars. The transoms retain their original wood casings and curving wood glazing bars framing central oculi. The central entrance bay is approached by a wide masonry staircase that is flanked at either side by low brick walls with stone bases and coping. The arched entrance has an elaborate molded stone and terra-cotta surround with a bracketed keystone, paneled voussoirs, and coffered jambs. The doorway is framed by a projecting stone and terra-cotta portico articulated on the front and outer sides by banded and fluted pilasters. The front pilasters are topped by paired console brackets that support an elaborate cornice extending along the edge of the main entry porch roof. This forms the base for a balcony with wrought-iron rails. The original paired iron and glass doors have been replaced by shorter non-historic metal-and-glass doors necessitating the creation of a non-historic transom below the original curved transom which retains its original wood moldings. The lower transom has painted lettering reading HIGHBRIDGE-WOODYCREST CENTER. The number 936 is painted on the bulls-eye window of the original transom. Non-historic light fixtures have been installed between the first-story window bays in the recessed center court.

The second and third stories are united by the stone corner quoins and elaborate double-story window frames that ornament the pavilions. The flat-arched windows in the center bays at the second story have

molded terra-cotta surrounds with garlanded console keystones supporting projecting cornices. The simpler molded terra cotta surrounds at the third story have crosstetted lintels and bracketed sills. On the pavilions, a wide center window and narrower sidelights are framed by molded terra-cotta surrounds capped by segmental pediments resting on garlanded brackets. The pediments are decorated with a recessed panel motif that features a central rondel. Each of the flat-headed windows has a console keystone. Scrolled brackets resting on the corners of the pediments provide visual support for the projecting window sills beneath the tripartite windows on the third story of the corner pavilions. In addition to having bracketed sills and crosstetted lintels, the third story pavilion windows have console keystones. All the windows on the second and third story have non-historic one-over-one sash windows. This configuration is correct for the center bays, but the second- and third-story pavilion windows originally had transoms. The second-story windows on the northern pavilion and the adjacent window in the center bay also have non-historic wire-mesh grilles.

The division between the third story and the attic is marked by an entablature composed of a terra-cotta architrave and frieze and sheet metal cornice. In 1989-91, when the roof was repaired, some damaged portions of the terra-cotta frieze and the galvanized-iron console brackets were replaced with elements from less visible portions of the building. The molded upper portion of cornice with lion's head decorations, which had been severely damaged by water, was replaced by a non-historic sheet-metal cornice. The mansard roof is covered with original red terra-cotta tiles which were designed to look like slate. While most of the tiles have survived in good repair, some damaged tiles on the front of the roof were replaced with tiles from other portions of the roof. The segmental-arched galvanized-iron dormers are arranged so that wide dormers containing paired sash windows are set over the tripartite pavilion windows while narrower dormers containing a single window are placed over the interstices between the lower story windows. The dormers are decorated with pilasters, recessed panels, and molded cornices. During the 1989-91 alterations, the dentil courses that had enriched the cornices on the dormers were eliminated and the original one-over-one sash topped by transoms were replaced by non-historic one-over-one sash windows. The original metal flashing on the roof was repaired and covered with sheet metal and the balustrade that had extended along the edge of the roof was removed.

South Facade : The south facade of the front block is a pavilion articulated with an asymmetric, three-bay

composition that features a two-story-and-basement semi-circular bay which is crowned by a terra-cotta bracketed cornice and low parapet. The decorative detailing on this facade matches that of the center bays of the Woodycrest Avenue facade except that a new motif, a recessed panel decoration, is introduced for the lintel of the eastern second-story window. There appear to have been few alterations on this section of the facade except for the replacement of the window sash and the substitution of a portion of the original, galvanized-iron bracketed cornice with a simple non-historic molded cornice. All of the first story windows retain their original curved transom bars, but the windows on the bay have lost their central rondels.

North Facade: The L-shaped northern facade has a three-bay-wide front section and a three-bay-wide, one-bay-deep projecting corner pavilion. (The side wall of the projecting eastern facade is discussed with that facade below.) The articulation of the wall surfaces and detailing of the windows on the northern facade matches that of the southern facade except that it has wide dormers with paired windows at the fourth story like the dormers on the pavilions of the Woodycrest Avenue facade. There is also a brick chimney with an elaborate limestone cap and molded limestone base at the western corner of the roof. The northern elevation of the chimney has a projecting central brick panel topped by a terra-cotta cartouche surrounded by foliate motifs and having a foliate tassel. The western elevation of the chimney has an inset panel topped by a smaller version of the cartouche. The limestone cap has an inset panel with sculptural cartouches on the north elevation, a smaller inset panel on the west elevation and denticulated and egg and dart moldings surrounding the entire cap.

Replacement sash has been installed in all the windows except for the arched windows at the first story, which retain their original curved iron transom bars and rondel moldings. The windows at the second story of the front section of the wall and all of the basement windows have non-historic wire-mesh grilles. Mechanical equipment supported by metal brackets is mounted to the stone watertable between basement and first story at the eastern corner of the front section and on the west face of the projecting bay. (At present the equipment is largely concealed from viewers on Woodycrest Avenue due to plantings.) On the projecting rear pavilion a rectangular opening was cut in the wall below the center second story window. The opening has been sealed with brick infill and a second story window sill has been removed. In addition the molded cornice between the first and second stories has been removed at the center and eastern bays and the

wall surface beneath the eastern second-story window has been patched with stucco. Stucco patching has also been applied to the voussoirs above the center first story window which has lost its console keystone decoration. The quoins at the second story of eastern corner of the rear pavilion have also been damaged and patched with stucco. A security camera and non-historic light fixture has been installed above the first story window at the western corner of the pavilion. There is also a light fixture to the west of the first-story arch on the western face of the pavilion.

Eastern Facade: Intersected at its center by the rear extension, the eastern facade is divided into north and south wings which are articulated with similar designs. In both cases the facades are arranged into three-bay-wide corner pavilions and narrower recessed sections. The recessed sections form part of the light courts on the sides of the building and are discussed below. **The south pavilion** is twenty-six-feet-wide. Due to the downward slope of the ground it has a tall basement. It has a symmetrical design featuring a two-bay-wide dormer at the center of the mansard roof. The wall articulation and window detailing match that of the south and north facades of the front block. The lower stories of the pavilion project forward about nine feet to form a one-bay-deep, three-bay-wide enclosed porch. Originally two-and-one-half-stories high and crowned by a denticulated terra-cotta cornice, parapet, and roof terrace, this porch received a one-story stuccoed addition in 1914. Replacement sash has been installed in all the windows except for the arched windows at the first story which retain their original curved iron transom bars and rondel moldings. A security camera and floodlight have been installed between south and center windows at the first story. **The north pavilion** is about forty-two-feet wide. Like the southern pavilion it has a two-story-plus-basement, ten-foot-deep projection which is surmounted by a denticulated terra-cotta cornice, parapet, and roof terrace. The lower stories are articulated with a subtly asymmetrical design in which the center and southern bays are spaced farther apart than the center and northern bays. (The slight projection of the center and south bays reinforces the grouping.) The detailing is similar to that of the north and south facades of the front block. The deep basement story is articulated both by a wide stone sill course beneath the windows and a narrow sill course at the base of the building. The window sill course has been parged with stucco. Other changes to this section of the facade include the replacement of the window sash (except for the first story windows which retain their original curved iron transoms and central rondels), the installation of wood benches beneath the basement

windows, replacement of the iron pipe rail on the parapet of the third-story terrace, and removal of some of the console brackets from the cornice at the edge of the mansard. Floodlights have been installed on the first story at the northern edge of the building and between the south and center windows. A floodlight and security camera have been mounted on the north wall of extension at the first story level. At the roofline of the extension a section of the wall has been rebuilt without the denticulated cornice and molded frieze articulation.

Courtyards *South Court:* Measuring fifteen feet by twenty-six feet, the south court is enclosed by the two recessed bays on the south arm of the main block, the three recessed bays at the center of the south wall, and the western face of the dining room-chapel wing which projects around a corner chimney. Extending out from the basement of the recessed courtyard is a one-story extension which houses the building's kitchen. Originally the kitchen wing was surmounted by a one-story cast-iron columned porch (no longer extant). The articulation of the basement wing and courtyard walls is much simpler than that of the primary facades. At the basement level the walls are faced with brick laid in Flemish bond and the windows have bluestone sills and lintels. At the first story coursed brickwork is substituted for stone banding, and the windows are trabeated instead of arched. The placement of the windows on the south wall is irregular at every story. On both the east and south walls the window trim is limited to simple brick surrounds with narrow stone sills and plain terra cotta lintels. Above the third story a denticulated cornice is used in place of a bracketed cornice. On the mansard over the east wall, a small unadorned dormer is employed, on the south side of the building where the roof is flat the fourth story is treated as an attic and is capped by a molded, galvanized-iron cornice and a brick parapet. The upper part of the chimney was originally decorated with paired vertical channels and had a molded cap. Its northwest corner intersects with the south wall of a belvedere that had arched window openings set off by molded terra-cotta surrounds and a hipped roof with a bracketed cornice.

In 1914 the porch was removed (paneled pilasters from the porch still survive on the northern corner of the pavilion and the western face of the dining room-chapel wing) and a metal fire escape with access to the floors was installed necessitating some changes to the window and door openings on the east wall of the courtyard. The present canopied fire escape was installed during the 1989-91 alterations. It extends from the dormer on the mansard, doglegging at each story to open on to a door on the east wall and then

extends across the roof of the kitchen extension debouching at a concrete staircase a few feet from the building that extends almost to the eastern property line. The fire escape largely conceals the window openings on the east wall. All of the northern window openings have been altered for use as fire exits with brick infill inserted below the lintels and the wall below the windows removed to accommodate metal fire doors. Light fixtures were installed on the new brickwork over the doors. During the 1989-91 alterations, the parapet above the south wall was clad with standing-seam aluminum, the upper walls of the chimney were parged with stucco and the windows on the belvedere were sealed. Behind the belvedere and partially concealed by it is a massive metal structure was installed that appears to be related to the HVAC system. On the roof of the kitchen wing, a parapet and non-historic wrought iron railing were constructed to protect newly installed mechanical equipment and a metal storage shed. The basement cornice was also removed. On the east wall of the kitchen wing two small windows were sealed and a non-historic light fixture was installed. A non-historic light fixture was also installed on the south wall of the court yard at the second story.

North Court: Measuring fifteen feet by about twenty-three feet, the north court is enclosed by western face of the dining room-chapel wing, by the recessed bays on the center section of the building, the recessed bays on the eastern wall of north arm of the main block, and the south wall of the projecting section of the north wing of the main block. The court is largely blocked from view by the elevator addition on the north wall of the dining room-chapel wing and by the canopied fire escape that was installed on the north wall of the court during the 1988-91 alterations. However, the upper portions of the east wall are visible from the parking lot and from Anderson Avenue. The articulation in this court is similar to that of the south court except that the east wall has arched windows which are arranged in a stepped pattern to light a staircase and has a segmental-arch dormer with two openings at the fourth story. The windows have replacement one-over-one sash windows but are topped by original arched wood transoms. The long windows at the second and third story also have original paired wood casements under the lunettes. At the fourth story, the south bay of the dormer window has been converted to a door for the fire escape. The original terra-cotta tiles have been removed from the mansard and replaced with asphalt shingles. Portions of the cornice were removed to accommodate the fire escape.

As on the south facade, a brick chimney is set into the east corner of the court adjoining the dining room-

chapel wing. It stretches from the terrace to above the roof and is articulated with a molding at the level of the first floor window sills, two round-arched panels with keystones connecting to another molding at the fourth story and a denticulated cap.

Dining Room-Chapel Wing The Dining room-chapel wing consists of a five-bay-wide five-story-and-basement main block plus a three-bay-wide two-story-and-basement extension with an apsidal southern projection.

South Facade: At the eastern end of the south facade, the grade level descends sufficiently to permit the creation of a subbasement beneath the full-height basement story. Both the basement and subbasement are faced with brick laid in Flemish bond with a molded brick watertable marking the division between the stories. A bluestone string course extends beneath the basement windows which also have bluestone sills and lintels. The first story is articulated with banded brick courses. It has tall arched windows with molded-brick surrounds which are set off by stone sills and terra-cotta console keystones. The westernmost window is blind and has lost its keystone. The other windows have replacement sash but retain their original metal transoms with fanlight decorations. The story is capped by a full entablature composed of a brick frieze and terra-cotta cornice which acts as a sill course for the second-story windows. The second-story windows have molded brick Gibbs surrounds with terra-cotta console keystones. The third-story windows have molded brick surrounds with crocketed lintels and limestone sills with corner brackets. The third-story entablature and fourth-story articulation are continued from the courtyard. The articulation of the two-and-one-half-story extension is largely the same as that of the main portion of the dining room-chapel wing except that it is emphasized by a projecting center bay; the basement is articulated by brick string courses, and the first story is set off by corner quoins and topped by a balustrade.

In addition to the replacement of the window sash, alterations to the dining room-chapel wing of the facade include the installation of non-historic, standing-seam aluminum on the fourth-story parapet, the addition of a non-historic light fixture beneath the basement window in the fourth bay (reading west to east) of the main part of the rear wing, and the installation of a tall iron picket fence above the balustrade on the roof of the rear extension. There is a large spray-painted graffiti on the subbasement of the extension which also retains traces of paint from previous assaults.

East Facade: The rear of the three-story extension is articulated with a symmetrical composition that

features a central hemispherical bay. At the subbasement there were three window openings on the bay, a door opening at the south corner of the facade, and a window at the north corner of the facade. The openings have heavy molded brick surrounds and are surmounted by wide bluestone lintels. The south opening was made into a window with brick infill set below a stone sill around 1930. This window and the windows on the bay have non-historic wire-mesh screens. The north opening was reduced in size and converted to a doorway with a metal door as part of the alterations of 1989-91. At the basement and first story the articulation of wall surfaces and detailing of the doors and windows matches that of the south facade. At the basement level a security camera has been installed between the southern and center bays on the bay. A non-historic light fixture and a fire alarm are mounted on the wall above the north window. The arched windows at the first story which used to contain stained glass have non-historic infill in the transoms. A stone parapet with paneled balusters and a wrought-iron fence with alternating arrowhead cresting demarcate the rooftop terrace above the diningroom-chapel wing.

The second and third stories originally had five regularly spaced openings. Originally the center opening at the second story and the center and northernmost openings at the third story contained doors which opened on to the fire escape. As part of the 1989-91 alterations, a canopy was installed above the three northern openings hiding the windows in shadow. The southern window bays appear to be unaltered except for the installation of non-historic one-over-one replacement window sash. At the third story the third and fourth bays (reading south to north) have been sealed and the fifth-bay entrance has been converted to a window. The first, second, and fifth bays have non-historic one-over-one sash windows. Above the third-story windows the wall has been parged with stucco to conceal the scars from the balcony that formerly extended below the fourth story windows. The solarium at the south side of that story was originally lit by four floor length windows which opened on to the balcony. Two of these openings have been entirely sealed and two have been reduced in size to match the height of the two small windows at the north end of the facade. The corners of the original molded iron cornice which capped this story were removed and the parapet was covered with standing seam sheet metal during the 1989-91 alterations.

North Facade: The design of the north facade of the dining room-chapel wing is almost identical to that of the southern facade except that subbasement of the

main block of the dining room-chapel wing is concealed beneath the garden terrace where it opens on to the subterranean service wing. At the eastern end of the north facade, the subbasement of the three-story extension is visible. It is faced with brick laid in Flemish bond and is articulated by a large arch with a molded-brick keyed enframing. The arched opening has been closed with non-historic brick infill and has a metal door which is flanked by louvered grilles. A pair of security cameras have been mounted to the east corner of the facade at the level of brick course separating the basement from the subbasement. The articulation and window detailing of the basement and first story matches that of south facade except that the first story arches have molded brick keystones. The windows have replacement sash but the first-story arches retain their original pressed metal transoms decorated with a fanlight motif. All of the windows at the basement story and the center and western windows at the first story are protected by non-historic wire mesh grilles. A floodlight is mounted at the lintel of the middle window on the basement level. The center section of the stone molding between the basement and the first story has been damaged and is parged with stucco. At the western corner of the extension, the deck and railing of a fire escape are anchored to the wall just below the string course between the basement and first story. A section of the roof cornice and balustrade have also been removed so that the second story balcony of the fire escape exits on to the roof of the extension.

The main portion of the dining room-chapel wing has a non-historic fire escape stretching across the two eastern bays and a projecting concrete elevator shaft in the center of the facade. These two elements were added during the 1989-1991 alterations and stretch from the roof to the terrace level. The remaining articulation of wall surfaces and detailing of the windows matches that of the south facade except for the brick keystones at the first-story arches. The windows have replacement sash, but two of the arched windows at the first story retain their original metal transom panels. The window opening in the first bay (reading from the east) at the basement and the windows in the second bay at the first, third, and fourth stories have been converted into doorways. Light fixtures have been installed above the doors at each story. At the fourth story non-historic standing seam aluminum has been installed at the parapet

Terrace and East facade of the Service Wing

Extending north from the sub-basement of the dining room-chapel wing is the east elevation of a service wing (formerly stables). The service wing is surmounted by a terrace which extends westward to the

east facade of the front block. The terrace elevation at the subbasement level is brick with pilasters dividing the bays. The four southernmost bays have round arches. The first arch contains a pair of non-historic metal doors flanked by sidelights with metal grilles. A fixed vinyl awning is mounted to the brick infill in the upper part of the arch. The brickwork in the infill is pierced by a louvered vent and has a light fixture mounted above the door. There is a metal sign reading "HWC Parking" attached to the pier between the first bay and the second bay to the east. The arch in the second bay contains brick infill that appears to date from the 1920s or 1930s. The infill is pierced by a ribbon window containing three one-over-one sash windows which are protected by non-historic wire-mesh metal grilles. The third bay contains a multi-light arched-window with aluminum framing members which was installed at the time of the 1989-91 alterations. The design of this window (which lights the staff lounge) was inspired by the original fenestration with four sash windows surmounted by a lunette and outer radiating lights. The fourth arch which extends beyond the north wall of the subbasement is blind. The fifth bay has an L-shaped stair connecting the terrace to the parking lot. The terrace railing is composed of brick piers with caps and a simple wrought-iron railing.

Grounds The property slopes downward toward the south and east. On Woodycrest Avenue, it is bordered by a retaining wall and a historic brick, stone, and wrought-iron fence that is built into a stone outcropping at the southern end of the wall. There are four entrances in the wall. The two center entrances lead to a grand double staircase providing access to the main entrance to the building at the first story. The south entrance is bordered on the south and east by a brick retaining wall topped by a low wrought-iron picket fence. The northern entrance is bordered on the north

by a high brick wall topped by a low iron fence and on the east by a wrought-iron picket railing. The area in front of the stairs and landing is emphasized by three ornamental iron gates enriched with cartouches, scrolled tops, and finials. A non-historic metal plaque reading HIGHBRIDGE-WOODYCREST CENTER has been attached to the cartouche at the center of the fence. The southernmost entrance leads to a basement door. It has a wrought-iron gate which has been modified by the addition of a large non-historic security plate. The northern entrance opens on to a staircase with tan brick sidewalls and historic bluestone steps. A few feet behind the brick and iron fence, a tall non-historic chain link fence extends from the staircase to the chain link fence that marks the northern boundary line. The southern boundary, bordering Macomb's Dam Park, is marked by a low non-historic chain link fence and a taller non-historic fence which was added in 1989-91. A notable feature is the basement level areaway with raised planting beds that extends across the north side of the Woodycrest Avenue facade and around the north wall of the front wing. There is also a smaller basement areaway with raised beds near the basement entrance on the south side of the Woodycrest facade. The low brick retaining walls with stone coping at the north side of the terrace were probably built in the 1920s or 1930s. Other elements on the terrace such as the benches and planters are non-historic. During the 1989-91 renovations several chain-link-and-vinyl fences were erected to the south and east of the dining room-chapel wing.

Report prepared by
Gale Harris
Research Department

Notes

1. This section on the development of Highbridge is based on the following sources: Stephen Jenkins, *The Story of the Bronx* (New York: G.P. Putnam's Sons, 1912), 350; *Encyclopedia of New York City*, ed. Kenneth T. Jackson (New Haven: Yale Univ. Press, 1995), 142; Landmarks Preservation Commission, *Macomb's Dam Bridge (originally Central Bridge And 155th Street Viaduct Designation Report (LP-1629)* (New York: City of New York, 1992).
2. High Bridge, Aqueduct and Pedestrian Walk is a designated New York City Landmark.
3. The American Female Guardian Society was one of the most enduring of several similar organizations founded during the 1820s and 1830s as an outgrowth of the evangelical movement often known as the Second Great Awakening. For its history see Flora Northrup, *The Record of A Century, 1834-1934* (New York: American

Female Guardian Society and Home for the Friendless, 1934); Carroll Smith-Rosenberg, *Religion and the of the American City: the New York City Mission Movement, 1812-1870* (Ithaca: Cornell University Press, 1971), 203-224; "Seventy-five Years: A Retrospect," American Female Guardian Society and Home for the Friendless, *Annual Report 75* (1909), 61-71; "The American Female Guardian Society and Home for the Friendless," *Manual of the Corporation of the City of New York* (1870), 480-486; Rev. J.F. Richmond, *New York and Its Institutions, 1609-1871* (New York: E.B. Treat, 1871), 430-434, *King's Handbook of New York City* (Boston: Moses King, 1893), 396.

4. Smith-Rosenberg, 207.
5. Ibid.
6. Northrup, 28.
7. *New York & Its Institutions*, 432.
8. Northrup, 67.
9. Ibid., 68.
10. "Gossip of the Week," *Real Estate Record & Guide*, Feb. 23, 1901, p. 322
11. On the former New York University campus, now the Bronx Community College of the City of New York, the Gould Memorial Library (1894-99), the Hall of Fame (1900-01), Hall of Language (1892-95), and Hall of Philosophy (1892-1912), all designed by Stanford White, have been designated New York City Landmarks. The Messiah Home for Children is also designated.
12. American Female Guardian Society and Home for the Friendless (AFGS & HFTF), *Annual Report*, 1902.
13. New Building Docket 1124-1901 recorded in the *Real Estate Record & Guide*, May, 25, 1901, p. 951. Both the New Building Permit and Docket Book for 1901 are missing from the Bronx Department of Buildings.
14. AFGS & HFTF, *Annual Report*, 1902. For the conveyances see Bronx County, Office of the Register, Liber Deeds and Conveyances, Liber 37, p. 417; Liber 40, 478.
15. "American Female Guardian Society: Its Home," *New York Tribune*, June 24, 1901, p. 5. For the project see also "The New Home for the Friendless," *New York Tribune*, Nov. 1, 1902, p. 16; "New Home Dedicated," *New York Tribune*, Nov. 9, 1902, p. 9; "Thanksgiving in New Home," *New York Tribune*, Nov. 25, 1902, p. 7.
16. This biographical section on Tuthill is based on his obituaries in the *New York Times*, Aug. 26, 1929, p. and *Real Estate Record & Guide*, Aug. 31, 1929, p. 1; and the entries on Tuthill in *Long Island Country Houses and Their Architects, 1860-1940*, edited by Robert B. MacKay, Anthony Baker, and Carol Traynor (New York: Norton, 1997), 416; Landmarks Preservation Commission, "Architect's Appendix," *Upper West Side/Central Park West Historic District Designation Report* (LP-1647) (New York: City of New York, 1990), vol. 1, p. a154; Dennis Stedman Francis, *Architects in Practice New York City 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1980), 77. For Carnegie Hall see Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880* (New York: Monacelli Press, 1999), 690-691.
17. Obit, *Real Estate Record*, p. 12.
18. The pavilion plan had evolved in the mid-eighteenth century when it was believed that disease was spread by contaminated air. After the germ theory was established, doctors continued to believe that a lack of ventilation

and overcrowding still put the sick at risk of transference or aggravation of disease. Architects, therefore, strove to design institutional buildings in which the dormitories or wards were laid out in pavilions to insure adequate fresh air and exposure to sunlight on three sides. Interiors were finished with non-absorbent materials and deliberately kept free of moldings and decoration to make them easy to clean and prevent the accumulation of dust. For more information on pavilion hospitals and institutional buildings see Mardges Bacon, *Ernest Flagg, Beaux-Arts Architect and Urban Reformer* (New York : Architectural History Foundation and Cambridge: MIT Press, 1986), 94. "Asylum" and "Hospital" in Russell Sturgis, *A Dictionary of Architecture and Building* (1902; rpt. Detroit: Gale Research Company, 1966); Nicholas Pevsner, *A History of Building Types* (Princeton: Princeton Univ. Press, 1976), 148-158.

19. There are similarities in planning, massing, decorative detailing, and the use of materials in the two buildings. For St. Luke's see Bacon, 89-100.
20. "New Home Dedicated," *New York Tribune*, November 9, 1902, p. 9.
21. This section on the later history of the building and the Highbridge neighborhood is based on AFGS & HFTF, *Annual Report, 1905-1919*, Northrup, 74-88; "Highbridge," *Encyclopedia of New York*; Murray Schumach, "Highbridge Struggles to Restore Its Lofty Image," *New York Times*, July. 10, 1969, Ronald Smothers, "Black Muslims Needing Money May Sell 6 Sites," *New York Times*, Sept. 16, 1986, B1; Christopher Gray, "Streetscapes: Woodycrest Children's Home," *New York Times*, Jan. 8, 1989, sec. 9. P. 6; "Highbridge-Woodycrest Homes first anniversary," *Bronx Bulletin/Reporter*, "Aug. 13, 1992; "Building Blocks in the Battle Against AIDS," *New York Times*, Mar. 30, 1997, sec. 9, p. 6.
22. "Seventy-five Years: A Retrospective," AFGS & HFTF, *Annual Report, 1909*, 69.
23. Like the older buildings at the New York University Campus and the Messiah Home, the Conservatory at the New York Botanical Garden, the Bronx Borough Courthouse, and Morris High School are designated New York City Landmarks.

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 (former) American Female Guardian Society and Home for the Friendless Woody Crest Home has a special character and 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 (former) American Female Guardian Society and Home for the Friendless Woody Crest Home, constructed in 1901-02 to the designs of the noted architect William B. Tuthill, is an elegant Beaux-Arts style building and one of the few remaining grand turn of the century institutional buildings in the Bronx; that the American Female Guardian Society, founded in 1834 by a group of Protestant women to aid impoverished women and children, was a respected and long-lived charitable organization which operated a number of enterprises in Manhattan, including the Home for the Friendless, a residence and school for abandoned and needy children; that rising real estate prices in Manhattan and the desire for a modern fireproof structure prompted the organization to become one of a number of major New York City institutions that erected important buildings in the Bronx at the turn of the century; that Tuthill used a pavilion plan for the building to insure adequate light and ventilation and skillfully massed and terraced the structure to take full advantage of its sloping site adjacent to the newly opened Macomb's Dam Park; that through a number of devices that disguise its size and a rich decorative program in the fashionable Beaux Arts style the architect created the impression that the building was a large mansion rather than an institutional building; that the building's grey brick, stone, and terra-cotta facades are embellished with boldly massed classical details including the rusticated base and quoins, aedicular window surrounds, molded cornices and garlanded brackets, that the building's symmetrically-massed primary facade on Woodycrest Avenue is treated as a formal entrance court framed by corner pavilions, that the asymmetric side and rear elevations with their rounded bays and complex massing and the red tiled mansard roof punctuated with arched dormers, paneled chimney and a belvedere create a picturesque and highly visible effect due to the building's prominent location on a bluff overlooking the Harlem River; that the building continued to be occupied by the American Female Guardian Society and Home for the Friendless until it merged with another charity and moved to Rockland County in 1974 and that it still serves an important community need as a licensed health care facility for families and single persons with AIDS.

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 (former) American Female Guardian Society and Home for the Friendless Woody Crest Home, 936 Woodycrest Avenue, Borough of the Bronx, and designates Borough of the Bronx Tax Map Block 2504, Lot 6 as its Landmark Site.



(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home, 936 Woodycrest Avenue, Bronx
View from the northwest
Photo: Carl Forster



Home for Friendless Children, Bronx, New York

THE HOME FOR FRIENDLESS CHILDREN stood on Woodycrest Avenue on the slope of the steep hill rising

(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
Historic postcard, c. 1920

Source: Lloyd Ultan, *The Beautiful Bronx (1920-1950)*



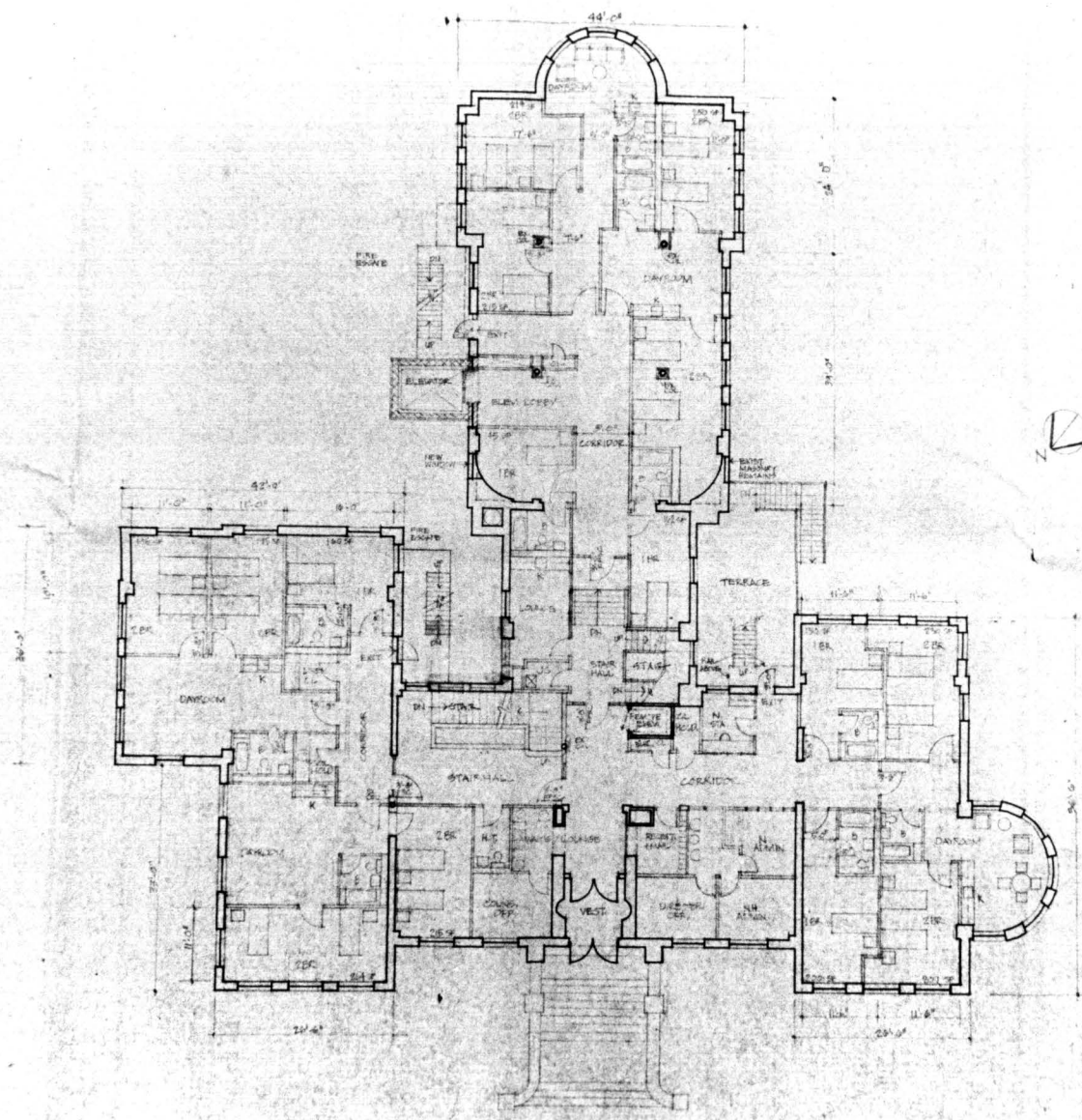
(Former) American Female Guardian Society and Home for the Friendless Woodycrest Home
View from the west of the Woodycrest Avenue facade, c. 1985
Photo: Carl Forster



(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
Details of the entrance and wrought-iron gate on Woodycrest Avenue
Photos: Carl Forster



(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home, 936 Woodycrest Avenue, Bronx
View from the southwest
Photo: Carl Forster



RECEIVED
 JUN 9 1989
 HOUSING & COMM. DEV. DIV.

HIGHBRIDGE WOODCREST
 CENTER FOR PERSONS WITH AIDS
 936 WOODCREST AVENUE BROOK NEW YORK

ARCHITECT: WOODSCREST CENTER INC.
 100 WOODCREST AVENUE
 BROOKLYN, N.Y. 11214

ARCHITECT: DONALD & LISA SCOLARE ARCHITECTS
 100 WOODCREST AVENUE
 BROOKLYN, N.Y. 11214

DATE: 11/88
 DRAWING NO.: 101
 FIRST FLOOR PLAN
 1/8" = 1'-0"

(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
 Donald & Lisa Scolare Architects, First floor plan for the Highbridge-Woodcrest Center for Persons with AIDS, 1989
 Source: Landmarks Preservation Commission Preservation Dept. files

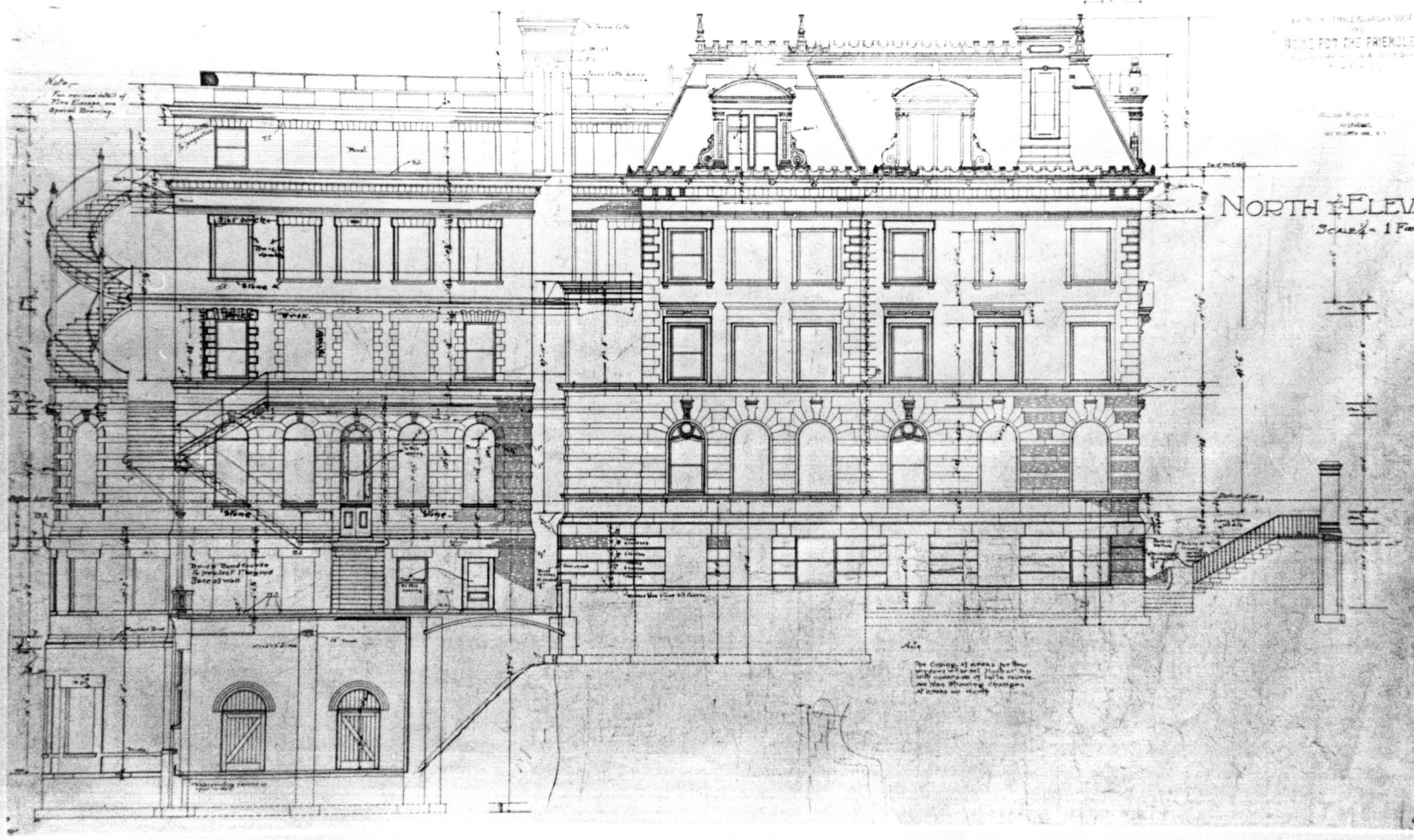


(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
(Left) View of the north pavilion of the Woodycrest Avenue facade (Right) View of the south facade near Woodycrest Avenue (front block)
Photos: Carl Forster

AMERICAN FEMALE GUARDIAN SOCIETY
HOME FOR THE FRIENDLESS

WILLIAM B. TUTHILL
ARCHITECT
NEW YORK, N. Y.

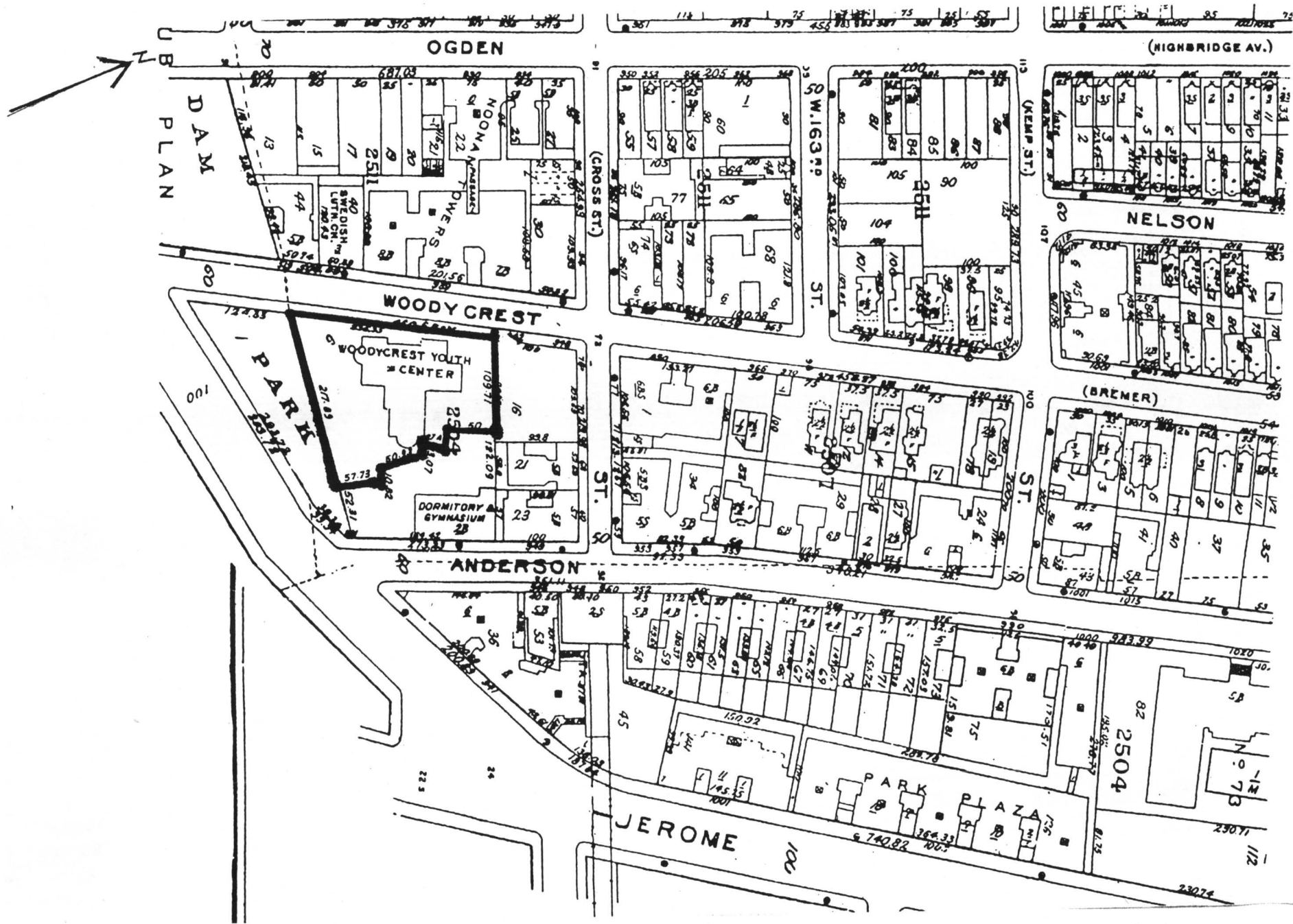
NORTH ELEVATION
Scale 1/4" = 1 Foot



(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
William B. Tuthill, Elevation drawing for the north facade, c. 1901
Drawing: Courtesy of the Highbridge-Woodycrest Center



(Former) American Female Guardian Society and Home for the Friendless Woody Crest Home
View from the southeast showing the south facade (front block at left, dining room-chapel wing at right)
Photo: Carl Forster



(Former) American Female Guardian Society and Home for the Friendless
 936 Woodycrest Avenue, Bronx
 Landmark Site: Borough of the Bronx Tax Map 2504, Lot 6
 Source: Sanborn Landbook, The Bronx, 1909

