

AUDUBON PARK HISTORIC DISTRICT

Designation Report



New York City Landmarks Preservation Commission
May 12, 2009

Cover photograph: (l-r) 156-08 Riverside Drive West, 756 Riverside Drive, 790 Riverside Drive, 788 Riverside Drive and 780 Riverside Drive, by Christopher D. Brazee, 2009.

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Designation Report

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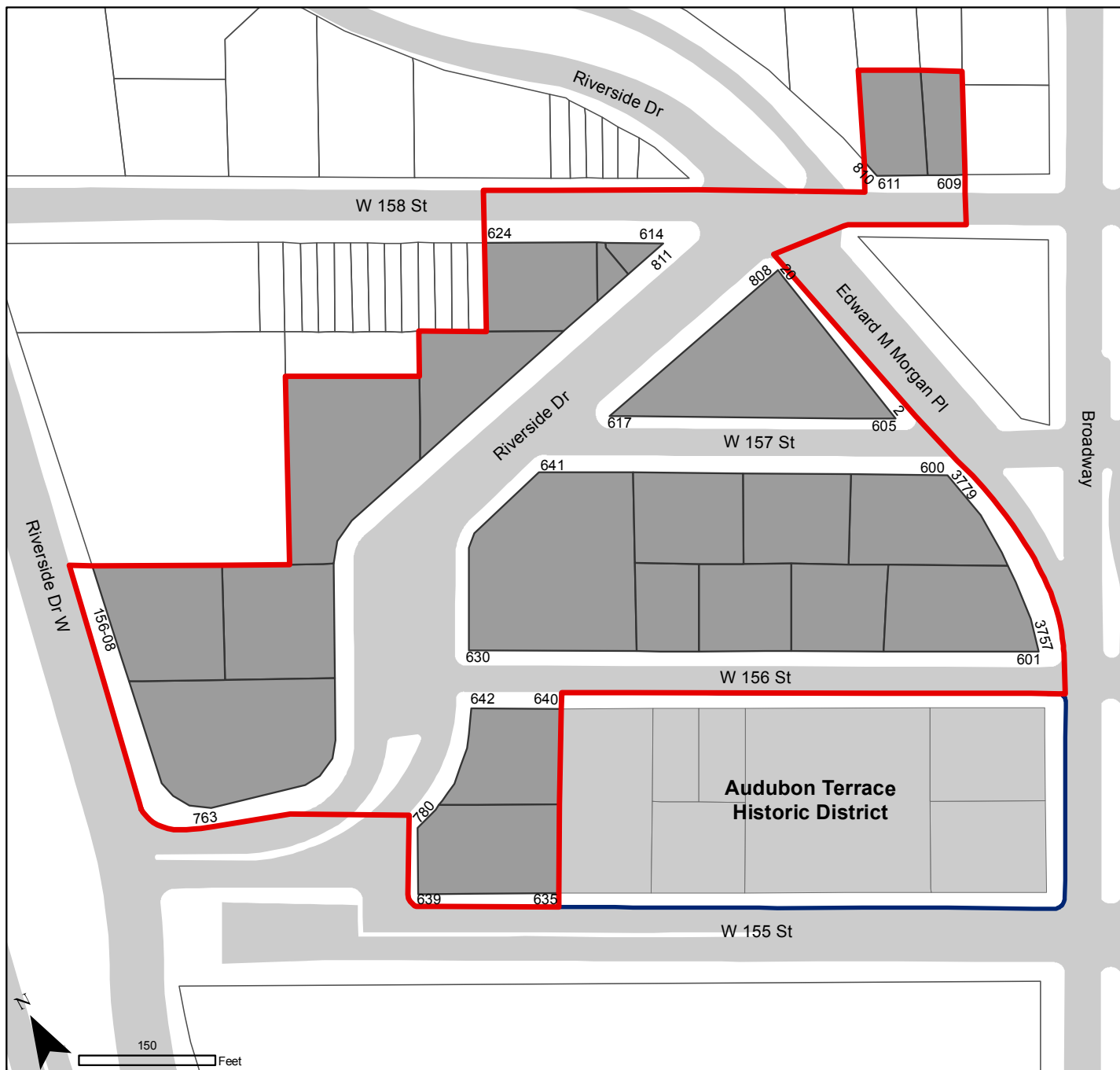
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TABLE OF CONTENTS

AUDUBON PARK HISTORIC DISTRICT MAP	1
TESTIMONY AT THE PUBLIC HEARING	2
AUDUBON PARK HISTORIC DISTRICT BOUNDARIES.....	2
SUMMARY	3
THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE AUDUBON PARK HISTORIC DISTRICT	5
Early History and Development.....	5
John James Audubon and Family	7
The New York City Apartment House	9
Late 19 th - and Early 20 th -Century Improvements	10
Apartment House Development in Audubon Park	12
The Buildings of Audubon Park	15
Subsequent History	17
FINDINGS AND DESIGNATION	19
BUILDING PROFILES.....	21
Broadway, Nos. 3757-3779 (West Side, between West 156 th & West 157 th Streets)	21
Edward M. Morgan Place, Nos. 2-20 (West Side, between W. 157 th & W. 158 th Streets)	24
Riverside Drive, Nos. 780-788 (East Side, between West 155 th & West 156 th Streets).....	24
Riverside Drive, Nos. 790-798 (East Side, between West 156 th & West 157 th Streets).....	32
Riverside Drive, Nos. 800-808 (East Side, between West 157 th & West 158 th Streets).....	39
Riverside Drive, No. 810 (East Side, between West 158 th & West 160 th Streets).....	43
Riverside Drive, Nos. 763-809 (West Side, between West 155 th & West 158 th Streets)	43
Riverside Drive West, No. 156-08 (East Side, between West 155 th & West 158 th Streets)	68
West 155 th Street, Nos. 635-639 (North Side, between Broadway & Riverside Drive).....	70
West 156 th Street, Nos. 601-641 (North Side, between Broadway & Riverside Drive).....	70
West 156 th Street, Nos. 640-642 (South Side, between Broadway & Riverside Drive).....	79
West 157 th Street, Nos. 605-617 (North Side, between E. M. Morgan Pl. & Riverside Dr.) ...	79
West 157 th Street, Nos. 600-630 (South Side, between E. M. Morgan Pl. & Riverside Dr.) ...	79
West 158 th Street, Nos. 609-611 (North Side, between Broadway & Riverside Drive).....	85
West 158 th Street, Nos. 614-624 (South Side, between Riverside Dr. & Riverside Dr. W.)....	90
ARCHITECTS' APPENDIX.....	91
ILLUSTRATIONS	100

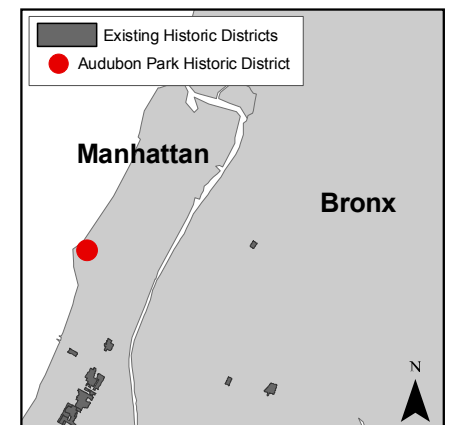
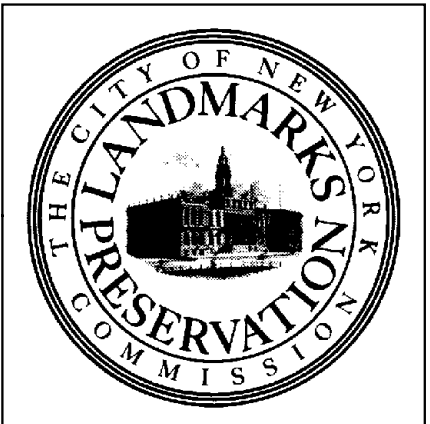
Audubon Park Historic District



Audubon Park Historic District
Borough of Manhattan, NY
Landmarks Preservation Commission

Calendared: February 17, 2009
Public Hearing: March 24, 2009
Designation: May 12, 2009

- Boundary of Historic District
- Tax Map Lots in Historic District
- Boundary of Existing Districts
- Tax Map Lots in Existing Districts



TESTIMONY AT THE PUBLIC HEARING

On March 24, 2009, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Audubon Park Historic District (Item No. 10). The hearing was duly advertised in accordance with the provisions of the law. Seven people spoke in favor of the proposed designation, including one neighborhood resident and representatives of New York State Senator Bill Perkins, Manhattan Borough President Scott Stringer, the Society for the Architecture of the City, the Municipal Art Society, the Historic Districts Council, and the Riverside Oval Association. There were no speakers in opposition to the designation. The Commission also received a letter of support from New York City Council Member Robert Jackson representing Council District 7.

AUDUBON PARK HISTORIC DISTRICT BOUNDARIES

The Audubon Park Historic District consists of the property bounded by a line beginning at the intersection of the southern curblin of West 156th Street and the western curblin of Broadway, extending northerly across West 156th Street and continuing northwesterly along the southwestern curblin of Edward M. Morgan Place to its intersection with the southeastern curblin of Riverside Drive, continuing northeasterly across Edward M. Morgan Place to the intersection of the northeastern curblin of Edward M. Morgan Place with the southern curblin of West 158th Street, easterly along the southern curblin of West 158th Street to a point formed by its intersection with a line extending southerly from the eastern property line of 609 West 158th Street, northerly across the roadbed and along said property line to the northern property line of 609 West 158th Street, westerly along said property line and the northern property line of 611 West 158th Street (aka 810 Riverside Drive) to the western property line of 611 West 158th Street (aka 810 Riverside Drive), southerly along said property line to the northern curblin of West 158th Street, westerly across Riverside Drive and along said curblin to a point formed by its intersection with a line extending northerly from the western property line of 807 Riverside Drive (aka 620-624 West 158th Street), southerly across the roadbed and along said property line to the northern property line of 801 Riverside Drive, westerly along a portion of said property line to the western property line of 801 Riverside Drive, southerly along a portion of said property line to the northern property line of 779 Riverside Drive (aka 779-789 Riverside Drive), westerly along said property line to the western property line of 779 Riverside Drive (aka 779-789 Riverside Drive), southerly along said property line to the northern property line of 775 Riverside Drive (aka 773-777 Riverside Drive), westerly along a portion of said property line and along the northern property line of Manhattan Tax Map Block 2134 Lot 250 to the northeastern curblin of Riverside Drive West, southeasterly and easterly along said curblin, continuing easterly along the southern curblin of Riverside Drive, easterly across Riverside Drive to the eastern curblin of Riverside Drive, southerly along said curblin to its intersection with the northern curblin of West 155th Street, easterly along said curblin to a point formed by its intersection with a line extending southerly from the eastern property line of 780 Riverside Drive (aka 780-784 Riverside Drive; 635-639 West 155th Street), northerly along said property line and along the eastern property line of 788 Riverside Drive (aka 786-788 Riverside Drive; 640-642 West 156th Street) to the southern curblin of West 156th Street, easterly along said curblin to the point of the beginning.

SUMMARY

The Audubon Park Historic District, located in the Washington Heights neighborhood of Manhattan, is a cohesive landscape of 19 large apartment houses and one free-standing duplex house indicative of the area's transformation in the early 20th century into a densely developed residential neighborhood. The boundaries of the historic district encompass all or part of five blocks extending from West 155th Street to West 158th Street, from Broadway and Edward M. Morgan Place to Riverside Drive West. The district complements the Audubon Terrace Historic District that adjoins it to the southeast.

Audubon Park is named for John James Audubon (1785-1851), the famous naturalist and illustrator of birds, who purchased the picturesque estate overlooking the Hudson River in 1841, shortly after publishing what would be his most famous work, *Birds in America*. Washington Heights was still largely secluded at the time, comprised primarily of farms and woodlands, and the location of country estates for a succession of wealthy families starting in the late 18th century. The roughly 20-acre estate came to be known as Audubon Park in the 1860s when Audubon's widow began selling off parcels of the estate for the development of free-standing single family homes.

Following the arrival of the IRT Broadway-Seventh Avenue subway line in 1904, Washington Heights rapidly developed with apartment buildings and accompanying commercial structures. The apartment houses within the historic district were constructed between 1905 and 1932 and were marketed as modern and elegant addresses in the tradition of the grand apartment houses in the neighborhoods of the Upper West Side and Morningside Heights to the south. They were generally given names intended to recall the area's history and impart a sense of stature – such as the Grinnell, named for an early local estate owner, or Hispania Hall, a reference to the nearby Hispanic Society of America – or names evoking romantic and exotic associations – such as the Cragmoor, the Rhinecliff, or the Cortez. Among the architects who designed buildings in the historic district are several local firms well-known for their work on apartment houses, including George F. Pelham, Schwartz & Gross, George & Edward Blum, Denby & Nute, and Neville & Bagge.

The apartment houses range in height from five to 13 stories, with several of the structures, such as the Sutherland at 611 West 158th Street designed by Emery Roth and the Riviera at 790 Riverside Drive, exuberantly executed in the Beaux-Arts and Renaissance Revival styles and featuring light-colored materials including white, gray, and beige brick, terra cotta, and limestone. Elaborate cornices are generally of pressed metal and sometimes incorporate green Mission-style tile, such as the Renaissance Revival style Grinnell at 800 Riverside Drive and the Mediterranean Revival style apartment house at 807 Riverside Drive. Other styles seen within the historic district include the Medieval Revival style Kannawah at 614 West 157th Street, which features elaborate molded terra-cotta window surrounds, stylized pinnacles, and keystones, and the Arts and Crafts style Vauxhall at 780 Riverside Drive, which features creative use of faience tile friezes and decorative brickwork. Along the west side of Riverside Drive and along Riverside Drive West sit several fortress-like beige-brick apartment buildings designed in a Medieval Revival style, featuring castellated parapet walls and molded terra-cotta arched entryways.

Another distinctive feature of the large apartment houses of the historic district are the complex floor plans, often either U- or H-shaped, or incorporating multiple wings allowing for courtyards and maximum light and ventilation. In contrast to the larger structures of the historic

district sits the duplex house at 809 and 811 Riverside Drive designed in a Mediterranean Revival style with a red-brick facade, gabled roof of green Mission-style tile, and one-story solaria, built in 1920 to the designs of Moore & Landsiedel. Intended as a model residence to showcase the development strategy of wholesaler Nathan Berler, the duplex, which retains all of its historic fabric, was apparently the only example built.

The vast majority of the buildings within the historic district are highly intact, retaining the vibrant architectural details and character that attracted residents to the area a century ago. The curving streets and dramatic vistas that result from the hilly topography continue to define the neighborhood as a distinctive enclave of apartment buildings with a powerful sense of place.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE AUDUBON PARK HISTORIC DISTRICT

*Early History and Development*¹

The Dutch colony of New Amsterdam began with the arrival of the first Dutch settlers in 1624, a party of approximately 110 men, women, and children headed by Captain Cornelius May of the Dutch West India Company who had agreed to settle there for a period of six years. Lured by the promise of a brisk fur trade, additional settlers arrived the following year. As the number of settlers continued to grow in the first half of the 17th century, the leaders of the Dutch West India Company encouraged further development of the commercial colony by means of generous land grants. While many settlers preferred the security and convenience of Manhattan's fortified southern tip, known as New Amsterdam, a small number chose to establish farms in the island's wooded north.

Upper Manhattan was inhabited by Native Americans long before European colonization. In the 17th century, the area from Manhattanville to Spuyten Duyvil was a densely wooded region traversed by Native American trails that would later serve as the basis for many of the roads laid out by the Dutch, including St. Nicholas Avenue and Broadway. Largely covered by birch forests, the area was considered to be a portion of Wiechquaesgeck, "the birch-bark country," extending along the Hudson River from Yonkers to just below Jeffrey's Hook. The Wiechquaesgeck Indians were listed as living in northern Manhattan in 1661.

In spite of Dutch attempts to drive out and, in the case of Governor Kieft's War (1643-45), annihilate the Indians of the lower Hudson Valley, the Wiechquaesgeck managed to survive and continued living in Washington Heights throughout the 17th century.² The Wiechquaesgeck did not completely relinquish their land claims in Washington Heights until 1715 when a fund was raised by a social tax to make a final settlement with them. In the meanwhile, clashes

¹ Information in this section is based on the following sources: Michael Henry Adams, *Harlem Lost & Found* (New York: The Monacelli Press, Inc., 2002) 52-53; Reginald Pelham Bolton, *Indian Paths in the Great Metropolis* (New York: Museum of the American Indian, 1909); Reginald Pelham Bolton, *The Indians of Washington Heights* (New York: American Museum of Natural History, 1909); Edwin Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (Oxford University Press, 1999), 2, 70; Eric Homberger, *The Historical Atlas of New York City: A Visual Celebration of 400 Years of New York City's History* (New York: Henry Holt and Company, LLC, 2005) 16; Landmarks Preservation Commission (LPC), *Fort Washington Presbyterian Church (LP-2337)*, (New York: City of New York, 2009), report by Gale Harris; LPC, *Hamilton Heights Historic District Extension (LP-2044)* (New York: City of New York, 2000), report by Matthew A. Postal; LPC, *Audubon Terrace Historic District (LP-1001)* (New York: City of New York, 1979); LPC, *Fire Engine Company No. 67 (LP-2050)* (New York: City of New York, 2001), report by Virginia Kurshan; LPC, *Hamilton Heights/Sugar Hill Northeast Historic District (LP-2104)* (New York: City of New York, 2001), report by Matthew A. Postal and Donald G. Presa; James Riker, *Revised History of Harlem: Its Origin and Early Annals* (New York: New Harlem Publishing Company, 1904), 170; Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York: The Monacelli Press, Inc., 1999) 829, 830, 836; I.N. Phelps Stokes, *The Iconography of Manhattan Island, 1498-1909* (New York: Robert H. Dodd, 1928).

² Remains of Indian habitation have been document on the south side of Inwood Hill, at Jeffrey's Hook, and south of 181st Street between Kingsbridge Road (Broadway) and the Hudson Bluff. See Reginald Pelham Bolton, *New York City in Indian Possession: Indian Notes and Monographs Vol. 2 No. 7* (New York: Museum of the American Indian, Heye Foundation, 1975) 51.

between the area's native inhabitants and the Dutch settlers were frequent. Captain Jochem Pieterse Kuyter, one of the area's earliest Dutch settlers, granted 400 acres of property stretching across the island from 122nd to 145th Streets in recognition of past military service, was killed along with his wife in a series of land disputes with the Native Americans. Despite such difficulties, Dutch officials continued to encourage development outside of the colony's fortified areas. In 1658, Peter Stuyvesant, governor of New Amsterdam, officially created the town of Nieu Haarlem, incorporating the lands of Jochem Pieterse Kuyter and those adjoining it. Grants were offered to prospective male residents, including "eleven Frenchmen, four Walloons, four Danes, three Swedes, three Germans, and seven Dutchmen."³ When the English took control of New Amsterdam in 1664, they anglicized the name of the town to Harlem and established a fixed boundary between it and New York.

In 1674, following a brief period of renewed rule by the Dutch, the English governor, Major Edmund Andros, ordered a new road between New York and Harlem and ferry service at Spuyten Duyvil. Attracted by its high elevation, rich soil, cool breezes, and panoramic views, wealthy British families began to establish comfortable country estates in Harlem and in Harlem Heights, as the area north of Harlem's central plain came to be known. The Audubon Park Historic District lies within historic Harlem Heights in the present-day neighborhood of Washington Heights, bounded on the north by Dyckman Street, on the south by West 155th Street, and stretching roughly between the Hudson and Harlem Rivers.⁴ The area is named for Fort Washington, which was strategically erected during the American Revolution on a ridge in Harlem Heights between what is now 181st and 186th Streets. The region's further associations with General Washington include the grand Georgian style home of Roger Morris at Edgecombe Avenue near 160th Street (now known as the Morris-Jumel Mansion, a designated New York City Individual and Interior Landmark) which was briefly used as Washington's military headquarters in 1776.

Washington Heights was largely secluded throughout the 18th century, comprised primarily of farms and woodlands, and the location of country estates for a succession of wealthy families towards the end of the century. In 1766, John Maunsell, a Colonel who served in the British Army before the American Revolution, purchased property 300 feet east of present-day Amsterdam Avenue at West 148th Street. Colonel Maunsell's nephew, John Watkins, purchased nearly 100 acres of nearby land extending from what would later become St. Nicholas Avenue and West 152nd Street, westward to the Hudson River. In anticipation of the war, Colonel Maunsell sold a portion of his property to Charles Atkin, a merchant from Saint Croix, but was able to successfully petition to regain the remainder of his farm following the war's end.⁵ John

³ Burrows and Wallace, 70.

⁴ The name Washington Heights began to refer exclusively to this portion of upper Manhattan beginning in the 1920s. *See* Stern, 836.

⁵ The systematic use of black slaves in New Amsterdam began in 1626 with the arrival of the first cargo of 11 Africans brought by the Dutch West India Company. Slaves continued to be brought to the colony to clear forests, lay roads, build houses and public buildings, and grow food – thereby laying the foundations of modern New York. When the English took control of New Amsterdam, they used the colony as a market for slaves. By the mid-18th century, New York had the largest colonial slave population north of Maryland. It is unknown, however, whether John Maunsell, John Watkins or Charles Atkin, ever owned slaves. *See* Douglas Harper, "Slavery in New York" (2003) online at <http://www.slavenorth.com/newyork.htm>.

James Audubon, the famous naturalist and illustrator of birds, purchased a portion of the Maunsell-Watkins estate in 1841, shortly after publishing what would be his most famous work, *Birds in America*. Audubon's picturesque 20-acre estate overlooking the Hudson River ran roughly between present-day West 155th and 158th Streets, from Broadway to the Hudson.

*John James Audubon and Family*⁶

John James Audubon (1785-1851), was born in the colony of Saint-Domingue (now Haiti), the illegitimate son of Lieutenant Jean Audubon, a retired French Navy officer. Audubon's mother died when he was very young, and following a slave rebellion in Saint-Domingue in 1788 (which preceded the Haitian Revolution of 1791-1804), the elder Audubon returned to France with his two children. In 1803, in an effort to help his son escape conscription into Napoleon's army, Audubon's father sent him to the United States to look after the family farm in Pennsylvania, which had been purchased with money from the sale of the plantation in Haiti. Upon arriving in the United States, Audubon spent a great deal of his leisure time on the study of birds, drawing faithful depictions of individual species in their natural size and coloring. Audubon married Lucy Bakewell, a prosperous farmer's daughter, in 1808, shortly after opening a general store in Louisville, Kentucky. Neither the Louisville venture nor the several that followed it were particularly successful and at the age of 34, despite a growing family, Audubon chose to devote himself to his art. He became an itinerant portrait painter while at the same time continuing his side project of painting all the varieties of American birds. Lucy, who was trained as a teacher, and who by all accounts both supported and encouraged Audubon's artistic ambitions, worked as a governess and a teacher in order to support herself and their two sons.⁷

When Audubon's collection of drawings was complete, he was unable to find a publisher in the United States. He set out for Europe, finally meeting success in London where he was able to solicit subscriptions for his *Birds of America* series. He stayed in Europe nearly 13 years, traveling only three times to the United States on expeditions in search of more material. Despite his outward success, Audubon returned permanently to the United States at the age of 54, apparently due to limited means.⁸

In 1841, two years after returning to the United States, Audubon purchased the estate in Washington Heights, finally building a permanent home there for himself and his family.⁹ He constructed a two-story, green-shuttered, white clapboard house facing the Hudson, with long porches that ran the length of the house at its front and back and a first-floor parlor that served as

⁶ Information in this section is based on the following sources: Audubon Park Historic District Committee, *Audubon Park, Request for Evaluation for Historic District Status* (2003); Matthew Dripps, *Plan of New York City from the Battery to Spuyten Creek* (New York: Matthew Dripps, 1867); LPC, *Audubon Terrace Historic District (LP-1001)* (New York: City of New York, 1979); "The Man who Taught the Lore of Birds," *New York Times*, May 4, 1930, SM7; Richard Rhodes, *John James Audubon: The Making of American* (New York: Alfred A. Knopf, 2004) 3-4, 44, 406, 410, 416, 430; "Rows of Apartment Houses Wiping out Old-Time Washington Heights Estates," *New York Times*, May 28, 1911, XX1.

⁷ The Audubons also had two daughters, who both died before the age of three.

⁸ Rhodes, 406.

⁹ There is no indication that John James Audubon ever owned slaves at the Washington Heights estates. Audubon's father, Lieutenant Jean Audubon, had been a slave owner and trader, at the family's plantation in Haiti.

his painting room.¹⁰ Steps were put into the landscape leading down to the river and an orchard of nearly 200 trees, including peach, pear, apricot, apple, and quince, was planted. Audubon named the estate “Minniesland” after the traditional Scottish word for mother, in honor of Lucy who had lived for so many years without a home of her own. The Audubons frequently entertained their many friends at their home, among them being Samuel F.B. Morse, who experimented with his telegraphic invention there, stretching wires across the Hudson River from New Jersey. The first long distance telegraphic message ever sent, traveling from Philadelphia across the Hudson to New York, was apparently received at Minniesland. Audubon would go on to write reverently of his time at the estate, “soothed by the calm and beauty of nature.”¹¹

Audubon made his last great expedition from Minniesland in 1843, financing the trip himself. He traveled beyond the Rocky Mountains with one of his sons in the pursuit of mammals for his new series, *Quadrupeds of North America*. It was a lithographic reprint of *Birds of America*, however, which acquired more than 1,000 subscribers, which proved to be the family’s financial salvation, paying for the Washington Heights property. By 1847, Audubon’s world was beginning to narrow to his Minniesland estate. His sons increasingly took over the family business as he began to lose his eyesight and as dementia began to reveal itself.¹² Audubon died in his home on Monday January 27, 1851. He was buried in nearby Trinity Cemetery.

In 1853, Audubon’s two sons, Victor and John, built homes for themselves at Minniesland to make room for their growing families, amounting to 13 living children as of 1855. After 1853, Lucy rented out her house and lived alternately with her two sons and their families. Victor died shortly after incurring a spine injury in 1860 and John soon thereafter, of pneumonia, in the winter of 1862. Exacerbating the situation, the advent of the Civil War in 1861 had distracted northern subscribers and cut off southern subscribers of *Birds of America*, leaving the Audubon family in financial ruin. Lucy had returned to teaching in 1857 to reduce her financial burden on her sons and ultimately turned to selling Audubon’s original drawings for *Birds of America* to the New-York Historical Society and the copper engraving plates for scraps. She began to sell parcels of the Minniesland estate for the development of single-family homes in the 1860s.¹³ It was around this time that the original Audubon tract came to be known as Audubon Park, appearing this way on the 1867 Dripps map. Audubon’s home was eventually sold as well. Lucy lived out the rest of her life in New York and Kentucky with friends and family. She ultimately succumbed to pneumonia in 1874, at the age of 86, and is buried in Trinity Cemetery along with her husband. Despite a relatively short tenure in Washington Heights, the Audubon name would go on to give a lasting identity to the stretch of land that this extraordinary man and his family once called home.

¹⁰ Title to the Audubon house was apparently registered in Lucy’s name to protect it from seizure by debt collectors. See Rhodes, 406.

¹¹ “Rows of Apartment Houses...,” XX1.

¹² It is believed that Audubon suffered from Alzheimer’s disease. See Rhodes, 433.

¹³ In addition to the Audubons, the following names appear as property owners on the 1867 Dripps map of Audubon Park: J.W. Benedict, W. Clapp, J. Dalley, G.B. Grinnell, C.H. Kerner, T.S. Kirtland, D.H. Knapp, S.F. Knapp and W.A. Wheelock.

*The New York City Apartment House*¹⁴

During most of the 19th century, the traditional upper- and middle-class ideal of housing in Manhattan was a privately owned and occupied single-family town house or mansion. Towards the end of the century, a steady rise in Manhattan land values, generated by a rapidly increasing population and an expanding commercial sector on a finite amount of land, made this ideal increasingly unattainable for all but the city's wealthiest. Multiple dwellings, or "tenements," became the standard mode of housing for the majority of Manhattan residents starting in the 1870s. The American upper classes long resisted the concept of shared habitation, due largely to its association with the conditions of the tenements occupied by the city's immigrant poor, which were plagued by overcrowding and inadequate light, air, and sanitary facilities. By the end of the century, stronger regulation of housing laws and advancements in the design and construction of multiple dwellings began to sway upper class opinions on apartment living.

Tenement house laws in 1867 and 1879 introduced minimum standards for housing and resulted in the "dumbbell plan" featuring side light wells. Prominent Beaux-Arts trained architect Richard Morris Hunt introduced to the United States what is generally considered the first "French flats," or multiple dwellings for the upper classes, in his Stuyvesant Apartments (1869-70, 142 East 18th Street, demolished), inspired by a popular Parisian housing type. The Home Buildings (1877-79, William L. Field & Sons, 134-140 Baltic and 439-445 Hicks Streets, now in the Cobble Hill Historic District), built by businessman Alfred T. White who had an interest in housing reform, were the first courtyard apartments in New York City. They provided amenities of increased light and air as well as shared social space. The Dakota (1880-84, Henry J. Hardenbergh, 1 West 72nd Street, a designated New York City Landmark), also based on a Parisian model and considered the first American luxury apartment house with a courtyard, helped to foster the social respectability of this housing type in New York City.

At the turn of the century, after a period of national economic instability, there was a surge of apartment house construction for middle and upper classes. The financial success of large-scale, luxury apartment houses based on the Parisian model, like the Dakota, had paved the way for acceptance of apartment-house living by affluent households. At the same time, technological innovations, such as the introduction of electricity that allowed apartment house builders to replace the expensive, cumbersome, and slow hydraulic elevators with cheaper, faster, and more compact electrical units, made taller buildings more feasible and desirable.

By 1900, the designers of apartment houses for affluent households had devised and refined interior plans to accommodate a separation of public rooms (parlor, dining room, and library), private rooms (bedrooms or chambers), and service spaces (kitchen and servant's rooms). The rooms in the new apartment buildings were relatively large, ventilated, and lit by large windows, and were well-appointed with wood paneling, ornate plasterwork, and modern appliances. Soon, apartments began to be seen as an attractive investment for developers, and the era of the smaller luxury "French flats" would end with the construction in New York City of

¹⁴ This section adapted from the following sources: LPC, *Graham Court Apartments (LP-1254)* (New York: City of New York, 1984), report by Jay Shockley; LPC, *Manhasset Apartments (LP-1947)* (New York: City of New York, 1996), report by Andrew S. Dolkart. Additional source: Adams, 175.

new courtyard apartment buildings, monumentally scaled and generally of classically-inspired design. The apartment houses lining the graceful curves of Riverside Drive in the Audubon Park Historic District represent a remarkable concentration of this type of building.

*Late 19th- and Early 20th-Century Improvements*¹⁵

By 1865, the population of New York City was swiftly approaching 1 million, the largest of any American city in the post-Civil War era. With the exception of the wealthiest elite, the majority of the city's inhabitants were located south of 14th Street, due largely to limitations in transportation. Although the opening of the Hudson River Railroad's Peekskill line in 1849 and the construction of a station at the foot of West 152nd Street had paved the way for a commuter population seeking suburban homes removed from downtown, growth in Audubon Park and the surrounding neighborhood remained slow. The completion of the Ninth Avenue elevated railroad in 1879, which continued along Eight Avenue north of 110th Street to a terminus at West 155th Street, is considered a key event in the history of residential development in the uptown neighborhoods of Manhattan's west side.¹⁶ With a station located inconveniently at the bottom of a cliff and infrequent service, however, the elevated also did little to spur development in Audubon Park.

During the late 19th century, a series of changes to the local street system further defined Audubon Park as a distinct enclave within its larger Washington Heights setting. The northern terminus of the 1811 Commissioner's Plan for New York had been 155th Street.¹⁷ West 155th Street was not legally opened until 1877, though the road was probably used by local residents as early as 1867. Similarly, West 158th Street, a narrow road publicly used for access to the Hudson River as early as 1855, was not legally opened until 1880. The physical opening of the road simply known as the Boulevard (later Broadway) occurred in 1881. A second large avenue was opened around the same time. This second road, often referred to as "Public Road" on maps, but better known as the Boulevard Lafayette, branched off the Boulevard at West 156th Street, clipped the northeast corner of Audubon Park (leaving behind an irregular, triangularly-shaped lot), then curved northwards, continuing parallel to the Hudson at approximately West 160th

¹⁵ Information in this section is based on the following sources: *Appletons' Annual Cyclopædia and Register of Important Events of the Year 1902* (New York: D. Appleton & Co., 1902) 422; Audubon Park Historic District Committee, *Audubon Park, Request for Evaluation for Historic District Status* (2003); G.W. Bromley & Co., *Atlas, city of New York* (New York: Geo. W. Bromley & E. Robinson, 1897); Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture & Development* (New York: Columbia University Press, 2001) 30; Christopher Grey, "Audubon's Home and Columbus Circle's Past," *New York Times*, November 27, 2005, 14; George Bird Grinnell, *Audubon Park* (New York: Hispanic Society of America, 1927); Nancy Beth Jackson, "An Uptown Pocket with Historic Roots," *New York Times*, April 11, 2004, RE5; LPC, *103 Riverside Drive House (LP-1672)* (New York: City of New York, 1991), report by Lynne Marthey & Jay Shockley; LPC, *Fire Engine Company No. 67 (LP-2050)* (New York: City of New York, 2001), report by Virginia Kurshan; "New Fire Limits Proposed," *New York Times*, January 7, 1892, 3F; "On Washington Heights," *Real Estate Record and Guide* (September 6, 1890) 800; "Reasons for Living in the Heights," *New York Times*, April 7, 1895, 20; Rhodes; "The Riverside Drive Extension," *New York Times*, January 29, 1897, 6; "Riverside Drive Extension Started," *New York Times*, December 13, 1903, 24; E. Robinson, *Atlas of the City of New York* (New York: E. Robinson & R.H. Pidgeon, 1885).

¹⁶ Dolkart, 30.

¹⁷ Although the regularized street grid was often overlaid on maps, the actual extension of the grid northward into Audubon Park existed only on paper for quite some time.

Street to Dyckman Street.¹⁸ Further improvements in transportation coincided with these changes in the local street system, including a cable car line installed in the late 1880s on Tenth Avenue (now Amsterdam Avenue) between West 125th and 155th Streets, which provided better access to Manhattan's downtown commercial district.

By 1885, the neighborhood surrounding Audubon Park was finally beginning to show signs of mass growth. Numerous single family wood-frame homes had been constructed on the lots immediately surrounding Audubon Park, and a number of row houses had been erected along both sides of Amsterdam Avenue.¹⁹ Audubon Park, however, which by this time was almost entirely owned by the Grinnell family, remained just a scattering of villas hidden away on winding lanes.²⁰ The natural boundaries surrounding the tract, including the Hudson to the west and a sizeable hill to the north, continued to keep Audubon Park isolated and likely contributed to its delayed development. In 1892, at the request of local property owners, city fire limits requiring that all future construction be of brick or stone were extended to 165th Street on Manhattan's west side. Audubon Park's first permanent, non-wood frame structures appeared shortly after the change in the fire code – a row of eight three-story brick houses on English basements constructed in 1897-98 and located just to the west of present-day 807 Riverside Drive (620-624 West 158th Street). By 1902, an additional four houses had been added to the row. Citing rapid population growth, West 156th and 157th Streets west of Broadway were finally ceded to the City and legally opened in 1903.

The extension of Riverside Drive northwards into Washington Heights was another catalyst in the development of Audubon Park. The creation of Riverside Drive and Park (a designated New York City Landmark) had been one of the biggest boosts to development of the Upper West Side of Manhattan in the late 19th century. Riverside Drive between West 72nd and 85th Streets opened to the public in 1880. Though the road was later extended, it was effectively terminated by the Manhattanville valley, turning around in a loop at Claremont Avenue. An extension to the road by means of a viaduct was strongly urged so as to “open up one of the most picturesque and interesting parts of the city, now quite unknown to its people.”²¹

Riverside Drive was finally extended through Audubon Park in 1911. At West 155th Street, the completed roadway turned sharply towards the northeast, bisecting Audubon Park, and joined with the Boulevard Lafayette, which was appropriated as Riverside Drive north of its intersection with West 158th Street (*see Figure 50*).²² The Grinnell family likely welcomed this

¹⁸ In addition to “Public Boulevard,” the Boulevard Lafayette has also been known as French Boulevard and Western Boulevard.

¹⁹ Robinson.

²⁰ By 1873, the Grinnell family owned the vast majority of the Audubon tract, with the exception of the parcels on which the three Audubon homes stood. George Blake Grinnell (1823-1891) originally purchased an irregular swath of land located towards on the eastern half of Audubon Park roughly between present-day Broadway and Riverside Drive, West 155th and 156th Streets, where they occupied a home called the “Hemlocks.” George Bird Grinnell (1849-1938), George Blake Grinnell's eldest son, was tutored by Lucy Audubon in his childhood, and would go on to be a well known anthropologist, historian, naturalist, and writer. George Bird Grinnell was one of the founders of the Audubon Society in 1886, a precursor to the present-day Audubon Society, established in 1905, and author of “Audubon Park, the History of the Site of the Hispanic Society of America and Neighboring Institutions” in 1927.

²¹ “The Riverside Drive Extension,” 6.

²² The strip of the old Boulevard Lafayette remaining to the south of West 158th Street was renamed Audubon Place in 1909 and later renamed Edward M. Morgan Place. Edward M. Morgan (1855-1925) was a former Post Master of New York City.

bisection of their property, which effectively granted them a considerable amount of very valuable Riverside Drive frontage. The sharp turn in the roadway furthermore created one of the most picturesque and dramatic residential landscapes in upper Manhattan, with the structures later built along the drive praised for the way they followed the road's curving trajectory and touted for their inimitable views of the Hudson and of the New Jersey Palisades. The oval and fountain which remain today at Riverside Drive between West 156th and 157th Streets was the northernmost of a series of public fountains also installed along Riverside Drive at West 145th, 148th and 151st Streets (*see Figure 40*).²³ Between West 155th and 157th Streets, the roadway was carried on a masonry retaining wall approximately 60 feet in the air. The land to the west of the Riverside Drive extension was left below grade.

*Apartment House Development in Audubon Park*²⁴

While incremental physical and transportation improvements went a long way in making Audubon Park attractive for development, it was the completion of the subway that ultimately spurred the large-scale residential growth that would later define Audubon Park. Public hearings were held throughout 1896 and 1897 for plans for a subway, and work began on a tunnel at West 156th Street and Broadway on May 14, 1900.²⁵ The IRT Broadway-Avenue line opened for service from City Hall to 145th Street on October 27, 1904. The first addition to the nine-mile route was an extension beyond 145th Street to 157th Street, which officially opened just two weeks later on November 5, 1904. The subway line would extend further north to 242nd Street in 1908. As a direct consequence of the subway's opening, between 1905 and 1920 the population of Manhattan above 125th Street grew by 265 percent. The development of "high class" elevator apartments to house the influx of new residents to Washington Heights and other neighborhoods in Manhattan and in the Bronx soon followed. In Audubon Park, it was almost as though the floodgates had finally been opened.²⁶

In 1908, a syndicate comprised of the Sonn Brothers, Adolph M. Bendheim, and Max Marx, purchased the portion of Audubon Park east of Riverside Drive from the Lansing Company, a corporation controlled by the Grinnell estate heirs. The deal covered roughly all of the land between West 155th and 158th Streets, Broadway, the Boulevard Lafayette, and

²³ The oval and fountain at West 156th and 157th Streets is the only one which survives, although a statue has been removed. The oval has also been re-landscaped and is presently enclosed by non-original fencing.

²⁴ Information in this section is based on the following sources: "Audubon Park Movement," *Real Estate Record and Guide* (March 26, 1910) 651; "Audubon Park Sold," *New York Times*, November 22, 1908, 12; "Audubon Park's Rapid Transformation," *New York Times*, October 10, 1909, XX1; Arnold W. Brunner and Frederick Law Olmsted, *Report for Hon. George McAneny* (New York, 1913); "Building Boom in Apartment Houses throughout Upper West Side Section," *New York Times*, May 22, 1910, X11; Harold K. Decker, "Saving the Audubon Home," *Bird-Lore* (1932); "Herrick Opposes Audubon Park Plan," *New York Times*, November 8, 1929, 27; In the Real Estate Field, *New York Times*, November 22, 1908, 12; "To Start Work on Tunnel," *New York Times*, May 13, 1900, 18; Washington Heights Taxpayers' Association (WHAT), "Riverside Drive and Audubon Park, A Statement by the Washington Heights Taxpayer Association" (1920).

²⁵ Following the groundbreaking for the subway tunnel at West 156th Street and Broadway, guests adjourned to the residence of George Bird Grinnell, where dinner was served and speeches were made. *See* "To Start Work on Tunnel," 18.

²⁶ A 1910 article in the *New York Times* would later report that "the completion of the Subway has worked wonders" in Audubon Park, with the "old-fashioned wooden houses, vacant blocks, and market gardens" soon "entirely obliterated." *See* "Building Boom..." X11.

Riverside Drive, excluding the grounds of the Audubon Terrace cultural center. The price paid by the syndicate for the land was reported at \$1.5 million. During a week where, according to the *New York Times*, “in their volume as well as in their interesting features, the reports of the week have easily surpassed those of any similar period within the last two years” and during which “scarcely a day has been without its deal of the first magnitude – either on Fifth Avenue, on the Heights, or in the Bronx,” the Audubon Park deal still stood out as exceptional.²⁷

Within one year, nearly all of the property purchased by the syndicate had been resold. Nine of the 19 apartment houses within the Audubon Park Historic District were constructed in 1909, including the eight buildings located on the block bounded by Broadway and Riverside Drive, West 156th and 157th Streets, and 611 West 158th Street, located just outside of the original Audubon tract.²⁸ Plans for several other buildings were submitted in 1909 but not carried through, including proposals by George Bird Grinnell for apartment houses on the sites of present-day 790 and 800 Riverside Drive, and plans submitted later in the year by Max Marx for a structure also on the future site of 790 Riverside Drive. Both the Grinnell and Marx proposals featured designs by George F. Pelham, architect of four other buildings within the Audubon Park Historic District. The coveted lot at 790 Riverside Drive was eventually developed based on plans submitted in 1909 but completed in 1911. Plans for 788 and 800 Riverside Drive, the former abutting the site of the former American Academy and Institute of Arts and Letters (now in the Audubon Terrace Historic District), the latter located on the irregular, triangularly-shaped lot left behind when the Boulevard Lafayette was opened, were submitted in 1910, with construction completed the following year. 780 Riverside Drive, also adjacent to the former American Academy and Institute of Arts and Letters, was the last apartment house constructed within the historic district on the east side of Riverside Drive, and was completed in 1914. Underscoring the massive scale of the apartment houses constructed in the Audubon Park Historic District is the fact that on the land purchased and sold by the syndicate, which amounted to more than 80 city lots, only ten structures were built.

In 1913, renowned landscape architect Frederic Law Olmsted and architect Arnold W. Brunner were hired to study plans for a further extension of Riverside Drive north into the Bronx. The pair proposed two solutions, one of which was the construction of a viaduct west of the existing drive at Audubon Park which would rejoin with Riverside Drive at approximately West 165th Street, leaving intact the easterly building line of the existing roadway. Around the same time plans for a viaduct were being discussed, neighborhood residents were calling for the City to acquire the remaining undeveloped portions of Audubon Park for use as an official park. Audubon’s home was still standing within the below-grade area, and residents hoped to preserve it (*see Figure 49*).²⁹

In 1920, the Washington Heights Taxpayers’ Association, an active group of civic boosters who actively sought improvements to the area, published a new plan, probably authored

²⁷ “*In the Real Estate Field*,” 12.

²⁸ The five-story apartment house at 609 West 158th Street, also located just outside of the original Audubon Park tract, was constructed in 1905.

²⁹ Although a park would not have interfered with Olmsted and Brunner’s proposal for a Riverside Drive viaduct, the architects criticized the request. They stated that the “valley,” which had a great deal of natural beauty including “a grove of unusually large trees associated with the memory of Audubon,” would be obscured by the proposed viaduct, thus removing any justification for the expenditure. *See Brunner & Olmsted*, 9-10.

by Reginald Pelham Bolton, a local writer and historian who was an active and vocal member of the organization, which proposed a similar viaduct to that of Olmsted and Brunner. As part of their plan, the Taxpayers' Association again called for the creation of a park in the valley and for the preservation of the Audubon house. 801 Riverside Drive, the first apartment house constructed on the west side of the drive, had been erected in 1919. It is probable that the group was at least partially motivated by fear of further development that would block the sight lines of the apartments already constructed to the east. As noted in the group's report:

...any interference with their attractiveness which may lower their value as income producing property would have a widespread detrimental effect... This is a very discouraging outlook for those who developed the line of this driveway with buildings of advanced construction and expensive design, confiding in the extension of the established policy of the city in protecting the river frontage of the driveway...³⁰

The Taxpayers' Association apparently lost their battle for limiting development to the east side of Riverside Drive, as the six-story apartment houses at 807 and 779 Riverside Drive were soon erected, in 1924 and 1926 respectively.³¹

A viaduct bypassing Audubon Park was finally erected between 1926 and 1928, constructed as a solid structure of granite and concrete with 77,000 square feet of interior space available for city use.³² The Taxpayers' Association continued to call for creation of a park and for preservation of Audubon's home, despite the fact that the remaining undeveloped grounds were best-described as submerged within a deep well. Parks Commissioner Walter Herrick described the existing site, surrounded on all sides by solid viaduct walls, as "not a valley or a ravine" but "a hole [that] would not lend itself readily to development for park purposes."³³ In 1928, plans for two six-story apartment buildings were submitted by Nathaniel and Edward Brandt of the aptly named New Viaduct Building Corporation. Construction of the buildings was apparently delayed as a result of Board of Estimate (BOE) deliberations regarding the park plan. Ultimately, the BOE and Parks Commissioner Herrick turned down the proposal, citing the high cost of acquiring the 5.6 acre parcel and of raising the land to grade – questionable reasoning given that the Taxpayers' Association, led by Bolton, had offered to bear 70 percent of the cost of creating a park if the City would match the remaining 30 percent, and given Bolton's argument that the park could remain below grade as a "pocket park."³⁴

Following defeat of the park proposal, the Taxpayers' Association focused their energy on efforts to rescue the Audubon house by moving it to City-owned land outside of Audubon Park, where it could undergo restoration and possibly serve as a museum. The Brandt brothers had recently completed the six-story apartment houses at 158-06 Riverside Drive West and 775 Riverside Drive, and were anxious to begin construction of 765 Riverside Drive, planned for the site of the Audubon house. The Brandt brothers expressed willingness to grant the home to the

³⁰ WHAT.

³¹ The low-scale duplex homes at 809-811 Riverside Drive were completed earlier, in 1920.

³² The viaduct was named Riverside Drive West. The eastern edge of the viaduct makes up the western boundary of the Audubon Park Historic District.

³³ "Herrick Opposes...", 27.

³⁴ Ibid.

Taxpayer's Association for free, so long as the group could guarantee its removal by November 30, 1931 – the date the Brandts would acquire title to the property. As the deadline loomed, the Brandts feared the home would not be removed in time and demanded a \$50,000 guarantee, a large sum given that the Taxpayers' Association had barely succeeded in raising the \$25,000 necessary for the physical removal of the house. On December 2, 1931, the Brandt brothers began demolition of the Audubon house. Against all odds, on December 6, 1931, Harold W. Decker, a Bronx ornithologist and head of a new committee to save the house, announced that a site had been provided by the City at Riverside Drive and West 161st Street. Decker asserted that despite the removal of the roof and porches, the house could still be restored if the necessary funds were raised. Although Decker succeeded in getting the house moved to the new site, it has since been demolished.³⁵ In 1931, 765 Riverside Drive, the last building constructed within the Audubon Park Historic District, was erected on the site of the house of the man for whom the district is named.

*The Buildings of Audubon Park*³⁶

The apartment houses within the Audubon Park Historic District were constructed between 1905 and 1931 and were marketed as modern and elegant addresses for upper middle-class tenants in the tradition of the grand apartment houses in the neighborhoods of the Upper West Side and Morningside Heights to the south. Among the architects who designed buildings within the historic district are several local firms well-known for their work on apartment houses, including George F. Pelham, Schwartz & Gross, George & Edward Blum, Denby & Nute, and Neville & Bagge. Pelham is credited with the design of the greatest number of buildings within the historic district, totaling four in all, and was also responsible for the designs of several others whose plans were later abandoned.³⁷

By the turn of the century, buildings of nine stories or greater were required by the municipal fire code to be fireproof and were thus more expensive to construct. Builders were often more willing to invest extra capital on such buildings in order to make them more attractive to residents who could afford the higher rents needed to offset the increased costs, while also utilizing prefabricated and less expensive materials, such as terra cotta, wherever possible. The apartment houses within the historic district range in height from five to 13 stories, with several of the structures, such as the Sutherland at 611 West 158th Street, designed by Emery Roth, and the Riviera at 790 Riverside Drive, designed by Rouse & Goldstone, exuberantly executed in the Beaux-Arts and Renaissance Revival styles and featuring light-colored materials including white, gray, and beige brick, terra cotta, and limestone. Elaborate cornices are generally of

³⁵ The original funds raised by WHAT for removal and restoration of the home had been returned upon failure of that group's agreement with the Brandt brothers. The drama surrounding the proposed removal of Audubon's home received a great deal of coverage in the *New York Times* in November and December 1931. Although the demise of the Audubon house remains somewhat of a mystery, it is likely that the funds necessary for restoration were never raised and that, without a roof (which had been removed when demolition began by the Brandt brothers), the house simply succumbed to the elements.

³⁶ Information in this section is based on the following sources: Adams, 175; Thomas E. Norton and Jerry E. Patterson, *Living it Up: A Guide to the Named Apartment Houses of New York* (New York: Atheneum, 1984) 29; *The World's New York Apartment House Album* (New York: New York World, 1910), 14-XLIII, 14-XLIV.

³⁷ For more information see section *Apartment House Development in Audubon Park*.

pressed metal and sometimes incorporate green Mission-style tile, such as the Renaissance Revival style Grinnell at 800 Riverside Drive, designed by Schwartz & Gross, and the Mediterranean Revival style apartment house at 807 Riverside Drive, designed by George F. Pelham. Other styles within the historic district include the Medieval Revival style, seen at the Kannawah at 614 West 157th Street, designed by Joseph C. Cocker and featuring elaborate molded terra-cotta window surrounds, stylized pinnacles, and keystones, and the Arts and Crafts style, seen at the Vauxhall at 780 Riverside Drive, designed by George & Edward Blum and featuring creative use of faience tile friezes and colorful, decorative brickwork. Along the west side of Riverside Drive and along Riverside Drive West sit the fortress-like beige-brick apartment buildings designed in a Medieval Revival style by George G. Miller and Schaefer & Rutkins, which feature castellated parapet walls and molded terra-cotta arched entryways.

Another distinctive feature of the large apartment houses of the historic district are the complex floor plans, often either U- or H-shaped, or incorporating multiple wings allowing for courtyards and maximum light and ventilation. Many of them, including the triangularly-shaped Grinnell and the multi-faceted Riviera, were able to boast configurations containing “all outside rooms.” Both the Rhinecliff at 788 Riverside Drive and the Vauxhall, which abut the low-scale buildings of the Audubon Terrace cultural center, were also able to tout “permanent light and air,” assured by the presence of the adjacent museum buildings.³⁸ Commanding views of both the Hudson and the Palisades were also noted foremost in advertisements for many of the buildings, including the Sutherland and the Vauxhall.

The apartment interiors were generally arranged into suites that allowed for a separation of public and private rooms.³⁹ As noted in the entry for the Grinnell in *The World's New York Apartment House Album* published in 1910, “the rooms are all well proportioned and carefully groomed to provide for convenience, privacy and comfort.”⁴⁰ In a number of buildings, including the Grinnell and the Rhinecliff, separate entrances for servants were available in larger suites. Laundry was often provided on-site, either in the basements or in rooftop penthouses. A number of the apartment houses even provided a telephone in every suite. Special care was generally given to the design of building lobbies as well. The brick and faience tiles utilized on the Vauxhall’s exterior, for example, are repeated in its lobby where a large brick fireplace is ornamented with colorful tiles made by the American Encaustic Tile Company.⁴¹ The lobby also features a molded plaster ceiling which repeats some of the stylized foliate patterns characteristic of the Blum brothers’ work.⁴²

In contrast to the larger structures of the historic district sits the duplex house at 809 and 811 Riverside Drive, designed in a Mediterranean Revival style with a red-brick facade, gabled roof of green Mission-style tile, and one-story solaria, built in 1920 to the designs of Moore & Landsiedel. Intended as a model residence to showcase the development strategy of wholesaler Nathan Berler, the duplex, which retains all of its historic fabric, was apparently the only example built. A stepped sidewalk in front of the duplex at the acute intersection of Riverside

³⁸ *The World's New York Apartment House Album*, 14-XLIV.

³⁹ The interiors of the apartment buildings of the Audubon Park Historic District are not included as part of the designation.

⁴⁰ *The World's New York Apartment House Album*, 14-XLIII.

⁴¹ Adams, 175.

⁴² Ibid.

Drive with West 158th Streets wraps around a granite pedestal and helps pedestrians navigate the steep incline between the two roadways (*see Figure 39*).

The apartment houses within the historic district were generally given names intended to recall the area's history, impart a sense of stature, and distinguish them from similar apartment houses being constructed in other parts of the city. Like the surrounding neighborhood, Audubon Hall at 3765 Broadway was named for John James Audubon, while the Grinnell honored the legacy of George Bird Grinnell and his family. Hispania Hall at 3757 Broadway is a reference to the Hispanic Society of America, one of the esteemed institutions of the nearby cultural center (now in the Audubon Terrace Historic District). The Goya, the Velasquez, and the Cortez, with their vague references to Spanish culture, were probably similarly looking to capitalize on their proximity to the renowned institution. Other names were meant to evoke romantic and exotic associations – such as the Cragmoor at 801 Riverside Drive, the Rhinecliff, and the Kannawah. As apartment house living became more common, the trend of naming buildings decreased in popularity. The later buildings constructed within the Audubon Park Historic District are generally not named.

*Subsequent History*⁴³

In the years following the First World War, unfavorable conditions caused by inadequate enforcement of the Tenement House Law and the opportunism of real estate interests fostered a movement referred to in the *New York Times* as the “tenant syndicate movement.”⁴⁴ The movement brought about the conversion of several large rental buildings on the Upper East and Upper West Sides of Manhattan and in Brooklyn, into tenant-owned, co-operative apartment houses. Several of the buildings within the Audubon Park Historic District, including the Vauxhall and the Rhinecliff, became tenant owned during the 1920s in what was described in advertisements as a “novel and interesting plan.”⁴⁵

By the 1930s, the U.S. federal government was entrenched in bail-out efforts designed to assist the struggling building and financial industries affected by the Great Depression. New policies helped encourage city residents to move out of older, aging neighborhoods into the more modern apartment buildings rising in the outer boroughs of the city and into new single-family homes in the suburbs of Westchester County and Long Island. Consequently, the real estate market was growing increasingly intolerant of aging structures such as “old law” tenements, and “modernity” became a key element to economic survival. Advertisements for the buildings within the historic district began touting “modernized apartments” and reduced rents around this time. By the 1940s, apartments in the Vauxhall were being advertised as “entirely rebuilt with new bathrooms, kitchenettes, dressing rooms and dining foyers” and “thoroughly modernized throughout.”⁴⁶ Another means of modernizing was to carve out smaller apartments from large

⁴³ Information in this section is based on the following sources: Adams, 176; Classified Ad, *New York Times*, April 2, 1920, 28; Display Ad, *New York Times*, September 7, 1941, 185; “Rhinecliff Court Bought by Tenants,” *New York Times*, April 10, 1920, 27; “Suites Remodeled for Tenants Needs,” *New York Times*, August 17, 1941, RE2; United States Census, New York (2000); Violent Drug Gang Smashed, Police Stay,” *New York Times*, October 24, 1991, B1.

⁴⁴ “Rhinecliff Court...,” 27.

⁴⁵ Classified Ad, 28.

⁴⁶ Display Ad, 185.

suites to accommodate more modern living expectations. Large, multi-room suites, once the pride of the historic district, were altered into apartments of a significantly smaller size. In 1938, a large-scale remodeling of two wings within the Riviera, for example, converted 52 suites ranging from seven to nine rooms into 92 suites of two, three, four, and six rooms. The smaller apartments generally rented more quickly. As noted in a 1941 *New York Times* article:

The significance of this renting response...should not be underestimated, for it indicates how, at a comparatively small outlay, it is possible to transform obsolete \$115 per month quarters into rentable facilities which are actually being sought for.⁴⁷

The earliest residents of the apartment buildings within the historic district were often immigrants or the children of immigrants from a wide variety of eastern and western European countries, including Germany, Ireland, England, Russia, Hungary, Finland and Austria. In Harlem and in Washington Heights, African-American tenants generally found a somewhat less hospitable environment, with many of the area's buildings refusing to admit them until around the 1930s.⁴⁸ It is unknown, however, whether discriminatory rental practices were in place within the buildings of the historic district. Today, Audubon Park is a thriving and diverse community, home to a large number of immigrants, many from the Dominican Republic, as well as long-time residents of African-American and Hispanic heritage.

By the early 1990s, Audubon Park had become plagued with drug-related crime and poverty, with the stretch of West 157th Street between Broadway and Riverside Drive turned into "a no man's land" where drugs were processed and sold freely.⁴⁹ Owing to the perseverance of long-time neighborhood residents and the hard work of New York City law enforcement authorities, there is little trace of the urban decline of the previous decade in the vibrant Audubon Park neighborhood of the present.

As for the buildings of the Audubon Park Historic District, the vast majority of the apartment houses that comprise the district remain highly intact, retaining the striking architectural details and character that attracted residents to the area a century ago. The curving streets and dramatic vistas that result from the hilly topography continue to define the neighborhood as a distinctive enclave of apartment buildings with a powerful sense of place.

⁴⁷ "Suites Remodeled...", RE2.

⁴⁸ Adams, 176.

⁴⁹ "Violent Drug Gang ...," B1.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Audubon Park Historic District contains buildings and other improvements which have a special character and a special historic and aesthetic interest and value and which represent one or more eras in the history of New York city and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds, that among its special qualities, the Audubon Park Historic District is a cohesive landscape of 19 large apartment houses and one duplex house; that the district is located on the former estate of John James Audubon, the famous naturalist and illustrator of birds; that Audubon purchased the picturesque estate, which overlooked the Hudson River, in 1841; that a boom of residential development in the area began upon the opening of the IRT Broadway-Seventh Avenue subway line in 1904; that the apartment houses within the district were constructed between 1905 and 1932; that the apartment houses were marketed as modern and elegant addresses in the tradition of the earlier, grand apartment houses of the Upper West Side and Morningside Heights; that the apartment houses were generally given names intended to impart a sense of stature, recall the area's history, or evoke romantic and exotic associations, such as Audubon Hall, the Rhinecliff, the Kannawah, and the Velazquez; that among the architects who designed buildings within the historic district are several local firms well-known for their work on apartment houses, including George F. Pelham, Schwartz & Gross, George & Edward Blum, Denby & Nute, and Neville & Bagge; that the apartment houses were exuberantly designed in a variety of styles including Beaux Arts, Renaissance Revival, Mediterranean Revival, Medieval Revival, and Arts and Crafts; that the apartment houses exhibit interesting and innovative use of materials including decorative brickwork, elaborate ornamental terra cotta, and colorful faience tile friezes; that another distinctive feature of the apartment houses are complex floor plans featuring courtyards, light wells, and multiple wings allowing for maximum light and ventilation; that in contrast to the larger structures of the historic district sits the duplex house at 809 and 811 Riverside Drive (1920), designed in the Mediterranean Revival style and intended as a model residence to showcase the development strategy of its owner; that the vast majority of the buildings within the historic district are intact and retain the vibrant architectural details and character that attracted residents to the area a century ago; and that the curving streets and dramatic vistas that result from the hilly topography of the area continue to define the Audubon Park Historic District as a distinctive enclave of apartment buildings with a powerful sense of place.

Accordingly, pursuant to Chapter 21 (formerly Chapter 63) of the Charter of the City of New York, and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an historic district, the Audubon Park Historic District, Borough of Manhattan, consisting of the property bounded by a line beginning at the intersection of the southern curbline of West 156th Street and the western curbline of Broadway, extending northerly across West 156th Street and continuing northwesterly along the southwestern curbline of Edward M. Morgan Place to its intersection with the southeastern curbline of Riverside Drive, continuing northeasterly across Edward M. Morgan Place to the intersection of the northeastern curbline of Edward M. Morgan Place with the southern curbline of West 158th Street, easterly along the southern curbline of West 158th Street to a point formed by its intersection with a line extending southerly from the eastern property line of 609 West

158th Street, northerly across the roadbed and along said property line to the northern property line of 609 West 158th Street, westerly along said property line and the northern property line of 611 West 158th Street (aka 810 Riverside Drive) to the western property line of 611 West 158th Street (aka 810 Riverside Drive), southerly along said property line to the northern curbline of West 158th Street, westerly across Riverside Drive and along said curbline to a point formed by its intersection with a line extending northerly from the western property line of 807 Riverside Drive (aka 620-624 West 158th Street), southerly across the roadbed and along said property line to the northern property line of 801 Riverside Drive, westerly along a portion of said property line to the western property line of 801 Riverside Drive, southerly along a portion of said property line to the northern property line of 779 Riverside Drive (aka 779-789 Riverside Drive), westerly along said property line to the western property line of 779 Riverside Drive (aka 779-789 Riverside Drive), southerly along said property line to the northern property line of 775 Riverside Drive (aka 773-777 Riverside Drive), westerly along a portion of said property line and along the northern property line of Manhattan Tax Map Block 2134 Lot 250 to the northeastern curbline of Riverside Drive West, southeasterly and easterly along said curbline, continuing easterly along the southern curbline of Riverside Drive, easterly across Riverside Drive to the eastern curbline of Riverside Drive, southerly along said curbline to its intersection with the northern curbline of West 155th Street, easterly along said curbline to a point formed by its intersection with a line extending southerly from the eastern property line of 780 Riverside Drive (aka 780-784 Riverside Drive; 635-639 West 155th Street), northerly along said property line and along the eastern property line of 788 Riverside Drive (aka 786-788 Riverside Drive; 640-642 West 156th Street) to the southern curbline of West 156th Street, easterly along said curbline to the point of the beginning.

Robert B. Tierney, Chair
Pablo Vengoechea, Vice-Chair

Frederick Bland, Stephen F. Byrns, Diana Chapin, Roberta Brandes Gratz, Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

BROADWAY, NOS. 3757-3779 (WEST SIDE, BETWEEN WEST 156TH AND WEST 157TH STREETS)

3757-3763 Broadway

See: 601 West 156th Street

3765 Broadway (3765-3779 Broadway; 600 West 157th Street), *see Figures 1, 2, 32, 44 & 46*
Borough of Manhattan Tax Map Block 2134, Lot 90

Date of Construction: 1909 (NB 160-09)

Architect: George F. Pelham

Original Owner: Fleischmann Brothers Corporation

Type: Apartment house

Style: Renaissance Revival

Stories: 6 + basement

Structure/Material: Brick, limestone & terra cotta

Features: Six story structure; two visible and two partially visible elevations; partially exposed basement; irregular plan with interior light well and light wells at west and south elevations; Edward M. Morgan Place elevation: curved elevation conforms to trajectory of Edward M. Morgan Place; tripartite vertical composition consisting of one-story limestone base, four-story buff Roman brick shaft, and one-story buff Roman brick capital with terra-cotta details; brick laid in a running bond; five non-historic storefronts at base, separated by rusticated limestone (see alterations); 12 asymmetrical bays at shaft and capital; rectangular window openings typical at base, shaft and capital; flush, splayed brick lintels, projecting limestone sills, and terra-cotta scroll keystones with foliate details typical at shaft, except where noted; slightly projecting molded terra-cotta window surrounds and slightly recessed lintels typical at capital; large limestone cornice serves as sill course of second-story fenestration above right-most storefront; projecting limestone band serves as sill course of second-story fenestration above remaining storefronts; wider typical window openings containing paired windows at third, seventh and eighth bays at shaft and capital; fifth and tenth bays recessed at shaft and capital and feature two rectangular window openings with flush, splayed brick lintels and terra-cotta keystones at shaft; terra-cotta scroll brackets beneath roofline at recessed bays; historic fire escapes with decorative iron railings span width of each recessed bay; molded terra-cotta cornice above fifth story, not continuous at recessed bays; recessed brick panels, framed by brick soldier-course border with terra-cotta corner details, between bays at capital; brick soldier-course trim, terra-cotta corner details, and rectangular panels flank outer edges of recessed bays at capital; recessed strip at outer edge of left side of elevation extends from second to fifth story; elaborate terra-cotta pinnacles flank elevation, beginning at bottom of capital and extending above roofline; pinnacles feature rope molding, foliate, scroll and lion's head details, stepped corbels with foliate and fret details, and caps with scroll and dentil details and finials; scroll brackets with foliate details alternate with square floral medallions at roofline (originally part of overhanging cornice – see alterations); non-original parapet with smooth stucco finish (originally featured sloped roof at parapet – see alterations); West 157th Street Elevation: same as Broadway elevation, except where noted; exposure of basement increases with downward slope of West 157th Street; six

asymmetrical bays at shaft and capital; wider typical window openings containing triple windows at outer bays at shaft and capital; triple window openings with shorter, narrower central window openings at second and fourth bays at shaft and capital featuring continuous typical lintels and sills with additional sill and recessed masonry panel beneath central window openings and square masonry caps at posts between window openings; two typical window openings at third bay at base and capital; no recessed bays; one-and-a-half-height projecting diminished-arched entranceway beneath third bay features rusticated limestone surround, chamfered returns, paneled soffit, and an oversized terra-cotta keystone with cartouche and foliate details; entranceway serves as main entry to residential areas of building and features four granite step stoop and solid masonry sidewalls; basement exposed to right of entranceway and features four rectangular window openings with projecting limestone sills; projecting limestone band with molding serves as lintel course of basement fenestration; rusticated limestone at first story to right of entranceway; rusticated limestone extends to ground to left of entranceway; recessed, paneled sills typical at first-story fenestration, except where noted; projecting paneled lintels with floral details typical at first-story fenestration, except where noted; wide rectangular window at far left of left of elevation at first story; narrow, one-and-a-half height doorway with typical first-story lintel and three granite step stoop with low masonry sidewalls to left of entranceway at first story; short rectangular window opening with paneled lintel and no sill to left of entranceway at first story; short rectangular window opening with paneled lintel and no sill to right of entranceway at first story; two rectangular window openings beneath fourth bay at first story; rectangular window opening beneath fifth bay at first story; wider rectangular window opening containing triple window beneath sixth bay at first story; limestone band above first-story fenestration continuous with lintels of first-story fenestration; overhanging molded limestone cornice with dentil course caps entranceway and is supported on elongated terra-cotta brackets with scroll and lion's head details; balconette above cornice features decorative iron railings between limestone posts; projecting, molded limestone cornice above first story continuous with cornice above entranceway and with Broadway elevation; West elevation: partially visible from street; red brick laid in a common bond; segmental-arched window openings with projecting brick lintels typical above basement, where visible; elevation recessed at light well; three bays at non-recessed portion; fire escapes at both non-recessed and recessed portions of elevation; exposed basement features at least one service doorway; South elevation: limited visibility from West 156th Street between 601 West 156th Street (3757-3763 Broadway) and 605 West 156th Street; segmental-arched window openings with projecting brick lintels typical, where visible; at least one bay features shorter typical window openings.

Site features: Non-historic cellar hatches in front of all but second storefront at Broadway elevation; two pointed masonry posts spanned by metal rails to left of entranceway at West 157th Street elevation encloses an in-ground vent; tall, probably non-historic fence with gate at entrance to alley between building and 602 West 157th Street (aka 602-608 West 157th Street).

Alterations: Window replacements (originally multi-paned sashes); original overhanging cornice and sloped parapet above cornice at roofline removed from Broadway and West 157th Street elevations (see 601 West 156th Street (3757-3763 Broadway)); non-original storefronts with commercial signage and awnings at base of Riverside Drive elevation; base at Riverside Drive elevation originally featured rusticated limestone, one small rectangular storefront window and rectangular doorway at far right, and bays in matching fenestration pattern to rest of elevation –

similar to existing base of 601 West 156th Street (3757-3763 Broadway); caps missing from pinnacles at corner of Broadway and West 157th Street and at West 157th Street; all but two historic pointed masonry posts removed from areaway at West 157th Street; non-historic metal-and-glass door with non-historic arched transom, multi-paned sidelights, and intercom, at West 157th Street entranceway; non-historic commercial awning at left-most window opening at first story of West 157th Street elevation, obscures lintel; left-most window opening closed off; non-historic anti-perching rails on low masonry sidewalls at doorway to left of entranceway at West 157th Street elevation; large, non-historic mechanical box at first story to left of entranceway at West 157th Street elevation; all but right-most basement window opening closed off at West 157th Street elevation; right-most basement window at West 157th Street elevation contains louvers and window guard; basement, first story, and west elevation painted; security light at West 157th Street elevation; satellite dishes visible at roofline of south elevation.

History: 3765 Broadway, also known as Audubon Hall (and occasionally as Audubon Court), and 601 West 156th Street, also known as Hispania Hall, were designed by architect George F. Pelham in 1909 for the Fleischmann Brothers Corporation. The nearly identical buildings, which each occupy the space of six typical New York City tax lots, were constructed at a projected cost of \$300,000 each. The primary facades of the Renaissance Revival style buildings are enlivened by limestone and terra-cotta details including elaborately molded, multi-story terra-cotta pinnacles and an overhanging cornice supported on scroll brackets with foliate and floral details.

Audubon and Hispania Halls were praised in the *Supplement to Apartment Houses of the Metropolis* published in 1909, which noted the buildings as “two of the most artistic, comfortable and substantially built” in the neighborhood, with “all the advantages of a city residence, combined with the delightful environments of a most beautiful country.” Like many of the buildings within the historic district, early advertisements appearing in the *New York Times* touted the buildings for their proximity to public transportation and for desirable views overlooking the Hudson River and the New Jersey Palisades. At the time of construction, Audubon and Hispania Halls were arranged into suites of four to eight rooms with baths. Approximately seven families occupied each floor. With a total of 41 residential units today, there appears to have been little, if any, subdivision of the apartments at Audubon Hall. There are 71 residential units today at Hispania Hall, indicating subdivision of the larger apartments in the intervening years.

The Fleischmann Brothers Corporation, later known as the Fleischmann Construction Company, was a contracting company composed of brothers Gustav J. Fleischmann (1825-1941) and Leon Fleischmann (1821-1956). The company, incorporated in 1908, specialized in theaters, loft, and public buildings around New York City. They are also credited with at least one hotel and several residential structures, including the row house at 18 West 86th Street (1906-07, Buchman & Fox, now in the Upper West Side Historic District). Leon Fleischmann, a civil engineer who studied at Cooper Union and New York University (receiving his degree from the latter in 1923), was regarded as an expert on structural standards. He assisted in the formulation of municipal building codes in New York City, served as a consulting engineer for other municipalities, and helped to redraft fire underwriter’s regulations of buildings of public assembly for New York State in 1928.

Audubon Hall, like the neighborhood that surrounds it, is named for John James Audubon (1785-1851), the famous naturalist and illustrator of birds who purchased the picturesque Audubon Park estate overlooking the Hudson River in 1841. The name Hispania Hall is probably a reference to the Hispanic Society of America, one of the esteemed institutions of the nearby Audubon Terrace cultural center (now the Audubon Terrace Historic District).

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**EDWARD M. MORGAN PLACE, NOS. 2-20
(WEST SIDE, BETWEEN WEST 157TH AND WEST 158TH STREETS)**

2-20 Edward M. Morgan Place

See: 800 Riverside Drive

**RIVERSIDE DRIVE, NOS. 780-788
(EAST SIDE, BETWEEN WEST 155TH AND WEST 156TH STREETS)**

780 Riverside Drive (780-784 Riverside Drive; 635-639 West 155th Street), *see Figures 3, 4, 42, 48 & 49*

Borough of Manhattan Tax Map Block 2134, Lot 22

Date of Construction: 1913-14 (NB 7-14)

Architect: George & Edward Blum

Original Owner: Strathcona Construction Company
Type: Apartment house
Style: Arts and Crafts
Stories: 11
Structure/Material: Brick, limestone, terra-cotta & faience tiles

Features: Eleven story structure; three visible and one partially visible elevations; irregular plan with courtyards at West 155th Street and Riverside Drive, and light wells at north and east elevations; Riverside Drive elevation: tripartite vertical composition consisting of two-story limestone base, nine-story brown tapestry brick shaft, and capital; brick laid in an English bond; divided into two sections by courtyard; rectangular window openings with flush limestone sills typical at base, except where noted; granite base trim, extending approximately four feet high; incised banding in an "X" pattern spans between second-story window openings; molded limestone cornice with shallow modillions above second story supports a decorative iron balustrade; rectangular window openings with flush red brick window surrounds and flush limestone sills typical at shaft, except where noted; rusticated brick at third story; brick header course serves as lintel course of third-story fenestration; brick soldier course and faience tile frieze featuring colorful geometric motif above third story; molded terra-cotta cornice with shallow scroll brackets alternating with floral panels above faience tile frieze; slightly larger typical window surrounds at fourth story; elaborate, molded terra-cotta window surrounds featuring foliate details at tenth-story fenestration; balconettes with iron railings supported on large terra-cotta brackets with floral details at tenth story; three-sided balconettes with iron railings supported on elaborate terra-cotta bases at eleventh story, continuous with tenth-story window surrounds; multi-colored brick soldier course lintel course at eleventh-story fenestration; capital projects slightly from shaft and is separated from shaft by projecting molded terra-cotta band with stylized details; capital consists of a large frieze featuring colorful faience tiles and brickwork in geometric motifs and a brick soldier course; masonry coping supported on small molded masonry corbels at roofline; *Left section*: two bays; irregular shape of elevation conforms to trajectory of Riverside Drive; rectangular, three-sided triple window openings containing four rectangular windows typical at right bay; one wider typical window opening containing paired rectangular windows and one shorter typical window opening typical at left bay; pilaster strips of brick and faience tiles in a colorful geometric motif flank right bay at fourth through eleventh stories; three-sided balconette with iron railings at right bay at fifth story; projecting molded terra-cotta sills at right bay at sixth through ninth stories; *Right section*: four bays; pilaster strips of brick and faience tiles in a colorful geometric motif at central bays of right section at fourth through eleventh stories; balconettes with iron railings at fifth story of central bays; projecting molded terra-cotta sills at sixth through ninth stories of central bays; brick and faience tile panels with colorful geometric motifs beneath fenestration at fifth through ninth stories at central bays; possibly original window guards at first-story fenestration; Riverside Drive courtyard: narrow, rectangular courtyard; buff brick laid in an English bond at base; brown tapestry brick laid in an English bond above base; rectangular window openings with flush limestone sills typical at courtyard, except where noted; granite base trim at north and south walls (approximately four-foot-high base trim from Riverside Drive elevation returns, then continues at a lower height); horizontal decorative details of Riverside Drive elevation, including cornices and faience tile friezes, return for several feet at north and south walls; limestone bands continuous with returned cornices serve as sill courses for all third- and fourth-story fenestration;

same capital details as Riverside Drive elevation; *North wall*: two off-center bays at first story; three off-center bays above first story; shorter typical window openings at first bay of first story and at second bay above first story; two possibly historic metal light fixtures with ornamented armatures and globe lights at first story; *Rear (east) wall*: enclosed entranceway pavilion at first story is raised on one granite step and contains primary entrance to building; pavilion projects from rest of elevation; non-historic metal-and-glass double doors with transom at center of pavilion; historic sidelights with decorative iron screens flanked by iron posts on either side of double doors; small, iron, stylized cornice with modillions and geometric details and decorative iron panels with geometric details above double doors and sidelights at pavilion; sloped roof at pavilion; four bays above first story; recessed first and second bays; *South wall*: three off-center bays at first story; wider typical window opening containing triple window at second bay at first story; shorter typical window opening at third bay at first story; vent beneath first bay at first story set within granite base trim; four off-center bays above first story; wider typical window openings with triple windows at first and second bays above first story; shorter typical window openings at third bay above first story; one possibly historic metal light fixture with ornamented armature and globe lights at first story; West 155th Street elevation: same as Riverside Drive elevation, except where noted; divided into two sections by courtyard; exposure of first story, including heights of window openings and granite base trim, decreases with upward slope of West 155th Street; *Left section*: seven bays; shorter typical window opening at second bay at first story; rectangular doorway containing possibly historic metal door with metal-and-glass sidelights raised on one granite step at third bay at first story; narrower typical window openings at second and sixth bays, except where noted; wider typical window openings containing triple windows at central bays at base and shaft; faience tile pilaster strips and associated details at fourth through eleventh stories at central bays; balconettes at fifth story at central bays; projecting molded terra-cotta sills at sixth through ninth stories at central bays; brick and faience tile panels at fifth through ninth stories at central bays; *Right section*: three bays; no window openings at first story; faience tile pilaster strips and associated details at central bay at fourth through eleventh stories; balconette at fifth story at central bay; projecting molded terra-cotta sills at sixth through ninth stories at central bay; brick and faience tile panels at fifth through ninth stories at central bay; West 155th Street courtyard: rectangular below-grade courtyard with exposed basement and canted bay where rear (north) wall meets east wall; buff brick laid in an English bond at basement and base; brown tapestry brick laid in an English bond above base; rectangular window openings with flush masonry sills typical, except where noted; wide granite stairway at entrance descends into courtyard; limestone base trim at all walls, stepped at stairway; horizontal decorative details of West 155th Street elevation, including cornices and faience tile friezes, return for several feet at east and west walls; limestone bands continuous with returned cornices serve as sill courses for third- and fourth-story fenestration, except where noted; same capital details as Riverside Drive elevation; *West wall*: four bays at basement; shorter typical window opening at first bay of basement; rectangular service doorway raised on one granite step at second bay of basement; wider typical window opening containing triple window at third bay of first story; five bays above basement; shorter typical window openings at second bay above first story; wider typical window openings containing triple windows at third bay above basement; two possibly historic metal light fixtures with ornamented armatures and globe lights at first story; *Rear (north) wall*: canted section where rear (north) wall meets east wall features one bay; two bays at non-canted section of wall; wider typical window openings at second bay of non-canted section; possibly historic metal-and-glass double doors with multi-

paned lights at first bay of first story at non-canted section; *East wall*: two window openings at basement; wider typical window opening containing triple window at second bay of basement; four bays above basement; shorter typical window openings at first bay above basement; wider typical window openings containing triple windows at third bay above basement; one possibly historic metal light fixture with ornamented armature and globe light at first story; East elevation: partially visible from West 155th Street; visible from within the Audubon Terrace Historic District; divided into two sections by light well; buff brick laid in a common bond; rectangular window openings with flush, incised limestone sills typical; details of West 155th Street elevation, including cornices, faience tile friezes, and brown tapestry brick, at base shaft and capital, return onto elevation; terra-cotta coping at roofline; *Left section*: three bays at basement; four bays above basement; shorter typical window openings at second bay above basement; wider typical window openings containing triple windows at third and fourth bays above basement; chimney with terra-cotta coping at right edge of section above roofline; *Light well*: three bays at light well; shorter typical window openings at second bay at light well, where visible; fire escape at second bay above basement; *Right section*: three bays at basement; narrower typical windows at first and second bays at basement; two bays above basement; wider typical window openings containing triple windows at first bay above basement; water tower visible above roofline; North elevation: partially visible from within the Audubon Terrace Historic District; only recessed light well visible; rectangular window openings with flush, incised limestone sills typical, where visible; typical windows in various sizes and at staggered heights at south wall of light well; wider typical window openings on west wall of light well containing paired windows.

Site features: Non-original planting beds framed by concrete curbs along Riverside Drive elevation, return slightly into Riverside Drive courtyard and at West 155th Street elevation, and feature non-historic, low-rise chain-link fences; non-original planting bed framed by concrete curb with non-historic pipe railings at left section of West 155th Street elevation; two large, non-historic rectangular masonry planters at left section of West 155th Street elevation; non-original, raised, stepped granite curb with non-historic pipe-railings frame planting beds at right section of West 155th Street elevation; granite-framed, in-ground vent at left section of West 155th Street elevation; possibly historic cellar hatches with circular glass lenses at left section of West 155th Street elevation; Riverside Drive courtyard paved in brick basketweave; two granite steps leading up to stairway that descends into West 155th Street courtyard; in-ground skylight with circular glass lenses at left side of West 155th Street courtyard; in-ground drain at West 155th Street courtyard; probably non-original iron fence with gate at entrance to alley between building and the Audubon Terrace Historic District.

Alterations: Window replacements; non-historic metal-and-glass doors and transom at entranceway at Riverside Drive courtyard; window guards at second-story fenestration of right section of West 155th Street elevation; flower boxes at first-story fenestration of Riverside Drive elevation; non-historic chain link fencing at Riverside Drive planting beds and pipe railings at West 155th Street planting beds (historic railings removed); painted patches at first story of right section of West 156th Street elevation; door at third bay of first story at left section of West 155th Street elevation painted; non-historic metal handrails at center and affixed to wall at West 155th Street courtyard stairway conduit at West 156th Street elevation; signage at Riverside Drive

elevation and at West 155th Street courtyard; satellite dish at Riverside Drive elevation; mechanical box at West 155th Street courtyard.

History: 780 Riverside Drive, also known as the Vauxhall, was designed by architects George and Edward Blum in 1913-14 for the Strathcona Construction Company. The Strathcona Construction Company appears to have specialized in residential construction in and around New York City, building 385 Edgecombe Avenue and 48 St. Nicholas Place (both in the Hamilton Heights/Sugar Hill Northeast Historic District). At 11 stories, the Vauxhall is one of the tallest buildings of the historic district, and is also one of the more expensive structures built (at a projected cost of \$600,000). The apartment house follows an irregular plan with a courtyard at Riverside Drive containing the building's main entrance. The primary facade of this Arts and Crafts style building features creative use of faience tile friezes, colorful, decorative brickwork, and terra-cotta details, including elaborate ceremonial balconettes. The terra cotta utilized for the Vauxhall appears to have come from the Atlantic Terra Cotta Company.

Like many of the buildings within the historic district, early advertisements appearing in the *New York Times* touted the building for its proximity to public transportation and the grounds of the Audubon Terrace cultural center (now the Audubon Terrace Historic District), and for desirable views overlooking the Hudson River and the New Jersey Palisades. Advertisements also noted "light and airy" rooms with "mostly southern exposure," and "permanent light and air" afforded by its location abutting the low-scale buildings of the Audubon Terrace cultural center. At the time of its construction, the Vauxhall was arranged into suites of four to seven rooms with one to three baths. The building became tenant owned during the 1920s in what was described in advertisements as a "novel and interesting plan." By the 1940s, large apartments had become difficult to sell, and the building undertook a large-scale interior renovation, which included the subdivision of larger units into smaller suites.

The predominant building naming trend in New York City at the turn of the century was to give apartment houses British-inspired names. The Vauxhall was most likely named for the famous Vauxhall Gardens pleasure garden in London, which opened in the early 1660s.

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788 Riverside Drive (786-788 Riverside Drive; 640-642 West 156th Street), *see Figures 5, 6 & 42*
Borough of Manhattan Tax Map Block 2134, Lot 30

Date of Construction: 1910-11 (NB 285-10)

Architect: Schwartz & Gross

Original Owner: Willie Construction Company

Type: Apartment house

Style: Beaux Arts

Stories: 11

Structure/Material: Brick, limestone, granite & terra-cotta

Features: Eleven story structure; three visible and one partially visible elevations; H-shaped plan with courtyards at Riverside Drive and light wells at east and south elevations (south elevation not visible from street); Riverside Drive elevation: tripartite vertical composition consisting of two-story masonry base, seven-story buff brick shaft, and two-story buff brick capital with terra-cotta details; granite at first story; limestone at second story; brick laid in a Flemish bond; divided into two identical sections of three bays each by courtyard; each section lies parallel to the trajectory of Riverside Drive; rectangular window openings containing triple windows typical at base, shaft and capital, except where noted; narrow rectangular window openings at central bays of left section at first and second stories; historic window guards featuring acanthus leaf details at first-story fenestration; projecting limestone sills supported on small molded limestone brackets typical at shaft, except where noted; polished granite and iron remnants of original light fixtures still affixed to flanking sides of entrance to courtyard; slightly projecting limestone lintel course at first-story fenestration; projecting limestone lintel and sill courses at second-story fenestration; molded limestone cornice serves as sill course of third-story fenestration and stops shy of outer edges of each section; splayed terra-cotta lintels at ninth-story fenestration; terra-cotta balconettes featuring foliated corbels and decorative iron railings at sixth-story fenestration of outer bays and seventh-story fenestration of central bays; terra-cotta balconette at tenth story spans the width of entire section (but does not wrap to West 156th Street elevation), features molding at soffit, is supported on oversized terra-cotta brackets featuring scroll and garland details, and supports a decorative iron railing that spans between terra-cotta posts with foliate details; double-height arched terra-cotta window surrounds featuring archivols with foliate motifs and tympanums with foliate, festoon and cartouche details at central bays of capital; window surrounds feature balconettes at eleventh-story fenestration; outer bays at capital are slightly recessed and feature terra-cotta cartouches and patterned brickwork above tenth-story fenestration and flush, splayed terra-cotta lintels above eleventh-story fenestration; projecting terra-cotta sills at eleventh-story fenestration; overhanging modillioned metal cornice at roofline, arched over double-height window surrounds, is supported on heavy terra-cotta scroll brackets with festoon details (cornice is removed at left section – see alterations; cornice did not wrap to West 156th Street elevation); recessed strips at outer edges of each section, all stories; Riverside Drive courtyard: narrow, rectangular courtyard; granite and limestone from base of Riverside Drive elevation return as quoins; buff brick laid in a Flemish bond; granite base trim, except where interrupted by entranceways; rectangular window openings with projecting, incised limestone sills, splayed brick lintels and terra-cotta keystones with foliate details typical at

courtyard, except where noted; corbelled brick bands at roofline; *North wall*: three off-center bays; rectangular doorway with molded limestone frame features granite, two rounded-step stoop at second bay at first story; shorter typical window openings at second and third bays at second story; shorter typical window openings at second bay above second story; historic window guards featuring acanthus leaf details at first-story fenestration; *Rear (east) wall*: large, rectangular limestone entranceway featuring archivolt with leaf-and-berry motif on granite posts and capped by molded limestone cornice with dentil course at first story; entranceway contains primary entrance to building; non-historic metal-and-glass door and non-historic multi-paned surround at entranceway; cornice serves as lintel course of second-story fenestration; two bays, each with wider typical window openings containing paired windows, at second story; three bays above second story; *South wall*: four bays at first story; short typical window opening with typical sill but no lintel at second bay at first story; historic window guards featuring acanthus leaf details at third bay at first story; non-historic window guard at first bay at first story; rectangular doorway with molded limestone frame features granite, two rounded-step stoop at fourth bay at first story (same as north wall); four bays at second story; shorter typical window opening at first bay at second story; five bays above second story; shorter typical window openings at second bay above second story; wider typical window openings containing triple windows at fourth bay above second story; West 156th Street elevation: same as Riverside Drive elevation, except where noted; no courtyard; exposure of first story, including heights of window openings, decreases with upward slope of West 156th Street; seven bays; narrower typical window openings at first and second bays at first story; no window opening at seventh bay at first story; one-and-a-half height round-arched entranceway featuring two granite step stoop and low masonry sidewalls at fourth bay features non-original stylized masonry keystone (see alterations); limestone lintel course at first-story fenestration interrupted at entranceway; double-height window surrounds at second and sixth bays at capital; balconettes at first, third, fifth and seventh bays at sixth story, and second and sixth bays at seventh story; West elevation: partially visible from West 156th Street; visible from within the Audubon Terrace Historic District; divided into two sections by light well; buff brick laid in a common bond; same typical window openings as Riverside Drive courtyard; two bays at left section with wider typical window openings containing triple windows above basement; fire escape at second bay at left section; three bays at right section; shorter typical window openings at second bay of right section, where visible; one bay visible at north wall of light well; fire escape at north wall of light well; masonry coping at roofline; water tower visible above roofline at left section; bulkheads visible above roofline at right section; chimney visible above roofline at light well; South elevation: partially visible from within the Audubon Terrace Historic District; only recessed light well visible; rectangular window openings with flush masonry lintels and slightly projecting limestone sills typical, where visible; typical windows in various sizes and at staggered heights at north wall of light well; one bay at west wall of light well; bulkhead visible above roofline at north wall of light well.

Site features: Non-original planting beds framed by granite curbs along each section of Riverside Drive elevation and to right of entranceway at West 156th Street elevation (continuous); raised concrete bed framed by masonry curb to left of West 156th Street entranceway; possibly historic tall iron fence with gate at entrance to alley between this building and the Audubon Terrace Historic District.

Alterations: Window replacements (triple-window configuration within wider typical window openings is historic); cornice at roofline removed at left section of Riverside Drive elevation, and at a portion of right side of West 156th elevation; window openings at first, second and third bays of first story at West 156th Street elevation closed off; West 156th Street elevation at first story painted; masonry details surrounding West 156th Street entranceway possibly removed (more ornate entranceway pictured in early renderings of the building); original masonry posts and iron rails at Riverside Drive and West 156th Street areaways removed; non-historic metal railings at sidewalls at West 156th Street; original light fixtures flanking Riverside Drive courtyard removed (only remnants remain); non-historic light fixtures at south wall of Riverside Drive courtyard; non-historic light fixtures flank West 156th Street entranceway; non-historic metal-and-glass door and non-historic multi-paned surround at entranceway at Riverside Drive courtyard; non-historic window guard at first bay at first story at south wall of Riverside Drive courtyard; conduit at Riverside Drive courtyard.

History: 788 Riverside Drive, also known as the Rhinecliff (and occasionally as the Rhinecleff or Rhinecleff Court) was designed by architects Simon I. Schwartz and Arthur Gross in 1910-11 for the Willie Construction Company. The building is one of two designed by Schwartz & Gross within the historic district. At 11 stories, the Rhinecliff is one of the tallest buildings of the historic district, and was one of the more expensive structures built (at a projected cost of \$400,000). The apartment house follows an H-shaped plan with a courtyard at Riverside Drive containing the building's main entrance. The primary facade of this Beaux-Arts style building is enlivened with an exuberantly designed roofline featuring oversized terra-cotta brackets, cartouches, and a modillioned pressed metal cornice featuring arched-pediments.

The Rhinecliff was considered fine enough to be printed in the 1910 edition of *The World's New York Apartment House Album*. The building was praised for its numerous amenities, including dining room walls covered in solid paneled oak wainscoting, mahogany floors, tiled bathrooms with porcelain fixtures, a telephone in every apartment, and kitchens with "every modern requisite." Like many of the buildings within the historic district, early advertisements for the Rhinecliff appearing in the *New York Times* touted the building for its proximity to public transportation and the grounds of the Audubon Terrace cultural center (now the Audubon Terrace Historic District), and for desirable views overlooking the Hudson River and the New Jersey Palisades. At the time of construction, the Rhinecliff was arranged into suites of four to six rooms and also offered several duplexes of eight and nine rooms with two and three baths. Two duplex apartments at the first story were noted as having private entrances to "appeal to those accustomed to a private house." The Rhinecliff became tenant-owned during the 1920s. By the 1940s, large apartments had become difficult to sell, and the building's more ample units were subdivided into smaller suites of three and four rooms.

The name Rhinecliff may have been selected for its romantic association with a town on the Hudson River in Dutchess County that was popular as a summer residence for 19th-century New Yorkers.

In 1989, the Rhinecliff was utilized in the filming of the teleplay *The Hollow Boy*.

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**RIVERSIDE DRIVE, NOS. 790-798
(EAST SIDE, BETWEEN WEST 156TH AND WEST 157TH STREETS)**

790 Riverside Drive (790-798 Riverside Drive; 629-641 West 156th Street; 618-630 West 157th Street), *see Figures 7, 8, 30, 32, 42, 43, 44 & 45*

Borough of Manhattan Tax Map Block 2134, Lot 71

Date of Construction: 1909-11 (NB 587-09)

Architect: Rouse & Goldstone

Original Owner: Riviera Realty Corporation

Type: Apartment house

Style: Renaissance Revival

Stories: 13

Structure/Material: Brick & limestone

Features: Thirteen story structure; three visible and one partially visible elevations; irregular plan; courtyard at Riverside Drive elevation and light wells at Riverside Drive, West 156th Street, West 157th Street, and east elevations; partially exposed basement; Riverside Drive elevation: tripartite vertical composition consisting of three-story limestone base, eight-story iron-flecked buff brick shaft with limestone and terra-cotta details, and two-story terra-cotta capital; channeled limestone at second and third stories; brick laid in a Flemish bond; divided into three sections by courtyard and light well; each section lies parallel to the curving trajectory of Riverside Drive; exposure of basement increases with downward slope of Riverside Drive; paired rectangular window openings typical at each bay of base, shaft, and capital, except where

noted; paired round-arched window openings typical at each bay at thirteenth story, except where noted; slightly projecting, continuous incised limestone sills at typical fenestration at base and shaft; double-height, slightly recessed window surrounds at second and third stories at typical fenestration; non-original bowed balconettes with decorative iron railings at typical third-story fenestration (see alterations); limestone panels with roundel details beneath third-story balconettes; molded limestone cornice with dentil course serves as lintel course of fourth-story fenestration; limestone trim with molding between window openings at fourth story; brick header course lintels at typical fenestration at shaft, except where noted; molded terra-cotta band serves as lintel course of fifth-story fenestration; molded terra-cotta cornice with dentil course serves as sill course of eleventh-story fenestration; terra-cotta balustrades at each bay of twelfth story span between paneled posts supported on scroll brackets with foliate details; smaller foliate brackets centered beneath balustrades at each bay; double-height, round-arched molded window surrounds at typical fenestration at capital; engaged Corinthian colonettes flank outer window openings of typical fenestration at capital; engaged Corinthian colonettes with elaborate foliate detailing between paired window openings of typical fenestration at capital; panels featuring large cartouche and garland details beneath typical fenestration at thirteenth-story; molded, recessed spandrels with foliate details and large recessed roundels at thirteenth-story fenestration; recessed spandrels with cartouche and foliate details between double-height window surrounds at capital; double-height pilasters featuring molded, geometric and foliate details flank outer edges of each section at capital; foliate brackets top each double-height pilaster and originally supported an overhanging cornice (see alterations); *Left section*: five bays; short, paired rectangular window openings visible at partially exposed basement at outer bays; no window openings at central bay at basement; rectangular doorway raised on one granite step containing non-historic metal-and-glass door and transom at left side of second bay at first story; limestone balconette with non-original iron railing connects second and third bays at fourth story and is supported on four scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconettes with decorative iron railings at second and third bay at ninth story (see alterations); fifth bay projects slightly from rest of elevation and features rusticated limestone or terra-cotta at shaft; slightly recessed window surrounds, projecting, incised limestone sills on small limestone brackets, and flush splayed lintels at typical fenestration at fifth bay at shaft, except where noted; short, narrow rectangular window openings to left of typical fenestration at fifth bay, above first story; projecting, incised limestone sills at short, narrow window openings at second and third stories and at shaft above fourth story; flush, splayed lintels at short, narrow window openings at shaft above fourth story; short, narrow rectangular window openings are incorporated into an additional double-height pilaster at capital; recessed strip at outer edge of right side of section at base, shaft and capital; *Central section*: three bays; no fenestration at partially exposed basement; limestone balconette with non-original iron railing at central bay at fourth story supported on scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconettes with decorative iron railings at central bay at ninth story (see alterations); slightly projecting rusticated limestone or terra-cotta pilasters flank section at shaft; *Right section*: four bays; short, rectangular window openings visible at partially exposed basement; basement window openings follow fenestration pattern of base, shaft and capital; outer bays at basement, base, shaft and capital feature single rectangular window openings; limestone balconette with non-original iron railing connects central bays at fourth story and is supported on four scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconettes with

decorative iron railings at central bays at ninth story (see alterations); slightly projecting rusticated limestone or terra-cotta pilasters flank section at shaft; West 156th Street elevation: same as Riverside Drive elevation except where noted; exposure of basement above-grade decreases with upward slope of West 156th Street; portions of basement visible at below-grade areaways; divided into two sections by light well; *Left section*: nine bays; single rectangular window openings at fourth, sixth, and outer bays at base, shaft and capital; short window openings at first and second bays at basement follow fenestration pattern of base, shaft and capital; rectangular entranceway at eighth bay; entranceway features molded limestone surround on granite plinths featuring one granite step stoop with limestone; paneled pilaster strips to either side of entranceway are topped by a limestone entablature featuring a large molded cornice with dentil course supported on scroll brackets with foliate details, and a frieze with stylized classical details and the word “Riviera”; non-historic metal-and-glass door with sidelight and transom at entranceway; brick basement partially visible at below-grade areaway to either side of entranceway; rectangular service doorway with brick soldier course lintel raised on one step at below-grade areaway to left of entranceway; rectangular window opening with projecting masonry sill and brick soldier course lintel directly beneath entranceway at below-grade areaway; rectangular window opening with projecting masonry sill and brick soldier course lintel to right of entranceway at below-grade areaway; short, narrow rectangular window openings between sixth and seventh bays, above first story; short, narrow rectangular window openings are incorporated into typical double-height window surrounds at capital; limestone balconette with non-original iron railing connects fourth, fifth and sixth bays at fourth story and is supported on six scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconettes with decorative iron railings at fourth, fifth and sixth bays at ninth story (see alterations); outer bays project slightly from rest of elevation and feature rusticated limestone or terra-cotta at shaft; slightly recessed window surrounds, projecting, incised limestone sills on small limestone brackets, and flush splayed lintels at fenestration of outer bays at shaft, except where noted; double-height, round-arched molded window surrounds at non-paired fenestration of fourth, sixth and outer bays at capital, similar to typical double-height window; no decorative spandrels at outer bays at thirteenth story; additional double-height pilasters flank inside edges of outer bays at capital; recessed strips at outer edges of section at base, shaft and capital; *Right section*: three bays; single rectangular window openings at each bay at base, shaft and capital; brick basement partially visible at below-grade areaway; limestone balconette with non-original iron railing at central bay at fourth story supported on scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconette with decorative iron railings at central bay at ninth story (see alterations); slightly projecting rusticated limestone or terra-cotta pilasters flank section at shaft; West 157th Street elevation: same as Riverside Drive elevation, except where noted; basement not exposed; first story decreases in height with upward slope of West 157th Street and features shorter typical window openings with no sills; divided into two sections by light well; *Left section*: three bays; rectangular opening at right side of first bay at basement extends to ground and features a non-historic, short metal door; limestone balconette with non-original iron railing at central bay at fourth story supported on scroll brackets with foliate details; balconette is continuous with fourth-story cornice; non-original bowed balconettes with decorative iron railings at central bay at ninth story (see alterations); slightly projecting rusticated limestone or terra-cotta pilasters flank section at shaft; *Right section*: one bay, projects slightly from rest of elevation and features rusticated limestone or terra-cotta at shaft; portico at first story within slightly below-grade

areaway is raised on one granite step and features four Doric columns on granite plinths supporting an entablature with modillioned cornice and fascia featuring triglyphs with guttae and the word “Riviera”; slightly-below grade areaway features low granite sidewalls flush with ground level topped with possibly historic iron railings; three granite steps lead out of slightly below-grade areaway; possibly historic metal-and-glass double doors with wide sidelights and decorative iron screens and three large transoms at entranceway beneath portico; slightly recessed window surrounds, projecting, incised limestone sills on small limestone brackets, and flush splayed lintels at typical fenestration at shaft, except where noted; iron remnants, possibly of historic light fixtures, flank fenestration at third story; recessed strips at outer edges of section at base, shaft and capital; East elevation: partially visible from West 156th Street and West 157th Street; iron-flecked buff brick laid in a common bond; divided into several sections by light wells; details from West 156th Street and West 157th Street elevations continue as bead-and-reel and fluted bands above eleventh story; limestone at base at West 156th Street and West 157th Street elevations returns as quoins; rusticated limestone or terra-cotta pilasters continuous from West 156th Street and West 157th Street elevations; rectangular window openings with projecting limestone sills and brick header course lintels in various sizes typical, where visible; some service doorways visible at first story; same double-height pilasters featuring molded, geometric and foliate details as found on Riverside Drive elevation, at outer edges of elevation; roofline steps down slightly from West 156th Street and West 157th Street elevations; Riverside Drive courtyard: narrow, rectangular courtyard between left and central sections of Riverside Drive elevation; limestone at first story; iron-flecked buff brick laid in a common bond above first story; details from Riverside Drive elevation, including horizontal decorative elements, return at chamfered corner at north wall, continue as terra-cotta bands at all three walls of courtyard, feature bead-and-reel and fluted details above eleventh story, and serve as lintel course of third- and thirteenth-story fenestration; limestone at second and third stories at Riverside Drive elevation returns as quoins at north and south walls; rusticated limestone or terra-cotta pilasters continuous from Riverside Drive elevation at shaft at north and south walls; rectangular window openings with projecting limestone sills typical at first story, except where noted; rectangular window openings with slightly projecting masonry sills and flush brick header course lintels typical above first story, except where noted; same double-height pilasters featuring molded, geometric and foliate details as found on Riverside Drive elevation, towards outer edge of capital at chamfered corner at north wall and at south wall, closest to Riverside Drive; roofline steps down slightly at north and south walls away from Riverside Drive elevation; masonry coping at roofline; *North wall*: three bays at first story; shorter window opening with no lintel or sill at first bay; recessed panels with additional projecting limestone sills beneath window openings at second and third bays at first story; four bays above first story; shorter typical window openings at first bay above first story; elaborate marble fountain featuring acanthus leaf details at trough, projecting sculptural lion’s head, and sunburst pediment supported on brackets, to left of first bay at first story; *Rear (east) wall*: portico at first story features two Doric columns and two engaged Doric columns supporting a limestone entablature with modillioned cornice and fascia featuring roundels, triglyphs with guttae, and the word “Riviera”; limestone panels span width of wall above cornice; limestone band above panels serves as sill course of second story-fenestration; non-historic metal-and-glass double doors with wide sidelights and transoms at entranceway beneath portico; two bays above first story; one typical window opening and one shorter, narrower typical window opening at first bay above first story; wider typical window opening at second bay above first story; *South wall*: six bays at first story; shorter rectangular window

opening with no lintel or sill at sixth bay at first story; seven bays above first story; shorter typical window opening at sixth bay above first story; first bay is canted; limestone panel beneath fenestration at seventh bay at thirteenth story; Riverside Drive light well: narrow, rectangular light well between central and right section of Riverside Drive elevation; raised slightly above grade; three-sided at rear; iron-flecked buff brick laid in a common bond; details from Riverside Drive elevation continue as terra-cotta bands at north and south walls, feature bead-and-reel and fluted details above eleventh story, and serve as lintel course of first-, third- and thirteenth-story fenestration; limestone at second and third stories at Riverside Drive elevation returns as quoins at north and south walls; rusticated limestone or terra-cotta pilasters continuous from Riverside Drive elevation at shaft at north and south walls; rectangular window openings with projecting limestone sills and brick header course lintels typical, except where noted; same double-height pilasters featuring molded, geometric and foliate details as found on Riverside Drive elevation, towards outer edge of capital at north and south walls, closest to Riverside Drive; roofline steps down slightly at north and south walls away from Riverside Drive elevation; masonry coping at roofline; *North wall*: six bays; first bay is canted; shorter typical window openings at first and fourth bays; wider typical window openings containing paired windows at third bay; *Rear (east) wall*: one bay at each canted section; two bays at non-canted section, except where noted; partially exposed basement at below-grade areaway; segmental-arched window openings at canted bays at basement; rectangular doorway with transom at non-canted section at basement; metal window surrounds, continuous at each side and at each story above basement, feature decorative pilasters between window openings and panels beneath window openings; fire escape continuous at rear (east) wall and at canted bays of north and south walls; *South wall*: mirror image of north wall; West 156th Street light well: same as Riverside Drive light well, except where noted; below grade; not three sided at rear; *West wall*: five bays; wider typical window openings containing paired windows at fourth and fifth bays; shorter typical window openings above first story; *Rear (north) wall*: canted where rear (north) wall meets east wall; one bay at canted section featuring wider typical window openings; two bays at first story at non-canted section; three bays above first story at non-canted section; wider typical window openings containing paired fenestration at second bay, non-canted section, above first story; below-grade areaway at left side enclosed by metal railings; no fire escape; *East wall*: four bays; window openings lower at first and third bays at first story; wider typical window openings containing paired windows at first and second bays; shorter typical window openings above first story; fire escape at first bay at second through thirteenth stories, extends to second bay at second, sixth, ninth and twelfth stories; West 157th Street light well: same as Riverside Drive elevation, except where noted; below grade; *East wall*: three bays at first story; four bays above first story; shorter typical window openings at second bay above first story; wider typical window openings containing paired windows at fourth bay above first story; wider typical window openings containing triple windows at fifth bay above first story featuring metal window surrounds, continuous with first bay of rear (south) side and at each story; metal window surrounds feature molded lintels, decorative pilasters between window openings, and panels beneath window openings; *Rear (south) wall*: one bay at each canted section (no fenestration at first story); three bays at non-canted section; partially below-grade doorway with non-historic metal door at central bay at non-canted section, accessed via below-grade staircase; wider typical window openings containing paired windows at central bay at non-canted section above first story; *West wall*: mirror image of east wall.

Site features: Areaways to left and right of entranceway at left section of West 156th Street elevation and at right section of West 156th Street elevation enclosed by granite curbs with non-historic fencing; slightly below-grade areaway at right section of West 157th Street elevation features low granite sidewalls flush with ground level topped with possibly historic iron railings, is framed by granite curbs flush with ground, and is accessed via three granite steps; tall, historic fences with decorative ironwork, off-center gates, and raised on granite curbs, enclose light wells at all elevations and at both alleys (between this building and 614 West 157th Street, and between this building and 625 West 156th Street); possibly historic pavement at Riverside Drive courtyard; light well at Riverside Drive raised slightly above grade; light wells at West 156th Street and West 157th Street sunken slightly below grade.

Alterations: Window replacements (originally six-over-six, multi-paned sashes and featured arched upper sashes at thirteenth story); arcaded limestone parapet with large limestone balustrades removed from all elevations, originally supported on existing foliate brackets above double-height pilasters; limestone balconettes at fourth stories originally featured limestone balustrades (already removed at time of 1940s tax photograph); limestone or terra-cotta balconettes with limestone balustrades removed at fifth bay at sixth story at left section of Riverside Drive elevation, and at right section at West 157th Street elevation; balconettes at ninth stories were originally rectangular limestone balconettes with limestone balustrades (markings remain on elevation where original balconettes removed); non-historic metal-and-glass door and transom at left side of second bay at left section of Riverside Drive elevation at first story; non-historic metal-and-glass door with sidelight and transom at entranceway at left section of West 156th Street elevation; non-historic short metal door at right side of first bay at left section of West 157th Street elevation at first story; non-historic metal-and-glass double doors with wide sidelights and transoms at entranceway beneath portico at rear (east) wall of Riverside Drive courtyard; non-historic metal door at central bay at non-canted section of rear (south) wall of West 157th Street light well; non-historic railings at entranceway at left section of West 156th Street elevation; non-historic railings framing areaways at left and right sections of West 156th Street elevation; all elevations painted at first story and basement; first bay of central section at Riverside Drive elevation at shaft painted; third bay of right section at West 156th Street elevation painted at shaft; first story at Riverside Drive courtyard painted; basement at below-grade areaway of left section at West 156th Street painted; horizontal metal fence supports affixed to building at several of the tall fences; window guards at basement and first story of Riverside Drive elevation and of West 156th Street light well; window guards at first story of Riverside Drive courtyard; security lights at all elevations, courtyards and light wells; signage at Riverside Drive elevation and within areaway of at right section of West 156th Street elevation; intercom at entranceway at West 156th Street elevation; mechanical boxes at West 156th Street and West 157th Street light wells; conduit at West 156th Street light well; corrugated metal roof above West 157th street alley; portico at Riverside Drive courtyard recently restored.

History: 790 Riverside Drive, also known as the Riviera, was designed by architects William L. Rouse and Lafayette A. Goldstone in 1909-11 for the Riviera Realty Corporation (Max Ash, president). At 13 stories, the Riviera is the tallest building within the historic district. It is also one of the largest and, by far, the most expensive built (at a projected cost of \$1.7 million). The building sits on the former site of the Hemlocks, the home owned and occupied by the Grinnell family. At the time of its completion, the Riviera was the largest apartment house in Washington

Heights and also one of the largest in New York City, occupying approximately 13 typical New York City tax lots. Only the Upper West Side's Belnord (1908-09, 201-225 West 86th Street, a designated New York City Landmark) and Apthorp (1906-08, 2201-19 Broadway, a designated New York City Landmark) were larger. The Riviera is exuberantly designed in the Renaissance Revival style and adorned with lavish limestone and terra-cotta detailing, including ceremonial balconettes, oversized brackets, and a balustraded parapet.

The Riviera was considered fine enough to be printed in the 1910 edition of *The World's New York Apartment House Album*, which contained "views and ground plans of the principal high class apartment houses in New York City." The building was praised for adding "beauty to the superb surroundings of Riverside Drive," and for its numerous amenities, including several elevators, mail chutes, a house filter for all water, laundry and steam drying rooms on the roof, interior telephones, porcelain plumbing fixtures, and electrical outlets. Like many of the buildings within the historic district, early advertisements for the Riviera appearing in the *New York Times* also touted the building for its proximity to public transportation. At the time of construction, the Riviera was arranged in suites of four to ten rooms with a total of 149 apartments. In 1938, a large-scale interior remodeling plan was undertaken. Two wings of the building, containing 52 suites of seven, eight, and nine rooms, were converted into 92 suites of two, three, four, and six rooms. The Riviera reported a total of 192 apartments in 1944, and contains 202 residential units today, indicating further subdivision of the ample suites.

The name "Riviera" was likely selected for its romantic association with the coastal region between the Alps and the Mediterranean Sea extending from southeast France to northwest Italy, a popular aristocratic travel destination beginning in the late 18th century.

Among the more distinguished tenants of the Riviera is Bennett Cerf, the founder of Random House who came to live at this address in 1911 at the age of 13. Other notable residents included Howard Deitz, a composer, and Merryle Stanley Rukeyser, future financial analyst for the Hearst newspaper chain.

In 2009, the Riviera was utilized in the filming of the feature film *Salt*.

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RIVERSIDE DRIVE, NOS. 800-808 (EAST SIDE, BETWEEN WEST 157TH AND WEST 158TH STREETS)

800 Riverside Drive (800-808 Riverside Drive; 2-20 Edward Morgan Place; 605-617 West 157th Street), *see Figures 9, 10 & 43*

Borough of Manhattan Tax Map Block 2134, Lot 195

Date of Construction: 1910-11 (NB 319-10)

Architect: Schwartz & Gross

Original Owner: Centre Realty Corporation

Type: Apartment house

Style: Renaissance Revival with Mission Style elements

Stories: 9

Structure/Material: Brick, limestone, granite & terra-cotta

Features: Nine story structure, except where noted; three visible elevations; triangular plan with interior courtyard (courtyard originally partially visible from street – see alterations); Riverside Drive elevation: Nine stories; exposure of first story decreases with upward slope of Riverside Drive; tripartite vertical composition consisting of one-story rock-faced, rusticated granite base, seven-story buff brick shaft, and one-story buff brick capital; brick laid in a Flemish bond; 17 symmetrical bays; double-height, slightly projecting, round-arched entranceway at sixth bay features rusticated terra-cotta surround, granite base trim, terra-cotta archivolt with leaf-and-berry motif, and oversized limestone keystone with foliate details; arch at entranceway flanked by historic light fixtures consisting of one large globe surrounded by three smaller globes; historic multi-paned arched transom at entranceway; non-historic metal-and-glass double doors with sidelights at entranceway; possibly historic rectangular transom above double doors at entranceway partially visible beneath non-historic awning; original iron gates partially visible at double doors (see alterations); rectangular window openings featuring projecting incised terra-cotta sills typical at base, shaft and capital, except where noted; paired window openings at fourth, eighth, tenth and fourteenth bays at base, shaft and capital; wider typical window

openings containing paired windows at third, thirteenth and fifteenth bays at base, shaft and capital; triple window openings at sixth bay above entranceway, and at twelfth and outer bays at base, shaft and capital, feature continuous sills at fourth through eighth stories; no sills at first-story fenestration to left of main entranceway; large, projecting granite sills at first-story fenestration to right of main entranceway; sill bisects window opening at fifth bay at first story; rectangular doorway with non-historic metal-and-glass door at left side of fourth bay at first story; possibly historic window guards at first-story fenestration; granite base extends to second story at twelfth and outer bays and projects slightly from rest of elevation; double-height granite areas and entranceway capped by molded limestone cornice that also serves as sill course of third-story fenestration; narrow, incised window surrounds at areas of double-height granite; granite band spans between areas of double-height granite and serves as sill course of other second-story fenestration; rusticated brick pilasters flank sixth, twelfth and outer bays at shaft above areas of double-height granite; panels with geometric brick decoration above third-through seventh-story fenestration at sixth, twelfth, and outer bays; corbelled brick bands beneath terra-cotta band serving as sill course for fenestration at capital; brick pilasters with molded terra-cotta capitals between bays at capital; facade is slightly recessed from rest of elevation between pilasters; arched terra-cotta pediments featuring concentric brick relieving arches, tympanums with cartouche and fruit details, and elongated keystones above fenestration at capital; overhanging metal cornice with dentil course at roofline supported on paired, elongated scroll brackets with foliate details centered on pilasters at capital; cornice not continuous at sixth, twelfth and outer bays; terra-cotta band at roofline at sixth, twelfth and outer bays; one-story cupolas at outer bays feature rectangular window openings with terra-cotta lintels containing non-historic paired windows flanked by engaged Ionic columns and featuring terra-cotta balconettes supported on foliate brackets with festoon corbels; terra-cotta panels with foliate, wreath, cartouche and geometric details above cupola fenestration; recessed rectangular brick panels with projecting terra-cotta sills on either side of engaged columns at cupolas; molded terra-cotta bands continuous with balconettes and with column capitals at cupolas; bell-shaped pediments at cupolas feature a false arch with terra-cotta archivolt and projecting terra-cotta sill, and masonry coping; sloped roof with large, overhanging eaves at cupola, not continuous at pediment; cupola details repeated on three sides of four-sided cupola at left side of elevation, shared with Edward M. Morgan Place elevation, and on two sides of three-sided cupola at right side of elevation, shared with West 157th Street elevation; Chamfered corner at intersection of Riverside Drive & West 157th Street: same as Riverside Drive elevation, except where noted; details, including double-height granite at base, rusticated brick at shaft, molded bands and overhanging roof at cupola, continuous from Riverside Drive and West 157th Street elevations; one bay; terra-cotta panel with foliate and cartouche details above typical window opening at cupola; no pediment at cupola; West 157th Street Elevation: same as Riverside Drive elevation, except where noted; exposure of first story decreases dramatically with upward slope of West 157th Street; 20 asymmetrical bays; no double-height, round-arched entranceway; double-height granite, rusticated brick pilasters, and associated details at sixth, thirteenth, and outer bays; partial fenestration at first story at seventh through fifteenth bays; no fenestration at first story beyond fifteenth bay; paired window openings at third, fourth, eighth, eleventh, and fifteenth bays at base, shaft and capital; paired window openings at seventeenth and nineteenth bays at shaft and capital; two sets of paired window openings with continuous typical sills at sixth and thirteenth bays at base, shaft and capital, except where noted; triple window openings at sixteenth and outer bays at base, shaft and capital; triple window openings feature continuous

sills at fourth through eighth stories at outer bays; partially below-grade, rectangular doorway with flush, splayed lintel at left side of thirteenth bay at first story containing non-historic double doors; rectangular doorway raised on three steps at left side of nineteenth bay at second story containing historic paneled metal door with glass transom; iron remnants, possibly of historic light fixtures, flank doorway at nineteenth bay; recessed brick spandrels featuring projecting brick headers between paired fenestration at sixth and thirteenth bays at capital; possibly historic window guards at first-story fenestration; cornice not continuous at sixth, thirteenth and outer bays; one-story cupolas at outer bays; cupola details repeated on two sides of three-sided cupola at left side of elevation, shared with Riverside Drive elevation, and on two sides of three-sided cupola at right side of elevation, shared with Edward M. Morgan Place; Chamfered corner at intersection of West 157th Street & Edward M. Morgan Place: same as Riverside Drive elevation, except where noted; eight stories visible; details, including granite at base, rusticated brick at shaft, molded bands and overhanging roof at cupola, continuous from West 157th Street and Edward M. Morgan Place elevations; Riverside Drive elevation; one bay; terra-cotta panel with foliate and cartouche details above typical window opening at cupola; no pediment at cupola; Edward M. Morgan Place Elevation: same as Riverside Drive elevation, except where noted; exposure of first story decreases dramatically with upward slope of Edward M. Morgan Place; 14 asymmetrical bays; one-and-a-half-height, round-arched entranceway at tenth bay; extended-height granite, rusticated brick pilasters, and associated details at fifth, tenth, and outer bays; no fenestration at partially visible first story at first through sixth bays; partial fenestration at first story at seventh through fourteenth bays, matches fenestration pattern at shaft and capital; quadruple window openings at first bay at shaft and capital with continuous typical sills at fourth through eighth stories; paired window openings at third and twelfth bays at shaft and capital; wider typical window openings at second, seventh, and eighth bays at shaft and capital; triple window openings with continuous sills flanked by typical window openings at fifth bay at shaft and capital and at tenth bay above entranceway at shaft and capital; triple window openings at fourteenth bay at shaft and capital, with continuous sills at fourth through eighth stories; geometric brick panels at shaft and arched terra-cotta pediments at capital continuous over triple window openings of fifth and tenth bays; possibly historic window guards at second-story fenestration; cornice not continuous at fifth, tenth, and outer bays; one-story cupolas at outer bays; cupola details repeated on two sides of three-sided cupola at left of elevation, shared with West 157th Street elevation, and on three sides of four-sided cupola at right of elevation, shared with Riverside Drive elevation.

Site features: Planting beds enclosed by concrete curbs with non-historic iron fencing surround building at all elevations; in-ground vents framed by granite curbs within planting beds at all elevations; stairs within areaway lead to below-grade doorway at left side of thirteenth bay at West 157th Street elevation; stairs within areaway lead up to doorway at left side of nineteenth bay at second story of West 157th Street elevation.

Alterations: Window replacements (originally multi-paned sashes); original bell-shaped pediments with masonry roundel details, originally located above roofline where cornice is not continuous, removed at all elevations; entranceways at Riverside Drive and Edward M. Morgan Place elevations lead to interior, open-air courtyard and were originally enclosed only by decorative iron gates, not doors; original entranceway gates still in place behind existing non-original metal-and-glass doors at Riverside Drive and Edward M. Morgan Place; non-original

lettering flank entranceways at Riverside Drive and Edward M. Morgan Place, with “800 Riverside Drive” to the left and “The Grinnell” to the right; non-historic metal-and-glass door at left side of fourth bay at first story of Riverside Drive elevation; non-historic double doors at thirteenth bay of West 157th Street elevation; non-historic handrails at left side of nineteenth bay at second story of West 157th Street elevation; non-historic awning at entranceway at Riverside Drive elevation; non-historic commercial awning at first-story fenestration at intersection of West 157th Street and Edward M. Morgan Place; cornice and brackets at roofline painted; one arm of original light fixture missing at left of entranceway at Edward M. Morgan Place; non-historic window guards at first-story fenestration at Edward M. Morgan Place elevation; horizontal metal fence supports affixed to building at Broadway and West 157th Street elevations; intercom at entranceway of Riverside Drive elevation; security cameras at all elevations; security lights at West 157th Street elevation; signage at West 157th Street elevation.

History: 800 Riverside Drive, also known as the Grinnell, was designed by architects Simon I. Schwartz and Arthur Gross in 1910-00 for the Centre Realty Corporation. The building, situated on the irregular, triangularly-shaped lot left behind when the Boulevard Lafayette was opened in the late 19th century, is one of two designed by Schwartz & Gross within the historic district. The Centre Realty Corporation, comprised of William Fredenburg (1870-1935) and Herbert D. Lounsbury (1872-1951), prominent manufacturers and distributors of brick and ceramic glazed tile, submitted plans for this building in 1910, and construction of the Grinnell was completed the following year. The Centre Realty Corporation built at least one other building in Manhattan, a six-story apartment house located at Broadway and 179th Street, constructed in 1909 and also designed by Schwartz & Gross. The Grinnell, which occupies the entirety of its triangular site and features a large, triangular central courtyard, is one of the largest structures within the historic district, and consequently one of the most expensive built (at a projected cost of \$600,000). The building appears to be modeled after architect William L. Rouses’ 1907 Henrik Hudson Apartments in Morningside Heights. The primary facade of this Renaissance Revival style building with Mission-style elements is enlivened by limestone, granite, and terra-cotta details, and free-standing cupolas with bell-shaped pediments at all elevations.

The Grinnell was considered fine enough to be printed in the 1910 edition of *The World’s New York Apartment House Album*. The building was praised for “rooms [that] are all well proportioned and carefully groomed to provide for convenience, privacy and comfort,” and, somewhat more uniquely, for being the “only building on Manhattan Island having a Riverside Drive address with a Subway Station at one entrance.” An early advertisement appearing in the *New York Times* emphasized rents at this location as being “30% less than the Middle West Side.” At the time of construction, the Grinnell was arranged into suites of five to nine rooms with one to three baths. Each apartment contained a foyer, while larger apartments also boasted pantries and separate entrances for servants. All rooms either faced the street or the large, central courtyard. Two nine-room duplex apartments were also available. Remarkably, there were 83 apartments reported at the Grinnell in 1917, the same number of residential units reported today, indicating little if any subdivision of the original units in the intervening years.

The Grinnell is named in honor of the Grinnell family who, by the late 19th century, had come to own the vast majority of Audubon Park. George Blake Grinnell (1823-1891) originally purchased an irregular swath of land situated towards the eastern half of Audubon Park from

Lucy Audubon, where the Grinnells occupied a home called the Hemlocks. George Bird Grinnell (1849-1938), George Blake Grinnell's eldest son, was tutored by Lucy Audubon in his childhood, and would go on to be a well known anthropologist, historian, naturalist, and writer. George Bird Grinnell was one of the founders of the Audubon Society in 1886, a precursor to the present-day Audubon Society, established in 1905, and author of "Audubon Park, the History of the Site of the Hispanic Society of America and Neighboring Institutions" in 1927.

The Grinnell became a cooperative apartment house in the late 1980s. In 2000, an apartment at the Grinnell sold for \$850,000, setting a new record for area real-estate sales at the time.

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**RIVERSIDE DRIVE, NO. 810
(EAST SIDE, BETWEEN WEST 158TH AND WEST 160TH STREETS)**

810 Riverside Drive

See: 611 West 158th Street

**RIVERSIDE DRIVE, NOS. 763-809
(WEST SIDE, BETWEEN WEST 155TH AND WEST 158TH STREETS)**

765 Riverside Drive (763-769 Riverside Drive), *see Figures 11, 14, 15 & 42*
Borough of Manhattan Tax Map Block 2134, Lot 199

Date of Construction: 1931-32 (NB 207-31)

Architect: Schaefer & Rutkins

Original Owner: Audubon Park Building Corporation

Type: Apartment house

Style: Medieval Revival

Stories: 6 + basement

Structure/Material: Brick

Features: Six story structure; two visible and one partially visible elevations; irregular plan with courtyard at Riverside Drive elevation and light wells at Riverside Drive West, Riverside Drive and north elevations; Riverside Drive West elevation: iron-flecked buff brick laid in a Flemish bond; divided into two sections by light well; exposure of basement increases with downward slope of Riverside Drive West; rectangular window openings containing paired windows with brick soldier course lintels and projecting brick sills typical, except where noted; molded terra-cotta sills typical at first-story fenestration; possibly historic window guards at first-story fenestration; brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement; band featuring brick bond course and brick soldier course with alternating projecting stretchers beneath molded terra-cotta cornice serves as sill course for second-story fenestration; framed brick panels laid in a basketweave bond beneath third-story fenestration, dogtooth bond beneath fourth-story fenestration, and stack bond with alternating projecting headers beneath fifth-story fenestration, except where noted; panels feature centered, diamond-shaped terra-cotta medallions at outer bays at third, fourth and fifth stories; panels feature centered, diamond-shaped brick details at central bays at third and fifth stories; crenellated parapet with terra-cotta coping above roofline; *Left section:* no fenestration at basement; four asymmetrical bays at first through sixth stories; shorter, narrower typical window openings at third bay at first through sixth stories; no framed panels beneath fenestration at third bay; tower-like outer bays project slightly from rest of elevation from fifth to sixth stories and feature an arcade of slightly projecting blind arches on small terra-cotta corbels beneath crenellated parapet; terra-cotta balconettes with urn and foliate details supported on scroll brackets at fifth-story fenestration at outer bays; brick corbelling below and flush terra-cotta bands at either side of balconettes; recessed window surrounds, featuring brick corbels above sixth-story fenestration, continuous from fifth to sixth stories at tower-like outer bays; brick panels with vertical bands of recessed brick below sixth-story fenestration at tower-like outer bays; brick posts between paired windows at fifth- and sixth-story at tower-like outer bays; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at second and third bays, span between tower-like outer bays; crenellated parapet lower between tower-like outer bays; brick roundel with terra-cotta floral detail centered at parapet; *Right section:* same as left section, except where noted; slightly curved elevation conforms to trajectory of Riverside Drive West; four asymmetrical bays at first story; narrower typical window openings (do not contain paired fenestration) at second, third and fourth bays at first story; three asymmetrical bays at second through sixth stories; narrower typical window openings (do not contain paired fenestration) at third bay at second through sixth stories; tower-like outer bay, with same associated details as at tower-like outer-bays of left section, at first bay at fifth and sixth stories; brick pinnacle on brick corbelling features narrow, round-arched blind opening and terra-cotta coping and extends above roofline, from fifth story, at right-most edge of section; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at second and third bays, span between tower-like first bay

and pinnacle; crenellated parapet lower above second and third bays; brick roundel with terra-cotta floral detail centered at parapet; Riverside Drive elevation: same as Riverside Drive West elevation, except where noted; divided into four sections by light wells (from left, A-D); exposure of basement level decreases with upward slope of Riverside Drive; *Section A*: curved elevation conforms to trajectory of Riverside Drive; no fenestration at exposed basement; four asymmetrical bays at first story; five asymmetrical bays at second through sixth stories; shorter, narrower typical window openings at second bay at second through sixth stories; no framed panels beneath fenestration at second bay at second through sixth stories; tower-like bay, with same associated details as at tower-like outer-bays of left section of Riverside Drive elevation, at fifth bay at fifth and sixth stories; pinnacles, same as at right section of Riverside Drive elevation, at left-most edge of section; hexagonal, brick pinnacle on terra-cotta corbel with egg-and-dart and foliate details features narrow, round-arched blind openings, terra-cotta band, and terra-cotta coping, and extends above roofline from fifth story at right-most edge of section; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at first, third and fourth bays, span between left-most pinnacle and tower-like fifth bay; corner recessed at right-most edge of elevation at all stories; crenellated parapet lower above first through fourth bays; two brick roundels with terra-cotta floral details at parapet; *Section B*: no exposed basement; no brick band beneath first story; three symmetrical bays at first story; rectangular entranceway at central bay at first story contains primary entrance to building, raised two steps on brick and granite platform flanked by curving cast-stone balustrades; entranceway features terra-cotta Corinthian columns on terra-cotta plinths paired with terra-cotta Corinthian pilasters on terra-cotta plinths supporting a terra-cotta entablature consisting of a molded cornice with acanthus leaf, egg-and-dart, and bead-and-reel courses and fascia with acanthus leaf and palmette details, terra-cotta pinnacles, and an arched terra-cotta pediment with molded archivolt with floral roundels and foliate, cornucopia, and cartouche details at tympanum; metal-and-glass door with decorative iron screen at entranceway; metal-and-glass sidelights with decorative iron screens between paired columns and engaged pilasters; historic transom at entranceway with decorative iron screen; no solid course lintels or molded sills at first-story fenestration at outer bays; terra-cotta plinths at sills and molded terra-cotta column bases flank window openings at outer bays at first story (see alterations); terra-cotta Solomonic columns surrounded by terra-cotta quoins and topped by terra-cotta panels with griffin details at outer edges of section at first story, shared with light wells; four symmetrical bays at second through sixth stories; tower-like bays, with same associated details as at tower-like outer-bays of left section of Riverside Drive elevation, at outer bays at fifth and sixth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at central bays, span between tower-like outer bays; crenellated parapet lower above central bays; two brick roundels with terra-cotta floral details at parapet; *Section C*: curved elevation conforms to trajectory of Riverside Drive; three short, rectangular openings at basement, with hinged iron doors at first and third openings, incorporated into stepped granite base trim; six asymmetrical bays at first through sixth stories; shorter, narrower typical window openings at second bay at first story, at third bay at second through sixth stories, and at fifth bay at first through sixth stories; no framed panels beneath fenestration at third and fifth bays; tower-like bays, with same associated details as at tower-like outer-bays of left section of Riverside Drive elevation, at outer bays at fifth and sixth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for typical sixth-story fenestration at central bays, span between tower-like

outer bays; hexagonal pinnacle, same as at right-most edge of section A, at left-most edge of section; corner recessed at left- and right-most edges of elevation at all stories; crenellated parapet lower above central bays; two brick roundels with terra-cotta floral details at parapet; *Section D*: no fenestration at basement; four symmetrical bays at first through sixth stories; historic window guards at first-story fenestration; tower-like bays, with same associated details as at tower-like outer-bays of left section of Riverside Drive elevation, at outer bays at fifth and sixth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at central bays, span between tower-like outer bays; crenellated parapet lower above central bays; brick roundels with terra-cotta floral detail at parapet; Riverside Drive West light well: irregularly shaped light well with five sides (clockwise from left, A-E); brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement, continuous with Riverside Drive West elevation; band featuring brick bond course and brick soldier course with alternating projecting stretchers above first story, continuous from Riverside Drive West elevation; molded terra-cotta cornice above band at first story returns slightly from Riverside Drive West elevation at sides A and E; same typical window openings as Riverside Drive West elevation, except where noted; shorter typical window openings with molded terra-cotta sills typical at basement; molded terra-cotta sills typical at first-story fenestration; crenellated parapets with terra-cotta coping above roofline; *Side A*: slightly canted; one off-center bay; fire escape at second through sixth stories; *Side B*: two off-center bays at basement and at second through sixth stories; three asymmetrical bays at first story; shorter, narrower typical window opening at second bay at first story; *Side C*: two symmetrical bays; wider typical window openings containing paired windows at first through sixth stories; framed brick frieze laid in a dogtooth bond with brick details above sixth story; *Side D*: two off-center bays; recessed from section E; fire escape at second bay at first through sixth stories; *Side E*: one off-center bay; left-most edge of section chamfered at all stories; Light well between Riverside Drive West and Riverside Drive elevations: same as Riverside Drive West light well, except where noted; irregularly shaped courtyard with three sides (clockwise from left, A-C); molded terra-cotta cornice above band at first story returns slightly from Riverside Drive West and Riverside Drive elevations at sides A and C; *Side A*: one off-center bay at basement; two off-center bays above basement; shorter, narrower typical window opening at first bay at first story; fire escape spans between bays and abuts fenestration at side B at first through sixth stories; *Side B*: one off-center bay; shorter, typical window openings at first through sixth stories; framed brick frieze laid in a dogtooth bond with brick details above sixth story; *Side C*: one off-center bay; Riverside Drive, light well between sections A & B: same as Riverside Drive West light well, except where noted; rectangular light well; brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement, continuous with Riverside Drive elevation at west and rear (north) walls, spans between window openings at recessed portion of east wall, and not continuous at non-recessed portion of east wall; molded terra-cotta cornice serving as sill course for second-story fenestration continuous from Riverside Drive elevation; *West wall*: two bays at basement (see alterations); possibly historic multi-paned window at first bay at basement; six asymmetrical bays at first story; shorter typical window openings at second bay at first story; wider typical window opening containing paired windows at fifth bay at first story; seven asymmetrical bays at first story; shorter, narrower typical window opening at second and bay at first story; wider typical window opening containing paired windows at fifth bay at first story; seven asymmetrical bays above first story; shorter, narrower

typical window openings at second and third bays at second through sixth stories; wider typical window openings at seventh bay at second through sixth stories; recessed from rest of wall at second bay at basement (fifth and sixth bays at first story; fifth through seventh bays at second through sixth stories); fire escape spans between fifth and sixth bays at second through sixth stories; *Rear (north) wall*: two off-center bays at basement; possibly historic multi-paned windows at basement; four asymmetrical bays above basement; narrower typical window opening at first bay at first story; shorter, narrower typical window opening at second bay at first story; shorter, narrower typical window openings at first bay at second through sixth stories; shorter typical window openings at second bay at second through sixth stories; wider typical window openings containing paired windows at fourth bay at second through sixth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration spans width of wall; framed brick frieze laid in a dogtooth bond with brick details above sixth story; *East wall*: partially visible from street; no basement fenestration; lower first-story fenestration; recessed from rest of wall approximately halfway into courtyard; historic multi-paned window at first bay at first story at recessed portion of wall; two bays at non-recessed portion of wall at first story; molded terra-cotta band serves as sill course for first-story fenestration at non-recessed portion of wall; small vent in non-recessed portion of wall above first-story fenestration; fire escape at recessed portion of wall at second through sixth stories; engaged terra-cotta Solomonic columns surrounded by terra-cotta quoins and topped by terra-cotta panels with griffin details at right-most edge of wall, shared with section B of Riverside Drive elevation; Riverside Drive, light well between Sections B & C: same as Riverside Drive West light well, except where noted; rectangular light well; brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement, continuous with Riverside Drive elevation at east and rear (north) walls, spans between window openings at recessed portion of west wall, and not continuous at non-recessed portion of west wall; molded terra-cotta cornice serving as sill course for second-story fenestration continuous from Riverside Drive elevation; *West wall*: no basement fenestration; lower first-story fenestration; four asymmetrical bays at first story; wider typical window opening containing paired windows at third bay at first story; wider typical window opening containing historic multi-paned window at fourth bay at first story; five asymmetrical bays at second through sixth stories; shorter, narrower typical window openings at third bay at second through sixth stories; recessed from rest of wall at second and third bays at first story (second through fourth bays at second through sixth stories); molded terra-cotta band serves as sill course for first-story fenestration at non-recessed portion of wall; *Rear (north) wall*: two off-center bays at basement featuring wide typical window openings; three asymmetrical bays at first story; shorter, narrower typical window opening at first bay at first story; wider typical window opening containing paired windows at third bay at first story; two symmetrical bays above first story featuring wider typical window openings containing paired windows; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration spans width of wall; framed brick frieze laid in a dogtooth bond with brick details above sixth story; *East wall*: two off-center bays at basement containing historic multi-paned windows; four off-center bays at first through sixth stories; shorter, narrower typical window openings at first and third bays at first through sixth stories; Riverside Drive courtyard: same as Riverside Drive West light well, except where noted; irregularly shaped courtyard with three sides (clockwise from left, A-C); raised one step approximately halfway into courtyard; no exposed basement; molded terra-cotta cornice above band at first story returns slightly from

Riverside Drive elevation at sides A and C; *Side A*: three off-center bays at first through sixth stories; historic iron window guards at first-story fenestration; *Side B*: two bays at first story; rectangular entranceway with two granite step stoop at first bay; entranceway features elaborate terra-cotta door surround with rope, bead-and-reel, and foliate details, and terra-cotta entablature consisting of molded cornice with egg-and-dart course and fascia with floral roundel and cartouche details; historic metal-and-glass double doors and rectangular transom with historic decorative iron screens at entranceway; historic iron window guard at second bay at first story; two off-center bays at second through sixth stories; fire escape spans width of side and abuts sides A and C at second through sixth stories; framed brick frieze laid in a dogtooth bond with brick details above sixth story; *Side C*: two off-center bays; first bay recessed slightly from rest of elevation and features shorter, narrower typical window openings; historic iron window guards at first-story fenestration; Chamfered corner at Riverside Drive West and north elevations: exposed basement; rectangular window opening containing paired windows at basement; brick bands above basement and above first story continuous from Riverside Drive West elevation; molded terra-cotta cornice above band at first story returns slightly from Riverside Drive West elevation; rectangular brick border with flush terra-cotta corner details with floral motifs extends from second to sixth stories; two brick roundels with terra-cotta floral details centered above frame; terra-cotta coping at roofline; North elevation: partially visible from Riverside Drive West and Riverside Drive; exposed basement and sub-basement; divided into three sections by two light wells; concrete sub-basement not recessed at light wells; rectangular window openings of various sizes with projecting masonry sills typical, where visible, and except where noted; two wide window openings containing quadruple historic six-over-six windows and continuous projecting masonry sills visible at section closest to Riverside Drive West at basement; rectangular service doorways visible at sub-basement; fire escapes visible at all three sections at first through sixth stories; terra-cotta coping at roofline, where visible.

Site features: Paneled granite wall with large granite posts surrounds site at Riverside Drive West elevation and section A of Riverside Drive elevations; granite wall continuous with cast-stone balustrade flanking raised brick and granite platform at entranceway and in front of light well between sections B & C at Riverside Drive elevation; granite wall turns and abuts left-most edge of Riverside Drive West elevation of 156-08 Riverside Drive West; two historic lampposts sit atop posts at granite wall; granite wall and lampposts match wall that runs along Riverside Drive and Riverside Drive West to the west of the historic district; courtyard at Riverside Drive raised one step approximately halfway into courtyard; two tall, paneled brick piers on granite plinths with molded terra-cotta capitals spanned by non-historic security fencing with gate at entranceway to alley between this building and 775 Riverside Drive (773-777 Riverside Drive); hatch doors leading to shaft at Riverside Drive, light well between sections A & B.

Alterations: Window replacements, except where noted (originally featured multi-paned sashes); window openings at either side of entranceway at section B of Riverside Drive originally featured triple terra-cotta arches on decorative columns with other ornamental details, now removed (original terra-cotta plinths and terra-cotta column bases remain; present in 1940s tax photograph); brick replacement at canted brick course at section A of Riverside Drive elevation; brick replacement at window openings at either side of entranceway at section B of Riverside Drive; window openings at Riverside Drive West light well, light well between Riverside Drive

West and Riverside Drive elevations, and at light well between sections A and B at Riverside Drive, closed off at basement; basement at east wall of Riverside Drive light well between sections B and C may have originally featured more window openings, now bricked in; louvered vent in window opening at second bay at Riverside Drive light well between sections B and C at basement; second rectangular opening at section C of Riverside Drive elevation closed off at basement; original piers removed from entranceway into Riverside Drive West courtyard; non-historic handrail at stoop at Riverside Drive West courtyard; non-historic handrails at entranceway stairs at section B of Riverside Drive elevation; non-historic handrails affixed to walls at sides A and B and at center of Riverside Drive courtyard; non-historic security fencing with gate at entranceway to alley between this building and 775 Riverside Drive (773-777 Riverside Drive); non-historic awning at entranceway at section B of Riverside Drive elevation; window guards at first, second and third bays at section C of Riverside Drive elevation at first story; window guards at second bay of second story at side A and at first bay at second story of side B at light well between Riverside Drive West and Riverside Drive elevations; window guards at east wall of Riverside Drive light well between sections A and B at first and sixth stories; window guards at east wall of Riverside Drive light well between sections B and C at first story; security lights at section B of Riverside Drive elevation, at north elevation, and at sides A and C of Riverside Drive courtyard; conduit at section B of Riverside Drive elevation; signage at section B of Riverside Drive elevation at first story and at side C of Riverside Drive courtyard.

History: The similarly-designed apartment buildings at 765 and 775 Riverside Drive and 156-08 Riverside Drive West were constructed by Nathaniel and Edward Brandt. Though credited to different architects, the three apartment houses read as one cohesive unit, designed in a Medieval Revival style and featuring castellated parapet walls and molded terra-cotta arched entranceways. The Brandt brothers originally submitted plans for two six-story apartment buildings, at 775 Riverside Drive and 156-08 Riverside Drive West, in 1928, with designs by architect Albert E. Schaefer. Construction of the two buildings was apparently delayed due to deliberations over plans to turn this portion of Audubon Park, including the parcel on which the house of John James Audubon still stood, into an official park. In 1930, following the defeat of the park proposal, the Brandts were finally able to construct the apartment houses at 775 Riverside Drive and 156-08 Riverside Drive, with plans submitted by architect George G. Miller (at a projected cost of \$350,000 each).

Construction of 765 Riverside Drive was delayed by continued local attempts to preserve and move the Audubon house that was located on this site. At the very last minute, and after the Brandts had begun demolition of the house, Harold W. Decker, a Bronx ornithologist and head of a new committee to save the house, announced that a new site had been provided, and the house was removed (*for more detailed information on the history of the site and of the Audubon House see section Apartment House Development in Audubon Park*). In 1931, 765 Riverside Drive, the last building constructed within the Audubon Park Historic District, was erected on the site of the original Audubon house (at a projected cost of \$600,000). Architects Schaefer and Harry B. Rutkins are credited with the design of 765 Riverside Drive. It is possible, however, that all three buildings were actually designed by Schaefer, and that the less well-known Miller was hired in the interim to carry out Schaefer's original designs.

Upon completion, the three buildings, regarded as a single entity, were noted as one of the largest apartment houses constructed in New York City. Over 1,600 tons of steel had been used for the foundations of the buildings alone, and an “oversized” heating plant provided to offset winds coming off the Hudson. Like many of the buildings within the historic district, advertisements appearing in the *New York Times* touted the buildings for their proximity to public transportation and for desirable views overlooking the New Jersey Palisades with “the Hudson on all sides.” At the time of construction, each building was arranged in suites of two to five rooms. The three buildings together contained accommodations for a total of 233 families, with approximate 66 to 67 apartments each at 775 Riverside Drive and 156-08 Riverside Drive West, and 100 units at the larger, multi-faceted 765 Riverside Drive. There appears to have been little, if any, subdivision of the modestly-sized apartments in the intervening years.

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Display Advertisement, *New York Times*, October 1, 1932, RE7; August 10, 1941, RE8.
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775 Riverside Drive (773-777 Riverside Drive), *see Figures 12, 14, 15 & 41*
Borough of Manhattan Tax Map Block 2134, Lot 200

Date of Construction: 1930 (NB 80-30)
Architect: George G. Miller
Original Owner: New Viaduct Building Corporation
Type: Apartment house
Style: Medieval Revival
Stories: 6 + basement
Structure/Material: Brick

Features: Same as 156-08 Riverside Drive West, except where noted; one visible and two partially visible elevation (west elevations not visible from street); Riverside Drive elevation:

exposure of basement increases gradually with downward slope of Riverside Drive; short rectangular window openings at basement incorporated into base trim; no beveled edge at base trim; brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement; framed brick panels featuring diagonally-laid basketweave bond beneath third-story fenestration and laid in a stack bond with alternating projecting headers beneath fourth-story fenestration; panels feature centered diamond-shaped brick details at fourth story; corners of section not recessed; *Left Section*: four off-center bays at basement (see alterations); rectangular service doorway, situated partially below grade at first bay at basement, leads through building to light well, interrupts brick band, contains non-historic metal door, and features brick bond course lintel and masonry sidewalls; shorter, narrower typical window opening at fourth bay at first story; shorter, narrower typical window openings at second bay at second through sixth stories; no framed brick panels at shorter, narrower typical fenestration; *Right Section*: mirror image of left section, except where noted; two bays at basement; no service doorway at basement; historic window guard at fifth bay at first story; Riverside Drive courtyard: same as Riverside Drive West courtyard at 156-08 Riverside Drive West, except where noted; four brick piers with pointed masonry caps spanned by iron fences atop low, brick walls with masonry coping and two step stoop and at entrance to courtyard; brick band featuring canted brick course and bond course with alternating projecting headers and terra-cotta corner details above basement, continuous with Riverside Drive elevation; basement fenestration incorporated into brick band; partial or submerged sills at basement fenestration, except where noted; *South wall*: four off-center bays at basement; projecting, incised masonry sill at second bay at basement; three off-center bays at first story; wider typical window openings containing paired windows at first and third bays at first story; five asymmetrical bays at second through sixth stories; shorter typical window openings at second and third bays at second through sixth stories; wider typical window openings containing paired windows at fifth bay at second through sixth stories; recessed from rest of wall at third bay at basement (second and third bays at first story; fourth and fifth bays at second through sixth stories); *Rear (west) wall*: three symmetrical bays; historic multi-paned arched transom at entranceway; no framed panels beneath fenestration; central, tower-like bay projects from rest of elevation at second through sixth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at outer bays, span between tower-like central bay outer edges of wall; slightly projecting blind arches on small terra-cotta corbels at central bay at crenellated parapet; terra-cotta balconette with foliate, floral, and urn details supported on scroll brackets at fifth-story fenestration at central bay; recessed window surround, continuous from fifth to sixth story, features brick corbels above sixth-story fenestration at tower-like central bay; brick panels with vertical bands of recessed brick below sixth-story fenestration at tower-like central bay; parapet not crenellated at either side of central bay; no brick panel at parapet; *North wall*: three off-center bays at basement; South elevation: same as south elevation of 156-08 Riverside Drive West, except where noted; no rectangular service doorway visible at light well; North elevation: partially visible from West 158th Street; recessed light well visible; basement and sub-basement levels visible; basement not recessed at light well; large rectangular entrance to parking garage at sub-basement; three bays visible at light well at basement through sixth stories; rectangular service doorways containing metal doors visible at basement at light well; rectangular window openings with slightly projecting masonry sills visible at staggered heights at first through sixth stories at light well; bulkhead visible above roofline at light well.

Site features: Partially below-grade doorway at left section of Riverside Drive elevation accessed by small in-ground ramp.

Alterations: Window replacements (originally multi-paned sashes); some brick replacement at left section of Riverside Drive elevation; brick replacement at lintels at north and south walls at courtyard; non-historic metal door at doorway at left section of Riverside Drive elevation; window openings at Riverside Drive elevation closed off at basement; window openings at north and south walls at courtyard at basement feature non-historic vents; non-historic light fixtures flank entranceway pavilion at courtyard; non-historic planters affixed to all walls at courtyard; non-historic hand rails at steps at entrance to courtyard; non-historic numbers “775” above doorway at left section of Riverside Drive elevation; security camera at left section of Riverside Drive elevation and at south wall at courtyard; security lights at Riverside Drive elevation and at north and south walls at courtyard; signage at left section of Riverside Drive elevation, at south wall of courtyard, and at north elevation; conduit at Riverside Drive elevation and at north and south walls at courtyard.

History & References: see 765 Riverside Drive

779 Riverside Drive (779-789 Riverside Drive), see *Figures 16, 17, & 41*
Borough of Manhattan Tax Map Block 2134, Lot 65

Date of Construction: 1926 (NB 169-26)

Architect: Sidney H. Kitzler

Original Owner: Dark Hill Construction Company, Inc.

Type: Apartment house

Style: Arts and Crafts

Stories: 6

Structure/Material: Brick, limestone & terra cotta

Features: Six story structure; one visible and one partially visible elevation; U-shaped plan with large irregularly-shaped courtyard at Riverside Drive and light wells at east and west elevations (west elevation not visible from street); Riverside Drive elevation: tripartite vertical composition consisting of one-story textured buff brick base, five-story textured buff brick shaft, and one-story textured buff brick capital with limestone and terra-cotta details; brick laid in a Flemish bond, except where noted; divided into two sections by courtyard; rectangular window openings with projecting limestone sills typical, except where noted; wider typical window openings containing paired windows at outer bays, except where noted; masonry base trim; rusticated brick laid in a running bond at base; molded terra-cotta cornice serves as sill course of second-story fenestration; fenestration of outer bays flanked by slender brick pilasters with flush terra-cotta plinths and molded terra-cotta capitals, continuous at shaft; brick soldier course lintels at fenestration of outer bays at second through fourth stories; brick sills and panels featuring offset dogtooth brick courses and terra-cotta roundels with foliate bas-relief ornament beneath fenestration at outer bays at third, fourth and fifth stories; slender brick pilasters with flush terra-cotta plinths and molded terra-cotta capitals flank outer edges of central bays at shaft; recessed strips at outer edges of each section at shaft and capital; brick soldier course trim between

pilasters and recessed strips at second story; molded terra-cotta cornice serves as lintel course of fifth-story fenestration, continuous with pilaster capitals; slightly projecting vertical and horizontal bands with terra-cotta corner details featuring foliate motifs frame central bays at capital; horizontal band of frame serves as lintel course of fenestration of central bays at capital; molded limestone sill course at fenestration of central bays at capital; brick frieze laid in a basketweave bond beneath fenestration of central bays at capital; bowed limestone balconettes on scroll brackets with decorative iron railings at outer bays at capital; slightly projecting, round-arched brick window surrounds featuring stack bond and terra-cotta roundels with foliate bas-relief ornament at tympanums at fenestration at outer bays at capital; brick diaperwork in a Flemish diagonal bond surrounds framed central and outer bays at capital; terra-cotta or limestone scroll ornaments with stacked ring details flank outer bays at capital; parapets featuring terra-cotta coping with circular details and four anthemion pinnacles at outer bays above roofline; terra-cotta coping at lower roofline above central bays features raised finial at center and scroll details at corners; *Left section*: curved elevation conforms to trajectory of Riverside Drive; eight bays at base shaft and capital; partial fenestration at basement, incorporated into limestone base trim; rectangular window openings beneath third and sixth bays at basement; rectangular service doorway containing non-historic metal door on two granite steps at right side of first bay at base; possibly historic fire escape spans from third to fifth bays at shaft and capital; *Right section*: seven bays at base, shaft and capital; partial fenestration at basement, incorporated into limestone base trim; rectangular window opening beneath second bay at basement; rectangular service doorway with non-historic metal door to right of seventh bay at base; Courtyard: irregularly shaped courtyard with five sides (clockwise from left, A-E); same typical windows as Riverside Drive elevation, except where noted; rusticated brick at base continuous from Riverside Drive elevation; molded terra-cotta cornice serves as sill course of second-story fenestration and is continuous from Riverside Drive elevation; brick soldier course above cornice spans between window openings at second story; molded terra-cotta cornice serves as lintel course of fifth-story fenestration, continuous from Riverside Drive elevation; raised planting beds framed by non-historic brick walls with masonry coping and security lights line all sides of courtyard, not continuous at entranceway portico; terra-cotta coping at roofline; *Side A*: four bays above basement; two rectangular partial window openings visible above planting bed beneath first and third bays at basement; shorter typical window opening at second bay at first through sixth stories; *Side B*: 12 bays at first through sixth stories; entranceway portico at fifth through seventh bays at first story contains primary entrance to building and features paired, fluted Ionic columns and paired engaged fluted Ionic columns supporting a terra-cotta entablature with molded architrave, fascia with griffin and foliate bas-relief details, and molded cornice with egg-and-dart and dentil courses; balconette above cornice features decorative iron railing; non-historic metal-and-glass double doors beneath portico; non-historic light fixtures between paired columns at portico; typical window openings at fourth, eighth, tenth and eleventh bays at first story; shorter typical window opening at twelfth bay at first story; large, projecting one-story pavilion to left of entranceway, within planting bed, at first story; rusticated brick and molded terra-cornice continuous at pavilion; shorter, narrower typical window openings at first and eleventh bays at second through sixth stories; molded terra-cotta window surrounds and terra-cotta panels at fifth, sixth and seventh bays at second story; fire escape with decorative iron railings spans between eighth and ninth bays at second through sixth stories; rectangular opening at parapet serves as landing for fire escape; *Side C*: five bays at first through sixth stories; paired typical window openings containing paired windows at first, second

and fifth bays at first through sixth stories; shorter typical window opening at third bay at first through sixth stories; fifth bay recessed from rest of elevation; *Side D*: nine bays at first through sixth stories; three rectangular partial window openings visible above planting bed at basement; rectangular doorway containing non-historic metal door on two granite steps at first bay at first story; shorter typical window openings at fourth and eighth bays at first through sixth stories; fire escape with decorative iron railings spans between sixth and seventh bays at second through sixth stories; rectangular opening at parapet serves as landing for fire escape; *Side E*: one off-center bay with typical window openings at first through sixth stories; rectangular partial window opening at basement; East elevation: partially visible from street; exposed basement; red brick laid in a running bond; divided into two sections by irregular light well; one bay of rectangular window openings with flush incised limestone sills at section closest to Riverside Drive; no fenestration at section furthest from Riverside Drive; rectangular window openings of various sizes with projecting limestone sills typical at light well, where visible; rectangular service doorways visible at north wall of light well at basement.

Site feature: Non-historic brick piers with masonry capitals and granite base trim spanned by historic iron fences with elaborate scrollwork atop low, non-historic brick walls with masonry coping at entranceway to courtyard; historic iron gateway with elaborate scrollwork spans overhead between brick piers.

Alterations: Window replacements (originally multi-paned sashes); courtyard recently restored; basement fenestration of right section of Riverside Drive elevation closed off; non-historic metal door at right side of first bay at left section of Riverside Drive; non-historic metal door to right of seventh bay at right section of Riverside Drive; non-historic metal door at first bay at first story at side D of courtyard; non-historic brick piers at entrance to courtyard; non-historic metal-and-glass double doors beneath entranceway portico at courtyard; non-historic awning at entranceway portico at courtyard; non-historic brick walls with masonry coping and security lights enclosing planting beds at courtyard; non-historic light fixtures between paired columns at entranceway portico and at brick piers at entranceway to courtyard; drainpipe at south face of pavilion at side B of courtyard; iron work at entranceway to courtyard painted; window guards at basement fenestration at Riverside Drive; security lights at Riverside Drive and southeast elevations and at courtyard; security cameras at Riverside Drive and southeast elevations and at courtyard; signage at Riverside Drive elevation; conduit at Riverside Drive and southeast elevations.

History: 779 Riverside Drive, also known as Crillon Court, was designed by architect Sidney H. Kitzler in 1926 for the Dark Hill Construction Company, Inc. (Harris Ratner, president). Ratner was a prolific apartment house builder who constructed several apartments in upper Manhattan from the early 1900s to the 1950s. Crillon Court is one of the last apartment houses built within the historic district and was constructed at a projected cost of \$400,000. The structure follows a U-shaped plan with a long, irregular courtyard containing the building's main entrance, situated beneath an elaborate portico. The primary facade of this Arts and Crafts style building, simpler than many of those within the historic district, is enlivened by decorative brick work and terracotta details.

Like many of the buildings within the historic district, early advertisements for Crillon Court appearing in the *New York Times* touted the building for its proximity to public transportation and for desirable views overlooking the Hudson River and the New Jersey Palisades. Crillon Court's views of the river, however, would soon be obstructed by construction of 156-08 Riverside Drive in 1930 and of the River Terrace apartments adjacent to the west. At the time of construction, Crillon Court was arranged into suites of three to six rooms with two baths, for a total of 90 units. There appears to have been little, if any, subdivision of the modestly-sized apartments in the intervening years.

Crillon Court was probably named for the Hôtel Crillon on the Place de la Concorde in Paris, one of the oldest luxury hotels in the world located at the foot of the Champs-Élysées, constructed in 1758.

References:

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801 Riverside Drive, *see Figures 18, 19 & 41*

Borough of Manhattan Tax Map Block 2134, Lot 167

Date of Construction: 1919 (NB 162-19)

Architect: George F. Pelham

Original Owner: North River Building Corporation

Type: Apartment House

Style: Arts and Crafts

Stories: 6 + basement

Structure/Material: Brick & limestone

Features: Six story structure; one visible and one partially visible elevation; partially exposed basement; triangular plan with courtyard at Riverside Drive and light wells at west and north elevations (north elevation not visible from street); Riverside Drive elevation: divided into two sections by courtyard; exposure of basement decreases gradually with upward slope of Riverside Drive; nine bays each section, above basement; brown brick laid a monk bond, except where noted; brown brick laid in a running bond at basement, first story, and at outer bays above first story; rectangular window openings with projecting incised limestone sills typical, except where noted; stepped limestone base trim; molded limestone band serves as sill course of first-story fenestration; rusticated brick at first story; molded limestone cornice above first story; tower-like outer bays project slightly from elevation and feature rusticated brick at second through sixth stories; projecting limestone sills at fenestration of outer bays at second story span width of projecting portion of outer bays; flush limestone sills at fenestration of outer bays at third

through sixth stories; segmental blind arches composed of concentric brick relieving arches and featuring molded limestone archivolt with molded limestone returns and brickwork in a stack bond at tympanums above sixth-story fenestration at outer bays; bell-shaped parapets feature terra-cotta coping and brick diamond-shaped details above roofline at outer bays; rectangular brick border with flush limestone corner details extends from first to sixth stories to left of first bay; brick and limestone frieze featuring square brick panels with diamond-shaped limestone details rests above a molded limestone band above sixth-story fenestration, not continuous at projecting portions of outer bays; brick balustrade with terra-cotta rail above roofline, not continuous at projecting portions of outer bays; *Left Section*: partial fenestration at basement; paired rectangular window openings with continuous flush limestone lintels beneath first and second bays at basement; rectangular window openings with flush limestone lintels beneath third and fifth bays at basement; brick soldier course continuous with lintels of basement fenestration; wider typical window openings containing triple windows at second, eighth and outer bays at second through sixth stories; historic fire escape with decorative iron railings spans between fourth and fifth bays at second through sixth stories; *Right Section*: partial fenestration at basement, incorporated into limestone base trim; rectangular window openings with limestone window surrounds beneath second and sixth bays at basement; wider typical window openings containing triple windows at outer bays at second through sixth stories; possibly historic iron window guards at first-story fenestration; historic fire escape with decorative iron railings spans between third and fourth bays at second through sixth stories; remnant of an historic iron bracket to the right of eighth bay at first story; Courtyard: shallow, rectangular courtyard; three-sided at rear; raised on one granite step above grade; two additional granite steps towards rear (north) wall of courtyard; same typical window openings as Riverside Drive elevation, except where noted; limestone base trim, brick soldier course at basement, first-story rustication, and horizontal limestone details of second through sixth stories return for several feet at east and west walls; brown brick laid in a monk bond, except at rusticated brick returns from Riverside Drive elevation; brick soldier course continuous with molded limestone band at east and west walls above first story; rectangular brick borders with flush limestone corner details extend from first to sixth stories at outer edges of east and west walls closest to Riverside Drive; brick soldier course, continuous with border at sixth story, serves as lintel course of sixth-story fenestration; brick balustrade with terra-cotta rail continuous from Riverside Drive elevation at east and west walls above roofline; *West wall*: one bay; roofline steps up towards parapet at rear (north) wall and features terra-cotta coping; *Rear (north) wall*: granite base trim at each canted section; one bay at each canted and non-canted section; three-centered-arched doorway featuring projecting molded limestone door surround on one granite step at non-canted section; non-historic metal-and-glass door with non-historic glass sidelights and non-historic arched metal transom at doorway; three-centered-arched window openings flank doorway at first story at canted sections and feature projecting molded limestone window surrounds; molded limestone sills span width of canted sections beneath first-story fenestration; limestone panels with brick soldier course details beneath first-story fenestration at canted sections; molded limestone bands, limestone panels, and molded limestone cornice above first story at canted and non-canted sections; single bays at canted and non-canted sections at second through sixth stories; projecting limestone trim at second story, incised below window openings, serves as sill course of second-story fenestration; historic six-over-six multi-paned sashes at left canted section, and at non-canted section above second story; round-arched brick window surround at second-story fenestration at non-canted section features molded limestone archivolt with molded limestone returns and stack

bond at tympanum; slender, molded limestone band at roofline; brick laid in a stack bond between sixth-story lintel course and molded band; bell-shaped parapet with terra-cotta coping at non-canted section above roofline; *East wall*: two rectangular window openings with non-historic window guards at basement, incorporated into base trim; two bays above basement; shorter typical window openings at first bay; roofline steps up towards parapet at rear (north) elevation and features terra-cotta coping; Chamfered corner at Riverside Drive and west elevations: first-story rustication, horizontal limestone details of shaft and capital, and decorative details at roofline, including brick balustrade, return from Riverside Drive elevation; rock-faced fieldstone at basement partially returns from west elevation; West elevation: partially visible from street; divided into two sections by light well; rock-faced fieldstone at exposed basement; red brick laid in a running bond above basement; segmental-arched window openings featuring concentric brick relieving arches and projecting limestone sills typical at basement, where visible; rectangular window openings with projecting limestone sills typical at first through sixth stories, where visible; shorter typical window openings visible at some bays at non-recessed portions of elevation; rectangular service doorway visible flanking right side of entrance to light well at basement; fire escapes visible at each section above basement; terra-cotta coping at roofline; Chamfered corner at Riverside Drive and north elevations: first-story rustication, horizontal limestone details of shaft and capital; brick balustrade with terra-cotta rail above roofline returns from Riverside Drive elevation; exposed basement visible at below-grade areaway; red brick at basement; rectangular service doorway at basement; remnant of an historic iron bracket at first story.

Site features: Non-historic semi-circular and curved planting beds line east and west walls of courtyard; below-grade areaway at chamfered corner at Riverside Drive and north elevations enclosed by possibly historic fence with gate on a granite curb; tall, non-original iron fence with gate at entrance to below-grade alley between this building and 779 Riverside Drive (779-789 Riverside Drive); large metal staircase (behind fence) leads to below grade alley between this building and 779 Riverside Drive (779-789 Riverside Drive).

Alterations: Window replacements, except where noted at courtyard (originally featured six-over-six multi-paned sashes at typical windows; triple-window configuration within wider typical window openings is historic); non-historic metal-and-glass door with non-historic glass sidelights, non-historic arched metal transom, and intercom at doorway at courtyard; basement windows at first bay of right section of Riverside Drive elevation and at second bay of east side of courtyard closed off; limestone trim at West 157th Street elevation and at courtyard painted; fire escapes at Riverside Drive elevation painted; horizontal metal fence supports affixed to building at alley between this building and 779 Riverside Drive (779-789 Riverside Drive); non-historic window guards at west elevation, and at east wall of courtyard at basement; mechanical box at north elevation; security lights, security cameras, conduit and signage at Riverside Drive and west elevations; security lights and conduit at courtyard.

History: 801 Riverside Drive, also known as the Cragmoor (and occasionally as the Cragmore or Cragmoor Dwellings), was designed by architect George F. Pelham in 1919 for the North River Building Corporation (Mose Goodman, president). Goodman was a prolific apartment house builder who constructed several apartments on Manhattan's Upper West and Upper East Sides, Inwood, and Washington Heights from the 1910s to the 1940s. The Cragmoor was the first

apartment house constructed on the west side of Riverside Drive within the historic district and was among the less expensive structures built (at a projected cost of \$175,000). The building is one of four designed by Pelham within the historic district. The triangularly-shaped apartment house, which occupies the space of five typical New York City tax lots, features a raised courtyard containing the building's main entrance. The primary facade and courtyard of this Arts and Crafts style apartment house are enlivened by rusticated brickwork and limestone details, including a balustraded parapet at the building's roofline.

Early advertisements for the Cragmoor appearing in the *New York Times* capitalized on its stature as the "only apartment house situated on the West Side of Riverside Drive from 72nd to 158th Street." The building further boasted having "no rear apartments." The Cragmoor would lose both distinctions with the construction of the adjacent 807 Riverside Drive in 1924 and 779 Riverside Drive in 1926. At the time of construction, the Cragmoor was arranged into suites of three to five rooms with eight families occupying each floor. There appears to have been little, if any, subdivision of the modestly-sized apartments in the intervening years.

The predominant building naming trend in New York City at the turn of the century was to give apartment houses British-inspired names. It is likely that the Cragmoor was named for its vague British association, although no specific reference exists.

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807 Riverside Drive (620-624 West 158th Street), *see Figures 20-23*
Borough of Manhattan Tax Map Block 2134, Lot 161

Date of Construction: 1924 (NB 56-24)
Architect: George F. Pelham
Original Owner: Enesbe Realty Corporation
Type: Apartment house
Style: Mediterranean Revival
Stories: 6 + basement

Structure/Material: Brick & terra cotta

Features: Six story structure; two visible and one partially visible elevation; irregular H-shaped plan with light wells at West 158th Street, north, and south elevations (south elevation not visible from street); Riverside Drive elevation: irregular saw-tooth elevation divided into nine sections (from left, A-I); red brick laid in an English cross bond, except where noted; rectangular window openings with slightly projecting brick sills typical, except where noted; projecting round-arched brick pediments typical above fenestration at fifth and sixth stories, except where noted; molded terra-cotta cornice with dentil course above third story, except where noted; slightly projecting brick band above fourth story, except where noted; *Section A:* 45 degrees to Riverside Drive; exposed basement at below-grade areaway; red brick laid in a running bond at exposed basement; no fenestration at basement; granite band above basement continuous from base trim of section B; one bay at first through sixth stories; no arched pediments at fifth- and sixth-story fenestration; sloped parapet with mission-style tiles above roofline; *Section B:* parallel to Riverside Drive; granite base trim; two off-center bays at first story; paired rectangular window openings separated by engaged terra-cotta Solomonic columns and featuring continuous segmental-arched terra-cotta pediments with molded archivolts and false-arch and foliate roundel details and supported on terra-cotta Solomonic corbels at each bay at first story; balconettes with iron railings at first-story fenestration; four off-center bays at second through sixth stories; stylized brick keystones at sixth-story arched pediments; engaged terra-cotta column with diamond and fleur-de-lis motifs on a terra-cotta corbel with foliate details continuous with third-story cornice, extends to roofline at right-most edge of section, shared with section C; terra-cotta pilaster on brick corbel featuring slightly projecting brick border and brickwork in a diamond motif, begins at fourth story and terminates above roofline in a brick tower-like pinnacle featuring paired round-arched openings with slightly projecting brick sills and capped by sloping mission-style tiles, located to the right of fourth bay; crenellated parapet above roofline at central bays; hipped parapet with mission-style tiles and ridge course above roofline at outer bays; slender vertical brick band to left of pilaster extends from fifth story to roofline; possibly historic fire escape spans between second and third bays at second through sixth stories; *Section C:* same as section B, except where noted; 90 degrees to Riverside Drive; one off-center bay; window opening at first story contains single (not paired) window; no arched pediment at fifth-story fenestration; terra-cotta engaged column at left-most edge shared with section B; hipped parapet with mission-style tiles and ridge course above roofline; no terra-cotta pilaster or vertical brick band; *Section D:* same as section C, except where noted; parallel to Riverside Drive; one bay; wider typical window openings; window openings contain paired windows at second through sixth stories; brick parapet above roofline; projecting brick sill at parapet (remnant of an original detail - see alterations); *Section E:* 90 degrees to Riverside Drive; no fenestration; brick parapet above roofline; *Section F:* parallel to Riverside Drive; one bay; portico containing primary entrance to building raised one step on a brick and concrete platform at first story; portico consists of one large central round-arched opening flanked by shorter, narrower round-arched openings supported on Corinthian columns; bracketed cornice below a hipped roof featuring mission-style tiles and ridge course at portico; round-arched doorway beneath portico features concentric brick relieving arches and stylized brick keystone and contains molded doorframe with non-historic metal-and-glass double doors beneath an historic fanlight; wider typical window openings containing triple windows at second through sixth stories; balconette with iron railing at second-story fenestration; no arched pediment at fifth-story fenestration; arched

pediment above central window at sixth-story fenestration; projecting brick band above sixth story; crenellated brick parapet above roofline; *Section G*: 45 degrees to Riverside Drive; basement partially visible at below-grade areaway; buff brick laid in a common bond at basement; two bays at basement; three bays at first through sixth stories; taller typical window openings containing double-hung windows with rectangular transoms at first and second bays at first story; no arched pediments at fenestration of third bay at fifth- and sixth-stories; stylized brick keystones at sixth-story arched pediments; terra-cotta pilaster on brick corbel featuring slightly projecting brick border and brickwork in a diamond motif, begins at fourth story and terminates at roofline, located to the left of first bay (see alterations); crenellated parapet above roofline at first and second bays; hipped parapet with mission-style tiles and ridge course above roofline at third bay; *Section H*: 90 degrees to section G; basement partially visible at below-grade areaway; buff brick laid in a common bond at basement; one off-center bay at basement containing possibly historic six-over-six sashes; two off-center bays at first through sixth stories; wider typical window openings containing paired windows at first bay at first through sixth stories; shorter, narrower typical window openings at second bay at first through sixth stories; hipped parapet with mission-style tiles and ridge course above roofline; *Section I*: 45 degrees to Riverside Drive; partially visible above 809 Riverside Drive (618 West 158th Street) and 811 Riverside Drive (614-616 West 158th Street), except where noted; one bay, situated to the far right of elevation, visible at first through sixth stories above one-story garage pavilion of 811 Riverside Drive (614-616 West 158th Street); wider typical window opening with possibly historic iron window guard at first story; molded terra-cotta cornice with dentil course above first story, abuts 811 Riverside Drive (614-616 West 158th Street and is continuous with West 158th Street elevation; no brick band above fourth story; stylized brick keystone at sixth-story fenestration; terra-cotta pilaster on brick corbel featuring slightly projecting brick border and brickwork in a diamond motif, begins at fourth story and terminates above roofline in a brick tower-like pinnacle featuring paired round-arched openings with slightly projecting brick sills and capped by sloping mission-style tiles, situated towards left side of section; hipped parapet with mission-style tiles and ridge course above roofline to left of pilaster; brick parapet to right of pilaster; projecting brick sill below parapet (remnant of an original detail – see alterations); West 158th Street elevation: divided into two sections by light well; exposure of basement and sub-basement increase with downward slope of West 158th Street; red brick laid in an English cross bond; same typical window opening as Riverside Drive elevation, except where noted; stepped granite base trim at both sections; *Left section*: exposed basement; five asymmetrical bays at basement; wider typical window openings containing historic paired multi-paned windows and historic paired multi-paned transoms with dentiled transom bars and featuring projecting round-arched brick pediments with stylized brick keystones and historic iron window guards at first through fourth bays at basement; rectangular service doorway containing non-historic roll-down gate and low masonry sidewalls at fifth bay at basement; seven asymmetrical bays at first story; wider typical window opening containing triple windows at first bay at first story; shorter, narrower typical window opening at third bay at first story; molded terra-cotta cornice with dentil course above first story, continuous with section I of Riverside Drive elevation; nine asymmetrical bays at second through sixth stories; shorter, narrower typical window opening at third bay at second through sixth stories; projecting brick band above fourth story; projecting round-arched brick pediments and stylized brick keystones at fourth through seventh bays at sixth story; fire escape spans between seventh and eighth bays at first through sixth stories; sloped parapet at fourth through seventh bays above roofline; brick parapet with

terra-cotta coping at outer bays above roofline; *Right section*: same as left section, except where noted; fully exposed basement and partially exposed sub-basement; three asymmetrical bays at sub-basement; rectangular service doorways with non-historic metal doors at outer bays at sub-basement; wall vents with hinged, molded iron doors to left of first bay and between second and third bays at sub-basement; nine asymmetrical bays at basement through sixth stories; shorter, narrower typical window opening at seventh bay at basement through sixth stories; fire escapes span between first and second bays at basement through sixth stories and between eighth and ninth bays at basement through sixth stories; West elevation: partially visible from street above neighboring row houses; divided into two sections by recessed light well; red brick laid in an English cross bond, where visible; same typical window openings as Riverside Drive elevation, where visible; one bay at non-recessed portion of elevation closest to West 158th Street with window openings at basement through sixth stories; no fenestration at sub-basement level; granite base trim returns slightly from West 158th Street elevation; window openings of various sizes visible at light well; terra-cotta coping at roofline; West 158th Street light well: rectangular courtyard; raised above grade; accessed by three granite step stoop; low brick wall with masonry coping topped by non-historic chain link fence at entranceway to light well; raised brick platform with three brick step stoop towards rear of light well; fully exposed basement and partially exposed sub-basement, except where noted; red brick laid in an English cross bond, except where noted; same typical window openings as Riverside Drive elevation; buff brick banding above first story continuous with cornice of West 158th Street elevation; terra-cotta coping at roofline; *East wall*: no fenestration at partially exposed sub-basement; three off-center bays at basement; shorter typical window opening at third bay at basement; five bays at first through sixth stories; buff brick laid in a common bond at first story to right of first bay above first story; shorter typical window opening at second bay at first through sixth stories; recessed at third through fifth bays at first through sixth stories (all bays at basement); *Rear (south) wall*: sub-basement obscured by raised platform; buff brick laid in a common bond above basement; two wide-set bays at basement through sixth story; rectangular service doorways containing non-historic doors and four brick step stoops with brick sidewalls at basement; bulkhead visible above roofline between bays, flush with elevation; *West wall*: mirror image of east wall, except where noted; short, rectangular window opening at sub-basement; granite base trim serves as sill course for sub-basement fenestration; five bays at basement; shorter typical window opening at fourth bay at basement.

Site features: Planting bed enclosed by non-original concrete curb with non-historic chain-link fencing continuous at sections A through D at Riverside Drive elevation; planting bed surrounding below-grade areaway at sections G and H of Riverside Drive elevation shared with 809 Riverside Drive (618 West 158th Street); historic decorative iron railing, affixed perpendicularly to exposed basement at section G of Riverside Drive elevation, spans between this building and west elevation of 809 Riverside Drive (618 West 158th Street); low, non-historic brick curbs line walkway leading to main entranceway at section F of Riverside Drive elevation; raised brick platform at entranceway portico laid in a basketweave bond; low masonry sidewalls at doorway at fifth bay at left section of West 158th Street elevation at basement; low brick wall with masonry coping topped by non-historic chain-link fence at entranceway to light well; raised brick platform with three brick step stoop towards rear of West 158th Street light well; planting beds enclosed by granite curbs at east and west walls of West 158th Street light well.

Alterations: Window replacements, except where noted (originally featured multi-paned sashes); glass replaced at historic multi-paned sashes at left section at West 158th Street elevation at basement; projecting brick sills below parapet at sections D and I of Riverside Drive elevation are remnants of original bell-shaped pediments with round-arched openings and slightly projecting brick sills and topped by pointed terra-cotta pinnacles (sills are still extant; pediments present at time of 1940s tax photograph); missing brick tower-like pinnacle at terra-cotta pilaster at section G of Riverside Drive elevation; metal flashing at brick parapets at all elevations; Spanish-style tiles removed from sloped parapets at left and right sections of West 158th Street elevation; sixth story at all sections of Riverside Drive elevation repointed; fifth and sixth stories of both sections of West 158th Street elevation repointed; entrance portico at Riverside Drive elevation painted; the words “Rio Rita” and numbers “807” painted on ached transom beneath portico at Riverside Drive elevation; fire escapes at Riverside Drive and West 158th Street elevations painted; iron balconettes at first story at Riverside Drive elevation painted; low masonry sidewalls at doorway at fifth bay at left section of West 158th Street elevation at basement painted; window opening at second bay of right section of West 158th Street elevation at basement closed off; window opening at sixth bay of West 158th Street elevation at first story shortened, but retains original sill; window openings at seventh bay at right section of West 158th Street elevation at first and third stories bricked in; window opening at west wall of West 158th Street light well at sub-basement closed off; non-historic roll-down gate at doorway at fifth bay at left section of West 158th Street elevation at basement; non-historic metal-and-glass double doors beneath portico at Riverside Drive elevation; non-historic metal doors at first and third bays at right section of West 158th Street elevation at sub-basement; non-historic doors at rear (south) wall of West 158th Street light well at basement; non-historic screens at window openings of left section of West 158th Street elevation at basement; non-historic window guards at east and west walls of West 158th Street light well at basement; non-historic handrail at east wall of West 158th Street light well; security light at soffit beneath portico at Riverside Drive elevation; security light at section C of Riverside Drive elevation at first story; security lights at both sections of West 158th Street elevation at basement; security lights at West 158th Street light well; security cameras at section B of Riverside Drive elevation and at basement at West 158th Street elevation; signage at sections B, C and D of Riverside Drive elevation and at left section of West 158th Street elevation at basement; signage on non-historic fence at entranceway to West 158th Street light well; electrical boxes at section A of Riverside Drive elevation, West 158th Street elevation, and at east and west walls of West 158th Street light well; conduit at sections C and D of Riverside Drive elevation; conduit at both sections of West 158th Street elevation at basement; conduit at basement at West 158th Street light well.

History: 807, 809 and 811 Riverside Drive were constructed by Nathan Berler, a wholesale clothing manufacturer for the firm of Baren, Lehman & Berler, and small-time real estate developer. Berler originally constructed the attached houses at 809 and 811 Riverside Drive in 1920, designed by architects Fred W. Moore and Frank L. Landsiedel, believing there to be a market for two-family homes in the area, and intending for the duplex to serve as a showcase for this development strategy. Berler lived in 809 with his wife Sadie, their children, and a servant until at least 1930. Charles S. Levy, a lawyer, is listed as the owner on the original building application and may have been a co-investor in the venture. Levy lived at 811 with his wife Bertha and their children until at least 1930. The Mediterranean Revival style duplex features a red-brick facade, gabled roof of green Mission-style tile, and one-story solarium. Despite being

noted in the *New York Times* as “one of the finest and most picturesque homes in the vicinity,” the duplex was apparently the only example built by Berler and Levy (at a projected cost of \$50,000).

The attached houses at 809 and 811 Riverside Drive were each designed to accommodate one family while having the exterior appearance of a single, large private home. Each of the commodious houses contained three rooms per floor (four rooms on the first story at no. 811). In 1942, 811 Riverside Drive was purchased by Dr. Luigi Capobianco, who began renting rooms in the house that same year. By the mid-1950s, no. 811 had been officially converted into a multi-family dwelling, with one family occupying each of its three stories. 809 Riverside Drive, however, remained a single-family residence.

In 1924, evidently having reconsidered his previous development strategy, Berler, as head of the Enesbe Realty Corporation, constructed the six-story apartment building at 807 Riverside Drive. At a projected cost of \$160,000, 807 Riverside Drive was one of the less expensive apartment houses built within the historic district. The building featured an unusual plan with frontage on both Riverside Drive and West 158th Street and surrounded by a landscaped garden court. Featuring a red-brick facade, green Mission-style tiling, and terra-cotta ornament, the Mediterranean Revival style apartment house was designed to complement the smaller duplex house which it abutted. The duplex began receiving heat and hot water from the larger building upon its completion.

Setting 807 Riverside Drive apartment from the other buildings within the historic district was the unusual feature of a private ballroom “suitable for all social functions.” Accessed by its own entrance at West 158th Street, the ballroom was lavishly decorated with antique gold and polychrome, velvet wall-hangings, and crystal chandeliers. Ballrooms had been a recent trend in apartment house construction, previously seen in some of the larger apartment houses constructed along Fifth, Madison and Park Avenues on Manhattan’s Upper East Side. By the late 1930s, the ballroom was apparently converted into common space available for use by social and cultural organizations, such as the Washington Heights Town Club and the Washington Heights Actors Guild. A “tenant reception room” located in the cellar appears to have been converted for use as a synagogue starting in the late 1950s.

Early advertisements for 807 Riverside Drive appearing in the *New York Times* touted the building for its “spacious apartments” with “every modern innovation from radio connections to mothproof cedar closets.” At the time of construction, 807 Riverside Drive was arranged into suites of two to six rooms, for a total of 52 units. There appears to have been little, if any, subdivision of the modestly-sized apartments in the intervening years.

At some point in the history of 807 Riverside Drive, the name Rio Rita was painted above the entranceway at Riverside Drive. Rio Rita, a town in Panama, was the name of a popular 1927 stage play produced by Florenz Ziegfeld. The name may have been added to the building by the Washington Heights Actors Guild in the late 1930s.

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809 Riverside Drive (618 West 158th Street) & 811 Riverside Drive, see Figures 20-23
 Borough of Manhattan Tax Map Block 2134, Lots 164 and 165

Date of Construction: 1920 (NB 187-20)
 Architect: Moore & Landsiedel
 Original Owner: Nathan Berler / Charles S. Levy
 Type: Residential
 Style: Mediterranean Revival
 Stories: 2 and 3 + basement
 Structure/Material: Brick & limestone

Features: Two and three story structure with four visible elevations; irregular trapezoidal plan; two buildings constructed to look like one; Riverside Drive elevation: two- and three-story core flanked by one-story wings; red brick laid in a Flemish bond, except where noted; seven bays at core; core divided into three sections by deeply recessed central bays; slightly projecting limestone band above first story at core continues as molded limestone cornice at one-story wings, except where noted; slightly projecting brick stretcher course serves as lintel course of second-story fenestration of core; slightly projecting brick soldier course above second-story lintel course at core; molded cornice supported on stylized brackets features flush limestone panels at fascia between brackets at roofline at core; mission-style tiles and ridge courses at hipped roof of core; *Core, left section*: two bays; slightly projecting limestone band beneath first story continuous with all elevations of outer wings, except where noted; recessed round-arched window openings featuring brick relieving arches and containing historic multi-paned casement windows and historic fanlights at each bay at first story; flush brick archivolt spring from simple, flush limestone corbels and feature stylized limestone keystones at first-story window openings; limestone balustrades with molded rails within recessed window openings at first story; rectangular window openings containing multi-paned casement windows and rectangular multi-paned transoms and featuring limestone sills at each bay at second story; paneled chimney with limestone cap visible above roofline; *Core, central section*: three bays; round-arched

openings featuring flush brick relieving arches and stylized, elongated limestone keystones and springing from molded limestone entablatures supported on paired limestone Doric columns (one-and-a-half-columns at outer bays) at first-story bays; wood doorframes consisting of fluted Corinthian columns supporting a large molded lintel and possibly historic paneled doors beneath first-story archways at outer bays; historic fanlights above doorways at first-story outer bays; stoops with four granite steps and low granite sidewalls at first-story outer bays; paired rectangular window openings containing multi-paned sashes, paired, large molded lintels, and paired quarter-round fanlights at first-story center archway, on either side of party wall between 809 Riverside Drive (618 West 158th Street) and 811 Riverside Drive (614-616 West 158th Street); brickwork in a stack bond above first-story archways; simple limestone brackets beneath slightly projecting limestone band above first story; rectangular window openings containing historic multi-paned casement windows, paired rectangular multi-paned transoms and projecting limestone sills at bays of second story; historic decorative iron railing at fenestration of central bay at second story; dormer featuring two rectangular window openings containing historic multi-paned windows and continuous projecting limestone sill above central bay; bracketed molded cornice and hipped roof with mission-style tiles at dormer; historic downspouts at north and south walls within recessed central section; *Core, right section*: mirror image of left section, except where noted; two rectangular partial window openings visible above planting bed at first and second bays; *Left wing*: recessed slightly from core; one wide rectangular window opening containing historic multi-paned windows consisting of three multi-paned rectangular windows with fanlight above central window and multi-paned spandrels above outer windows (see alterations) and projecting limestone sill; brick pilasters with molded limestone capitals flank window opening and support molded limestone band that spans width of wing and serves as lintel course of fenestration; brick laid in a stack bond above window opening; decorative iron railing spans between brick posts featuring limestone capitals with flower-basket sculptural details; left post shared with west elevation of wing; *Right wing*: mirror image of left wing, except where noted; right brick post features urn sculptural detail at limestone capital; right brick post shared with east elevation of wing; no detail at capital of left post; East elevation: two bays; *Wing*: same as Riverside Drive elevation of wings, except where noted; second bay canted approximately 45 degrees to first bay; brick basement exposed at second bay, increases in exposure with downward slope of West 158th Street; red brick laid in a Flemish bond at exposed basement; limestone band beneath first story continuous from Riverside Drive elevation at first bay and continues as brick soldier course at second bay; one large and one small rectangular window opening with projecting limestone sills, each containing possibly historic multi-paned windows, at second bay at basement; first bay same as Riverside Drive elevation of wing; large, recessed brick panel with projecting limestone sill features two smaller rectangular window openings containing multi-paned windows and projecting brick sills at second bay at first story (see alterations); brick pilasters with molded limestone capitals flank rectangular opening and support molded limestone band that spans width of second bay, serves as lintel course of first-story fenestration of second bay, and is continuous with molded limestone band at first bay at first story and with Riverside Drive elevation; brick laid in a stack bond above rectangular opening at second bay at first story; decorative iron railing spans between brick posts featuring limestone capitals above roofline at first and second bays, with urn sculptural detail at leftmost post; leftmost post shared with Riverside Drive elevation of wing; *Core*: same as left and right sections of core above first story at Riverside Drive elevation, except where noted; only visible at second story above wing; brick chimney projects between bays; small, stepped quintuple

rectangular window openings above sloped roofline at second bay, canted approximately 45 degrees from rest of elevation at second story; West 158th Street elevation: three stories; exposed basement, increases in height with downward slope of West 158th Street; red brick laid in a Flemish bond at exposed basement; elevation flush with canted portion of east elevation, separated by recessed strip at left-most edge of elevation at first story; right section of elevation canted at approximately 45 degrees from West 158th Street; brick soldier course above basement continuous with second bay at east elevation; brick soldier courses above first and second stories; slightly projecting brick stretcher course serves as lintel course of second- and third-story fenestration; brick friezes featuring basketweave bond above each bay at third story; limestone coping at roofline; *Left section*: three bays at basement; square garage door openings with non-historic garage doors at each bay at basement; two off-center bays at first story; small, rectangular window opening with projecting limestone sill at first bay at first story; large rectangular bay window at second bay at first story containing triple rectangular windows with rectangular transoms, featuring sloping copper roof, and supported on functional metal brackets; two off-center bays at second story; small rectangular window opening with projecting limestone sill at first bay at second story; brick panel in a stack bond and an additional projecting limestone sill beneath fenestration at first bay at second story (see alterations); small rectangular window opening with projecting limestone sill at second bay at second story; two bays at third story; rectangular window opening containing paired windows with projecting limestone sill at first bay at third story; small rectangular window opening with projecting limestone sill at second bay at third story; brick panel in a stack bond and an additional projecting limestone sill beneath fenestration at second bay at third story (see alterations); *Right section*: two bays; small rectangular window opening with projecting limestone sill at first bay at basement; projecting one-story garage pavilion at second bay at basement, parallel to West 158th Street, features slightly projecting brick lintel, limestone coping, non-historic garage door, and non-historic iron railing above roofline; rectangular window opening contains paired windows with projecting limestone sills at first bay at first story; right window opening at first bay at first story is taller and features sill that interrupts brick soldier course above basement; second bay at first story is mirror image of first bay at first story; rectangular window opening with projecting limestone sill at first bay at second story; rectangular window opening containing paired windows with projecting limestone sill at second bay at second story; rectangular window openings with projecting limestone sills at first and second bays of third story; small rectangular window opening with projecting limestone sill to right of second bay at third story; possibly historic downspout between first and second bays; West elevation: *Wing*: mirror image of east elevation, except where noted; fieldstone basement partially exposed at first bay; rectangular window openings with projecting limestone sills containing paired historic multi-paned casement windows with paired historic multi-paned transoms at each bay at first story; no pilasters with limestone details or molded limestone lintel course at first bay (see alterations); limestone flower-basket sculptural detail at posts above roofline at second bay; rightmost post shared with Riverside Drive elevation of wing; limestone coping at roofline above first bay (see alterations); *Core*: three bays; three-story first bay slightly recessed from rest of elevation; fieldstone basement and sub-basement exposed at first bay at below-grade areaway; wide rectangular window opening containing paired windows, and possibly historic iron window guards, at first bay at basement; wide rectangular window opening containing paired windows and possibly historic iron window guards, separated by a slightly recessed masonry post, at first bay at sub-basement; brick soldier course above basement continuous with brick soldier course at first bay

of wing; rectangular window opening with paired historic multi-paned casement windows with stained glass details and paired historic multi-paned transoms with stained glass details and projecting limestone sill at first bay at first story; small rectangular window opening with projecting limestone sill at first bay at second story; rectangular window opening containing paired windows with projecting limestone sill at first bay at third story; brick soldier courses at first bay above second and third stories; brick stretcher course serves as lintel course of third-story fenestration at first bay; brick frieze featuring basketweave bond at first bay above third story; limestone coping at roofline first bay above third story; mirror image of east elevation at second and third bays.

Site features: Building abuts 807 Riverside Drive (620-624 West 158th Street) at west and West 158th Street elevations; planting beds at left and right sections of core wrap to east and west elevations and are enclosed by concrete curbs topped by non-historic railings and chain-link fencing; planting bed enclosed by concrete curb between stoops at central section of core at Riverside Drive elevation; non-historic wood fence between first bay and one-story garage pavilion at right section of West 158th Street elevation; planting bed surrounding below-grade areaway at first bay of west elevation, shared with 807 Riverside Drive (620-624 West 158th Street); historic decorative iron railing, affixed perpendicularly to exposed basement at first bay of wing at west elevation, spans between this building and 807 Riverside Drive (620-624 West 158th Street).

Alterations: Window replacements at central window of triple window at left wing of Riverside Drive elevation, at left section of core at first story, at second bay of core at second story of east elevation, and at most window openings of West 158th Street elevation (originally contained multi-paned sashes); basement window openings at second bay of wing at east elevation closed off; large, recessed brick panel at second bay of wing at first story at east elevation probably originally contained several large, multi-paned windows, similar to other elevations of wings; non-historic garage doors at West 158th Street elevation; window opening shortened at first bay at second story and at second bay of third story of left section of West 158th Street elevation; limestone capitals and molded lintel probably removed from first bay of wing at west elevation; left-most door and doorframe at central section of core at Riverside Drive elevation painted; exposed basement and brick soldier course at east and West 158th Street elevations repointed; most historic multi-paned sashes, transoms and fanlights painted, all elevations; non-historic wood fence between first bay and one-story garage pavilion of right section of West 158th Street elevation; window guards at right window at first story and at left window at second story of central bay at central section of core of Riverside Drive elevation; window guard at right wing of Riverside Drive elevation; window guards at basement window openings at second bay of wing at east elevation and at right section of West 158th Street elevation at first story; security lights at West 158th Street elevation; speaker box beneath projecting limestone band above first story at central section of core at Riverside Drive elevation.

History & References: see 807 Riverside Drive

**RIVERSIDE DRIVE WEST, NO. 156-08
(EAST SIDE, BETWEEN WEST 155TH AND WEST 158TH STREETS)**

156-08 Riverside Drive West, *see Figures 13-15 & 47*

Borough of Manhattan Tax Map Block 2134, Lot 250

Date of Construction: 1930 (NB 91-30)

Architect: George G. Miller

Original Owner: New Viaduct Building Corporation

Type: Apartment house

Style: Medieval Revival

Stories: 6 + basement

Structure/Material: Brick

Features: Six story structure; one visible and two partially visible elevations; H-shaped plan with courtyard at Riverside Drive West elevation and light wells at north, south and east elevations (east elevation not visible from street); Riverside Drive West elevation: same as Riverside Drive West elevation of 765 Riverside Drive (763-769 Riverside Drive), except where noted; exposure of basement increases gradually with downward slope of Riverside Drive West; divided into two sections by courtyard; granite base trim with beveled edge; no brick band beneath first story; possibly historic window guards at first story, except where noted; framed brick panels laid in a stack bond with alternating projecting headers beneath third-story fenestration, diagonally-laid basketweave bond beneath fourth-story fenestration, and in a basketweave bond beneath fifth-story fenestration, except where noted; panels feature centered, diamond-shaped brick details at third and fifth stories; possibly historic light fixtures flank entrance to courtyard at first story; *Left section:* partially exposed basement; no fenestration at basement; five asymmetrical bays at first through sixth stories; shorter, narrower typical window openings at second bay at first through sixth stories; no framed panels beneath fenestration at second bay at first through sixth stories; tower-like outer bay, with same associated details as at tower-like outer-bays of left section of Riverside Drive West elevation of 765 Riverside Drive (763-769 Riverside Drive), except where noted, at first bay at fifth and sixth stories; griffin and urn details at terra-cotta balconette at fifth-story; hexagonal pinnacle, same as at right-most edge of section A of Riverside Drive West elevation of 765 Riverside Drive (763-769 Riverside Drive), at right-most edge of section; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration at third and fourth bays, spans between tower-like first bay and pinnacle; pointed-arched terra-cotta pediment with foliate and urn details above fenestration of fifth bay at sixth story; corner recessed at right- and left-most edges of elevation at all stories; crenellated parapet lower between tower-like outer bay and pinnacle; four brick roundels with terra-cotta floral details at parapet; *Right section:* same as left section, except where noted; rectangular service doorway, incorporated into granite base trim and containing non-historic gate with brick soldier course lintel, situated towards right of section at basement and leads through building to light well; possibly historic window guards at first and second bays at first story; tower-like outer bay, with same associated details as at tower-like outer-bays of left section of Riverside Drive West elevation of 765 Riverside Drive (763-769 Riverside Drive), except where noted, at fifth bay at fifth and sixth stories; hexagonal pinnacle, same as at right-most edge of section A of Riverside Drive West elevation of 765 Riverside

Drive (763-769 Riverside Drive), at left-most edge of section; pointed-arched terra-cotta pediment with foliate and urn details above fenestration of first bay at sixth story; Riverside Drive West courtyard: same as Riverside Drive West light well at 765 Riverside Drive (763-769 Riverside Drive), except where noted; rectangular courtyard; raised one step and one curved step above grade; curved cast-stone balustrades flank entrance to courtyard; no brick band beneath first story; molded terra-cotta cornice serving as sill course for second-story fenestration continuous from Riverside Drive elevation and continuous with cornice at entranceway pavilion; short rectangular windows with projecting incised masonry sills typical at basement; *North wall*: three off-center bays at basement; four asymmetrical bays at first story; wider typical window openings containing paired windows at third and fourth bays at first story; possibly historic window guards at first story; five bays at second through sixth stories; wider typical window openings containing paired windows at third bay at second through sixth stories; shorter typical window openings at first and second bays at first through sixth stories; recessed from rest of wall at third bay at basement (fourth bay at first story; fourth and fifth bays at second through sixth stories); *Rear (east) wall*: no basement fenestration; three symmetrical bays at first story; wider typical window openings containing non-historic quadruple windows with non-historic multi-paned transoms at first and third bay at first story; projecting, one-story peaked entranceway pavilion with two brick and limestone step stoop, at central bay at first story; pavilion features rectangular entranceway flanked by terra-cotta pilasters with foliate and urn details and foliate capitals supporting a terra-cotta entablature consisting of molded cornice and fascia with foliate details beneath a recessed round-arched transom with terra-cotta archivolt featuring acanthus leaf and palmette details; possibly historic metal-and-glass double doors with decorative iron screens at entranceway; non-historic metal-and-glass arched transom at entranceway; pavilion features blind terra-cotta arches on small corbels and terra-cotta cornice with dentil course and foliate details at peaked roofline; three off-center, symmetrical bays at second through sixth stories; wider typical window openings containing paired windows at outer bays at second through sixth stories; shorter, narrower typical window openings at central bay at second through sixth stories; framed brick panels laid in a stack bond with alternating projecting headers beneath third-story fenestration at outer bays, diagonally-laid basketweave bond beneath fourth-story fenestration at outer bays, and in a basketweave bond beneath fifth-story fenestration at outer bays; panels feature centered, diamond-shaped brick details at third and fifth stories; slightly projecting blind arches on small terra-cotta corbels beneath molded terra-cotta band serving as sill course for sixth-story fenestration spans width of wall; brick panel with slightly projecting brick border and terra-cotta corner details and featuring slightly projecting geometric brickwork, centered at parapet; *South wall*: three bays at basement; four bays at first through sixth stories; wider typical window openings containing paired windows at first and fourth bays at first through sixth stories; shorter, narrower typical window openings at third bay at first through sixth stories; possibly historic window guards at first-story fenestration; recessed from rest of wall at first bay at basement (first and second bays at first through sixth stories); South elevation: partially visible from street; divided into two sections by recessed light well; buff brick laid in a common bond; rectangular window openings with slightly projecting incised masonry sills typical, where visible, and except where noted; one bay at each non-recessed portion of elevation; typical window openings of various sizes visible at light well; rectangular service doorway visible towards right edge of east wall at light well; terra-cotta coping at roofline; North elevation: partially visible from street; exposed basement and sub-basement; divided into two sections by recessed light well; sub-basement not recessed at light well; red brick at sub-basement basement;

buff brick laid in a common bond at basement through sixth stories; iron-flecked buff bricks returns slightly from Riverside Drive West elevation; terra-cotta details from Riverside Drive West elevation return slightly as flush terra-cotta details; rectangular window openings with slightly projecting brick sills typical, where visible; two bays at non-recessed portion of elevation closest to Riverside Drive West with window openings at first through sixth stories; one bay at non-recessed portion of elevation furthest from Riverside Drive West elevation with window openings at first through sixth stories; typical window openings of various sizes visible at light well at basement through sixth stories; rectangular service doorway visible towards left edge of east wall at light well at basement; typical window openings visible at sub-basement.

Site features: Granite wall surrounding site at 765 Riverside Drive (763-769 Riverside Drive) turns and abuts left-most edge of right section of Riverside Drive West elevation.

Alterations: Window replacements (originally featured multi-paned sashes); brick replacement at lintels at Riverside Drive West elevation and at courtyard, all stories; non-historic gate at service doorway at right section of Riverside Drive West elevation; non-historic metal-and-glass arched transom at entranceway at courtyard; window openings at north and south walls at courtyard feature non-historic vents at basement; masonry sills at north wall of courtyard at basement painted; non-historic light fixtures flank entranceway pavilion at courtyard; non-historic planters affixed to all walls at courtyard; security cameras at right section of Riverside Drive West elevation and at north wall of courtyard; signage at left section of Riverside Drive West elevation and at south wall at courtyard; conduit at right section of Riverside Drive West elevation and at north and south walls of courtyard.

History & References: see 765 Riverside Drive

WEST 155TH STREET, NOS. 635-639
(NORTH SIDE, BETWEEN BROADWAY AND RIVERSIDE DRIVE)

635-639 West 155th Street
See: 780 Riverside Drive

WEST 156TH STREET, NOS. 601-641
(NORTH SIDE BETWEEN BROADWAY AND RIVERSIDE DRIVE)

601 West 156th Street (3757-3763 Broadway), *see Figures 24, 25 & 46*
Borough of Manhattan Tax Map Block 2134, Lot 95

Date of Construction: 1909 (NB 172-09)
Architect: George F. Pelham
Original Owner: Fleischmann Brothers Corporation
Type: Apartment house
Style: Renaissance Revival
Stories: 6 + basement

Structure/Material: Brick, limestone & terra cotta

Features: Same as 3765 Broadway (3765-3779 Broadway; 600 West 157th Street), except where noted; two visible and one partially visible elevations; irregular plan with interior light well, and light wells at west, north, and West 156th Street elevations (north elevation not visible from street); Broadway elevation: same as Broadway elevation of 3765 Broadway (3765-3779 Broadway; 600 West 157th Street), except where noted; exposure of basement increases with downward slope of Broadway; brown Roman bricks; large limestone cornice serves as sill course of all second-story fenestration; partial rectangular window openings beneath eighth, tenth, eleventh and twelfth bays at basement; projecting limestone band serves as lintel course of basement fenestration; first story follows fenestration pattern of upper stories, except where noted; non-original metal-and-glass storefront at left-most bays of first story; non-original doorway at sixth bay of first story at top of non-original entrance ramp; wider typical window openings containing triple windows at outer bays at shaft and capital and at right-most bay of first story; recessed bays at third and tenth bays at shaft and capital; recessed strip at outer edge of right side of elevation extends from second to fifth story; overhanging cornice supported on scroll brackets with foliate details alternating with square floral medallions at roofline; sloped parapet with molded lip at roofline above cornice; West 156th Street elevation: same as West 157th Street elevation of 3765 Broadway (3765-3779 Broadway; 600 West 157th Street), except where noted; brown Roman bricks; divided into two sections by light well; exposure of basement level above grade and within below-grade areaway consistent with upward slope of West 156th Street at both sections; overhanging cornice supported on scroll brackets with foliate details alternating with square floral medallions at roofline, both sections; sloped parapet with molded lip at roofline above cornice, both sections; bas-relief ornament on east and west faces of parapet, both sections; typical pinnacles flank outer edges of both sections; *Left section:* three symmetrical bays at basement, base, shaft and capital; three rectangular window openings with projecting limestone sills at basement; projecting limestone band with molding serves as lintel course of basement fenestration; wider typical window openings containing triple windows at outer bays of shaft and capital; typical window openings at central bay at shaft and capital; no recessed bays; non-historic fire escape at central bay extends from shaft to capital; *Right section:* 10 asymmetrical bays at first story, shaft and capital; wider typical window openings containing triple windows at outer bays at first story, shaft and capital, except where noted; no triple window at tenth bay of first story; shorter typical window openings with paneled lintels and no sills at third and sixth bays at first story, shaft and capital; typical window openings at fourth, fifth, seventh, eighth and ninth bays at first story, shaft and capital, except where noted; rectangular doorway with typical first-story lintel raised on three granite step stoop with non-historic low masonry sidewalls at seventh bay of first story; two typical window openings at second bay at shaft and capital; entranceway beneath second bay at base; arch at entranceway flanked by possibly original light fixtures with globe lights; basement exposed to left of entranceway featuring one rectangular window opening; one rectangular service doorway with non-historic door and three short, rectangular widow openings to the right of entranceway at below-grade areaway; limestone band serves as lintel course of basement fenestration; below-grade areaway ends at sixth bay; non-historic fire escape at fifth bay extends from shaft to capital; three brick chimneys with limestone caps centered and visible at roofline; West 156th Street light well: narrow, rectangular light well; three-sided at rear; exposed limestone basement; brick laid in a modified common bond at first through sixth stories; rectangular window openings

with flush, limestone lintels and projecting masonry sills typical, except where noted; *West wall*: three bays at basement, including two window openings and one doorway; six bays at first through sixth stories; shorter typical window openings at first bay at first story; shorter typical window openings at fifth bay at first through sixth stories; fire escape at second bay above basement; small vents beneath window openings at fourth bay at first through sixth stories; *Rear (north) wall*: single bay of typical window openings at canted sections; single recessed bay of typical windows with slightly projecting masonry sills at non-canted section; fire escape extending from basement to capital at non-canted sections; rectangular window at non-canted section at basement retains historic multi-paned sashes; *East wall*: four bays at basement; five bays at first through sixth stories; shorter typical window openings at second bay at first through sixth stories; small vents beneath window openings at third bay; West elevation: partially visible from street; exposed basement; red brick laid in a running bond through fourth story; buff brick above fourth story; segmental-arched window openings with flush, brick lintels and projecting brick sills typical, where visible; portion of elevation recessed to form a light well; fire escape at non-recessed portion; two fire escapes visible at light well, one of which extends as a staircase to ground; one service doorway visible at basement at non-recessed portion.

Site features: Areaway at West 156th Street enclosed by possibly original pointed masonry posts spanned by metal rails and stepped granite curbs; areaway at Broadway enclosed by tall, non-original decorative iron fence atop a granite curb; non-historic entrance ramp and gate within areaway at Broadway elevation; in-ground vents within areaway at Broadway elevation; non-historic chain link fence at entrance to West 156th Street light well; non-historic fence with gate at alley between building and 605 West 156th Street.

Alterations: Window replacements (originally multi-paned sashes); commercial storefront at left side of Broadway elevation widened slightly from original configuration; commercial awning wraps from Broadway elevation to West 156th Street elevation at storefront, obscuring lintels at both elevations; non-original doorway at sixth bay of first story at top of non-original entrance ramp at Broadway elevation (originally a window opening); non-original areaway fencing at Broadway elevation; non-historic metal-and-glass door with non-historic arched transom, multi-paned sidelights, and intercom at West 156th Street entranceway; non-historic hand rails at West 156th Street entranceway; non-historic sidewalls, handrails, door, and commercial awning at seventh bay doorway at West 156th Street elevation; window openings at left section of West 156th Street elevation at basement closed off; non-historic door at below-grade service doorway at right section of West 156th Street elevation; non-historic fire escapes at West 156th Street elevation; limestone at basement and first story at Broadway and West 156th Street elevations painted; basement at West 156th Street light well painted; window guards at basement fenestration at Broadway elevation and at first-story fenestration to right of entranceway at West 156th Street elevation; shortened window opening at east wall of West 156th Street light well; conduit and mechanical boxes at West 156th Street light well; security lights and signage at all elevations.

History & References: see 3765 Broadway

605 West 156th Street, see Figures 27, 28 & 45

Borough of Manhattan Tax Map Block 2134, Lot 100

Date of Construction: 1909-10 (NB 690-09)

Architect: Denby & Nute

Original Owner: James O'Brien

Type: Apartment house

Style: Renaissance Revival

Stories: 6 + basement

Structure/Material: Brick & limestone

Features: Six story structure; one visible and two partially visible elevations; exposed basement; square plan with light wells at east and west elevations (west elevation not visible from street); West 156th Street elevation: tripartite vertical composition consisting of one-story limestone base, four-story brown brick shaft with terra-cotta details, and one-story terra-cotta capital; brick laid in a Flemish bond; eight bays at base, shaft and capital, symmetric at shaft and capital; round-arched entranceway with one-and-a-half granite step stoop at sixth bay of base features chamfered returns, stylized voussoirs and scroll keystone with foliate details; masonry sidewalls topped by possibly historic urns, lampposts consisting of one large globe light surrounded by three smaller lights and featuring foliate decoration at shaft, and lion sculptures; non-historic metal-and-glass double doors with multi-paned sidelights at entranceway; historic arched transom with decorative ironwork above doors at entranceway; basement visible at below-grade areaway at either side of entranceway; exposure of basement above grade decreases with upward slope of West 156th Street; basement follows fenestration pattern of upper stories to left of entranceway; no fenestration at basement to right of entranceway; rectangular window openings with projecting limestone sills and limestone lintel course typical at basement, except where noted; rectangular doorways at first and sixth bays at basement; doorway at sixth bay contains possibly historic double doors with multi-paned transom; rectangular doorway faces west at basement beneath entranceway; granite base trim at basement; projecting, rounded limestone band above basement, not continuous at entranceway; rusticated limestone at base; rectangular window openings with slightly recessed lintels typical at base, except where noted; paired window openings at third and outer bays at base; wider typical window openings containing triple windows at fourth and fifth bays at base; stylized keystones at fenestration of second, fourth, fifth and seventh bays at base; limestone balconettes featuring limestone balusters and supported on scroll brackets with foliate details at fourth, fifth and outer bays at second story; limestone fascia with projecting and molded limestone bands serves as sill course of second-story fenestration, is supported on simple limestone brackets and rounded corbels, and is continuous with balconettes; bayed triple window openings at third, sixth and outer bays of second, third and fourth stories feature molded terra-cotta window surrounds, flush, splayed terra-cotta lintels, projecting, molded terra-cotta sills, simple terra-cotta keystones above central window openings, and panels with geometric ornament; triple windows at third, sixth and outer bays of fifth story feature terra-cotta posts with molded capitals and large, continuous splayed lintels with projecting limestone keystones above central windows; rectangular window openings at second and seventh bays feature splayed terra-cotta lintels, simple terra-cotta keystones, and projecting molded terra-cotta sills on small brackets at third, fourth and fifth stories; wider window openings containing triple windows at fourth and fifth bays of shaft feature molded

terra-cotta window surrounds, splayed terra-cotta lintels, projecting terra-cotta keystones above central windows, and terra-cotta panels beneath windows at third, fourth and fifth stories; third, sixth and outer bays flanked by continuous terra-cotta Gibbs surrounds and capped with flush, splayed terra-cotta lintels and simple terra-cotta keystones; fenestration at third, sixth, and outer bays at shaft slightly recessed; second, fourth, fifth and seventh bays framed by terra-cotta Gibbs surrounds, continuous from second to third stories, and from fourth to fifth stories; three, flush terra-cotta bands span between Gibbs surrounds at shaft; lower band is continuous with lintels of third-story fenestration at second, fourth, fifth and seventh bays; upper band is continuous with lintels of fifth-story fenestration; masonry balconettes with decorative iron railings are supported on simple masonry brackets at second, fourth, fifth and seventh bays at fourth story; molded terra-cotta cornice above fifth story serves as sill course of sixth-story fenestration; fenestration pattern at capital same as first story, except where noted; paired window openings at fourth and fifth bays of capital; terra-cotta window surrounds at capital feature splayed lintels and simple keystones; paired and single pilasters with Corinthian capitals between window openings at capital, wider and paneled at outer edges of elevation; bowed masonry balconettes with decorative iron railings supported on stylized scroll and knob details, integrated with fifth-story keystones, at second and seventh bays at capital; historic decorative iron window guards with elaborate ornamental scrollwork at third through sixth bays at capital; slender, molded terra-cotta band above fenestration at capital; overhanging metal modillioned cornice with dentil course at roofline; non-historic fire escapes at outer bays at shaft and capital; East elevation: partially visible from street; red brick laid in a common bond; portion of elevation recessed to form a light well; no fenestration at non-recessed portion of elevation; rectangular window openings with projecting masonry sills typical at light well, where visible, and except where noted; at least one bay of shorter typical window openings visible at light well; North elevation: limited visibility from West 157th Street between 3765 Broadway (3765-3779 Broadway; 600 West 157th Street) and 602 West 157th Street (602-608 West 157th Street); red brick; rectangular window openings with projecting masonry sills typical, where visible; fire escape and downspout visible.

Site features: Historic masonry posts spanned by metal railings and granite curbs enclose below-grade areaway both to the right and left of entranceway.

Alterations: Windows replacements (originally multi-paned sashes); non-historic fire escapes (added after 1940s tax photograph); non-historic metal-and-glass double doors and multi-paned sidelights at entranceway; rectangular doorway facing west at basement beneath entranceway is closed off and features non-historic metal security gate; entranceway, including granite steps, masonry sidewalls, urns, lion sculptures, and lampposts, painted; masonry posts, railings and curbs at areaway painted; non-historic security guards at first-story fenestration at seventh and eighth bays; security lights at entranceway; conduit at basement and at entranceway at West 156th Street elevation; security camera at West 156th Street elevation; signage at West 156th Street elevation.

History: 605 West 156th Street, also known as the Velasquez, and 611 West 156th Street, also known as the Goya, were designed by architects Edwin N. Denby and Frank S. Nute in 1909-10 for owner James O'Brien. O'Brien, who constructed several other six-story apartment houses in Washington Heights and Harlem around this time, apparently received the eight New York City

tax lots on which the Goya and the Velasquez are built in exchange for elevator apartment buildings at 189 and 191 Claremont Avenue. O'Brien also built the four-story town house at 305 West 71st Street (1903-04, George Keister, now in the West 71st Street Historic District). Located mid-block, the Goya and the Velasquez are among the smaller apartment houses of the historic district, and consequently two of the less expensive structures built (at a projected cost of \$175,000 each). The primary facades of the Renaissance Revival style buildings are enlivened by arched entranceways with chamfered returns, bayed triple windows with molded masonry details, bays flanked by continuous limestone Gibbs surrounds, and ceremonial masonry balconettes.

The Velasquez and the Goya generally appeared together in advertisements. Like many of the buildings within the historic district, early advertisements appearing in the *New York Times* touted the buildings for their proximity to public transportation and the grounds of the Audubon Terrace cultural center (now the Audubon Terrace Historic District), and for desirable views overlooking the Hudson River and the New Jersey Palisades – the latter probably only true of apartments located on the upper stories. The Velasquez and the Goya remained under the ownership of O'Brien Estates, Inc. for more than three decades, sold for the first time in 1943. The buildings were resold numerous times over the next three years, but always as a pair. It was not until 1948, with the sale of the Goya, that the buildings would come to be separately owned. At the time of construction, each building was arranged into suites of four to eight rooms with two baths. By the late 1940s, many of the larger suites of the Goya had been subdivided into smaller units of one-and-a-half to three rooms, which by that time had become easier to rent. There appears to have been little, if any, subdivision of the original suites of the Velasquez in the intervening years.

The names Velasquez and Goya were likely selected for their association with Spanish culture, as a means of capitalizing on their proximity to the Hispanic Society of America, one of the esteemed institutions of the Audubon Terrace cultural center, located directly across the street. The building names probably refer to Francisco Goya (1747-1828) and Diego Velázquez (1599-1660), two of Spain's most renowned painters.

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611 West 156th Street, *see Figures 26, 28, 30 & 45*
Borough of Manhattan Tax Map Block 2134, Lot 105

Date of Construction: 1909-10 (NB 690-09)
Architect: Denby & Nute
Original Owner: James O'Brien
Type: Apartment house
Style: Renaissance Revival
Stories: 6 + basement
Structure/Material: Brick & limestone

Features: Same as 605 West 156th Street, except where noted; one visible elevation (West 156th Street); buff brick; historic metal-and-glass double doors with decorative ironwork at entranceway; no fire escapes.

Alterations: Window replacements (originally multi-paned sashes); urns and lion sculptures removed from masonry sidewalls; non-historic planters on top of masonry sidewalls; non-historic light fixtures with globe lights flank entranceway; repointing of brick at shaft; masonry sidewalls and lower portion of entranceway painted; masonry posts, railings and curbs at areaway painted; intercom at entranceway; satellite dishes at shaft; conduit; signage; window guards at basement.

History & References: *see* 605 West 156th Street

625 West 156th Street (625-627 West 156th Street), *see Figures 29, 30 & 45*
Borough of Manhattan Tax Map Block 2134, Lot 110

Date of Construction: 1909 (NB 762-09)
Architect: Neville & Bagge
Original Owner: George R. Bagge Construction Company
Type: Apartment house
Style: Beaux Arts
Stories: 8 + basement
Structure/Material: Brick & limestone

Features: Eight story structure; one visible and one partially visible elevation; exposed basement; rectangular plan with light wells at east and west elevations (east elevation not visible from street); West 156th Street elevation: tripartite vertical composition consisting of two-story limestone base, six-story red Roman brick shaft with terra-cotta details, and one-story red Roman brick capital with terra-cotta details; basement visible at below-grade areaway; seven symmetrical bays at basement, base, shaft and capital; rectangular window openings with slightly rounded corners typical at basement, except where noted; rectangular service doorway at first

bay of basement; rectangular window openings typical at base, shaft and capital, except where noted; paired window openings at second and sixth bays at first story; wider typical window openings at second and sixth bays at second story, shaft and capital; paired window openings at central bay at second story, shaft and capital; diminished-arched entranceway features two granite step stoop with granite sidewalls at central bay of first story; entranceway features projecting molded limestone archivolt, large limestone scroll keystone and spandrels with foliate details; non-historic metal-and-glass door with sidelights and arched transom on one granite step at entranceway; paired double-height engaged limestone fluted columns with Composite capitals on raised pedestals flank entranceway and support a limestone entablature with triglyphs with guttae and molded cornice with recessed dentil course which serves as sill course of fenestration of central bay at third story; molded band on either side of keystone at entranceway; limestone panel with foliate motif and large cartouche detail and projecting, molded limestone sill continuous beneath fenestration of central bay at second story; anthemion and foliate limestone details on post between paired windows of central bay at second story; wide projecting masonry band above basement at either side of fluted columns; molded limestone sill course at first-story fenestration, interrupted at either side of fluted columns; chamfered window surrounds with rounded corners and projecting limestone keystones typical at first story, except at entranceway (central bay); chamfered window surrounds and projecting molded limestone sills typical at second story, except at central bay; limestone balconettes supported on foliate brackets with ornamental iron railings featuring anthemion details at second and sixth bays at second story; molded limestone lintel course at second-story fenestration continuous with entablature above entranceway; molded limestone cornice with dentil course also continuous with entablature above entranceway and serves as sill course of third-story fenestration; limestone trim between bays at third story; slightly recessed window surrounds at third-story fenestration; terra-cotta lintel course at third story with stylized, flush splayed lintels above window openings; stylized, flush hooded terra-cotta lintels featuring recessed panels and projecting roundel details, and projecting masonry sills typical at shaft, above third story, and except where noted; terra-cotta balconettes on large scroll brackets with foliate details and non-original metal railings at second and sixth bays at fourth story; fretted terra-cotta band at level of, but not continuous with, balconettes at fourth story; molded terra-cotta window surrounds at second and sixth bays at fourth story feature molded terra-cotta cornice supported on elongated scroll brackets with foliate details, and paneled fascia with roundel and cartouche details; projecting terra-cotta sill course at fourth-story fenestration; panels beneath fenestration at second and sixth bays at fifth story feature recessed panels and projecting roundel details; terra-cotta scroll keystones at fenestration of second and sixth bays at fifth, sixth and seventh stories; lintels featuring recessed panels and projecting roundel details topped by a molded terra-cotta cornice supported on scroll brackets at second and sixth bays at fifth story; terra-cotta balconette on large scroll brackets with foliate details and non-original metal railings at central bay at seventh story; molded, guilloche, and flush terra-cotta bands above seventh story; terra-cotta trim between bays at eighth story; slightly recessed window surrounds at fenestration of capital; terra-cotta lintel course at capital with stylized, flush splayed lintels above window openings; brick panels and large, ornate terra-cotta cartouches between second and third, third and fourth, fifth and sixth, and sixth and seventh bays at capital; overhanging modillioned metal cornice with dentil course at roofline; non-continuous brick parapets above third, fifth and outer bays at roofline feature terra-cotta coping, paneled terra-cotta details, and four large terra-cotta cartouches; West elevation: partially visible from

street; buff brick laid in a common bond; portion of elevation recessed to form a light well; rectangular window openings with projecting masonry sills typical, where visible.

Site features: Historic metal fencing on granite curb encloses below-grade areaway.

Alterations: Window replacements; non-historic metal-and-glass door with sidelights and arched transom at entranceway; balconettes at fourth and seventh stories, and possibly also balconette at second story, originally featured terra-cotta railings; windows at fourth through seventh bays at basement closed off; first story at West 156th Street elevation painted; pedestals at entranceway painted; limestone band above basement, and sills at shaft at West 156th Street elevation painted; security lights and security cameras at first story at West 156th Street elevation; conduit at basement and at first story at West 156th Street elevation; signage at first story at West 156th Street elevation.

History: 625 West 156th Street, also known as the Cortez, was designed by Thomas P. Neville and George A. Bagge in 1909. The George A. Bagge Construction Company is listed as the owner of the property, which may have been Bagge's only speculative building venture. The building is one of two designed by Neville & Bagge within the historic district. Bagge apparently exchanged the Cortez in 1910 for two structures belonging to Joseph Liebertz in a transaction valued at \$326,000. The Cortez was resold numerous times over the next ten to fifteen years. At eight stories, the Cortez was the tallest of the mid-block buildings on the north side of West 156th Street, constructed at a projected cost of \$250,000. The primary facade of this Beaux-Arts style building is enlivened by a double-height entranceway portico, ceremonial terra-cotta balconettes, and free-standing brick parapets with terra-cotta cartouches above an overhanging modillioned cornice.

Like many of the buildings within the historic district, early advertisements appearing in the *New York Times* touted the building for its proximity to public transportation and the grounds of the Audubon Terrace cultural center (now Audubon Terrace Historic District), and for desirable views overlooking the Hudson River and the New Jersey Palisades – the latter probably only true of apartments located on the upper stories, and before construction of the 11-story 780 Riverside Drive in 1914. At the time of construction, the Cortez was arranged to accommodate two families per floor in apartments consisting of nine rooms and three baths. By the 1930s, smaller apartments had become easier to rent, and the once ample suites were subdivided to accommodate four families per floor.

The name Cortez was likely selected for its association with Spanish culture, as a means of capitalizing on the building's proximity to the Hispanic Society of America, one of the esteemed institutions of the Audubon Terrace cultural center, located directly across the street. The name probably refers to the Spanish conquistador, Hernán Cortés (1485-1547), best known for his violent conquests in Mexico over the Aztecs.

One notable resident of the Cortez was Agil Hanau (1850-1940), the last surviving founder and first secretary of the Young Men's Hebrew Association (Y.M.H.A.) of New York.

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629-641 West 156th Street

See: 790 Riverside Drive

WEST 156TH STREET, NOS. 640-642

(SOUTH SIDE, BETWEEN BROADWAY AND RIVERSIDE DRIVE)

640-642 West 156th Street

See: 788 Riverside Drive

WEST 157TH STREET, NOS. 605-617

(NORTH SIDE, BETWEEN EDWARD M. MORGAN PLACE AND RIVERSIDE DRIVE)

605-617 West 157th Street

See: 800 Riverside Drive

WEST 157TH STREET, NOS. 600-630

(SOUTH SIDE, BETWEEN EDWARD M. MORGAN PLACE AND RIVERSIDE DRIVE)

600 West 157th Street

See: 3765 Broadway

602 West 157th Street (602-608 West 157th Street), *see Figures 31, 32 & 44*

Borough of Manhattan Tax Map Block 2134, Lot 85

Date of Construction: 1909 (NB 834-09)

Architect: Neville & Bagge

Original Owner: Sarah Harris

Type: Apartment house

Style: Renaissance Revival

Stories: 6 + basement

Structure/Material: Brick & granite

Features: Six story structure; one visible and one partially visible elevation; basement exposed at below-grade areaway; square plan with light wells at east and west elevations (west elevation not visible from street); West 157th Street elevation: tripartite vertical composition consisting of one-story granite base, five-story buff brick and granite shaft, and capital; brick laid in a Flemish bond; 12 bays at shaft, symmetrical above second story; rectangular window openings typical; capital slightly shorter than other stories; paired window openings at fourth and ninth bays at shaft and capital, except where noted; diminished-arched entranceway features two granite step stoop with masonry sidewalls at fourth bay at first story; entranceway features chamfered returns, stylized granite keystone and paneled spandrel, and contains possibly historic metal-and-glass double doors and arched transom with decorative iron screens; rock-faced, granite basement increases in exposure with downward slope of West 157th Street; below-grade areaway to right of entranceway at eighth through twelfth bays; rectangular service doorways beneath eighth and twelfth bays at below-grade areaway; no fenestration at basement to left of entranceway; paired, double-height granite columns with molded capitals on pedestals flank fourth bay at first and second stories and support a granite entablature featuring triglyphs with guttae, a coquillage at fascia, and a molded cornice which serves as sill course of fenestration at fourth bay at third story; projecting granite sills beneath window openings at fourth bay at second story; iron remnants, possibly of historic light fixtures, between paired double-height columns near capitals; rusticated granite with wide channels at base; slightly projecting, splayed granite lintels with projecting stylized keystones at fenestration of base; projecting granite bands above first story at either side of paired columns; slightly projecting granite lintel and sill courses at either side of paired columns at fenestration of second story; flush granite lintels featuring slightly projecting stylized keystones and rock-faced drips typical at fenestration at shaft and capital, except where noted; projecting granite sills supported on simple, rectangular, rock-faced brackets typical at fourth and fifth stories, continuous at paired fenestration; balconettes with granite railings supported on elongated granite scroll brackets at ninth and outer bays at third story; projecting granite band and granite lintel course at third-story fenestration continuous with cornice above entranceway and with balconette; slightly projecting rusticated brick at fourth, ninth and outer bays at shaft and capital, except at fourth bay at second story; flush granite Gibbs surrounds at fenestration of fourth, ninth, and outer bays at shaft and capital, except at fourth bay at second story; segmental-arched pediments above fenestration at outer bays at third story; triangular pediments with bas-relief ornament above paired fenestration at fourth and ninth bays at third story; projecting molded granite lintels at fenestration of fourth, ninth, and outer bays at fourth and fifth stories and at capital, continuous at paired fenestration; slightly projecting granite band above fifth story; projecting granite lintel course at sixth story; granite quoins and recessed strips at outer edges of elevation at base, shaft and capital; modillioned metal cornice at roofline features foliate brackets and floral roundels and foliate panels at fascia; triangular pediments above roofline at outer bays; segmental-arched pediments featuring tympanums with cartouche and foliate details above roofline at fourth and ninth bays; East elevation: partially visible from street; red brick laid in a common bond; granite quoins return from West 157th Street elevation; portion of elevation recessed to form a light well; segmental-arched window openings with projecting masonry sills typical, where visible; bays of recessed light well partially visible; non-

recessed portion of elevation features one, off-center bay; stepped at roofline away from West 157th Street.

Site features: Historic pointed masonry posts spanned by historic iron fencing and granite curbs frame planting beds at either side of entranceway and below-grade areaway to right of entranceway; non-historic anti-perching rails at sidewalls at entranceway; gate at areaway leads to below-grade metal staircase at eighth bay; gate at top of below-grade ramp leads to below-grade areaway at right of elevation; low masonry wall, flush with non-recessed portion of east elevation, encloses recessed light well at east elevation.

Alterations: Windows replacements; non-historic metal doors at eighth and twelfth bays at basement; sidewalls at entranceway painted; pedestals at entranceway painted; first story of east elevation painted; signage at West 157th Street elevation; intercom and security lights at entranceway.

History: 602 West 157th Street, also known as Hortense Arms, was designed by architects Thomas P. Neville and George A. Bagge in 1909 for owner Sara Harris. Neville & Bagge had previously designed the rowhouse at 50 West 86th Street (1907, now in the Upper West Side Historic District) for Harris, which she occupied with her husband, Louis, a real estate developer, and son Albert. Harris apparently constructed Hortense Arms as a private investment and is listed as living at the apartment building at the time of the 1915 United States Census. The building is one of two designed by Neville & Bagge within the historic district. Located mid-block between Broadway and Riverside Drive, Hortense Arms is one of the smaller apartment houses of the historic district, and consequently one of the less expensive structures built (at a projected cost of \$150,000). The primary facade of this Renaissance Revival style building is enlivened by granite triangular pediments with bas-relief ornament and ceremonial balconettes at its shaft, and a roofline punctuated with triangular and segmental pediments.

Early advertisements for Hortense Arms appearing in the *New York Times* touted its abundance of “high class” amenities, including all hardwood trim, high wainscoted dining rooms, beamed ceilings, serpentine glass doors, crystal chandeliers, and a telephone in every apartment. Advertisements also boasted “uniformed Otis Electric elevator service,” and the fact that the owner lived on the premises. Claims of having “all sunny outside rooms” were likely referring to the presence of a large central light well in addition to light wells at the building’s east and west elevations. At the time of construction, Hortense Arms was arranged in suites of five to eight rooms with one or two baths. Approximately five families occupied each floor. By the 1940s, many of the larger suites had been subdivided into smaller units, which by that time had become easier to rent.

The predominant building naming trend in New York City at the turn of the century was to give apartment houses British-inspired names. Hortense, an English name meaning garden, was a popular girls’ name in the United States between 1900 and 1910. The use of “arms” in the naming of buildings can also be traced to England and the tradition of hanging coats of arms above doors, for which buildings often became known. It is also possible that Hortense Arms was named in honor of a female relative of the owner, although no specific documentation exists.

References:

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614 West 157th Street (610-616 West 157th Street), *see Figures 32-34 & 44*
Borough of Manhattan Tax Map Block 2134, Lot 80

Date of Construction: 1909 (NB 840-09)
Architect: Joseph C. Cocker
Original Owner: Kuhn & Lawson
Type: Apartment house
Style: Medieval Revival
Stories: 6 + basement
Structure/Material: Brick, limestone & terra cotta

Features: Six story structure; one visible and one partially visible elevation; exposed basement; U-shaped plan with courtyard at West 157th Street and light wells at all elevations (south and east elevations not visible from street); West 157th Street elevation: tripartite vertical composition consisting of one-story limestone base, four-story iron-flecked buff brick shaft with terra-cotta details, and one-story iron-flecked buff brick capital with terra-cotta details; brick basement visible at below-grade areaway; bricks laid in a Flemish bond at basement, base, shaft and capital; divided into two identical sections of three bays each by courtyard; paired, rectangular window openings at outer bays of base, shaft, and capital; central bay at each section features two rectangular window openings; central bay at each section is recessed at shaft and capital; historic fire escapes with iron railings span width of each recessed bay; basement follows same fenestration pattern as upper stories, except as noted; rectangular service doorways at right side of each central bay at basement, raised on one granite step at right section; rectangular doorway featuring historic metal gate at right side of third bay at right section; rectangular window opening with projecting brick sill faces west at basement beneath stairway leading to West 157th Street courtyard; projecting limestone sills typical at basement fenestration; limestone band with molding serves as lintel course of basement fenestration; projecting, molded limestone window surrounds at first-story fenestration; molded band serves as lintel course of first-story fenestration; limestone cornice supported on simple rectangular limestone brackets serves as lintel course of second-story fenestration at outer bays; molded terra-cotta window surrounds consisting of triangular engaged columns on molded pedestals, stylized pinnacles and keystones, and flush Gibbs surrounds at outer-bay fenestration of

each section at second story; projecting terra-cotta hooded lintels with foliate pinnacles and projecting molded sills at outer-bay fenestration of each section at third, fourth and fifth stories; long, triangular, engaged terra-cotta columns on molded pedestals with foliate-knot capitals and terra-cotta quoins flank outer bays of each section at shaft; quoins wrap and are visible at recessed bays; two rectangular window openings with flush, terra-cotta hooded lintels with stylized voussoirs at recessed bays at shaft and capital; molded terra-cotta cornice above fifth story wraps around recessed central bays and serves as sill course of fenestration at capital; flush terra-cotta Gibbs surrounds with stylized keystones and molded, stepped terra-cotta hoods at fenestration of outer bays of each section at capital; stepped parapet featuring terra-cotta trim and molded terra-cotta bands at roofline above each section; terra-cotta pinnacles on molded corbels centered above outer bays of each section at roofline; West 157th Street courtyard: rectangular courtyard; three-sided at rear; raised above grade; four-and-a-half granite step stoop and curving masonry sidewalls at entrance to courtyard; iron-flecked buff brick laid in a Flemish bond; rectangular window openings with flush, incised terra-cotta sills and flush, terra-cotta hooded lintels with stylized voussoirs typical at courtyard, except where noted; colored brick at base of east and west walls; *East wall*: terra-cotta quoins continuous from West 157th Street elevation; six bays; first bay set far apart from other bays; rectangular doorway with slightly projecting brick door surround and soldier course lintel between first and second bays, raised on a small masonry step; shorter typical window openings at third bay; *Rear (south) wall*: single bay of typical window openings with splayed lintels at canted sections; rectangular entranceway featuring flanking engaged limestone columns with molded capitals and pedestals supporting a limestone entablature with cartouche and quatrefoil details at fascia and a large, molded cornice, at first story at non-canted section; entranceway contains primary entrance to building; two bays above first story at non-canted section; shorter typical window at first bay above first story at non-canted section; historic fire escape with iron railings at non-canted section; stepped parapet featuring terra-cotta trim and molded terra-cotta bands above non-canted section at roofline; *West wall*: mirror-image of east wall; West Elevation: partially visible from street; red brick laid in a running bond; segmental-arched window openings with projecting masonry sills typical, where visible; terra-cotta quoins continuous from West 157th Street elevation; recessed at light well; some bays visible at light well.

Site features: Areaway enclosed by historic pointed masonry posts spanned by metal rails and granite curbing; iron fire-escape landings with decorative railings above areaway at left side of central bays at both sections; below-grade metal staircases at areaway of both sections; possibly historic pavement at courtyard.

Alterations: Window replacements; non-historic window guards at basement fenestration; non-historic metal doors at basement; window beneath courtyard staircase presently closed off; sills of basement fenestration painted; limestone base at West 157th Street painted; pointed masonry posts, metal rails and granite curbing at areaway painted; masonry sidewalls at entrance to West 157th Street courtyard painted; three non-historic handrails at courtyard stairway; west elevation painted; non-historic light fixtures and numbers “614” flank either side of West 157th Street courtyard at first story; non-historic light fixtures at east and west walls at courtyard; security camera at West 157th Street elevation; conduit at courtyard.

History: 614 West 157th Street, also known as the Kannawah (and occasionally as the Kan-a-wah or Kannawah Court), was designed by architect Joseph C. Cocker in 1909 for owners Kuhn &

Lawson. Kuhn & Lawson were prolific apartment house builders who constructed several apartments in Washington Heights, Inwood, and Harlem around this time. Kuhn & Lawson often worked with Cocker, who designed 609 West 158th Street for the pair in 1905, also located within the historic district. Located mid-block between Broadway and Riverside Drive, the Kannawah is one of the smaller apartment houses of the historic district, and consequently one of the less expensive structures built (at a projected cost of \$150,000). The apartment house follows a U-shaped plan with a raised courtyard at West 157th Street containing the building's main entrance. The primary facade of this Medieval Revival style building is enlivened by molded terra-cotta window surrounds, stylized pinnacles, and keystones.

Like many of the buildings within the historic district, early advertisements for the Kannawah appearing in the *New York Times* touted the building for its proximity to public transportation. Advertisements also noted the building for having "unusually large, light rooms" and for its location in a "most select neighborhood." It is unclear how many units were in the building at the time of construction. In 1917, the Kannawah was reported as arranged into suites of three to six rooms with one bath, with seven families occupying each floor. This configuration, totaling 42 residential units, remains today.

The name Kannawah was likely selected for its romantic association with the American West. The name probably refers to the Kanawha River in West Virginia, whose own name originated from the Seneca tribe that initially inhabited that area.

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618-630 West 157th Street

See: 790 Riverside Drive

WEST 158TH STREET, NOS. 609-611
(NORTH SIDE, BETWEEN BROADWAY AND RIVERSIDE DRIVE)

609 West 158th Street, see Figures 35 & 36

Borough of Manhattan Tax Map Block 2136, Lot 5

Date of Construction: 1905 (NB 974-05)

Architect: Joseph C. Cocker

Original Owner: Kuhn & Lawson

Type: Apartment house

Style: Renaissance Revival

Stories: 5 + basement

Structure/Material: Brick & limestone

Features: Five story structure; one visible and one partially visible elevation; exposed basement; irregular I-shaped plan with light wells at east and west elevations (west elevation not visible from street); West 158th Street elevation: tripartite vertical composition consisting of one-story brick base, three-story buff brick shaft and one-story buff brick capital; basement visible at below-grade areaway; brick laid in a running bond at basement and base; brick laid in a modified common bond at shaft and capital; five bays at basement; rectangular doorways at first and fifth bays at basement and at third bay at basement beneath first-story entranceway stairs; rectangular window openings at second and fourth bays at basement; projecting limestone band with molding serves as lintel course of basement doorways and fenestration, not continuous at sidewalls of first-story entranceway; seven symmetrical bays at base, shaft and capital; rectangular window openings with flush, splayed limestone lintels with slightly projecting limestone keystones and projecting limestone sills typical at base, shaft and capital, except where noted; entranceway portico at fourth bay at first-story features four brick and limestone step stoop with solid masonry sidewalls; portico features limestone Ionic columns supporting a limestone entablature with molded cornice and molded architrave; non-historic door beneath portico; slender molded limestone band serves as sill course of first-story fenestration, not continuous at portico; another slender molded limestone band serves as lintel course of first-story fenestration, continuous with architrave at portico; molded limestone cornice above base continuous with cornice at portico, stops shy of outer edges of elevation; molded limestone band serves as sill course of second-story fenestration and stops shy of outer edges of elevation; corbelled brick bands beneath a projecting limestone band above fourth story serves as sill course of fenestration at capital and stop shy of outer edges of elevation; overhanging metal modillioned cornice at roofline features egg-and-dart course and is supported on paired scroll brackets with foliate details and guttae; fire escape with elaborate, decorative iron railings spans between second and third bays at shaft and capital; outer edges of elevation are slightly recessed at shaft and capital; East Elevation: partially visible from street above roofline of neighboring building; divided into two sections by recessed light well; brick of West 158th Street elevation returns slightly; segmental-arched window openings with slightly projecting masonry sills typical, where visible and except where noted; one bay visible at recessed light well features narrower typical window openings; one off-center bay at non-recessed portion of elevation; brick chimney visible at right-most edge of non-recessed portion of elevation above roofline; red terracotta coping visible at roofline.

Site features: Areaways at both sides of entranceway enclosed by tall, non-historic iron fence on granite curb; brick stairway with limestone treads flanked by probably non-historic solid masonry sidewalls at entranceway; metal staircase at below-grade areaway to right of entranceway.

Alterations: Window replacements; non-historic fencing at areaway; basement, portico, entranceway sidewalls, and brick areas of first story painted; non-historic metal-and-glass doorway, sidelights, transom and intercom at entranceway; non-historic handrails at entranceway stairs; some granite curb replacement to left of entranceway at areaway; window opening at second bay of basement closed off; non-historic door at third bay of basement beneath entranceway; non-historic window guards at some first story windows; security lights, signage, security camera, and satellite dish at West 158th Street elevation.

History: 609 West 158th Street was designed by architect Joseph C. Cocker in 1905 for owners Kuhn & Lawson. Kuhn & Lawson were prolific apartment house builders who constructed several apartments in Washington Heights, Inwood, and Harlem around this time. Kuhn & Lawson often worked with Cocker, who designed 614 West 157th Street for the pair in 1909, also located within the historic district. 609 West 158th Street was the first apartment building constructed within the historic district. It is also the smallest of the apartment houses, and consequently, the least expensive built (at a projected cost of \$42,000). The primary facade of this Renaissance Revival style building, simpler than many of those within the historic district, is enlivened by a projecting limestone entranceway portico and overhanging modillioned cornice.

Like many of the buildings within the historic district, early advertisements for 609 West 158th Street appearing in the *New York Times* touted the building for its proximity to public transportation and for desirable views overlooking the Hudson River and the New Jersey Palisades. The building's views of the river would later be blocked by the taller and larger apartment houses of the rest of the historic district. At the time of construction, 609 West 158th Street was arranged into suites of three to six rooms with one bath, with approximately five families occupying each floor. There appears to have been little, if any, subdivision of the modestly-sized apartments in the intervening years.

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611 West 158th Street (810 Riverside Drive), *see Figures 37-39 & 43*
Borough of Manhattan Tax Map Block 2136, Lot 7

Date of Construction: 1909-10 (NB 867-09)

Architect: Emery Roth

Original Owner: Brown Brothers, Inc.

Type: Apartment house
Style: Beaux Arts
Stories: 9 + basement
Structure/Material: Brick, limestone & terra cotta

Features: Nine story structure; one visible and two partially visible elevations; exposed basement; irregular I-shaped plan with light wells at east and west elevations; Riverside Drive/West 158th Street elevation: continuous elevation conforms to trajectory of the intersection of Riverside Drive and West 158th Streets; tripartite vertical composition consisting of two-story rusticated limestone base, five-story orange brick shaft, and two-story orange brick capital with terra-cotta details; brick laid in a Flemish bond; exposure of basement level above grade at Riverside Drive and within below-grade areaway at West 158th Street consistent with upward slope of West 158th Street; seven asymmetrical bays at basement and base; six asymmetrical bays at shaft and capital; second bay and third bays are slightly recessed from rest of elevation at basement and base; rectangular window openings typical at basement, except where noted; below-grade, rectangular doorway with non-historic service door at fourth bay of basement raised on one granite step; projecting limestone sill at first bay at basement; projecting limestone band with molding spans between basement window openings and doorway; one-and-a-half height entrance portico at fifth bay of basement raised on five granite step stoop flanked by curving limestone sidewalls; portico features rusticated limestone Doric columns supporting an entablature with modillioned cornice; limestone balconette above cornice features solid, paneled limestone walls spanning between rectangular posts with cross details; rectangular entranceway beneath portico features slightly projecting limestone door surround with foliate and scroll details, paneled soffit, and limestone panel above doorway; possibly historic double-doors and rectangular transom feature ornate iron screens; limestone sills above slightly recessed limestone panels with rectangular details typical at fenestration of first story; rectangular window openings with stylized voussoirs at second, third and seventh bays at first story; rectangular window openings with projecting limestone sills and slightly recessed limestone lintels at second, third and seventh bays of second story; double-height, round-arched window surrounds with stylized voussoirs at first, fourth and sixth bays at base feature recessed rectangular window openings containing triple windows at first story, and recessed round-arched window openings at second story; round-arched window opening feature limestone sills above limestone panels with classical details; limestone balconette is continuous at first through fifth bays at third story and features a limestone balustrade spanning between limestone posts and supported on large limestone scroll brackets with foliate details; molded limestone cornice with dentil course at sixth bay is continuous with balconette; segmental-arched window openings containing triple windows with curved upper sashes and featuring flush splayed brick lintels and projecting limestone sills at first bay of shaft; round, tower-like second bay at shaft and capital features three narrow, rectangular window openings with continuous limestone sills; three-sided, copper oriels with geometric details at third, fourth and fifth bays are continuous at shaft; rectangular window openings with projecting limestone sills at fifth bay at shaft and at eighth story; large, overhanging terra-cotta balconette is continuous at first through fifth bays of eighth story and features an ornate metal railing spanning between terra-cotta posts; balconette is supported on elongated masonry brackets and features egg-and-dart molding at soffit; masonry frieze with floral details at sixth bay is continuous with balconette; rectangular window opening containing triple window at first bay of eighth story; masonry panel with abstract geometric details above

eighth-story fenestration at first bay; three-sided copper oriels with geometric details at third, fourth and fifth bays of eighth story; masonry panels with abstract geometric details between third, fourth and fifth bays at eighth story; diminished-arched window openings containing triple windows with curved upper sashes at first, third, fourth and fifth bays of ninth story; elaborate arched terra-cotta dormers at first, third, fourth and fifth bays of ninth story feature modillion and egg-and-dart courses at soffits and oversized acanthus leaf pinnacles with foliate and scroll details; arched dormers spring from terra-cotta corbels with scroll details; incised detailing and terra-cotta roundels at tympanums beneath arched dormers; rectangular window opening at sixth bay at ninth story features projecting terra-cotta window surround consisting of incised terra-cotta pilasters and stylized brackets supporting a terra-cotta entablature with molded cornice above an inset, terra-cotta panel with overlapping circular details; small terra-cotta cornice with egg-and-dart details flank pilasters at sixth bay of ninth story; slender molded terra-cotta band serves as sill course of all ninth-story fenestration; molded cornice with egg-and-dart course and stylized terra-cotta brackets at tower-like second bay at roofline; conical masonry dome featuring terra-cotta ribs and pinnacle above roofline at tower-like second bay; ribbed, copper mansard roof to left and right of dome with finial detail at right edge of first bay (see alterations); East elevation: partially visible from street above 609 West 158th Street; divided into two sections by light well; brick of West 158th Street elevation returns for several feet; horizontal details at capital of West 158th Street elevation return as terra-cotta bands for several feet; roofline steps away from West 158th Street elevation; segmental-arched window openings typical, where visible; water tank visible above roofline; West elevation: partially visible above roofline of neighboring building from street; divided into two sections by recessed light well; brick of West 158th Street elevation returns for several feet; horizontal details at capital of West 158th Street elevation return as terra-cotta bands for several feet; both segmental-arched and rectangular windows openings of various sizes typical, where visible; chimney visible above north wall of light well; fire escape visible at east wall of light well; rectangular opening at parapet serves as landing for fire escape.

Site features: Areaway along West 158th Street elevation framed by historic round masonry posts spanned by metal railings; areaway begins to slope below grade at second bay of basement; gate at areaway leads to below-grade metal staircase at sixth bay.

Alterations: Window replacement (originally multi-paned sashes); some copper replaced at three-sided oriels; non-historic metal door at fourth bay of basement; window opening at sixth bay of basement closed off; all masonry at basement and base painted; terra-cotta details at capital painted, some painted red; window guards at first, second and third bays at basement; finials removed from ridge at roof (one remains to left of dome); round limestone posts removed from areaway at Riverside Drive; non-historic light fixtures at entranceway; non-historic handrails at entranceway stairs; non-historic anti-perching rails at masonry sidewalls at entranceway; original lampposts removed from entranceway; security cameras at West 158th Street elevation.

History: 611 West 158th Street, also known as the Sutherland, was designed by architect Emery Roth in 1910 for Floyd de L. Brown of the Brown Brothers, Inc. The building follows an irregular I-shaped plan with significant light wells at its east and west elevations and was constructed at a projected cost of \$250,000. The primary facade of this Beaux-Arts style building

is enlivened by the contrasting use of orange bricks and large expanses of limestone and terra cotta, including elaborate arched terra-cotta dormers at the ninth story, and by continuous, three-sided copper oriel windows at the building's shaft. The Sutherland was apparently modeled on the Beaux-Arts style Hotel Belleclaire (2171-2179 Broadway, a designated New York City Landmark), a luxury apartment house designed by Roth in 1901-03, located in Manhattan's Upper West Side.

Like many of the buildings within the historic district, early advertisements for the Sutherland appearing in the *New York Times* touted the building for its proximity to public transportation and for desirable views overlooking the Hudson River and the New Jersey Palisades. Advertisements also noted the building for having rooms equal in size to those of "any private residence" and for providing the "highest standard of service day and night." Claims of having all "outside rooms" were likely referring to rooms lining the structure's significant light wells, at least above the rooflines of neighboring structures. At the time of construction, the Sutherland was arranged into suites of four to nine rooms with one to three baths. Three to four families occupied each floor. By the 1930s, many of the larger suites had been subdivided into smaller units, which by that time had become easier to rent.

Owner Floyd de L. Brown was both an architect and builder by trade. Born in New York, Brown graduated from the School of Architecture at Columbia in 1907, and later from the Ecole des Beaux-Arts in Paris. The Sutherland was the first structure erected by Brown upon his return to New York. Brown went on to organize the Bethlehem Engineering Corporation, which focused solely on commercial construction, and which was responsible for buildings including the National Broadcasting Company's building at 711 Fifth Avenue (aka the Columbia Picture's Building; Coca-Cola Building), and 1560 Broadway, which contains the Embassy Theater (a designated New York City Interior Landmark).

The predominant building naming trend in New York City at the turn of the century was to give apartment houses British-inspired names. The Sutherland may have been named for the highland area in Scotland of the same name. The word "sutherland" is derived from the Norse word for southern.

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- "Latest Dealings in Realty Field," *New York Times*, September 11, 1923, 27.
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- The World's New York Apartment House Album* (New York: New York World, 1910), 14-XXXV.

WEST 158TH STREET, NOS. 614-624
(SOUTH SIDE, BETWEEN RIVERSIDE DRIVE AND RIVERSIDE DRIVE WEST)

614-616 West 158th Street

See: 811 Riverside Drive

618 West 158th Street

See: 809 Riverside Drive

620-624 West 158th Street

See: 807 Riverside Drive

ARCHITECTS' APPENDIX

Blum, George & Edward

Edward Blum (1876-1944)

George Blum (1874-?)

780 Riverside Drive (1913-14)

Edward Blum, born in Paris, graduated from Columbia University in 1899 and continued his education at the Ecole des Beaux-Arts in Paris from 1901 to 1903. George Blum attended the Ecole in 1904. The firm of George & Edward Blum received its first commissions in 1909 for apartment buildings and gained prominence for their designs of this building type. The firm was responsible for four apartment buildings in the Upper West Side/Central Park West Historic District and another three in the Riverside Drive-West End Historic District, all of them executed in the neo-Renaissance style. The firm also designed buildings in the Expanded Carnegie Hill, Ladies Mile, and Upper East Side Historic Districts, as well as the Hotel Theresa (1912-13, a designated New York City Landmark). The Blum brothers are noted for using glazed brick and terra cotta in a distinctive manner and for experimenting with designs that lacked traditional cornices. Many of the firm's finest apartment houses, including 780 Riverside Drive, lack the traditional metal or terra-cotta cornices found on most contemporaneous buildings.

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Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 62.

Cocker, Joseph C. (dates undetermined)

614 West 157th Street (1909)

609 West 158th Street (1905)

Joseph C. Cocker was active in New York from about 1901 to 1923. Early in his career he designed the store-and-loft building at 35 West 19th Street (1903), located in the Ladies Mile

Historic District. He also designed the neo-Georgian style warehouse at 799-801 Washington Street (1910), located in the Gansevoort Market Historic District. Cocker specialized, however, in speculative walk-up apartment buildings. Cocker worked predominantly in Harlem and was especially prolific in the area of the Hamilton Heights/Sugar Hill Northeast Historic District, where he is credited with the designs of numerous buildings.

Landmarks Preservation Commission (LPC), *Gansevoort Market Historic District (LP-2132)* (New York: City of New York, 2003), report by Jay Shockley.

LPC, *Hamilton Heights/Sugar Hill Northeast Historic District (LP-2104)* (New York: City of New York, 2001), report by Matthew A. Postal and Donald G. Presa.

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James Ward, *Architects in Practice in New York City, 1900-1940* (Union, NJ: J & D Associates, 1989).

Denby & Nute

Edwin Denby (1872-1957)

Frank S. Nute (c. 1869-1947)

605 West 156th Street (1909-10)

611 West 156th Street (1909-10)

Edwin H. Denby was born in Philadelphia and educated at the Polytechnikum in Dresden between 1890 and 1892. Denby continued his studies at the Ecole des Beaux-Arts in Paris and received his diploma in 1897. After returning to the United States, Denby opened an architectural office in New York City in 1900 and, four years later, began his partnership with Frank Scammon Nute. Little is known about Nute, who was born in New Jersey. The pair's professional relationship lasted for 19 years, during which time they designed the neo-Classical town house at 41 East 67th Street in the Upper East Side Historic District. Denby and Nute are also individually credited with the designs of several apartment houses.

Apartment Houses of the Metropolis (New York: The G.C. Hesselgren Publishing Co., 1908) 209.

"Edwin Denby, 84, Noted Architect," *New York Times*, January 18, 1957, 20.

"Frank S. Nute," United States Census, New York (1920, 1930).

Landmarks Preservation Commission, *Upper East Side Historic District (LP-1051)* (New York: City of New York, 1981), report by the Research Department.

Obituary, *New York Times*, September 30, 1947, 25.

Kitzler, Sidney H. (1900-1960)

779 Riverside Drive (1926)

Sidney H. Kitzler was born in New York and educated at Cooper Union. He began practicing in Manhattan and relocated his offices to Brooklyn in the 1930s. Kitzler's early commissions

included apartment houses throughout Manhattan and in the Bronx. His later commissions appear to have been primarily small-scale commercial structures and additions. At the time of his death, Kitzler was serving as first vice president of the Brooklyn Society of Architects.

Landmarks Preservation Commission, *Research Files*.

Office of Metropolitan History, "Manhattan NB Database 1900-1986," (2009),
<http://www.MetroHistory.com>.

"Sidney H. Kitzler" obituary, *New York Times*, December 30, 1960, 20.

"Sidney H. Kitzler," United States Census, New York (1920).

Miller, George G. (1893-1981)

775 Riverside Drive (1930)

156-08 Riverside Drive West (1930)

George Gottlieb Miller was born in New York City and was educated at Columbia University. Early in his career he served as chief draftsman for the firm of Gronenberg & Leuchtag. He began practicing independently in 1921, and established a practice with Albert Goldhammer (1890-1956) in the 1930s. That partnership was dissolved in 1937. Miller's principal works were apartment buildings, many of which were designed in the Art Deco style. Examples of Miller's works can be found in the Bronx, Queens, and Manhattan. A particularly dense concentration of Art Deco apartment houses designed by Miller and by Miller & Goldhammer can be found in the Inwood neighborhood of upper Manhattan. Other examples of Miller's residential work are located in the Upper West Side/Central Park West Historic District, while examples of his commercial commissions (which were less frequent) can be found in the Greenwich Village Historic District. In the 1950s, Miller served as chief designer for housing developer Samuel Lefrak, and was awarded by the Queens Chamber of Commerce for apartment houses erected in that borough in the 50s and 60s. In 1953, Miller's son, Rueben joined the practice, and the partnership of George G. Miller & Reuben Miller was formed in 1960. Miller was a member of the New York Society of Architects and of the New York Chapter of the American Institute of Architects.

George S. Koyl, ed. *American Architects Directory*, 2nd ed. (New York: R.R. Bowker Company, under the sponsorship of the American Institute of Architects, 1962) 483.

Landmarks Preservation Commission (LPC), *Greenwich Village Historic District (LP-0489)* (New York: City of New York, 1969), report by the Research Department. LPC, *Research Files*.

LPC, *Upper West Side/Central Park West Historic District (LP-1647)* (New York: City of New York, 1990), report by the Research Department.

Obituary, *New York Times*, February 11, 1981, D23.

Real Estate Notes, *New York Times*, November 9, 1937, 42.

Moore & Landsiedel

Fred W. Moore (c. 1874-?)

Frank L. Landsiedel (c. 1873-1952)

809 and 811 Riverside Drive (1920)

Frank L. Landsiedel, born in New York State, is known to have been the head draftsman in the office of architect Warren C. Dickerson in 1899. By 1900, Landsiedel had formed a partnership with Fred W. Moore, also born in New York State. The firm of Moore & Landsiedel, with offices over the years in East Harlem and the Bronx, was extraordinarily prolific until 1949, with some 263 known commissions in Manhattan alone. The firm specialized in the design of tenement, French flats, and apartment buildings, but also executed stables, factory, warehouse, store-and-loft, theater, garage, and commercial structures. The firm is responsible for the designs of buildings within the Greenwich Village, Ladies Mile, Tribeca West, and Hamilton Heights/Sugar Hill Northwest Historic Districts.

“Frank L. Landsiedel” and “Fred W. Moore,” United States Census, New York (1910).
Landmarks Preservation Commission, *Greenwich Village Historic District Extension (LP-2184)* (New York: City of New York, 2006), report by Jay Shockley.
Obituary, *New York Times*, April 2, 1952, 33.
Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979).
James Ward, *Architects in Practice in New York City, 1900-1940* (Union, NJ: J & D Associates, 1989).

Neville & Bagge

Thomas P. Neville (dates undetermined)

George A. Bagge (dates undetermined)

625 West 156th Street (1909)

602 West 157th Street (1909)

Despite their remarkable productivity throughout New York City, little is known about the individual training and lives of Thomas P. Neville and George A. Bagge. Bagge established his firm during the late 1880s and, in 1892, Neville joined him in partnership. That same year they opened an office on West 125th Street, and over the next three decades they became known as residential specialists working in various popular historical revival styles. Neville & Bagge designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway from the West 70s into Morningside Heights and Harlem. The firm also designed the occasional hotel and loft buildings. Neville & Bagge’s works include numerous apartment buildings in the Upper West Side/Central Park West, Riverside Drive-West End, Chelsea, Mott Haven East, Mount Morris Park, Hamilton Heights/Sugar Hill and Clay Avenue Historic Districts. The firm also designed the Regina Angelorum (1907), a convent and home for working girls connected to Saint Cecilia’s Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Bronx (1886, 1857 Anthony Avenue, a designated New York City Landmark). In 1924, Bagge’s son joined the firm, which continued until 1936 as George Bagge & Sons [Son].

Andrew S. Dolkart, *Morningside Heights* (New York: Columbia University Press, 1999).
David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli International Publications, 1990), 285-289.

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Pelham, George F. (1866-1937)

601 West 156th Street (1909)
 3765 Broadway (1909)
 801 Riverside Drive (1919)
 807 Riverside Drive (1924)

George Frederick Pelham was born in Ottawa, Canada and came to New York as a child. His father, George Brown Pelham (1831-1889), opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, Pelham specialized in apartment houses designed in the neo-Renaissance, neo-Gothic, and neo-Federal styles during the 43 years that he practiced. He also designed a number of row houses. Pelham's work is well-represented in the Upper West Side/Central Park West Historic District, where he was one of the area's most prolific architects. Other residential structures designed by Pelham can be found in the Expanded Carnegie Hill, Treadwell Farm, Hamilton Heights/Sugar Hill, West End Collegiate, and Mott Haven Historic Districts. Examples of Pelham's commercial work are located in the Ladies Mile, Tribeca West, and Tribeca North Historic Districts. In 1910, Pelham's son, George F. Pelham, Jr., joined his father's firm.

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 Obituary, *New York Times*, February 9, 1937, 23.

Dennis Steadman Francis. *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 60.

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Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, 1970), 465.

Roth, Emery (1871-1948)

611 West 158th Street (1910)

Emery Roth was born in Galzecs, Hungary, to a family of ample means. Upon being orphaned at age 13, he was sent to the United States. He first immigrated to Chicago and then to Bloomington, Illinois. He spent three years as an apprentice in an architectural firm, most of which time was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth accepted a position with Burnham & Root as a draftsman for the World's Columbian Exposition in Chicago. Roth assisted Julius Harder with the preparation of drawings for the celebrated Palace of Fine Arts and drew plans for two small fair pavilions. He also assisted Richard Morris Hunt with modifications to his plans for the fair's Administration Building.

Following the close of the Exposition, Roth remained in Chicago and opened a very successful mail-order architectural rendering business. He soon decided to move to New York where he was hired into Hunt's office. While with Hunt, Roth drafted interior perspectives of the "Breakers," Cornelius Vanderbilt's Newport, Rhode Island, mansion, and met Ogden Codman, Jr., an architect and interior designer. After Hunt's death, Roth accepted a position with Codman, where he became familiar with historical styles. In 1895, Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein and Eugene Yancey Cohen, which became Stein, Cohen & Roth.

Soon after the turn of the century, Roth returned to independent practice, specializing in luxury apartment houses. The Hotel Belleclaire (1901-03, 2171-2179 Broadway, a designated New York City Landmark) which exhibits elements of the French Beaux-Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s, he experimented with the Art Nouveau style, and in the 1920s, his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include the Ritz Tower (1925-27, 465 Park Avenue), San Remo Apartments (1928-29, 145 Central Park West), Beresford Apartments (1928-29, 211 Central Park West), and Eldorado Apartments (1931, 300 Central Park West, in association with Margon & Holder), all designated New York City Landmarks. Roth also designed numerous apartment buildings in the Upper West Side/Central Park West and Riverside Drive-West End Historic Districts. In 1932, Roth's son Richard, and later his son Julian, joined the firm, which became known as Emery Roth & Sons. In 1938-39, the firm designed the Normandy Apartments (140 Riverside Drive, a designated New York City Landmark), which is considered to be one of Roth's last great apartment house designs. The younger Roths continued in practice after their father's death and enjoyed prolific careers.

Key to the Architects of Greater New York (New York, 1900) 56.
Key to the Architects of Greater New York (New York, 1901) 62.
 Landmarks Preservation Commission (LPC), *Expanded Carnegie Hill Historic District (LP-1834)* (New York: City of New York, 1993), report by the Research Department.
 LPC, *Normandy Apartments (LP-1568)* (New York: City of New York, 1985), report by the Research Department.
 LPC, *Ritz Tower (LP-2118)* (New York: City of New York, 2002), report by Virginia Kurshan.
 LPC, *Riverside Drive-West End Historic District (LP-1626)* (New York: City of New York, 1989), report by the Research Department.
 Steven Rutenbaum, *Mansions in the Clouds* (New York, 1986).
 Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979) 22, 66, 72.

Rouse & Goldstone

William L. Rouse (1874-1963)

Lafayette A. Goldstone (1876-1956)

790 Riverside Drive (1909-11)

William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After setting up his practice in the early 20th century, he began to design apartment buildings. The Hendrick Hudson Apartments at Riverside Drive and West 110th Street in Manhattan (1907) is one of his most successful early works, noted for its ornate Renaissance-inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan.

Lafayette A. Goldstone was born in Poughkeepsie, New York, and came to New York City at the age of 15, after receiving lessons in architecture and drawing from William Henry Cusak. First working in an apprenticeship with Carrère & Hastings, Goldstone later obtained positions with William A. Bates of Bates & Barlow and with Cleverdon & Putzel. After service in the Spanish-American War in 1898, Goldstone was employed by a real estate developer and builder active in erecting old law tenements in Manhattan's Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham. Goldstone also worked for a time with the building firm of Norcross Brothers. In 1902, Goldstone opened his own practice with the design of three private residences in Manhattan's Upper West Side. His early work was devoted largely to the design of new law tenements, but he later received commissions for apartment houses. Goldstone also designed store-and-loft buildings, including several within the Ladies Mile Historic District.

Rouse and Goldstone were practicing together by 1910, establishing an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with apartment buildings that altered the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in the Riverside Drive-West End Historic District and in the Upper West Side/Central Park West Historic District, where their designs reflect a variety of revival styles. After 1930, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design. In 1941, Goldstone was associated with

Frederick L. Ackerman on the design of the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing.

Landmarks Preservation Commission (LPC), *Carnegie Hill Historic District Extension (LP-1834)* (New York: City of New York, 1993), report by David M. Breiner, et al.

LPC, *Ladies Mile Historic District (LP-1609)* (New York: City of New York, 1989), report by the Research Department.

LPC, *Riverside Drive-West End Historic District (LP-1626)* (New York: City of New York, 1989), report by the Research Department.

LPC, *Upper East Side Historic District (LP-1051)* (New York: City of New York, 1981), report by the Research Department.

LPC, *Upper West Side/Central Park West Historic District (LP-1647)* (New York: City of New York, 1990), report by the Research Department.

Obituary, *New York Times*, June 23, 1953, 2.

Obituary, *New York Times*, August 20, 1963, 33.

Trow's New York City Classified Directory (New York: Trow Directory, Printing and Bookbinding Co., 1925).

James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 66.

Elliot Willensky and Norval White, *AIA Guide to New York City*, 3rd ed. (San Diego: Harcourt Brace Jovanovich, 1988) 386.

Schaefer & Rutkins

Albert E. Schaefer (1894-1962)

Harry B. Rutkins (c. 1903-1962)

765 Riverside Drive (1931-32)

Albert E. Schaefer, a descendant of an old Bronx family, studied architecture and engineering at the Mechanic's Institute, receiving a diploma in 1915. After many years in the drafting department of the New York Railways Company, he established his own firm in 1925. Schaefer entered into partnership with Harry B. Rutkins, who graduated from City College in 1926, some time in the late 1920s. Schaefer & Rutkins designed several large apartment houses in upper Manhattan and the Bronx until the apparent dissolution of the firm around 1929. Schaefer continued to practice until his death in 1962. In 1937, Rutkins and six others were found guilty of second-degree manslaughter for the collapse of an apartment house under construction at 112 East Mosholu Parkway in the Bronx. As architect, Rutkins was given a suspended sentence in the case. He went on to work for the firm of Eggers & Higgins in 1945, becoming an associate there in 1961. By the 1950s, Rutkins had become known as an authority on building codes and practices. His obituary states he specialized in issues of air rights and zoning while at Eggers & Higgins and that he was closely identified with slum clearance and urban redevelopment projects. During the 1950s, Rutkins served as chairman of the legislative committee of the New York Chapter of the American Institute of Architects (AIA) and was a member at large of the City Planning and Zoning Committee. Shortly after his death in 1962, the New York Chapter of the AIA established the Harry B. Rutkins Memorial Award for outstanding committee work and service to the profession and the chapter. The award continues to be given today.

“Associate is Appointed by Architectural Firm,” *New York Times*, May 20, 1961, 20.
 “Harry B. Rutkins, Architect, Dead,” *New York Times*, July 26, 1962, 27.
 Landmarks Preservation Commission, *Research Files*.
 Office of Metropolitan History, “Manhattan NB Database 1900-1986,” (2009),
<http://www.MetroHistory.com>.
 “Six Found Guilty in Building Crash,” *New York Times*, April 1, 1937, 1.

Schwartz & Gross

Simon I. Schwartz (1877?-1956)

Arthur Gross (1877-1950)

788 Riverside Drive (1910-11)

800 Riverside Drive (1910-11)

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, from the beginning specialized in luxury apartment buildings and hotels, including the Beaux-Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1929, in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Schwartz & Gross are considered one of the firms whose numerous apartment houses helped shape the face of the Upper West Side. Much of the firm’s output has survived, particularly in the Upper West Side/Central Park West, Riverside Drive-West End, Hamilton Heights Extension, and Hamilton Heights/Sugar Hill Historic Districts. The firm also designed 409 Edgecombe Avenue (1916-17, a designated New York City Landmark), which was the most prestigious address for African-American New Yorkers from the 1930s through the 1950s, and several commercial structures, examples of which can be found throughout the Ladies Mile Historic District.

Landmarks Preservation Commission (LPC), *409 Edgecombe Avenue Apartments (LP-1861)* (New York: City of New York, 1993), report by Elisa Urbanelli.

LPC, *Expanded Carnegie Hill Historic District (LP-1834)* (New York: City of New York, 1993), report by the Research Department.

LPC, *Hamilton Heights/Sugar Hill Northeast Historic District (LP-2104)* (New York: City of New York, 2001), report by Matthew A. Postal and Donald G. Presa.

LPC, *Ladies Mile Historic District (LP-1609)* (New York: City of New York, 1989), report by the Research Department.

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LPC, *Upper West Side/Central Park West Historic District (LP-1647)* (New York: City of New York, 1990), report by the Research Department.

Obituary, *New York Times*, November 7, 1950, 25.

Obituary, *New York Times*, April 25, 1956, 35:3.

James Ward, *Architects in Practice in New York City, 1900-1940* (Union, NJ: J & D Associates, 1989).

3765 Broadway (aka Audubon Hall) (George F. Pelham, 1909)



Figure 1 – Photo: Christopher D. Brazee (2009)



Figure 2 – Source: New York Times (1909)

780 Riverside Drive (aka the Vauxhall) (George & Edward Blum, 1913-14)



Figure 3 – Photos: (l) Olivia Klose (2008); (r) Jennifer L. Most (2009)



Figure 4 – Courtesy of: The New York Public Library (c. 1915)

788 Riverside Drive (aka the Rhinecliff) (Schwartz & Gross, 1910-11)



Figure 5 – Photos: (l) Christopher D. Brazee (2009); (r) Olivia Klose (2008)



Figure 6 – Source: *The World's New York Apartment House Album* (1910)

Courtesy of: The New York Public Library

790 Riverside Drive (aka the Riviera) (Rouse & Goldstone, 1909-11)



Figure 7 – Photo: Christopher D. Brazee (2009)



Figure 8 – Source: The World's New York Apartment House Album (1910)

Courtesy of: The New York Public Library

800 Riverside Drive (aka the Grinnell) (Schwartz & Gross, 1910-11)



Figure 9 – Photo: Christopher D. Brazee (2009)



*Figure 10 – Source: The World's New York Apartment House Album (1910)
Courtesy of: The New York Public Library*

765 & 775 Riverside Drive and 156-08 Riverside Drive West



*Figure 11 – Photo: Olivia Klose (2008)
(765 Riverside Drive, Schaefer & Rutkins, 1931-32)*



*Figures 12 & 13 – Photos: Christopher D. Brazee (2009)
(l) 775 Riverside Drive (George G. Miller, 1930); (r) 156-08 Riverside Drive West (George G. Miller, 1930)*

765 Riverside Drive and 156-08 Riverside Drive West



Figure 14 – Photo: Christopher D. Brazee (2009)

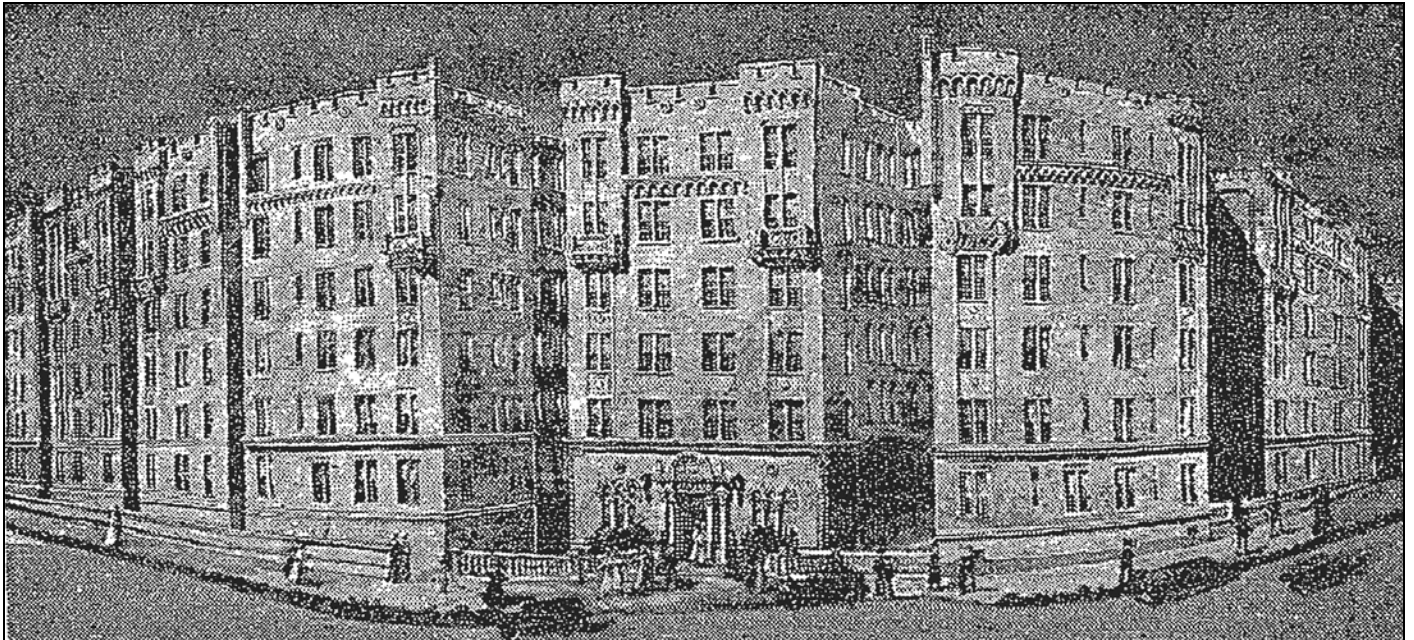


Figure 15 – Source: New York Times (1932)

779 Riverside Drive (aka Crillon Court) (Sidney H. Kitzler, 1926)



Figure 16 – Photos: Christopher D. Brazee (2009)



Figure 17 – New York City Tax Photograph (1940s)

801 Riverside Drive (aka the Cragmoor) (George F. Pelham, 1919)



Figure 18 – Photo: Christopher D. Brazee (2009)



Figure 19 – New York City Tax Photograph (1940s)

807, 809 & 811 Riverside Drive



*Figure 20 – Photos: (l) Christopher D. Brazee (2009); (r) Jennifer L. Most (2009)
(807 Riverside Drive, George F. Pelham, 1924)*



*Figure 21 – Photo: Christopher D. Brazee (2009)
(l-r: 809 & 811 Riverside Drive, Moore & Landsiedel, 1920)*

807, 809 & 811 Riverside Drive



Figure 22 – Photo: Christopher D. Brazee (2009)



Figure 23 – Source: New York Times (1924)

601 West 156th Street (aka Hispania Hall) (George F. Pelham, 1909)



Figure 24 – Photos: Christopher D. Brazee (2009)



*Figure 25 – Source: Supplement to Apartment Houses of the Metropolis (c. 1909)
Courtesy of: The New York Public Library*

605 & 611 West 156th Street (Denby & Nute, 1909-10)



*Figures 26 & 27 – Photos: Christopher D. Brazee (2009)
(l-r: 611 & 605 Riverside Drive)*

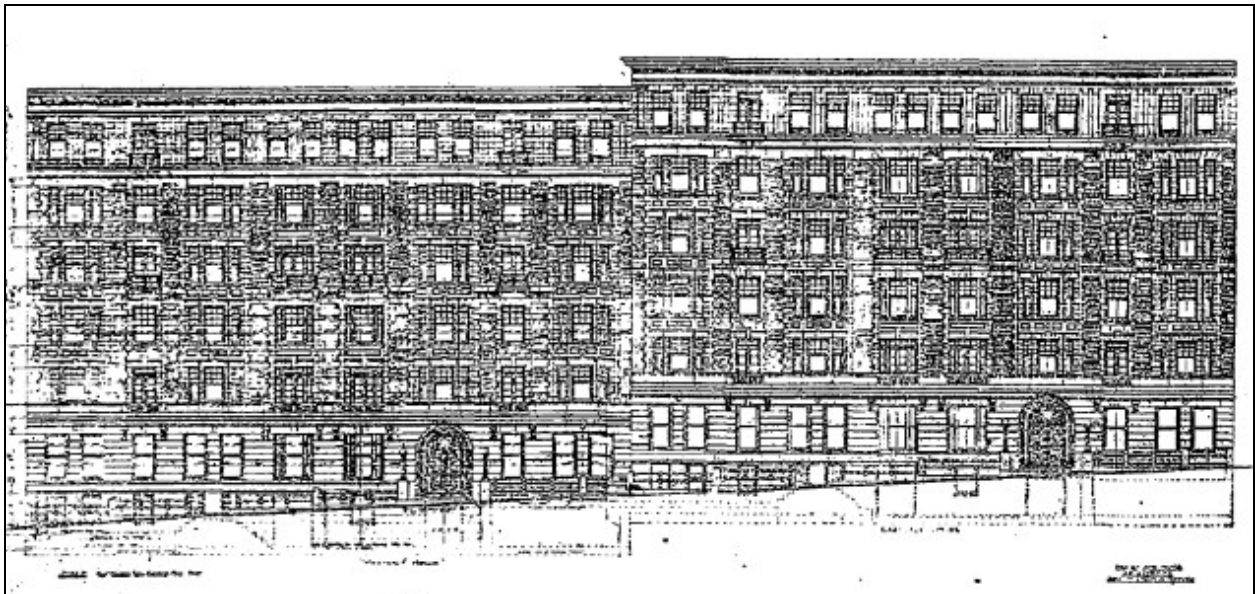


Figure 28 – Source: New York Times (1909)

625 West 156th Street (aka the Cortez) (Neville & Bagge, 1909)



Figure 29 – Photo: Christopher D. Brazee (2009)



*Figure 30 – New York City Tax Photograph (1940s)
(l-r: 790 Riverside Drive, 625 West 156th Street, 611 West 156th Street)*

602 West 157th Street (aka Hortense Arms) (Neville & Bagge, 1909)



Figure 31 – Photo: Christopher D. Brazee (2009)



*Figure 32 – New York City Tax Photograph (1940s)
(l-r: 3765 Broadway, 602 West 157th Street, 614 West 157th Street, 790 Riverside Drive)*

614 West 157th Street (aka the Kannawah) (Joseph C. Cocker, 1909)



Figure 33 – Photo: Christopher D. Brazee (2009)



Figure 34 – New York City Tax Photograph (1940s)

609 West 158th Street (Joseph C. Cocker, 1905)



Figure 35 – Photo: Christopher D. Brazee (2009)

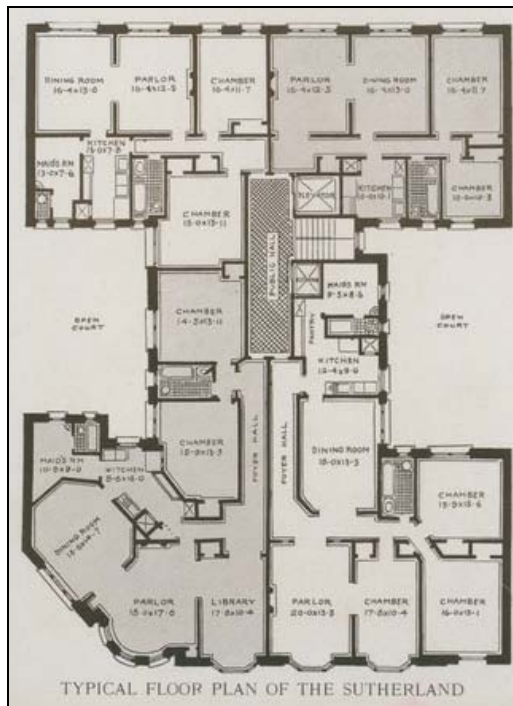


Figure 36 – New York City Tax Photograph (1940s)

611 West 158th Street (aka the Sutherland) (Emery Roth, 1909)



Figure 37 – Photos: Olivia Klose (2008)



*Figure 38 & 39 – Source: Supplement to Apartment Houses of the Metropolis (c. 1909)
Courtesy of: The New York Public Library*

Site Features & Streetscapes



*Figure 40 – Stairs in front of 809 & 811 Riverside Drive at West 158th Street
Photo: Christopher D. Braze (2009)*



*Figure 41 – (foreground) Oval Fountain at Riverside Drive between West 156th and 157th Streets;
(l-r, background) 775 Riverside Drive, 779 Riverside Drive, 801 Riverside Drive
Photo: Christopher D. Braze*

Site Features & Streetscapes



*Figure 42 – (l-r) 765 Riverside Drive, 790 Riverside Drive, 788 Riverside Drive, 780 Riverside Drive
Photo: Olivia Klose (2008)*



*Figure 43 – (l-r) 611 West 158th Street, 800 Riverside Drive, 790 Riverside Drive
Photo: Christopher D. Brazee (2009)*

Site Features & Streetscapes



*Figure 44 – (l-r) 3765 Broadway, 602 West 157th Street, 614 West 157th Street, 790 Riverside Drive
Photo: Christopher D. Brazee (2009)*



*Figure 45 – (l-r) 790 Riverside Drive, 625 Riverside Drive, 611 Riverside Drive, 605 Riverside Drive
Photo: Christopher D. Brazee (2009)*

Site Features & Streetscapes



*Figure 45 – View Looking East along West 156th Street
Photo: Christopher D. Brazee (2009)*



*Figure 46 – (l-r) 601 West 156th Street, 3765 Broadway
Photo: Olivia Klose (2008)*

Site Features & Streetscapes



*Figure 47 – 156-08 Riverside Drive West (view south)
Photo: Jennifer L. Most (2009)*



*Figure 48 – (l-r) 780 Riverside Drive, Audubon Terrace Historic District
Photo: Olivia Klose (2008)*

John James Audubon House



Figure 49 – (foreground) John James Audubon House; (background) 780 Riverside Drive
Source: Bird-Lore (1932)



Figure 50 – Historic Postcard of Riverside Drive, Audubon House at Right (view southeast)
Postcard by: The American Art Publishing Co. (c. 1920)

Historic Advertisements in the *New York Times*

“Grinnell”
Riverside Drive and 157th St.
Subway station within 500 feet of building.
DISTINCTIVE BUILDING
facing three streets, hence
All Apartments are “Outside”
ENTIRELY FIREPROOF,
best construction and finish, with rentals
30% Less
than the Middle West Side.
Suites 5, 6, 7, 8 and 9 Rooms
Also 3 Duplex Apts.
VERY LARGE ROOMS and beautifully grouped. Adapted to those accustomed to private houses.

Figure 51 - Display Ad 36 (July 23, 1911) XX4

Vauxhall
780 RIVERSIDE DRIVE NORTH COR 155th ST.
 4 Rooms, from \$700 6 Rooms, from \$1200
 5 “ “ “ 950 7 “ “ “ 1350
 1, 2 and 3 Baths.
 All rooms large, light and airy, with mostly southerly exposure; large closets, spacious foyers and vestibules. Smoke-proof fire tower.
By Waiting Until November
 You can secure the benefits of the exceptional rental opportunities offered by the
New Eleven-story Absolutely Fireproof Building, representing the most advanced ideas in apartment house construction. Location is the best and most convenient on Washington Heights, commanding a view of the Hudson, accessible to subway express stations, Broadway surface line and elevated. Overlooking grounds of Hispanic Society of America.
 Bert G. Faulhaber & Co.
 BROADWAY AND 156TH ST.
 Telephone, Audubon 870 Rental Representative on Premises

Figure 52 - Display Ad 55 (September 27, 1914) XX10

VELASQUEZ-GOYA
605-611 WEST 156th ST.
HIGH-CLASS ELEVATOR APARTMENTS.
 Directly opposite Spanish Museum Grounds.
7-8 Rooms, 2 Baths.
RENTS VERY REASONABLE.
7 605-611 West 111th St. Z
 One apartment, 6 rooms, bath, every room commanding unobstructed view of Palisades. \$1020.
 4 rooms, bath, \$600—\$660.
609 West 115th St. Z
 One apartment, 8 rooms, 2 baths, rent \$1200. One apartment, 7 rooms, 2 baths, \$900.
 Leroy Coventry, 156 W. 72d.

Figure 53 - Display Ad 55 (September 27, 1914) XX10

Sutherland
611 West 158th St. at Riverside Drive
 Subway at 157th St. (One Block)
 Several Beautiful Apartments available in this superb modern Fireproof house, where attractive surroundings, home comforts and apartments in their class and character are ideal; all large, outside rooms; splendid views.
 4 Rooms—bath.....\$ 950
 6 Rooms—2 baths..... 1,275
 7 Rooms—2 baths..... 1,550
 9 Rooms—3 baths..... 1,975
 Possession now or October First.
 Satisfactory References Essential.
 Apply Resident Manager or
FRED. E. STURGIS,
 14 Wall St. Tel. Rector 8575.

Figure 54 - Display Ad 97 (May 13, 1918) 17

THE RIVIERA
790 Riverside Drive—
156th to 157th St.
7 to 10 Rooms
FROM OCT. 1.
Very Reasonable Rental
 The Premier Fireproof Apartment Building of the West Side; occupies the entire block; four elevators; atmosphere and service unequalled.
 Resident Manager.
 Telephone Billings 2900

Figure 55 - Display Ad 80 (October 16, 1923) RE7

Near Completion **Possession Nov. 1, 1932**

 A most unique location—
 The Hudson on all sides.
2 ELEVATORS
3 Rooms 1 and 2 BATHS
 Dining Alcove and
4 Rooms Standing Showers
5 Rooms with Glass Doors
765
Riverside Drive
 at 155th Street
HENRY F. BYRNES
 600 W. 181st Street
 Washington Heights 7-3092
 Improvements that are different.

Figure 56 - Display Ad 124 (October 16, 1932) RE7