

Manhattan Avenue Historic District

Designation Report



New York City Landmarks Preservation Commission

May 15, 2007

Manhattan Avenue Historic District
Borough of Manhattan
Designation Report

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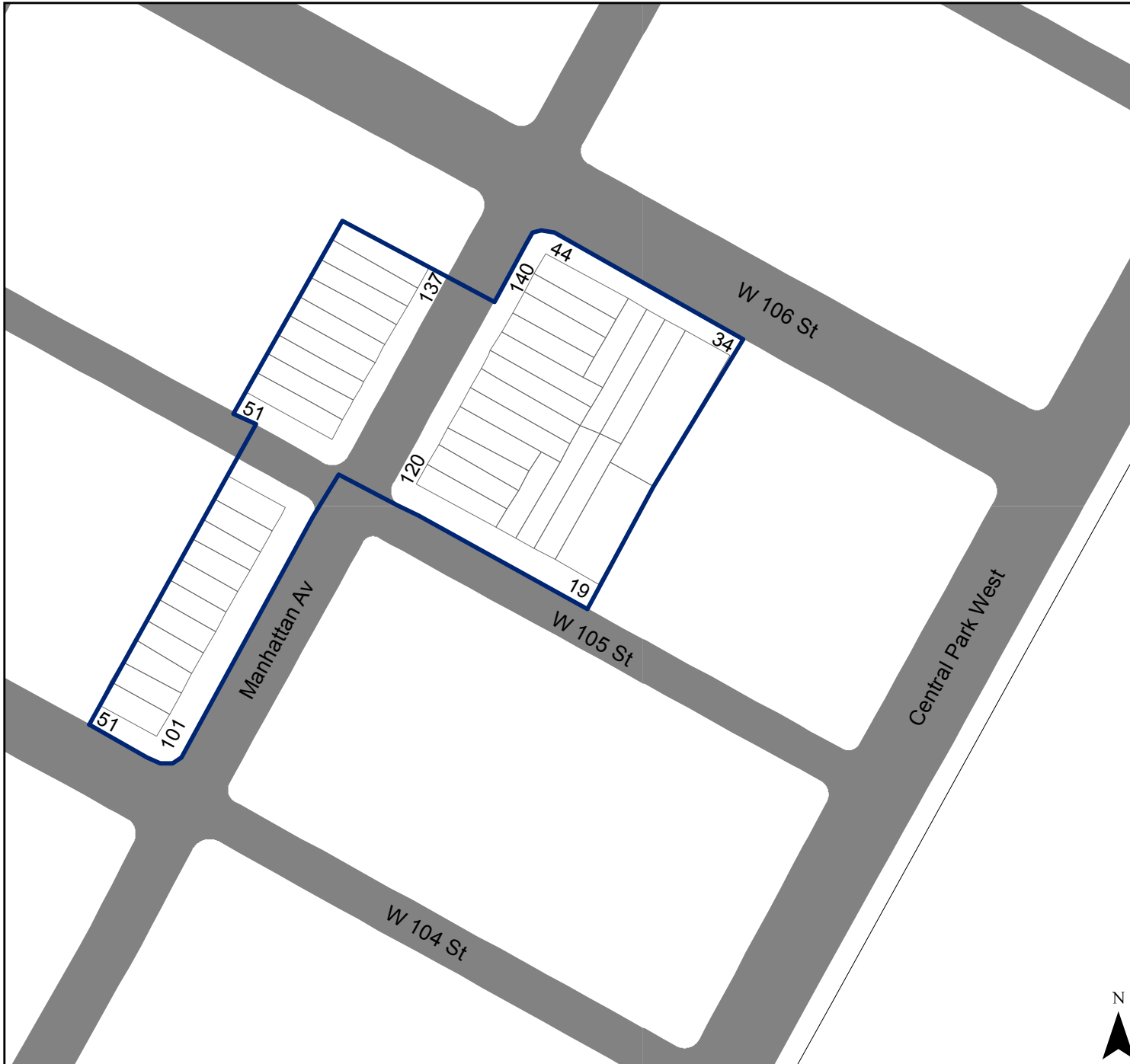
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On the front cover:
51 West 105th Street and 123-31 Manhattan Avenue
Photo: Matthew A. Postal, 2007

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Manhattan Avenue Historic District




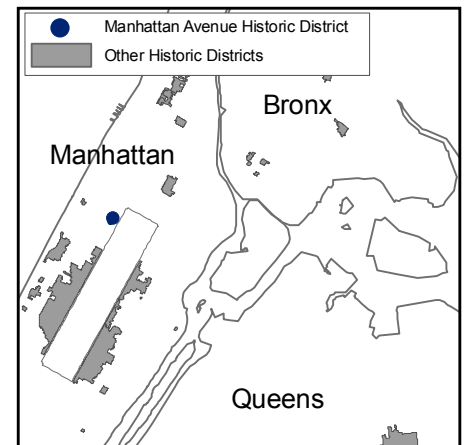
Manhattan Avenue Historic District
Borough of Manhattan, NY
Landmarks Preservation Commission

Designated: May 15, 2007

-  Boundary of Historic District
-  Tax Lots within Historic District

Date: 05.14.2007
Author: JLM

 0.02 Miles



MANHATTAN AVENUE HISTORIC DISTRICT, MANHATTAN

Boundaries

The Manhattan Avenue Historic District consists of the property bounded by a line beginning at the intersection of the southern curblineline of West 106th Street and the eastern curblineline of Manhattan Avenue, extending easterly along the southern curblineline of West 106th Street to a point formed by the intersection of said curblineline and the eastern property line of 34-36 West 106th Street, extending southerly along said property line and the eastern property line of 19-37 West 105th Street to the northern curblineline of West 105th Street, extending westerly along said curblineline, across the roadbed to the intersection of the western curblineline of Manhattan Avenue and the northern curblineline of West 105th Street, extending southerly across the roadbed and along the western curblineline of Manhattan Avenue to the point of its intersection with the northern curblineline of West 104th Street, then westerly along said curblineline to a point formed by the intersection of the northern curblineline of West 104th Street and the western property line of 51 West 104th Street (aka 101 Manhattan Avenue), extending northerly along said property line and the western property lines of 103 through 121 Manhattan Avenue, across the roadbed to the northern curblineline of West 105th Street, extending westerly along said curblineline to a point formed by the intersection of the northern curblineline of West 105th Street and the western property line of 51 West 105th Street (aka 51-½ West 105th Street, 123A Manhattan Avenue), extending northerly along said property line and the western property lines of 123 through 137 Manhattan Avenue to the northern property line of 137 Manhattan Avenue, extending easterly along said property line, across the roadbed to the eastern curblineline of Manhattan Avenue, extending northerly along said curblineline to the point of the beginning.

TESTIMONY AT THE PUBLIC HEARING

On March 13, 2007, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Manhattan Avenue Historic District (Item No. 2). Nine people spoke in favor of designation, including representatives of United States Congressman Charles B. Rangel, Manhattan Borough President Scott M. Stringer, New York State Assemblyman Daniel J. O'Donnell, Manhattan Community Board 7, the Historic Districts Council, the Landmarks Conservancy, Landmark West! and the New York Chapter of the Victorian Society in America. There were no speakers in opposition.

INTRODUCTION

The Manhattan Avenue Historic District is located on the Upper West Side, one block west of Central Park, between West 104th and 106th Streets. Originally called "New" Avenue, the street, which begins four blocks south, opened in 1868 and received its current name in 1884. There are forty buildings in the district, including 37 three-story row houses, one six-story apartment building and two structures built by General Memorial Hospital for the Treatment of Cancer and Allied Diseases, originally known as the New-York Cancer Hospital, a designated New York City Landmark. Mass transit played an important role in the development of the area, especially construction of the Ninth Avenue elevated railway which began service to 104th Street in 1879. All of the houses were built during a five-year period, from 1885 to 1890. The earliest row, located on the west side of Manhattan Avenue, between West 105th and 106th Streets, was designed by the architect Joseph M. Dunn. C. P. H Gilbert, who would become one of the best-known residential architects in New York City, was responsible for the row that stands directly east. The block to the south, on the west side of Manhattan Avenue, was designed by Edward L. Angell in 1889.

Built on speculation, these brick and stone-faced houses were planned as picturesque ensembles, incorporating varied elements associated with the popular Queen Anne and Romanesque Revival styles, including stoops with iron railings, terra-cotta reliefs, projecting metal bay windows, and unusual cornices, frequently crowned by sunburst pediments. The district also contains a pair of early twentieth century buildings that were constructed as additions to the hospital. The first, built as an x-ray laboratory, is located on West 105th Street and displays neo-Gothic details. The later, on West 106th, was completed in 1927 and served as a nurses residence and research laboratory. Faced in red brick, the Chateausque facade was designed as the mirror image of a now demolished structure that was part of the original hospital complex. Now converted to apartments and a youth hostel, these sensitively designed mid-sized structures function as transitions between the former hospital and row houses. Modestly scaled and architecturally cohesive, the Manhattan Avenue Historic District is a handsome reminder of the origins of the Upper West Side.

HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE MANHATTAN AVENUE HISTORIC DISTRICT

The Upper West Side

The Manhattan Avenue Historic District is located in the Manhattan Valley section of the Upper West Side, extending from West 104th to 106th Streets. Consisting of mainly row houses, it also includes two structures built for General Memorial Hospital, on West 105th and 106th Streets. Manhattan Avenue was not part of the Commissioner's Plan of 1811 and was proposed as part of series of additions to the street grid by the Commissioners of Central Park in 1868.¹ Situated between Central Park West and Columbus Avenue, the avenue begins at West 100th Street and continues north to 125th Street where it merges with St. Nicholas Avenue. Laid out as "New Avenue" during 1872-73, at the urging of the West Side Association it became known as Manhattan Avenue in 1884.² The Upper West Side was planned as a residential district and each of the avenues were renamed during the last two decades of the nineteenth century to distinguish it from the midtown blocks to the south. Eleventh Avenue came first, becoming West End in 1880, Eighth Avenue became Central Park West in 1883, Ninth Avenue became Columbus in 1890, Tenth Avenue became Amsterdam in 1890, and the Boulevard was renamed Broadway in 1899.

The planning and construction of Central Park (begun 1857, a designated New York City Scenic Landmark), coupled with the creation of new transit routes, made the Upper West Side especially attractive to residential development. For instance, the Eighth Avenue horse car line was extended to West 84th Street in 1864 and service along Tenth Avenue began in 1878. Most important was the extension of the Sixth Avenue elevated railway, which began service along Ninth Avenue (above 59th Street) to 72nd, 81st, 93rd and 104th Streets in June 1879.³

Following the panic of 1873, many businesses failed and New York City's economy entered a period of stagnation. Prices fell, unemployment increased, and few new buildings were erected. Around 1879, however, conditions began to improve, setting the stage for construction throughout the Upper West Side. Real estate developers generally focused on the blocks closest to the elevated railroad stations, which according to one observer, "attracted the builder like magnetic points as the neighborhood emerged as the recognized speculative area of the city."⁴

During this initial period of development, Manhattan Valley attracted a significant group of hospitals and charitable organizations. Civil engineer Egbert L. Viele wrote:

There is no dampness here on the west side. There is a dry tonic atmosphere which is not felt elsewhere in the city. It is more healthy than elsewhere. Elderly people like it here much better, and with excellent reason.⁵

¹ "Legal Notices: Supreme Court," *New York Times*, July 8, 1868, 6.

² "West Side Association," *New York Times*, January 25, 1880, 12.

³ *A History of Real Estate, Building and Architecture in New York City*, 1898 (New York: Arno Press, reprint, 1967), 78.

⁴ *A History of Real Estate*, 92, 102.

⁵ Frank L. Fisher, *A Complete List of West Side Dwellings* (New York, 1895), 70.

Among the first organizations was the Home for Aged and Infirm Hebrews (D. & J. Jardine, 1881-83, demolished) and the Home for the Aged of the Little Sisters of the Poor (D. & J. Jardine, 1884-85, demolished), both located on West 106th Street, between Ninth and Tenth Avenues. In 1890 the Society for the Relief of Half-Orphan and Destitute Children moved from West 10th Street in Greenwich Village to a “more desirable location on Manhattan Avenue.”⁶ Sited on the east side of the street, between West 104th and 105th Streets, the building was constructed at the same time as the south row in the historic district. Other local organizations included the Woman’s Hospital on West 110th Street, the Red Cross Hospital on Central Park West, and the Home for the Relief of the Destitute and Blind at 896 Amsterdam Avenue, near West 103rd Street.

In the blocks surrounding the district, the only extant structures of this type are the Association Residence for Respectable Aged Indigent Females (1881-83, 1907-08, a designated New York City Landmark, now a branch of Hostelling International-USA) at 891 Amsterdam Avenue, and the New-York Cancer Hospital (a designated New York City Landmark), on Central Park West, between West 105th and 106th Streets.⁷ Construction of the former medical complex began in May 1884 and the hospital first admitted patients in December 1887. Designed by architect Charles Coolidge Haight (1841-1917), the five circular wards and related buildings were completed in 1890 – the same year the third and final group of row houses was constructed in the district. Not only was the hospital planned as the first institution devoted to cancer care in the nation, but the *New York Times* described the red brick complex as “externally picturesque” and “a conspicuous ornament to the upper part of the city.”⁸

The Manhattan Row House

By the mid-1880s, speculative developers were rapidly transforming Manhattan’s Upper West Side into one of New York City’s most desirable neighborhoods. In 1886, the *New York Times* reported:

The huge masses of rock which formerly met the eye, usually crowned by a rickety shack and a browsing goat are being blasted out of existence. Streets are being graded and thousands of carpenters and masons are engaged in rearing substantial dwellings where a year ago nothing was to be seen but market gardens and barren fields.⁹

Before the 1880s there had been relatively little development in the area now called Manhattan Valley, with most residential buildings concentrated close to the 104th Street elevated station and a cluster of structures around the police precinct on 100th Street, between Columbus and Amsterdam Avenues.

⁶ *King’s Handbook of New York* (Boston, Massachusetts, 1893), 492.

⁷ See *Towers Nursing Home Designation Report* (New York: Landmarks Preservation Commission, 1976).

⁸ “The Astor Pavilion Opened” and “The New-York Cancer Hospital,” *New York Times*, December 7, 1887, 3; *New York Times*, May 18, 1884, 14.

⁹ “Settling the West Side,” *New York Times*, September 11, 1886, 8.

House construction on the Upper West Side peaked between 1886 and 1889 – the same period when all of the buildings in the historic district were built.¹⁰ Though row house construction continued into the first decade of the twentieth century, by this time most developers had begun to focus on apartment houses. The great majority of row houses were located on 20-by-100-foot lots and sold or leased to prosperous professionals earning \$25,000 to \$100,000 a year.¹¹ Typically, these structures are found on the long east-west streets, where property values were lower than the adjoining avenues, and where multiple dwellings were generally built. This pattern, however, was reversed on Manhattan Avenue, between West 104th and 106th Streets, where single-family houses were erected. Located on smaller-than-average lots, some as shallow as fifty feet, these less costly homes were marketed to the middle-class.

Row House Construction

Residential construction became an increasingly specialized trade in the late nineteenth century. There was a strong demand for housing and developers relied on numerous suppliers and craftsmen to execute their projects. *A History of Real Estate, Building and Architecture in New York City* reported in 1898:

There is no such thing as an “all-around man” among the building trades now. We have in his place the “Captain of Industry” [who] directs the army of specialists who work under him. . . Subcontracting has become universal. The builder of a row of dwellings will let in separate contracts the excavating, the foundation and brick work, the stone work, the plumbing and gas-fitting and electric wiring, the carpenter work, the lathing, the cabinet work, the concreting of cellars and areas and sidewalks, the furnace and steam heating and piping, the plastering, the glazing, the painting, and the roofing.¹²

The historic district has three groups of row houses, each produced by a different developer and architect. Nearly all of the buildings face onto Manhattan Avenue. The earliest group, located on the west side of Manhattan Avenue, between West 105th and 106th Streets, was built for F. A. Seitz, a German-American developer who was active in Manhattan real estate following the Civil War. He hired Joseph M. Dunn, an architect with commercial and institutional commissions to his credit. Working in New York City by 1872, Dunn designed cast-iron stores in the SoHo-Cast Iron Historic District, as well as warehouses, and buildings on Ward’s, Blackwell’s, Hart’s, and Randall’s Islands in the 1880s. Seitz and Dunn had worked together at least once before, building an apartment building at 247-49 West 15th Street in 1881. After completing the row on Manhattan Avenue, Dunn designed 103-31 West 74th Street (part of the Upper West Side/Central Park West Historic District) in 1887-88.

Construction proceeded in two stages; ground was broken for six houses (51 West 105th Street and 123-31 Manhattan Avenue) in June 1885 and six more houses (133-43 Manhattan

¹⁰ See “Buildings Planned Between 59th and 125th Streets” in *A History of Real Estate*, 106.

¹¹ Sarah Bradford Landau, “The Row Houses of New York’s West Side,” *Journal of the Society of Architectural Historians* (March 1975), 19.

¹² *A History of Real Estate*, 415-416.

Avenue) in October 1885. The first group, completed in January 1886, took approximately seven months to build, and the second group was completed in May 1886. Papers filed with the buildings department estimated that the cost of each structure would be \$10,000. This amount was lower than the Manhattan average, suggesting that the developer was targeting a less affluent buyer.

Of the twelve houses commissioned by Seitz, nine survive. As row houses, they are part of a larger tradition of urban dwellings that began in England during the late eighteenth century. Constructed on generally 17-by-75-foot lots, these three-story (plus basement) houses share party walls and are entered from low stoops. Each floor is likely to have had no more than three rooms, with a shallow yard at the rear for gardening and to hang laundry. In contrast to earlier Manhattan row houses, which were typically designed in variants of the classical style, these facades combine Queen Anne, Romanesque, and Gothic style features. Most row houses built on the Upper West Side display a similar eclecticism. In 1887 the *New York Times* observed:

The monotony of brownstone fronts is refreshingly absent. Having full play for architectural variety, builders have indulged the tastes of those for whom they built, instead of following set rules. The effect is to be seen not alone in the outside appearance of the new buildings. There are few old-fashioned houses up here . . . There is no longer the slightest doubt that this is to be the choice quarter for dwellings.¹³

Among the earliest rows to display this tendency were a group of houses designed by the noted architect Henry J. Hardenbergh on West 73rd Street (mostly intact, part of the Upper West Side/Central Park West Historic District), between Central Park West and Columbus Avenue, in 1879-80. Critic Montgomery Schuyler claimed that this group of 27 houses set a “valuable precedent” through the architect’s “attempt at unity in variety.”¹⁴ This was accomplished through subtle variations in form and material, in which the individual facades appear both harmonious and individual.

Dunn adopted a similar approach in the houses he designed for Seitz. Though the houses display similar features, none appear to be identical. For instance, the facades are crowned by three types of gables, one narrow, one broad, and a projecting flat gable that steps up at the sides. An interesting mixture of materials was also employed, juxtaposing red brick with textured brownstone, limestone, and earth-colored terra-cotta.

The residential specialist C. P. (Charles Pierrepont) H. Gilbert (1861-1952) designed the second group of row houses completed in the historic district. Developer John Brown, of Hoboken, New Jersey, acquired the 200-by-120-foot site in 1886. To maximize coverage he divided the property into lots of varying size. While all but the corner houses had the same dimensions, the size of the rear yards varied, with the deepest yards located in the middle of the block and on the side streets. This arrangement allowed Brown to insert an additional house on both 105th and 106th Streets. Construction was estimated to cost from \$8,000 to \$12,000 per dwelling.

¹³ *New York Times*, “Profits in Real Estate,” October 7, 1887, 10.

¹⁴ Montgomery Schuyler, “Henry Janeway Hardenbergh,” *Architectural Record* (January-March 1897), 357.

Construction of the Brown - Gilbert row began in April 1886. The builder/contracting firm Petit Murdock broke ground on three houses at 39-43 West 105th Street and six houses at 120-22 Manhattan Avenue and 134-40 Manhattan Avenue.¹⁵ About six months later, the firm commenced work on five additional houses at 124-32 Manhattan Avenue and four at 38-44 West 106th Street. The first seven structures were finished in November 1886, and the later group, located at the south end of the block, in August 1887.

These three-story houses are among the earliest extant works in New York City by this prolific architect. Though born in Manhattan and trained at Columbia University, Gilbert started his career in mining towns of Colorado and Arizona. By 1883 he returned east, forming a short-lived partnership with the architect George Kramer Thompson. Together, they designed a 10-story brick, stone, and terra-cotta apartment house at Madison Avenue and 57th Street (demolished) in 1884. Independently, Gilbert would become an extremely successful and prestigious residential designer, building twenty houses on Montgomery Place in the Park Slope Historic District in Brooklyn, as well as memorable mansions for Thomas Adams, Issac D. Fletcher, Felix Warburg, and F. W. Woolworth. Comfortable working in a great variety of styles, the houses he produced here clearly anticipate the more ambitious work that followed.

The block Gilbert designed for Brown has a lively and jagged profile, incorporating features associated with the Queen Anne and Romanesque Revival styles. He made sophisticated use of texture, juxtaposing brick, brownstone, as well as industrial materials, including iron and tin. Each house was entered by stairs, conventional and box stoops that are arranged to create both variety and balance. No house is identical to its neighbor, but specific elements repeat to establish a sense of visual coherence. For instance, 124 and 126 Manhattan Avenue share a continuous pressed metal cornice and identical bay windows but have stoops with different orientations. A similar approach was adopted for 136 and 138 Manhattan Avenue. To enliven the roofline, Gilbert employed free-standing triangular pediments with sunbursts, as well as tower-like forms at the corners of West 105th Street and West 106th Street (demolished).

The third and final group is located one block south, on the west side of the avenue, between West 104th and 105th Streets. Joseph Turner acquired the block in 1889 and hired Edward L. Angell, who established his practice in New York City by 1886, to be the architect. During his career, Angell worked in various popular styles, designing Queen Anne, Romanesque, neo-Grec, and Renaissance Revival works in mainly Greenwich Village and the Upper West Side. His earliest known commissions were 241-49 Central Park West (1887-88, altered), 340-48 West End Avenue, 262-68 West 77th Street (both 1889-90), and the Hotel Endicott (1890-91), at Columbus Avenue and 82nd Street. All are extant and located in historic districts on the Upper West Side.

Work on 101-21 Manhattan Avenue began in August 1889 and the eleven three-story houses were completed during May of the following year, 1890. These houses occupy 18-by-50-foot lots and, like most houses in the historic district, have shallow rear yards. Each was

¹⁵ The partners in Petit Murdock are likely to have been John Petit and Harvey Murdock (d. 1922). Gilbert and Murdock would later work together on a group of residences built on Montgomery Place in the Park Slope Historic District. Petit would become president of the John Petit Realty Company.

estimated to cost \$10,000 – the same amount as those in Seitz/Dunn row. Of the three groups, these are the most varied and picturesque, featuring scalloped Flemish gables, distinctive decorative cornices, double-height tripartite bay windows, wide arched and conventional entrances, textured stone, and brick in various colors.

The dwellings in the historic district are somewhat smaller than the majority of late nineteenth century row houses in Manhattan and Brooklyn. Most are less than 17 feet wide and have shallow rear yards. These characteristics suggest that the earliest tenants were of modest means, middle-class families -- not doctors and hospital administrators employed by the cancer hospital, as some writers have speculated. Though a large number had Irish or German backgrounds, many were U.S. born and some had moved here from other states. The United States Census of 1900 indicates a wide variety of occupations, including salesmen, real estate brokers, a janitor, engineer, pressman, teacher, bookkeeper, dentist, and physicians. Some employed servants, mainly of Irish descent. In subsequent decades, however, an increasing number of “lodgers” and “boarders” were recorded by the census enumerators, suggesting that household incomes had begun to decline.

Hospital Buildings

The New-York Cancer Hospital changed its name to General Memorial Hospital for the Treatment of Cancer and Allied Diseases in 1899. In subsequent decades, several additions were made to the hospital, including two buildings in the historic district: 19-37 West 105th Street and 34-36 West 106th Street. These mid-sized structures were inspired by earlier buildings in the complex and provide a visual transition between the hospital and row houses.

At the southwest corner of the hospital, now 19-37 West 105th Street, an x-ray laboratory was built in 1916-17. It was the first lab that the hospital built for this purpose and had several floors devoted to the study of radiation treatment.¹⁶ Marie and Pierre Curie discovered radium in 1898 and doctors at the hospital began using it to treat cancer in 1913-16. A letter to the *New York Times*, published in January 1914, claimed that it had received a gift worth much more than \$25,000 and that it possessed more than \$10,000 worth of radium, including “a most complete X-ray outfit for the treatment of the disease.”¹⁷ It seems likely that some or all of the money was used to build the \$35,000 structure.

The West 105th Street building was designed by Palmer, Hornbostel & Jones. Founded by William J. Palmer (1862-1925) in the 1890s, the partners included Henry Hornbostel (1867-1961) and Sullivan W. Jones (1878-1955). This prolific architectural firm frequently worked with public institutions during the years when the lab was planned and built, designing city halls for Oakland, California (1910), Wilmington, Delaware (1911), Hartford, Connecticut (1917), and Pittsburgh, Pennsylvania (1910), where Hornbostel lived and taught at the Carnegie Institute of Technology. Construction began in November 1916 and was completed in September 1917.

¹⁶ A second x-ray unit (demolished) was built at the corner of West 105th Street and Central Park West in 1925-26. See *Towers Nursing Home Designation Report* (New York: Landmarks Preservation Commission, 1976), 3.

¹⁷ William A. Downes, letter to the *New York Times*, January 26, 1914. Also see a summary of “American radium engenders telecurie therapy during World War I, 2000, viewed at <http://scitation.aip.org>.

Designed in the neo-Gothic style, the former lab has two visible facades; the south facade faces onto West 105th Street and the free-standing east facade, the hospital complex. Clad in brick, the facade has clipped corners and four finials standing across the front edge of the roof.

In 1926-27 the hospital constructed a residence for 44 nurses at 34-36 West 106th Street. Designed in the French Renaissance manner, it has a three-story brick facade with cast stone trim and a peaked roof with central dormer. The architect, who has not been identified, modeled the design on 32 West 106th Street (demolished), an earlier hospital structure that was probably designed by Charles C. Haight in 1886-87. Construction, which converted the earlier building into a “laundry and nurses home,” was estimated to cost \$125,000. With a simply-treated stair tower inserted between the two mirror-image structures, the Chateausque ensemble resembled a pair of matching bookends. At the rear of the building were two additional floors devoted to research. These floors were “distinct from the rest of the building . . . and connected to the 4th fl of the present laboratory building on 105th Street [now 19-37 West 105th Street] by a bridge.”¹⁸

Subsequent History

General Memorial Hospital moved to a new building on East 68th Street in 1939 and subsequently became known as Memorial Sloan-Kettering Cancer Center. The complex, containing the former “nurses home” and laboratory, was purchased by the real estate developer Webb & Knapp, headed by William Zeckendorf, in 1952. The following year, the 106th Street building was donated to Children’s Village and renovated with a \$50,000 grant.¹⁹ Based in Dobb’s Ferry, it became the organization’s New York City headquarters and served as a residence for under-privileged boys. A certificate of occupancy, issued by the Department of Buildings in 1961, described it as a “Class B” hotel, with 42 rooms. The building at 19-37 West 105th Street, however, was sold in 1957 and converted to residential use.²⁰

Following the First World War, Manhattan Valley began to change. Many houses that had once been owned or occupied by German or Irish American families were divided into rooming houses, suggesting that the neighborhood was perceived as less suitable for middle-class families. Three of the twelve houses built by Dunn were sold in the late 1920s and demolished to build the 15-story tan brick apartment house that is adjacent to, but outside, the historic district at 50 West 106th Street (Peter M. Coco, 1929), at the southwest corner of Manhattan Avenue. A great number of Hispanic immigrants began to settle in the area in the late 1940s. According to the United States Census, in 1970 the population of Manhattan Valley was 27,000 “half of whom are of Spanish-speaking origin and over a third of whom are black. The typical family in the area had a 1970 income equal to approximately three-fourths of the median income for Manhattan.”²¹

¹⁸ See Bureau of Buildings, Borough of Manhattan, August 23, 1926, Alt. 1904. The engineer, Y. M. Karekin, may have been responsible for the building’s design. No architect’s name appears in the bureau’s docket books.

¹⁹ “Children’s Village Gets a “Town House,” *New York Times*, May 19, 1953, 31.

²⁰ “105th Street Parcel Sold,” *New York Times*, May 30, 1957; “Sale on West 105th Street,” *New York Times*, December 22, 1960, 41.

²¹ “Volunteer Group Making Changes in Manhattan Valley, on Upper West Side,” *New York Times*, May 9, 1976, 39.

Of the twelve houses built by Brown and Gilbert, 142 Manhattan Avenue, at the south corner of West 106th Street, was demolished in 1966-67. Built as the mirror image of the house at the north corner of West 105th Street, it was altered on several occasions and by the 1930s housed the “Park View Tavern” at ground level. Following demolition, the vacant lot was converted to a park by the Manhattan Avenue Neighborhood Association in 1969-70. Built entirely by volunteers, the creation of this new, if temporary, public space was described as a “remarkable display of community cooperation and enthusiasm . . . It will benefit a multi-racial and ethnic neighborhood which has suffered years of neglect.”²² The park was later replaced by a six-story apartment building, completed in 2001. It fills the entire lot, including the rear yard which had once been occupied by a private garage, built in 1916. Faced in orange brick and cast stone, 44 West 106th Street was designed by Hustvedt Cutler Architects.

Preserving Manhattan Valley

After the Second World War, a large number of high-rise apartment houses were built on the Upper West Side. The Frederick Douglass Houses (Kahn & Jacobs), located south of West 106th Street, between Manhattan Avenue and Amsterdam Avenue, were built in phases between 1957 and 1970. Criticism of these and housing developments citywide gradually led to a closer examination of the neighborhood’s history and physical character. Rather than pursue urban renewal through the continued demolition of older structures, community members began to call for new a strategy, embracing rehabilitation and preservation.

The Manhattan Valley Development Corporation (MVDC) was established in 1968. With funding from the Federal government, it sponsored the rehabilitation of numerous housing units in the area, as well as construction of the Manhattan Valley Town Houses (1982-89, not part of the historic district), a group of attached four-story brick buildings and apartment houses on the east side of Manhattan Avenue, between West 104th and 105th Streets.²³ Inspired by earlier structures in the immediate area, particularly the older row houses along Manhattan Avenue, the architects claimed “We designed a single building with facades of row houses so it would fit into the neighborhood [and to] echo the silhouette of the block immediately north.”²⁴ The *New York Times* reported in 1984 that “amid the scars of housing abandonment in the Manhattan Valley sections of the Upper West Side, a new development that evokes the brownstone houses of the past is taking shape.”²⁵ This project not only helped stabilize this section of Manhattan Avenue, but it focused attention on the neighborhood’s picturesque character and human scale.

General Memorial Hospital closed in 1939 and the complex reopened as the Towers Nursing Home in 1956. Conditions for residents steadily deteriorated and the 347-bed facility was described by the early 1970s as “long the object of official condemnation.” Furthermore, the owner was charged with fraud for overcharging government agencies.²⁶ Closed by the city in

²² Files of Landmarks Preservation Commission.

²³ These buildings were designed by the Manhattan architects Elliott Rosenblum and James Harb.

²⁴ Elaine Louie. “Good Design, Good Prices Uptown,” *New York Times*, February 8, 1990.

²⁵ Alan Oser. “Project Evokes City’s Brownstone Era,” *New York Times*, January 13, 1984. Also see “Manhattan Valley’s Painful Town House Experience,” *New York Times*, December 26, 1986.

²⁶ John L. Hess. “Towers Nursing Home, Scored as Unsafe, to Shut,” *New York Times*, November 30, 1974.

1974, the vacant complex was given landmark status in 1976. Over the next two decades, several proposals were made to adapt the buildings to new uses, including a plan for a 36-story residential tower that was approved by the Landmarks Preservation Commission in October 1987. This project, however, did not proceed and in 2000 the site was acquired by MCL Companies, a Chicago developer, which began construction in 2001. Now condominiums, called 455 Central Park West, the restored complex has apartments in the five-story pavilions and a 25-story brick tower, located at the northwest corner of the site.²⁷ The Association Residence for Respectable Aged Indigent Women, at 891 Amsterdam Avenue, between West 103rd and 104th Streets, was similarly granted landmark status in 1983 and converted to a 477-bed branch of American Youth Hostels (Larsen Associates, 1990).

The earliest historic districts on the Upper West Side were the Central Park West-West 73rd-74th Streets and 76th Street Historic Districts, both designated in 1977. Four years later, in 1981, the Commission began work on the Upper West Side/Central Park West Historic District. Extending along Central Park, from West 61st to 96th Streets, it is one of largest historic districts in New York City. Research took nearly a decade to complete and during this period three smaller districts in the area received landmark status: the West End-Collegiate (1984), West 71st Street (1989), and the Riverside Drive-West End (1989) Historic Districts.

This section of Manhattan Avenue may not be well known but an increasing number of writers and architectural historians have recognized its unique qualities. Kelly Crow, a reporter for the *New York Times* wrote in 1990: “a quirky block west of Central Park West, [they] are as impressive as any in the city.”²⁸ In 2001 the architectural historian Andrew S. Dolkart called it the “one outstanding area on the West Side that has yet to be designated . . . [a] wonderful enclave of modest and original row houses.”²⁹ In the second edition of *Bricks and Brownstone: The New York Row House, 1783-1929*, Charles Lockwood included the district in a series of walking tours. He remarked:

One of the area’s most surprising pockets of middle-class brownstones survives along Manhattan Avenue . . . Some of these row houses have been renovated. Others, however, are slowly sliding into decay.³⁰

In recent decades, some significant and regrettable alterations have been made to the facades of individual buildings, but overall, the blocks in the historic district have maintained their scale and cohesive character. Such aesthetic characteristics reflect, not only the goals of the three developers and architects who designed them, but also, the broader popular taste of the late 1880s. Notable for its picturesque character and handsome detailing, this late nineteenth century residential enclave is a distinctive reminder of the early history of Manhattan Valley and the Upper West Side.

²⁷ The tower, completed in 2004, was designed by Perkins Eastman Architects.

²⁸ Evelyn Nieves, “Manhattan Valley’s Long Awaited Boom Ends Up Just a Fizzle,” *New York Times*, December 25, 1990, 33.

²⁹ Kelly Crow. “A West Side Stepchild Seeks Respect for Its Roots,” *New York Times*, February 25, 2001, CY7.

³⁰ Charles Lockwood, *Bricks and Brownstones: The New York Row House 1783-1929* (New York: Rizzoli, 2003, 2nd edition), 275.

New York City Tax Photographs (c. 1940)

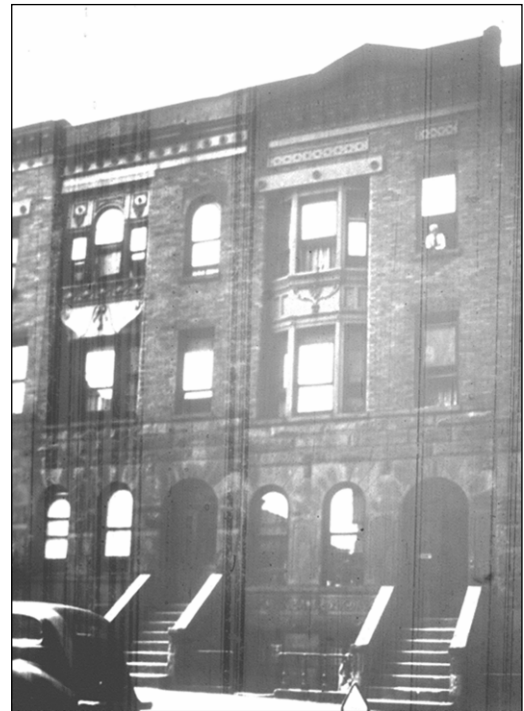
101 Manhattan Avenue (aka 51 West 104th Street), 103-21 Manhattan Avenue (Edward L. Angell)



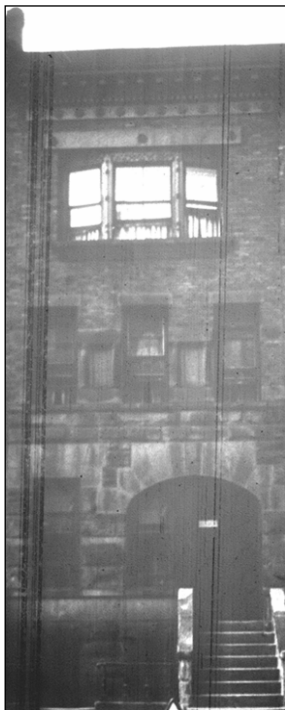
101 Manhattan Ave.
(aka 51 West 104th Street)



103 Manhattan Ave.



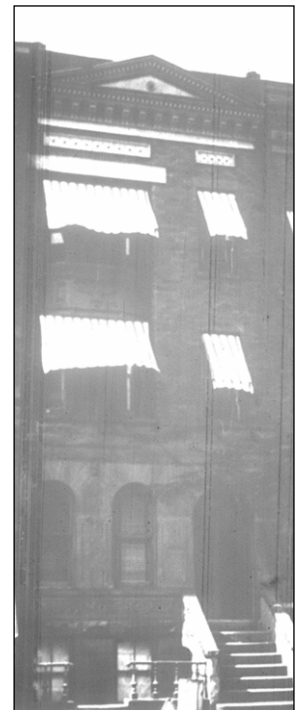
105 & 107 Manhattan Ave.



109 Manhattan Ave.



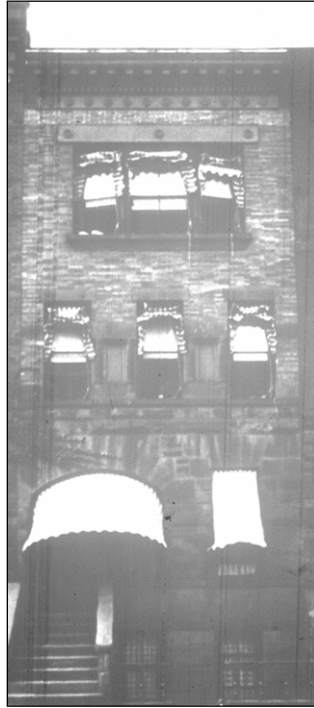
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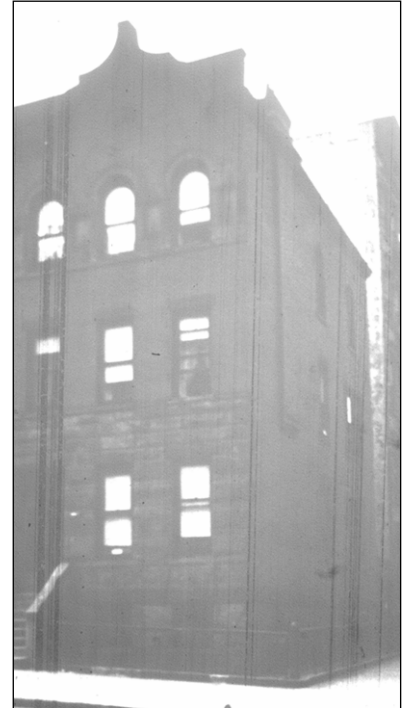
115 Manhattan Ave.



117 Manhattan Ave.



119 Manhattan Ave.



121 Manhattan Ave.

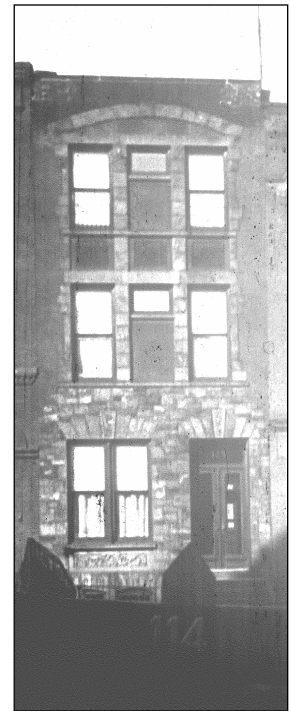
**51 West 105th Street (aka 51-½ West 105th Street, 123A Manhattan Avenue),
123-37 Manhattan Avenue (Joseph M. Dunn)**



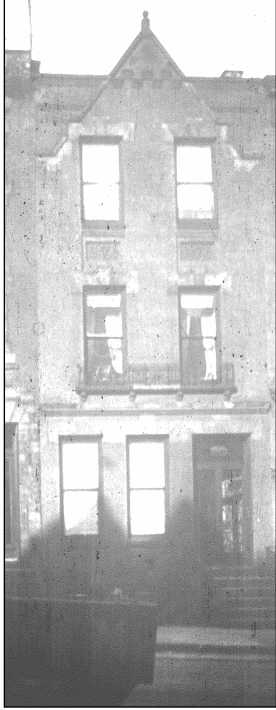
51 West 105th Street (aka 51-½ West 105th Street,
123A Manhattan Avenue)



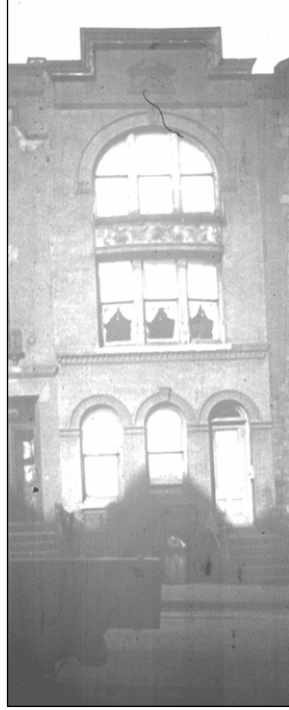
123 Manhattan Ave.



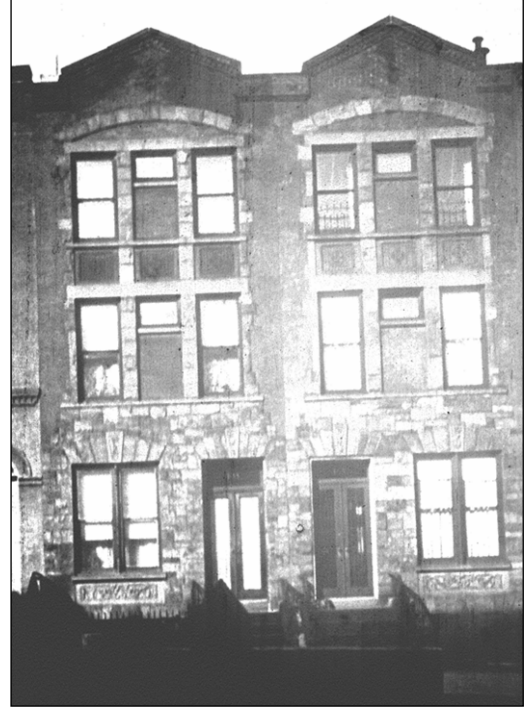
125 Manhattan Ave.



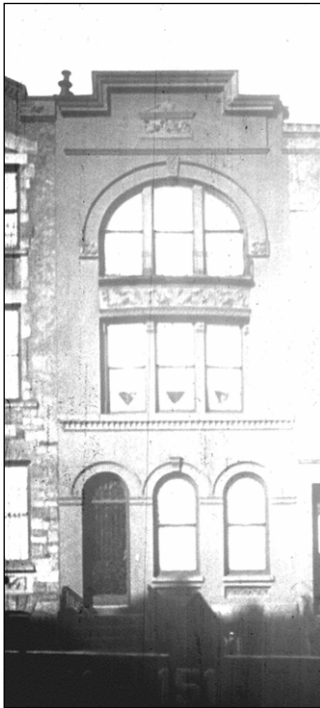
127 Manhattan Ave.



129 Manhattan Ave.



131 & 133 Manhattan Ave.

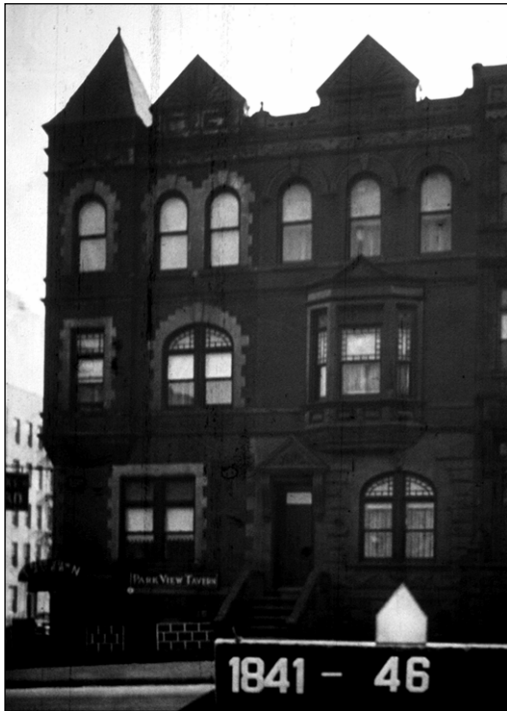


135 Manhattan Ave.



137 Manhattan Ave.

44 West 106th Street, 122-38 Manhattan Avenue, 45 West 105th St (aka 120 Manhattan Avenue) (C.P.H. Gilbert)



44 W. 106 St (demolished) &
140 Manhattan Ave.



138 Manhattan Ave.



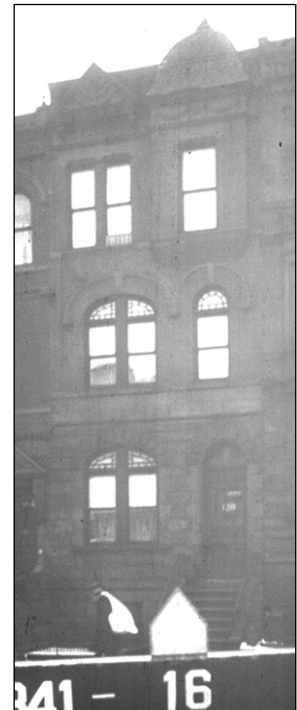
136 Manhattan Ave.



134 Manhattan Ave.



132 & 130 Manhattan Ave.



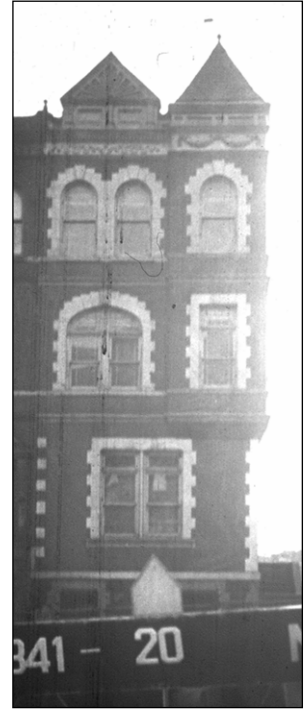
128 Manhattan Ave.



126 & 124 Manhattan Ave.



122 Manhattan Ave.



45 West 105th Street
(aka 120 Manhattan Ave.)

19 West 105th Street (aka 19-37 West 105th Street) (Palmer, Hornbostel & Jones)

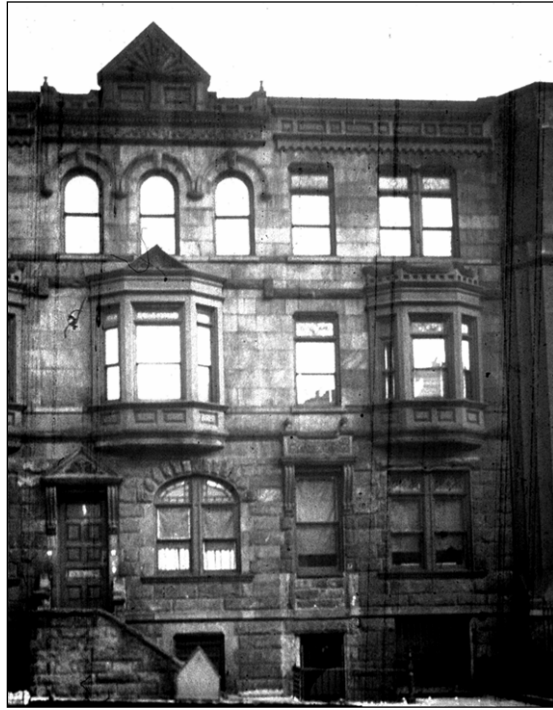


19 West 105th Street
(aka 19-37 West 105th Street)

39-43 West 105th Street (C.P.H. Gilbert)

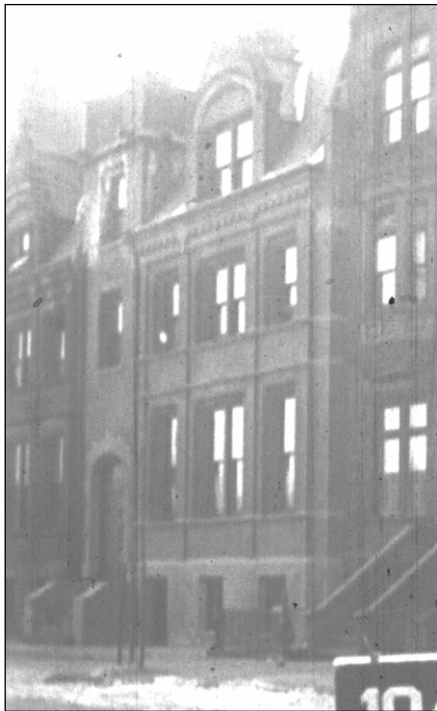


43 West 105th Street



41 & 39 West 105th Street

34-36 West 106th Street (undetermined), 38-42 West 106th Street (C.P.H. Gilbert)



34-36 West 106th Street



38-42 West 106th Street

BUILDING ENTRIES

MANHATTAN AVENUE (EAST SIDE)

Between West 105th Street and West 106th Street

120 Manhattan Avenue

See: 45 West 105th Street

122, 124, 126, 128, 130, 132, 134, 136, 138 and 140 Manhattan Avenue

Borough of Manhattan Tax Map Block 1841, Lots 19, 18, 17, 16, 15, 50, 49, 48, 47 and 46

Dates of construction: 1886-87 (NB 518-1886; NB 519-1886; NB 1606-1886)

Architect: C.P.H. Gilbert

Original owner/builder: John Brown (owner), Petit Murdock (builder)

Type: Row house

Style/ornament: Queen Anne and Romanesque Revival

Stories: 3 and basement

Materials: Stone, brick and metal

History

The row houses in this group are early works designed by the prolific residential architect C.P.H. Gilbert and developed by John Brown of Hoboken, New Jersey. The builder/contracting firm Petit Murdock broke ground on three houses at 39-43 West 105th Street, four houses at 134-40 Manhattan Avenue, and two houses at 45 West 105th Street (120 Manhattan Avenue) and 122 Manhattan Avenue, in April 1886, with construction completed later that year at a projected cost of \$12,000 per house. The remaining nine structures, at 124-32 Manhattan Avenue and 38-44 West 106th Street (eight of which remain), broke ground in October 1886 and were completed in August of the following year, at a projected cost of only \$8,000 per house. These three-story houses are among the earliest known works by Gilbert, who would go on to become an extremely successful and prestigious residential designer, building twenty houses on Montgomery Place in the Park Slope Historic District, Brooklyn, as well as memorable mansions for Thomas Adams, Issac D. Fletcher, Felix Warburg, and F. W. Woolworth.



122-140 Manhattan Avenue

The dwellings in the historic district were somewhat smaller than the average row house of the late nineteenth century, apparently intended for middle-class occupation. A large number of the tenants had Irish or German backgrounds, though many were U.S. born and had moved here from other states. Occupations included salesmen, real estate brokers, physicians, as well as a janitor, engineer, teacher and bookkeeper. Many of the households employed servants, mainly of Irish descent. In subsequent decades, an increasing number of lodgers and boarders were recorded by census enumerators, and many of the houses were divided into rooming houses following the First World War.

Originally a mirror image of 122 Manhattan Avenue, 44 West 106th Street was demolished between 1966 and 1967. Following demolition, the vacant lot was converted to a park by the Manhattan Avenue Neighborhood Association between 1969 and 1970, and was hailed as a remarkable display of community cooperation and enthusiasm in a neighborhood which had suffered years of neglect. The park was replaced in 2001 by a six-story condominium apartment building.

Description

The row houses in this group have a lively and jagged profile, incorporating features associated with the Queen Anne and Romanesque Revival styles. Gilbert made sophisticated use of texture, juxtaposing brick and brownstone, as well as industrial materials like iron and tin. Each house was entered by either conventional or box stoop, arranged to create both variety and balance. No house is identical to its neighbor, but specific elements repeat to establish a sense of visual coherence. For instance, 124 and 126 Manhattan Avenue share a continuous pressed-metal cornice, interlocking brownstone blocks, and identical bay windows, but have stoops with different orientations. A similar approach appears at 136 and 138 Manhattan Avenue. To enliven the roofline, Gilbert employed free-standing triangular pediments with sunbursts, as well as tower-like forms at the ends of the row. Stained-glass and multi-paned transoms, many of which remain intact, were also used to enliven the row and give it a distinctive character.



128 Manhattan Avenue



126 Manhattan Avenue



124 Manhattan Avenue



122 Manhattan Avenue

122 Manhattan Avenue (Block 1841, Lot 19): Brick facade above rusticated brownstone basement, first story and box stoop with scroll handrail details; smooth-cut window surround at basement; smooth stone band at water table; smooth-cut door surround at entryway; foliate brackets supporting triangular pediment with foliate and mask motif at entryway; possibly historic door enframent; paired first story fenestration beneath segmental arch with smooth-cut window surround, foliated keystone, denticulated sill and curved, multi-paned transoms; smooth stone band at first story sill; three-sided pressed-metal oriel at second story with stained-glass transoms, three-sided paneled band, crown molding featuring sunburst pediment, and carved sandstone base integrated with first story; molded stone band at first story continuous with oriel base; molded stone band at second story continuous with oriel crown molding; arched third story fenestration beneath brick relieving arches with adjoining molded stone lintels with keystones and molded stone corbels; additional stone band at third story forms projecting window sills of third story fenestration; additional stone band at second story bisected by oriel; pressed-metal cornice and parapet with decorative moldings and sunburst pediment; possibly historic windows at first story and oriel; security grilles at basement; iron gate beneath stoop; iron handrail on stoop; ironwork at areaway (Alterations: stoop stuccoed and repointed; basement, first story and stoop painted; second and third stories possibly painted; paneled wood-and-glass door; non-historic windows and sashes, except where noted; arched third story fenestration did not historically feature transoms; historic multi-paned upper sashes at oriel removed; stained glass transoms at oriel removed; globe finials removed from parapet; security gate at areaway; intercom and lighting at entryway)

124 Manhattan Avenue (Block 1841, Lot 18): Sandstone facade above rusticated brownstone basement, first story and conventional stoop with iron handrail; reticulated window surround with incised lintel at basement; molded stone band at water table; reticulated door surround at entryway; scroll brackets with foliate corbels and details supporting hood with foliate and mask motif and globe finials at entryway; possibly historic door enframent, including glass transom, molded transom bar, and wooden reveals; possibly historic paneled wood-and-glass door; paired

first story fenestration with reticulated window surround, stained-glass transoms, incised lintels and denticulated sill; smooth stone band at first story sill; three-sided pressed-metal oriel at second story with stained-glass transoms, three-sided paneled band, crown molding and carved sandstone base integrated with first story; stained-glass transom and incised lintel at other second story fenestration; paired and singular third story fenestration with stained-glass transoms and incised lintels; stone bands form projecting sills of second and third story fenestration; molded stone band with rosette end detail at first story continuous with oriel base; rusticated band at second story bisected by oriel; possibly historic windows and sashes; interlocking brownstone blocks at first story and pressed-metal cornice with decorative moldings continuous with 126 Manhattan Avenue; security grilles at basement; iron gate beneath stoop; ironwork at areaway (Alterations: stoop, basement, and facade possibly painted; security grille at door; security gate at stoop and areaway; intercom and lighting at entryway)

126 Manhattan Avenue (Block 1841, Lot 17): Similar to 124 Manhattan Avenue; rusticated brownstone box stoop with scroll handrail details; smooth-cut window and door surrounds at basement and first stories; entryway hood with foliated ornament; interlocking first story brownstone blocks and continuous cornice with 124 Manhattan Avenue; iron handrail on stoop (Alterations: second and third stories painted; stoop repointed; interior walls of stoop stuccoed; globe finials removed from entryway hood; non-historic windows and sashes; stained-glass transoms removed from first, second and third story fenestration; security grille at door; security grilles at first story; ironwork at areaway; guardrail at roofline; lighting at entryway; lighting beneath first story fenestration; non-historic one-story rooftop addition)

128 Manhattan Avenue (Block 1814, Lot 16): Brick facade above rusticated brownstone basement, first story and conventional stoop with possibly historic iron handrail; smooth-cut window surround at basement fenestration; smooth, projecting molded stone band at water table; possibly historic door enframement at arched entryway, including glass transom, molded transom bar, wood reveals and paneled wood-and-glass door; paired first story fenestration beneath segmental arch with denticulated sill and curved, multi-paned transoms; smooth stone band at first story sill; smooth-cut surrounds with rusticated brownstone voussoirs, floral keystones and floral corbels at arched first story fenestration and entryway; two smooth stone courses between first and second stories; paired fenestration beneath segmental arch with curved, multi-paned transoms and singular arched window with multi-paned transom at second story; arched, adjoining molded stone lintels with keystones and molded stone corbels at second story fenestration; stone band forms projecting window sills of second story fenestration; brick oriel at third story featuring singular double-hung window with incised stone lintel, molded band forming sill and stepped brick base; incised stone lintel and molded sill at other paired third story fenestration; stone band continuous with oriel and third story sills; interlocking brownstone blocks at first story with 130 Manhattan Avenue; pressed-metal cornice with bracketed triangular pediment, dentil course and paneled band above paired third story fenestration, bell roof with garland band and dentil course above oriel; parapet with denticulated cornice segmented by pediment and bell roof; possibly historic windows and sashes at first, second and third stories; security grilles at basement; iron gate beneath stoop; ironwork at areaway (Alterations: brick possibly painted; stoop repointed; stoop stairs stuccoed; stone details at second and third stories painted; door painted; non-historic window and sash at basement; intercom and address plate at entryway)



136 Manhattan Avenue



134 Manhattan Avenue



132 Manhattan Avenue



130 Manhattan Avenue

130 Manhattan Avenue (Block 1841, Lot 15): Similar to 122 Manhattan Avenue; multi-paned upper sashes at oriel; paneled wood-and-glass door; possibly historic windows and sashes (except where noted); interlocking brownstone blocks at first story with 128 and 132 Manhattan Avenue; globe finial at parapet shared with 132 Manhattan Avenue; newel at areaway shared with 132 Manhattan Avenue (Alterations: brick possibly painted; stone details at second and third stories painted; stoop stairs and interior walls stuccoed; missing first story curved, multi-paned transoms and stained-glass transoms at oriel; non-historic sashes at third story - did not historically feature transoms; globe finial removed at right of parapet; doorbell and lighting at entryway)

132 Manhattan Avenue (Block 1841, Lot 50): Mirror image of 122 Manhattan Avenue; pediment with carved urn and foliate ornament at entryway; paneled wood-and-glass door; swan-neck detail on keystone at first story fenestration; possibly historic windows and sashes (except where noted); interlocking brownstone blocks at first story with 130 Manhattan Avenue; two globe finials at parapet, one shared with 130 Manhattan Avenue; newel at areaway shared with 130 Manhattan Avenue (Alterations: brick possibly painted; stoop repointed; stone details at second and third stories painted; oriel painted; non-historic window and sash at basement; non-historic sashes at oriel; multi-paned upper sashes removed at oriel; non-historic sashes at third story maintain historic configuration; no security grilles at basement; intercom and lighting at entryway)

134 Manhattan Avenue (Block 1841, Lot 49): Mirror image of 128 Manhattan Avenue; rusticated brownstone box stoop with scroll handrail details; rusticated window surround at basement fenestration; stained-glass transoms at first story fenestration; no floral corbels at entryway or first story fenestration; foliate details flanking molded band at first story; rectangular stone lintels at third story fenestration (not incised); first story brownstone courses interlocking with 136 Manhattan Avenue (Alterations: facade painted, including stone details at second and third stories; stoop painted; areaway painted; non-historic transom bar and door frame at arched

entryway; non-historic door; iron handrail on stoop and at areaway, with exception of interior stoop handrail; doorbell at entryway; door and doorbell beneath stoop; signage)

136 Manhattan Avenue (Block 1841, Lot 48): Mirror image of 124 Manhattan Avenue; rusticated window surround at basement fenestration; pediment with foliate detail at entryway; molded, pressed-metal oriel base with acanthus leaf ornament integrated with first story; molded stone band with foliate end detail at first story continuous with oriel base; interlocking brownstone blocks at first story with 134 and 138 Manhattan Avenue; pressed-metal cornice with decorative moldings continuous with 138 Manhattan Avenue (Alterations: facade painted; stoop stuccoed and painted; globe finials removed from entryway hood; wood-and-glass paneled door with security grille; non-historic windows and sashes; stained-glass transoms removed at first story, second story oriel, and third story singular window; ironwork at areaway; doorbell and lighting at entryway)

138 Manhattan Avenue (Block 1841, Lot 47): Mirror image of 124 Manhattan Avenue; rusticated brownstone box stoop with scroll handrail details; rusticated window surround with molded sill at basement fenestration; entryway hood with foliated ornament; smooth-cut window and door surrounds at first story; molded stone band with no end details at first story continuous with oriel base; interlocking brownstone blocks at first story and continuous cornice with 136 Manhattan Avenue (Alterations: facade painted; stoop stuccoed; globe finials removed from entryway hood; non-historic door enframement; paneled door; non-historic windows with single-sashes - historically featured double-hung windows with stained-glass transoms at all stories; no security grille at basement or beneath stoop; no ironwork at areaway)

140 Manhattan Avenue (Block 1841, Lot 46): Mirror image of 122 Manhattan Avenue; conventional stoop; rusticated window surround at basement fenestration; rusticated lintel at basement entry; scroll brackets with foliate corbels at entryway; possibly historic glass transom at entryway; possibly historic window enframement at first story (partial); molded, pressed-metal oriel base with acanthus leaf ornament integrated with first story; molded stone band with foliate end detail at first story continuous with oriel; molded stone band with grape and leaf end detail at second story continuous with oriel crown molding; possibly historic iron gate beneath stoop (Alterations: facade and stone details painted; brick repointed; stoop painted and stuccoed, including stairs; door enframement and paneled wood-and-glass door; non-historic windows and sashes, except where noted; historic multi-paned upper sashes at oriel removed; stained glass transoms at oriel removed; finials removed from parapet; iron stoop handrail; security grilles at basement and first story; gate at areaway and stoop; intercom and doorbell at entryway; lighting at entryway and basement)



140 Manhattan Avenue



138 Manhattan Avenue

MANHATTAN AVENUE (WEST SIDE)
Between West 104th Street and West 105th Street

101, 103, 105, 107, 109, 111, 113, 115, 117, 119 and 121 Manhattan Avenue

Borough of Manhattan Tax Map Block 1840, Lots 13, 14, 114, 15, 115, 16, 153,
152, 151, 51 and 52

Date of construction: 1890 (NB 1122-1889)

Architect: Edward L. Angell

Original owner/builder: Joseph Turner (owner)

Type: Row house

Style/ornament: Queen Anne and Romanesque Revival

Stories: 3 and basement

Materials: Stone, brick and metal



101-121 Manhattan Avenue

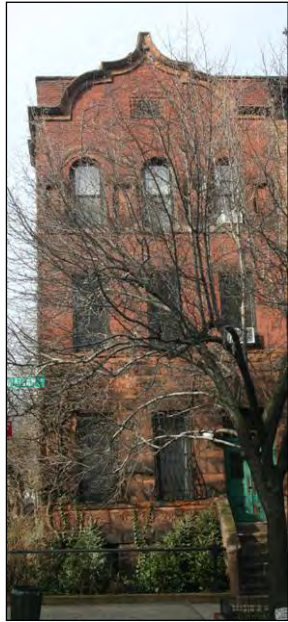
History

These eleven Queen Anne and Romanesque Revival row houses were developed by Joseph Turner and designed by architect Edward L. Angell. Commenced in August 1889, construction of the row was completed in May 1890, at a recorded cost of \$10,000 per house. Angell established his architectural practice in New York City by 1886. During his career, Angell worked in various popular styles, designing Queen Anne, Romanesque, neo-Grec, and Renaissance Revival works in mainly Greenwich Village and the Upper West Side. His earliest known commissions were 241-49 Central Park West (1887-88, altered), 340-48 West End Avenue, 262-68 West 77th Street (both 1889-90), and the Hotel Endicott (1890-91), at Columbus Avenue and 82nd Street. All are extant and located in historic districts on the Upper West Side.

The dwellings in the historic district were somewhat smaller than the average row house of the late nineteenth century, apparently intended for middle-class occupation. A large number of the tenants had Irish or German backgrounds, though many were U.S. born and had moved here from other states. Occupations included salesmen, real estate brokers, physicians, as well as a janitor, engineer, teacher and bookkeeper. Many of the households employed servants, mainly of Irish descent. In subsequent decades, an increasing number of lodgers and boarders were recorded by census enumerators, and many of the houses were divided into rooming houses following the First World War.

Description

The eleven row houses designed by Angell are varied and picturesque, featuring scalloped Flemish gables, distinctive decorative cornices, double height tripartite bay windows, wide arched entrances, textured stone, and various types of brick. Like the other rows in the Manhattan Avenue Historic District, no house is identical to its neighbor, but specific elements repeat to establish a sense of visual coherence. For instance, many of the houses feature projecting bay windows and rounded arch windows and doorways, and several have continuous brick facades. Each house was originally accessed by way of a conventional stoop, some of which have been removed or replaced. Much of the original ironwork is still in place at areaways, as well as beneath remaining stoops.



101 Manhattan Avenue



101 Manhattan Avenue (West 104th Street Facade)

101 Manhattan Avenue (aka 51 West 104th Street) (Block 1840, Lot 13):

Manhattan Avenue facade: Three bays; brick facade above rusticated brownstone basement, first story and conventional stoop; carved band with foliated ornament above water table; alternating smooth stone bands at first story; possibly original door enframement, including glass transom, denticulated transom bar, paneled reveals and paneled wood-and-glass double doors; rectangular sandstone lintels and projecting sills at first and second stories; arched third story fenestration beneath brick relieving arches and projecting brick lintels; four pairs of engaged sandstone columns at third story; scalloped Flemish gable and brick parapet; inset carved panel at gable; ironwork at areaway (newels only) and basement security grilles (Alterations: stuccoed stoop; non-historic windows and sashes; arched third story fenestration did not historically feature transoms; security grilles at first story; ironwork at areaway except for newels; security gate at stoop; lighting at entryway)

West 104th Street facade: Brick facade above rusticated brownstone and brick basement (Manhattan Avenue brownstone facade wraps around slightly at first story); brownstone water table; rectangular sandstone lintels and projecting sills at basement, first and second stories; first story tripartite fenestration featuring Corinthian pilaster mullions; arched third story fenestration beneath sandstone arches and projecting sandstone sills; chimney with stepped brick base projects slightly from facade; molded cornice wraps around chimney and is continuous with Manhattan Avenue facade; one-story brick addition at rear (present in 1940s tax photograph) featuring door with stone lintel, recessed brick panel and stone coping; historic ironwork at areaway (newels and around basement windows only) (Alterations: basement window closest to Manhattan Avenue sealed; non-historic windows and sashes; double-hung, tripartite windows historically featured transoms, arched windows did not; ironwork at areaway except for newels and around basement windows; security fencing at stairs; security grilles at basement and first story)



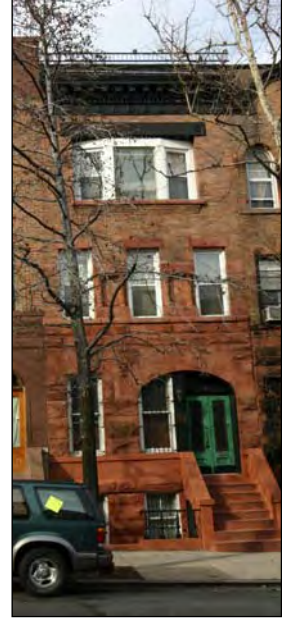
103 Manhattan Avenue



105 Manhattan Avenue



107 Manhattan Avenue



109 Manhattan Avenue

103 Manhattan Avenue (Block 1840, Lot 14): Roman brick facade above rusticated brownstone basement, first story and conventional stoop; smooth stone course above water table; alternating smooth stone bands at first story; arched entryway featuring window with curved upper-sash and paneled wood-and-glass double doors with curved transom; possibly historic door enframent, including glass transom, denticulated transom bar, and paneled reveals; smooth-cut sandstone voussoirs above first story fenestration and entryway; sandstone bands at first and second stories form projecting window sills; rectangular sandstone lintels at second story; two pairs of engaged sandstone columns between second story windows; additional sandstone details at second story; three-sided recessed window at third story, featuring two-over-two double-hung sashes at central opening, engaged colonette mullions, simulated nail-studded top rail, stone lintel with circle details and stone sill with stepped brick base; wood windows at all stories; pressed metal cornice with denticulated, modillion and rosette molding; basement courses abut stoop of 101 Manhattan Avenue; ironwork at areaway featuring animal claw holding sphere (Alterations: painted window frames, third story lintel and cornice; security grilles at basement and first story; gate under stoop; entryway security gate; lighting at entryway and stoop)

105 Manhattan Avenue (Block 1840, Lot 114): Brick facade above rusticated brownstone basement, first story and conventional stoop; smooth stone course above water table; alternating smooth stone bands, smooth-cut voussoirs, and rectangular brackets supporting rusticated courses at first story; stone band at first story forms projecting window sill of second story fenestration; possibly historic door enframent at arched entryway, including glass transom, denticulated transom bar and paneled reveals; double-height, recessed, pressed-metal bay with curved brick reveals at second and third stories featuring three-sided window with molded mullions at second story and tripartite window with arched central opening at third story; tapered pressed-metal spandrel with garland band between second and third story windows; decorative pressed metal spandrel above third story tripartite window; rectangular sandstone lintel at other second story fenestration, and hooded sandstone lintel and sill at arched third story fenestration; facade continuous with 107 Manhattan Avenue at second and third stories; stone coping at

roofline; security grilles at basement and gate beneath stoop; ironwork at areaway featuring animal claw holding sphere (Alterations: basement, stoop and first story painted and stuccoed; first story voussoirs obscured by stucco; pressed-metal bay painted; non-historic windows and sashes; sandstone lintel above bay removed; paneled door with sidelight; intercom in paneled reveal; original pressed-metal cornice with decorative moldings removed; security gate at stoop)

107 Manhattan Avenue (Block 1840, Lot 15): Brick facade above rusticated brownstone basement and conventional stoop; smooth-cut stone at first story with voussoirs, vertical incised details and rectangular brackets supporting three rusticated courses; stone band at first story forms projecting window sill of second story fenestration; carved band with foliated ornament above water table; possibly historic door enframent at arched entryway, including glass transom, denticulated transom bar, paneled reveals and paneled wood-and-glass double doors; arched first story fenestration; double-height, recessed, pressed-metal bay at second and third stories featuring rounded brick reveals, three-sided windows, and decorative spandrel panel between stories; projecting sandstone lintel above bay; sandstone lintels above other second and third story fenestration; projecting sandstone sill at other third story fenestration; facade continuous with 105 and 109 Manhattan Avenue at second and third stories; decorative panels featuring simulated nail-heads beneath parapet; security grilles at basement and gate beneath stoop; ironwork at areaway featuring animal claw holding sphere (Alterations: pressed-metal bay painted; basement, stoop and first story painted; non-historic windows and sashes; arched windows at first story did not historically feature transoms; original pressed-metal cornice and triangular pediment removed; partial areaway ironwork removed; lighting at entryway)

109 Manhattan Avenue (Block 1840, Lot 115): Similar to 103 Manhattan Avenue; brick facade at second and third stories (continuous with 107 Manhattan Avenue); basement courses end at party-wall; security gate beneath stoop (Alterations: basement, stoop, first story and upper details painted and stuccoed; security grilles at basement and first story; non-historic windows and sashes; lighting at entryway; guard-rail at roofline)

111 Manhattan Avenue (Block 1840, Lot 16): Similar to Manhattan Avenue facade of 101 Manhattan Avenue; Roman brick facade at second and third stories; ironwork beneath stoop; denticulated raking at scalloped gable (Alterations: stoop stuccoed; non-historic windows and sashes; arched third story fenestration did not historically feature transoms; modern glass panels in door; security grilles at first and second stories; security gate at stoop; lighting at entryway)

113 Manhattan Avenue (Block 1840, Lot 153): Similar to 103 Manhattan Avenue; brick facade at second and third stories; facade continuous with 115 Manhattan Avenue at second and third stories (Alterations: basement, stoop, first story and upper details painted and stuccoed; non-historic windows and sashes; curved window at entryway did not historically feature transom; basement fenestration filled-in; non-historic door enframent; paneled door with sidelight; non-original replica of cornice and smooth-cut stone band at roofline; ironwork at areaway; “no trespassing” sign at first story; lighting at entryway)



111 Manhattan Avenue



113 Manhattan Avenue



115 Manhattan Avenue



117 Manhattan Avenue

115 Manhattan Avenue (Block 1840, Lot 152): Similar to 107 Manhattan Avenue; facade continuous with 113 and 117 Manhattan Avenue at second and third stories; possibly historic door enframent at altered original entryway (Alterations: pressed-metal bay painted; basement, first story and upper details painted and stuccoed; stoop removed; main entrance at basement level; original entryway converted to window; non-historic windows and sashes; original pressed-metal cornice and triangular pediment removed; decorative panels beneath roofline removed; ironwork at areaway; security grilles at basement and first story)

117 Manhattan Avenue (Block 1840, Lot 151): Mirror image of 105 Manhattan Avenue; projecting sandstone lintel above metal bay; pressed-metal cornice with decorative molding and brick parapet; sandstone band beneath cornice; facade continuous with 115 Manhattan Avenue (Alterations: basement and first story stuccoed and painted; pressed-metal bay painted; stoop removed; original entryway converted to window and original basement windows converted to garage prior to c. 1940 tax photograph; garage widened after 1940; paneled wood-and-glass double door entry and garage door at basement level; non-historic windows and sashes; possibly originally arched fenestration altered to tripartite rectangular window at first story and singular rectangular window with rectangular sandstone lintel at third story prior to c. 1940 tax photograph; brick sills and courses beneath first story fenestration; historic multi-paned casement windows and transoms removed; garland band removed from parapet; ironwork and security gate at areaway)

119 Manhattan Avenue (Block 1840, Lot 51): Mirror image of 103 Manhattan Avenue; security grilles at basement and gate beneath stoop (Alterations: basement, first story and upper details painted and stuccoed; original conventional stoop with solid sidewalls replaced by conventional stoop with iron handrails; incised band above water table featuring non-historic geometric pattern; non-historic windows and sashes; two-over-two configuration of central opening of tripartite window removed; security grilles at first story; ironwork at areaway; security gate at stoop; lighting at entryway)



119 Manhattan Avenue



121 Manhattan Avenue



121 Manhattan Avenue

121 Manhattan Avenue (Block 1840, Lot 52):

Manhattan Avenue facade: Similar to 101 Manhattan Avenue; carved band featuring foliate and mask motif above water table; inner security grilles at basement; single engaged dwarf column to left of third story fenestration (Alterations: basement and first story stuccoed and painted; stoop replaced by box-stoop; non-historic windows and sashes; non-original replica of scalloped cornice; secondary security grilles at basement; security grilles at first story; ironwork at areaway; lighting at entryway)

West 105th Street facade: Similar to West 104th Street facade of 101 Manhattan Avenue (Alterations: non-historic windows and sashes; second story window opening made smaller; possibly had first story Corinthian pilasters, now removed; ironwork at areaway; lighting at first story)

MANHATTAN AVENUE (WEST SIDE)
Between West 105th Street and West 106th Street

123A Manhattan Avenue

See: 51 West 105th Street (aka 51-1/2 West 105th Street)

123, 125, 127, 129, 131, 133, 135 and 137 Manhattan Avenue

Borough of Manhattan Tax Map Block 1841, Lots 113, 114, 115, 14, 116, 51, 151 and 152

Date of construction: 1886 (NB 881-1885, NB 1435-1885)

Architect: Joseph M. Dunn

Original owner/builder: F.A. Seitz (owner)

Type: Row house

Style/ornament: Queen Anne and Romanesque Revival

Stories: 3 and basement

Materials: Stone, brick and terra-cotta



51 West 105th Street (aka 123A Manhattan Avenue) and 123-125 Manhattan Avenue

History

The earliest of the three rows in the Manhattan Avenue Historic District, these nine houses (originally 12) were designed by the architect Joseph M. Dunn. F.A. Seitz, a German-American developer active in Manhattan real estate since the 1870s, hired Dunn, who at the time was a largely commercial and institutional architect. Seitz and Dunn worked together at least once before, building an apartment building at 247-49 West 15th Street in 1881. Several of Dunn's buildings are located within New York City Historic Districts, including four cast-iron stores in the SoHo-Cast Iron District, and the apartment building at 103-31 West 74th Street in the Upper West Side/Central Park West Historic District. Construction for this row proceeded in two stages, with ground broken for the six houses at 51 West 105th Street (aka 123A Manhattan Avenue; 51-½ West 105th Street) and 123-31 Manhattan Avenue in June 1885, and for the remaining six houses (three of which still stand) at 133-43 Manhattan Avenue in October 1885. The first group was completed in January 1886 and the second in May 1886. Papers filed with the building department estimated that the cost of each structure would be \$10,000.

The dwellings in the historic district were somewhat smaller than the average row house of the late nineteenth century, apparently intended for middle-class occupation. A large number of the tenants had Irish or German backgrounds, though many were U.S. born and had moved here from other states. Occupations included salesmen, real estate brokers, physicians, as well as a janitor, engineer, teacher and bookkeeper. Many of the households employed servants, mainly of Irish descent. In subsequent decades, an increasing number of lodgers and boarders were recorded by census enumerators, and many of the houses were divided into rooming houses following the First World War.

Three of the twelve houses built by Dunn were sold in the late 1920s and demolished to build the 15-story tan brick apartment house that is adjacent to, but outside, the historic district at 50 West 106th Street (Peter M. Coco, 1929), at the southwest corner of Manhattan Avenue.

Description

Like all the buildings in the historic district, the houses in this row have a picturesque character, incorporating Queen Anne, Romanesque and Gothic features. Though the houses display similar features, none appear to be identical. For instance, the facades are crowned by three types of gables, one narrow, one broad, and a projecting flat gable that steps up at the sides. An interesting mixture of materials was also employed, juxtaposing red brick with textured brownstone, limestone, and earth-colored terra-cotta. Each house was originally accessed by way of a conventional stoop, all of which remain.



123 Manhattan Avenue



125 Manhattan Avenue



127 Manhattan Avenue



129 Manhattan Avenue

123 Manhattan Avenue (Block 1841, Lot 113): Brick facade above rusticated brownstone and brick basement; conventional stoop with iron handrail; arched basement fenestration; possibly historic wood door enframent and paneled wood door at basement; possibly historic door enframent at arched entryway, including transom bar and reveals; arched first story fenestration and entryway beneath adjoining brick relieving arches with projecting brick lintels and keystone at central arch and supported by projecting brick bands; projecting sandstone sills at first story; decorative terra-cotta panels featuring floral ornament beneath first story fenestration; three-sided, recessed bay with pressed-metal, decorative crown molding at second story; sandstone band and brick soldier course between first and second stories forming sill of bay window; arched tri-partite fenestration with curved upper sashes (outer windows) beneath brick relieving arch with projecting brick lintel and carved keystone and corbel stones at third story; projecting brick stepped gable with stepped brick base and molded pressed-metal raking; decorative terra-cotta panel with swan-neck pediment and rectangular sill at gable; possibly historic ironwork at areaway (Alterations: stoop stuccoed and facade painted; red door with narrow vertical light; non-historic windows and sashes; original pilaster mullions at second story and engaged column mullions at third story removed; iron mesh covering basement fenestration; security gate at basement door; security gate at stoop)

125 Manhattan Avenue (Block 1841, Lot 114): Rusticated brownstone first story above rusticated brownstone and brick basement; conventional stoop with iron handrail; arched basement fenestration with rusticated brownstone voussoirs; brownstone facade tapers, giving way to brick facade above first story and forming window surrounds of second and third stories; smooth splayed stone lintels above first story fenestration and entryway; tripartite window configurations at second and third stories featuring rusticated brownstone mullions and continuous sandstone lintels and sills; central window openings feature rectangular clerestory windows with sandstone sills above recessed brick panels; possibly historic clerestory sash at second story; three terra-cotta panels featuring floral decoration between second and third stories; slightly projecting segmental arch with keystone spanning tripartite window at third

story; stone coping at roofline (Alterations: stoop and stone facade details stuccoed; non-historic door enframent, paneled door with fanlight, and wooden side panel; doorbell; non-historic windows and sashes; first story windows did not historically feature transoms; paneled wood door at basement; basement and first story security grilles; ironwork at areaway; security gate at stoop; may have originally featured additional decorative elements at roofline [*see 133 Manhattan Avenue*])

127 Manhattan Avenue (Block 1841, Lot 115): Brick facade above rusticated brownstone basement; arched basement fenestration with rusticated voussoirs and possibly historic window; conventional stoop with iron handrails; three bays at first story, including entryway; possibly historic door enframent at entryway, including molded transom bar, reveals, and security gate; adjoining flush limestone hooded lintels with keystones above fenestration and entryway at first story; flush limestone hooded lintels with keystones and projecting limestone sills at second and third stories; terra-cotta panels featuring floral ornament beneath first story fenestration; second story stone sill is continuous and bracketed, forming balconette with iron railing; stone and stepped brick bands between first and second stories; recessed brick niches beneath third story fenestration featuring terra-cotta panels with floral decoration; pointed brick gable with brick corbelling, limestone coping, finial, and other stone details; third story hooded lintels incorporated into gable; globe finial at peak of pointed gable; brick parapet with stone coping; stepped brick bands beneath parapet (Alterations: stoop and limestone details painted; facade possibly painted; security grilles at basement and first stories; ironwork at areaway [historic ironwork on premises]; security gate at stoop; lighting at entryway)

129 Manhattan Avenue (Block 1841, Lot 14): Similar to 123 Manhattan Avenue; scroll keystone at first story (Alterations: basement painted and stuccoed; brick facade repointed and possibly painted; alterations to stoop risers and treads; stone facade details painted; non-historic windows and sashes (arched windows at first story did not historically feature transoms and were typically double-hung); original pressed-metal bay removed [*see 123 Manhattan Avenue*], replaced with flat stuccoed panel, double-hung rectangular windows and iron balconette railing; security gate, lighting and doorbell at entryway; ironwork at areaway; security gate at stoop)

131 Manhattan Avenue (Block 1841, Lot 116): Similar to 125 Manhattan Avenue; possibly historic window and door enframent at basement; possibly historic door enframent at entryway, including glass transom, transom bar and reveals; carved keystones at first story splayed lintels; broad, pointed gable with crenellated brick raking and stone coping; projecting rectangular brick panels with projecting brick details flanking roofline; security grille at basement (Alterations: stoop painted; brick facade possibly painted; gable brickwork repointed; double-doors with glass lights and security grilles; security gate at stoop; ironwork at areaway)



131 Manhattan Avenue



133 Manhattan Avenue



135 Manhattan Avenue



137 Manhattan Avenue

133 Manhattan Avenue (Block 1841, Lot 51): Mirror image of 125 Manhattan Avenue; possibly historic door enframement at entryway, including glass transom, molded transom bar and wood reveals; possibly historic wood-and-glass double doors with security grille at entryway; possibly historic wooden window with molded frame at first story; carved keystones at first story splayed lintels; broad, pointed gable with crenellated brick raking and stone coping; projecting rectangular brick panels with projecting brick details flanking roofline (Alterations: facade, stoop, stone and terra-cotta details painted; non-historic, paired single-sash window at first story; non-historic windows and sashes at second and third stories; ironwork at areaway; security gate at stoop)

135 Manhattan Avenue (Block 1841, Lot 151): Mirror image of 123 Manhattan Avenue; possibly historic balconette railing at tripartite window; possibly historic metal-and-glass security door at entryway; security grilles at basement (Alterations: stoop, basement and pressed-metal bay painted; brick facade possibly painted; non-historic windows and sashes; original pilaster mullions at second story and engaged column mullions at third story removed; right corbel stone of third story arch replaced; security grilles at first story; ironwork at areaway; security gate at basement door; security gate at stoop)

137 Manhattan Avenue (Block 1841, Lot 152): Mirror image of 127 Manhattan Avenue; brick crenellations beneath coping (Alterations: brick facade repointed and possibly painted; stoop, basement and stone details painted; alterations to stoop risers and treads; addition to stoop handrail; wood-and-glass double doors with decorative ironwork and address plate; entryway lighting; non-historic windows and sashes; basement door and lighting; security grilles at basement and first story; security gate at stoop)

WEST 104TH STREET (NORTH SIDE)
Between Manhattan Avenue and Columbus Avenue

51 West 104th Street

See: 101 Manhattan Avenue

WEST 105TH STREET (NORTH SIDE)
Between Central Park West and Manhattan Avenue



19-45 West 105th Street

19 West 105th Street (aka 19-37 West 105th Street)

Borough of Manhattan Tax Map Block 1841, Lot 23

Dates of Construction: 1916-17 (NB 301-1916)

Architect: Palmer, Hornbostel & Jones

Original owner/builder: General Memorial Hospital (owner)

Type: X-ray laboratory (original); Apartment building (current)

Style/ornament: neo-Gothic

Stories: 3 and basement

Materials: Brick, sandstone and cast stone



19 West 105th Street



19 West 105th Street (East Facade)

History

Construction of this \$35,000 structure began in November 1916 and was completed in September 1917. Originally constructed as an x-ray laboratory for the hospital, in terms of scale and materials, 19 West 105th Street was apparently designed to complement both the hospital and the row houses situated to west. The building was designed by architects Palmer, Hornbostel & Jones, a firm founded by William J. Palmer in the 1890s whose partners included Henry Hornbostel and Sullivan W. Jones. This prolific firm worked frequently with public institutions during the years when the lab was planned, building city halls in Oakland, California (1910), Wilmington, Delaware (1911), Hartford, Connecticut (1917) and Pittsburgh, Pennsylvania (1910), where Hornbostel lived and taught at the Carnegie Institute of Technology. The structure was converted in 1957 into an apartment building.

Description

105th Street facade: Brick facade; two stone bands, one flat against facade, the other angled, at water table; clipped corners beginning at triangular stone blocks above water table; two vertical courses of dog-toothed brick capped by spherical stone finials with foliate motif at clipped corners; three double-hung windows at basement with narrow, chamfered stone surrounds and angled projecting stone sills; double-height central bay at second and third stories featuring stone Gibbs surround with flat top rail at third story and angled projecting sill at second story; tripartite windows at second and third stories of central bay featuring recessed double-hung sashes and transoms separated by chamfered stone mullions; three inset cast stone panels featuring geometric diamond details between second and third stories of central bay; molded stone band at second story abutting top rail of central bay, wrapping around clipped corners and continuing on east facade; third story recessed from rest of facade beginning at angled stone coping of second story; tripartite fenestration at third story featuring a shorter, double-hung central window with stone sill, and paired double-hung outer windows, one taller, one shorter with stone sill; three inset cast stone panels featuring geometric details and separated by stone mullions beneath third

story fenestration; molded stone coping at roofline continuous with east facade; four conical finials at roofline; possibly historic security grilles at basement; possibly historic ironwork at areaway; stone curb at areaway (Alterations: facade repointed; non-original windows and sashes; second and third stories possibly originally featured casement windows with transoms at second story; portions of cast stone panels at third story removed to accommodate non-historic taller windows for use with fire escape; stone mullions at third story fenestration removed; security grilles at shorter third story windows; single-story brick and concrete addition at basement set back from street wall of West 105th Street, featuring brick facade, two doorways, lighter colored brick accents, a recessed brick panel, and projecting brick soldier courses; tiled concrete stairway with iron handrails leading to below-grade entrances at addition; non-historic gate at stairway; security camera at main facade; signage, lighting, conduit and intercom at addition)

East facade: Five bays; brick facade; paired fenestration at basement with narrow, chamfered stone surround and angled projecting stone sill; double-height bays at second and third stories featuring stone Gibbs surrounds with flat top rails and angled projecting sills; paired window configurations, featuring recessed double-hung windows with transoms at second and third stories of each bay; recessed brick panels with flush stone surrounds between second story lintels and third story sills of each bay; molded stone band at second story abutting top rail of bays, wrapping around clipped corners and continuing on West 105th Street facade; third story recessed from rest of facade beginning at angled stone coping of second story; paired double-hung windows at third story with projecting brick soldier course sills; molded stone coping at roofline continuous with West 105th Street facade; possibly historic security grille at basement (Alterations: fire escape at central bay; security grilles at first story; majority of basement obscured by single-story brick and concrete addition at basement featuring unfinished facade facing east, mostly hidden by wall of neighboring property)

39, 41, 43 and 45 West 105th Street

Borough of Manhattan Tax Map Block 1841, Lot 22, 121, 21 and 20

Dates of construction: 1886-87 (NB 518-1886; NB 519-1886)

Architect: C.P.H. Gilbert

Original owner/builder: John Brown (owner), Petit Murdock (builder)

Type: Row house

Style/ornament: Queen Anne and Romanesque Revival

Stories: 3 and basement

Materials: Stone, brick and metal

History: See 122-40 Manhattan Avenue



43 West 105th Street



41 West 105th Street



39 West 105th Street

39 West 105th Street (Block 1841, Lot 22): Mirror image of 124 Manhattan Avenue; rusticated brownstone door surround at entryway; rusticated brownstone window surround with incised lintel at first story paired fenestration; molded stone band with no end detail continuous with oriel base; pressed-metal cornice with decorative moldings (Alterations: facade painted; basement stuccoed, including window surround; basement lintel obscured or removed; non-historic box stoop; stuccoed band at water table; globe finials removed from entryway hood; non-historic door enframent, transom and door; original entryway converted to window by c. 1940, reverted after 1980; non-historic windows and sashes; historically featured double-hung windows with stained-glass transoms at all stories; facade originally continuous with 41 West 105th Street at first, second and third stories; security grilles at basement and first story; iron gate beneath stoop; ironwork at stoop and areaway; security gate at areaway; address plate at entryway; intercom at basement; lighting at entryway)

41 West 105th Street (Block 1841, Lot 121): Mirror image of 122 Manhattan Avenue; rusticated stone band with rectangular end blocks at second story bisected by oriel; partial post of interior stoop handrail remains (Alterations: facade, stone and pressed-metal details painted; originally rusticated brownstone basement, water table and first story stuccoed and now smooth; stoop stuccoed in patches; majority of original carved stone details replaced or smoothed, including foliate and mask motif on pediment, scroll brackets with foliated corbels, and rusticated brownstone voussoirs with foliate keystones at first story, carved oriel base and adjoining molded stone arched lintels with keystones and corbels at third story; paneled wood-and-glass door; non-historic windows and sashes; oriel historically featured multi-paned upper sashes and stained glass transoms; arched third story fenestration did not historically feature transoms; sunburst pediment removed from parapet; globe finials removed from parapet; facade originally continuous with 39 and 43 West 105th Street at first, second and third stories; ironwork at areaway; gate at areaway; lighting at entryway)



45 West 105th Street



45 West 105th Street (aka 120 Manhattan Avenue)

43 West 105th Street (Block 1841, Lot 21): Mirror of 124 Manhattan Avenue; portions of iron handrail at stoop; rusticated window surround and incised lintel at basement; rusticated brownstone water table; rusticated door surround at entryway; rusticated window surround with incised lintel at first story; molded stone band with no end detail at continuous with oriel base; pressed-metal cornice with decorative moldings; iron gate beneath stoop (Alterations: facade, stone and pressed metal details painted; facade at second and third stories possibly stuccoed; replacement of portions of iron handrail at stoop; some details at entryway hood stuccoed; globe finials removed from entryway hood; non-historic door enframent including transom and paneled door; badly deteriorated denticulated sill at first story fenestration; badly deteriorated carved sandstone base at oriel; rectangular incised stone lintels at second and third story fenestration altered; non-historic windows and sashes; historically featured double-hung windows with stained-glass transoms at all stories; facade originally continuous with 41 West 105th Street at first, second and third stories; ironwork at areaway; iron gate at areaway; intercom and lighting at basement and entryway)

45 West 105th Street (aka 120 Manhattan Avenue) (Block 1841, Lot 20):

West 105th Street facade: Brick facade over rusticated brownstone basement and box stoop; oval window with iron security grille inset in stoop; quoining at basement and left of first story; incised stone lintel at basement fenestration; possibly historic window and sash at basement; smooth stone band at water table; foliated scroll brackets supporting triangular pediment with mask motif at entryway; smooth-cut stone Gibbs surrounds at entryway and all fenestration; possibly historic door enframent; two sets of paired fenestration with stained-glass transoms, incised stone lintels and molded stone sills at first story; double-height oriel with stepped brick base at corner of second and third stories featuring singular fenestration with multi-paned transom and rectangular lintel at second story and singular arched fenestration with stone voussoirs and keystone at third story, also present on Manhattan Avenue facade; double-height

oriel at center of second and third stories featuring paired fenestration beneath segmental arch with curved, multi-paned transoms at second story and singular arched fenestration at third story, with stone voussoirs and keystones; asymmetric placement of additional second story fenestration featuring multi-paned transoms and rectangular stone lintels; asymmetric placement of additional arched third story fenestration featuring stone voussoirs and keystones; molded stone bands at both oriels form projecting sills of second and third story oriel fenestration and continue as flat bands on remaining portions of facade forming projecting sills of other fenestration; additional molded stone bands at both oriels continue as flat bands on remaining portions of facade; pressed-metal cornice and parapet with garland band, dentil course and triangular pediment with geometric ornament above central oriel, garland and paneled bands and hipped roof with finial above corner oriel; security grilles at basement; iron gate beneath stoop (Alterations: basement stuccoed; brick repointed; brick possibly painted; stone details painted; stoop stuccoed; original foliate details on entryway pediment deteriorated and stuccoed; non-historic windows and sashes, except where noted; arched third story fenestration did not historically feature transoms; three-story, brick rear yard addition with rectangular windows at second and third stories, guard rail at roofline and lighting, c. 1980s; one-story stucco rear garage addition with entryway door and awning, garage door and iron balustrade spanning brick and concrete piers at roofline, c. 1980s; railing at parapet; security gate at entryway; security grilles at first story; gate at stoop; ironwork at areaway; gate at areaway; lighting at entryway and basement)

Manhattan Avenue facade: Brick facade over rusticated brownstone basement; quoining at first story and right of basement; incised stone lintel at basement fenestration; possibly historic window and sash at basement; smooth stone band at water table; smooth-cut stone Gibbs surrounds at all fenestration; paired fenestration with stained-glass transoms, rectangular stone lintel and molded stone sill at first story; paired fenestration beneath segmental arch with curved, multi-paned transoms, stone voussoirs and keystone at second story; paired arched fenestration with adjoining stone voussoirs and keystones at third story; double-height oriel with stepped brick base at corner of second and third stories featuring singular fenestration with stained-glass transom at second story and singular arched fenestration with stone voussoirs and keystone at third story, also present on West 105th Street facade; molded stone bands at oriel form projecting sills of second and third story oriel fenestration and continue as flat bands on remaining portions of facade forming projecting sills of other fenestration;; additional molded stone bands at oriel continue as flat bands on remaining portions of facade; pressed-metal cornice with decorative moldings features dentil course and garland and paneled bands beneath hipped roof at oriel, dentil course and garland band beneath paneled parapet; security grilles at basement (Alterations: basement stuccoed; brick repointed; brick possibly painted; stone details painted; non-historic windows and sashes except where noted; triangular pediment at parapet removed; guard rail above parapet; security grilles at first story)

WEST 105TH STREET (NORTH SIDE)
Between Manhattan Avenue and Columbus Avenue

51 West 105th Street (aka 51-1/2 West 105th Street, 123A Manhattan Avenue)
Borough of Manhattan Tax Map Block 1841, Lot 13

Date of construction: 1886 (NB 881-1885)
Architect: Joseph M. Dunn
Original owner/builder: F.A. Seitz (owner)
Type: Row house
Style/ornament: Queen Anne and Romanesque Revival
Stories: 3 and basement
Materials: Stone, brick and terra-cotta

History: See 123-37 Manhattan Avenue



51 West 105th Street



51 West 105th Street

Description

Manhattan Avenue facade: Similar to 127 Manhattan Avenue; two bays at first story, no entrance; flush limestone hooded lintels with keystones and projecting limestone sills at first, second and third stories; stone and stepped brick bands between first and second stories continuous with West 105th Street facade; recessed brick niches beneath third story fenestration featuring terra-cotta panels with inverted garland details; stepped brick bands beneath parapet continuous with West 105th Street facade (Alterations: brick repointed and possibly painted; non-historic single-sash windows throughout; historically featured double-hung sashes; security grilles at basement and first story; ironwork at areaway)

West 105th Street facade: Three bays; brick facade above rusticated brownstone water table; possibly historic door enframement at arched entryway, including glass transom, molded transom

bar, wood reveals and paneled wood-and-glass double doors; limestone voussoirs surrounding entryway; outer bays featuring flush limestone hooded lintels with keystones and projecting stone sills at first, second and third stories; small recessed brick niche with stone lintel featuring incised scroll detail and stone sill at first story; stone and stepped brick bands between first and second stories continuous with Manhattan Avenue facade; outer bays of second story feature rectangular clerestory windows with stone sills above recessed brick panels; second story central bay features recessed panel featuring a scallop above window opening, with stone lintel above and large, semi-circular, molded stone corbel / balconette beneath; decorative terra-cotta panels beneath outer windows at second story; recessed brick niches beneath third story fenestration featuring terra-cotta panels with foliate ornament; third story central bay features paired windows with rectangular stone lintel and projecting sill; pointed brick gable above outer bays, featuring brick corbelling, stone coping, globe finials, and other stone details; brick parapet with stone coping; stepped brick bands beneath parapet continuous with Manhattan Avenue facade; brick chimney visible from street (Alterations: non-historic windows and sashes - historically double-hung; ironwork at areaway; security grilles at first story; lighting at entryway; one-story rear yard addition featuring brick facade, limestone coping and parapet above garage door, doorway, two large and one small rectangular window openings with security grilles, lighting fixtures and downspout, date to at least c. 1940)

WEST 106TH STREET (SOUTH SIDE)
Between Central Park West and Manhattan Avenue

36 West 106th Street (aka 34-36 West 106th Street)

Borough of Manhattan Tax Map Block 1841, Lot 41

Dates of construction: 1926-27

Architect: undetermined

Original owner/builder: General Memorial Hospital (owner)

Type: Nurses housing (original); Youth Hostel (current)

Style/ornament: neo-French Renaissance

Stories: 3 and basement (4 stories at stair tower; 5 stories at rear)

Materials: Brick and cast stone

History

In 1926-27 the hospital constructed a residence for 44 nurses at 34-36 West 106th Street. Designed in the French Renaissance manner, it has a three-story brick facade with cast stone trim and a peaked roof with central dormer. The architect, who has not been identified, modeled the design on 32 West 106th Street (demolished), an earlier hospital structure that was probably designed by Charles C. Haight in 1886-87. Construction, which converted the earlier building into a “laundry and nurses home,” was estimated to cost \$125,000. With a simply-treated stair tower inserted between the two mirror-image structures, the Chateausque ensemble resembled a pair of matching bookends. At the rear of the building were two additional floors devoted to research. These floors were “distinct from the rest of the building . . . and connected to the 4th fl of the present laboratory building on 105th Street [now 19-37 West 105th Street] by a bridge.”

The building, along with the former hospital x-ray laboratory at 19 West 105th Street, was purchased by the real estate developer Webb & Knapp, headed by William Zeckendorf, in 1952. The following year, 36 West 106th Street was donated to Children’s Village, becoming the organization’s New York City headquarters and serving as a residence for under-privileged boys. A certificate of occupancy, issued by the Department of Buildings in 1961, described it as a “Class B” hotel, with 42 rooms. Presently the structure functions as a youth hostel.



36 West 106th Street

Description

Three bays at main structure, featuring brick facade recessed above cast stone base; three window openings at basement story of main structure; opening of service entry continues past basement story into first story of main structure; four double-height brick pilasters separating bays of main structure at first and second stories; fenestration at first and second stories of main structure recessed within bays featuring double-stepped, chamfered brick reveals, double-stepped cast stone lintels, double-hung windows at outer bays and paired-double hung windows at central bays of main structure; first story fenestration of main structure taller than second story fenestration; stepped cast stone bands at roofline of main structure forming cornice; pitched roof intersecting hipped roof with finial at main structure; pitched-roof dormer with triangular parapet at hipped roof; paired double-hung dormer fenestration recessed within double-stepped, chamfered brick reveals beneath a recessed, segmental arched, cast stone lintel; stepped brick gable with cast stone coping facing west abuts 38 West 106 Street; adjoining a four story, single-bay stair tower featuring brick facade with projecting arched stone entry portal; double-hung windows at third and fourth stories of stair tower, recessed within bays featuring double-stepped, chamfered brick reveals; double-stepped cast stone lintel at stair tower third story fenestration; rear features additional brick story with rectangular double-hung window visible above pitched roof (Alterations: basement stuccoed and altered; brick painted and repointed; cast stone details painted; conventional stoop with solid sidewalls removed; arched cast stone entry portal altered; historic molded bands forming sills of first and second story fenestration of main structure removed, replaced with individual projecting cast stone sills with facade painted between projecting sills to simulate continuous bands; molded cast stone band between first and second stories removed; modillion course at roofline removed; triangular parapet and recessed lintel at dormer altered; guardrail at ridge of peaked roof; double-stepped, cast stone lintel at fourth story tower fenestration altered into rectangular stone lintel; non-original cast stone sills at tower fenestration; non-original cast stone band at fourth story of tower; cast stone coping at tower; guard rail at tower roofline; security grilles at basement of main structure; aluminum-and-glass double doors at main structure entryway; awning at main structure entryway; rear story painted)

38, 40 and 42 West 106th Street

Borough of Manhattan Tax Map Block 1841, Lot 43, 143 and 44

Dates of construction: 1886-87 (NB 1606-1886)

Architect: C.P.H. Gilbert

Original owner/builder: John Brown (owner), Petit Murdock (builder)

Type: Row house

Style/ornament: Queen Anne and Romanesque Revival

Stories: 3 and basement

Materials: Stone, brick and metal

History: See 122-40 Manhattan Avenue



38-42 West 106th Street



38 West 106th Street



40 West 106th Street



42 West 106th Street

38 West 106th Street (Block 1841, Lot 43): Similar to 124 Manhattan Avenue; conventional stoop with solid sidewalls and scroll handrail details; rusticated window surround at basement; rusticated door surround at entryway; hood with foliate motif at entryway; rusticated window surround at first story fenestration; molded, pressed-metal oriel base with acanthus leaf ornament integrated with first story; molded stone band with no end detail continuous with oriel base; possibly historic windows and sashes, except where noted; interlocking brownstone blocks at first story with 40 West 106th Street; pressed-metal cornice with decorative moldings (Alterations: facade painted and possibly stuccoed; globe finials removed from entryway hood; paneled wood-and-glass door; stained-glass transoms removed from first, second and third story fenestration; facade originally continuous with 40 West 106th Street at second and third stories; iron handrail at stoop; security gate at stoop; ironwork at areaway; lighting at entryway)

40 West 106th Street (Block 1841, Lot 143): Similar to 122 Manhattan Avenue; sandstone second and third story facades; conventional stoop with solid sidewalls and scroll handrail details; rusticated window surround at basement; molded stone band at water table; rusticated door surround at entryway; scroll brackets with foliate corbels and details at entryway; pressed-metal oriel base with acanthus leaf ornament integrated with first story; rusticated stone band with foliate end blocks at second story bisected by oriel; no molded band at second story; interlocking brownstone blocks at first story with 38 and 42 West 106th Street; iron gate beneath stoop (Alterations: stoop stuccoed and painted; first story stuccoed in patches; facade painted; original detail on pediment removed; non-historic door enframement including transom and door; non-historic windows and sashes; arched third story fenestration did not historically feature transoms; curved, multi-paned transoms removed from first story paired fenestration; historic multi-paned upper sashes at oriel removed; stained-glass transoms removed from oriel; globe finials removed from parapet; facade originally continuous with 38 and 42 West 106th Street at

second and third stories; security grilles at basement and first story; iron handrail on stoop; security gate at stoop; ironwork at areaway; intercom and lighting at basement and entryway)

42 West 106th Street (Block 1841, Lot 44): Similar to 122 Manhattan Avenue; historic newels at handrail; rusticated window surround at basement; rusticated door surround at entryway; entryway hood with foliated ornament; rusticated window surround at first story fenestration; pressed-metal oriel base with acanthus leaf ornament integrated with first story; molded stone band with no end detail continuous with oriel base; rusticated band at second story; interlocking brownstone blocks at first story with 40 West 106th Street; pressed-metal cornice with decorative moldings; security gate at basement (Alterations: facade possibly painted; stoop stuccoed; basement partially stuccoed; glass block and rounded stone sill beneath basement fenestration; globe finials removed from entryway hood; non-historic windows and sashes, except where noted, i.e. historic stained glass transoms; facade originally continuous with 40 West 106th Street at second and third stories; security gate at entryway; security grilles at basement and first story; security gate at stoop; ironwork at areaway; security gate at areaway)

44 West 106th Street

Borough of Manhattan Tax Map Block 1841, Lot 7502

Date of construction: 2001 (NB 102811771)

Architect: Hustvedt Cutler Architects

Original owner/builder: undetermined

Type: Apartment building

Style/ornament: French Renaissance Revival

Stories: 6

Materials: Brick and cast stone

History

Originally one of the twelve row houses built by Brown and Gilbert and a mirror image of 122 Manhattan Avenue, 44 West 106th Street was demolished between 1966 and 1967. Following demolition, the vacant lot was converted to a park by the Manhattan Avenue Neighborhood Association between 1969 and 1970, and was hailed as a remarkable display of community cooperation and enthusiasm in a neighborhood which had suffered years of neglect. The park was replaced in 2001 by a six-story condominium apartment building. The building footprint covers the entire lot, including the rear yard which was once occupied by a private garage built in 1916. Although a modern building, in terms of scale, materials and style, this structure was apparently designed to complement the original Brown and Gilbert row houses to the south and east of it, as well as 36 West 106th Street.



44 West 106th Street



44 West 106th Street

Description

West 106th Street facade: Brick facade; seven bays at first story, featuring cast stone door surround with angled, projecting cast stone hood with louvered details and projecting cast stone lintel at entryway, alternating paired and singular double-hung windows at remaining bays, including smaller window at sixth bay; wood door enframent and wood-and-glass door at entryway; seven bays at second through fifth stories, featuring tripartite single-sash windows with transoms at first bay, paired single-sash windows with transom at last bay, and single-sash windows with transoms at remaining bays, including smaller single-sash windows at sixth bay; two bays at sixth story, featuring tripartite single-sash windows with transoms; louvered vents beneath first story fenestration and throughout; fenestration at all stories featuring projecting cast stone sills, formed by continuous cast stone bands at second, third and sixth stories; horizontal bands of flush cast stone blocks at first, second and fifth stories adjoining vertical bands flanking first, second and sixth stories; narrower cast stone bands incorporated as lintels of second and sixth story fenestration; cast stone bands at roofline resembling a cornice; cast stone bands throughout structure continuous on Manhattan Avenue facade; single-story brick wall of rooftop structure at left of roofline; security grilles at first story fenestration; three brick encased vents at areaway attached to facade at ground; ironwork at areaway; concrete curb at areaway; lighting, intercom and awning at entryway.

Manhattan Avenue facade: Brick facade; two bays at first through fifth stories, featuring single-sash windows with transoms (double-hung, no transoms at first story); single bay at sixth story, featuring single-sash window; fenestration at all stories featuring projecting cast stone sills, formed by continuous cast stone bands at second and third stories; horizontal bands of flush cast stone blocks at first, second and fifth stories adjoin vertical bands flanking first, second and sixth stories; narrower cast stone bands incorporated as lintels of second and sixth story fenestration; cast stone bands at roofline resembling a cornice; cast stone bands throughout structure continuous on West 106th Street facade; security grille at first story fenestration and second bay of second story fenestration; brick encased vent at areaway attached to facade at ground.

ARCHITECTS' APPENDIX

EDWARD L. ANGELL (dates undetermined)

101 Manhattan Avenue (aka 51 West 104th Street) (1890)
103-21 Manhattan Avenue (1890)

Edward L. Angell established his architectural practice in New York City by 1886. During his career, Angell worked in various popular styles, designing Queen Anne, Romanesque, neo-Grec, and Renaissance Revival works in mainly Greenwich Village and the Upper West Side. His earliest known commissions were 241-49 Central Park West (1887-88, altered), 340-48 West End Avenue, 262-68 West 77th Street (both 1889-90), and the Hotel Endicott (1890-91), at Columbus Avenue and 82nd Street. All are extant and located in historic districts on the Upper West Side.

Landmarks Preservation Commission, *Upper West Side/Central Park West Historic District* (LP-1647) (New York, 1990); Research Files.

Ward, James. *Architects in Practice, New York City, 1900-1940*. (New York, 1989).

JOSEPH M. DUNN (dates undetermined)

123 – 137 Manhattan Avenue (1886)
51 West 105th Street (aka 51-½ West 105th Street, 123A Manhattan Avenue) (1886)

Joseph M. Dunn was responsible for designing the earliest of the three rows in the Manhattan Avenue Historic District. At the time, Dunn was largely a commercial and institutional architect. Dunn worked together with developer F.A. Seitz at least once before, building an apartment building at 247-49 West 15th Street in 1881. Several of Dunn's buildings are located within designated Historic Districts, including four cast-iron stores in the SoHo-Cast Iron District, and the apartment building at 103-31 West 74th Street in the Upper West Side/Central Park West Historic District.

Landmarks Preservation Commission, *Alterations to the New York Lunatic Asylum (now Octagon Tower)* (LP-0910) (New York, 1976); *SoHo-Cast Iron Historic District* (LP-0768) (New York, 1973); *Upper West Side/Central Park West Historic District* (LP-1647) (New York, 1990); Research Files.

Ward, James. *Architects in Practice, New York City, 1900-1940*. (New York, 1989).

C.P.H. GILBERT (1861 - 1952)

122 – 140 Manhattan Avenue (1886-87)
39 – 45 West 105th Street (aka 120 Manhattan Avenue) (1886-87)
38 – 42 West 106th Street (1886-87)

The three-story row houses in the Manhattan Avenue Historic District are among the earliest extant works in New York City by the prolific architect C.P.H. Gilbert. Though born in Manhattan and trained at Columbia University, Gilbert started his career in the mining towns of

Colorado and Arizona. By 1883 he returned east, forming a short-lived partnership with the architect George Kramer Thompson. Together, they designed a 10-story, brick stone and terracotta apartment house at Madison Avenue and 57th Street (demolished) in 1884. Independently, Gilbert would become an extremely successful and prestigious residential designer, building twenty houses on Montgomery Place in the Park Slope Historic District in Brooklyn, as well as memorable mansions for Thomas Adams, Issac D. Fletcher, Felix Warburg, and F. W. Woolworth. Comfortable working in a great variety of styles, the row he produced on Manhattan Avenue clearly anticipates the more ambitious work that followed.

Landmarks Preservation Commission, *Carnegie Hill Historic District* (LP-0861) (New York, 1974); *Felix and Frieda Warburg House (now the Jewish Museum)* (LP-1116) (New York, 1981); *Frederick and Lydia Prentiss House* (LP-1715) (New York, 1991); *John and Mary Sutphen House* (LP-1718) (New York, 1991); *Joseph Raphael De Lamar House* (LP-0884) (New York, 1975); *Metropolitan Museum Historic District* (LP-0955) (New York, 1977); *Otto and Addie Kahn House* (LP-0675) (New York, 1974); *Park Slope Historic District* (LP-0709) (New York, 1973); *Philip and Maria Kleeberg House* (LP-1716) (New York, 1991); *Riverside Drive-West End Historic District* (LP-1626) (New York, 1989); *Stone Street Historic District* (LP-1938) (New York, 1996); *West End Collegiate Historic District* (LP-1418) (New York, 1984); Research Files.

Ward, James. *Architects in Practice, New York City, 1900-1940*. (New York, 1989).

HUSTVEDT CUTLER ARCHITECTS

44 West 106th Street (2001)

Hustvedt Cutler Architects was formed in 1997, with Ingrid Hustvedt and Bruce Cutler as its principals. The firm practices primarily within New York City and typically does residential condominium developments

PALMER, HORNBOSTEL & JONES

19 West 105th Street (1916-17)

The architecture firm of Palmer, Hornbostel & Jones was founded by William J. Palmer (1862-1925) in the 1890s, whose partners included Henry Hornbostel (1867-1961) and Sullivan W. Jones (1878-1955). This prolific firm worked frequently with public institutions during the years when the x-ray laboratory at 19 West 105th Street was planned, including city halls in Oakland, California (1910), Wilmington, Delaware (1911), Hartford, Connecticut (1917) and Pittsburgh, Pennsylvania (1910), where Hornbostel lived and taught at the Carnegie Institute of Technology.

Landmarks Preservation Commission, Research Files.

Ward, James. *Architects in Practice, New York City, 1900-1940*. (New York, 1989).

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Manhattan Avenue Historic District contains buildings and other improvements which have a special character and a special historical 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 Manhattan Avenue Historic District contains a rich collection of row houses built on speculation between 1885 and 1890; that the brick and stone-faced houses were planned as picturesque ensembles incorporating elements associated with various popular styles, including Romanesque Revival, Queen Anne and French Renaissance Revival; that among the distinguished architectural features are iron railings, terra-cotta reliefs, projecting metal bay windows, elaborate cornices and sunburst pediments; that the rows represent early works by local architects, including Joseph M. Dunn, Edward L. Angell, and C.P.H. Gilbert, who would go on to become one of the best-known residential architects in New York City; that the district is representative of the development of the Upper West Side of Manhattan, which was spurred by the introduction of rapid transit; that the dwellings in the district were somewhat smaller than the average row house of the time and were apparently intended for middle-class occupation; that two of the properties in the district were developed as part of General Memorial Hospital, originally known as the New-York Cancer Hospital, a designated New York City Landmark, and match closely in materials and scale; and that the intact, modestly scaled and architecturally cohesive streetscape and sympathetic interrelationships of building materials, styles, and architectural elements are a handsome reminder of the origins of the Upper West Side, and provide the Manhattan Avenue Historic District with a special 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 a historic district the Manhattan Avenue Historic District, Borough of Manhattan, consisting of the property bounded by a line beginning at the intersection of the southern curblines of West 106th Street and the eastern curblines of Manhattan Avenue, extending easterly along the southern curblines of West 106th Street to a point formed by the intersection of said curblines and the eastern property line of 34-36 West 106th Street, extending southerly along said property line and the eastern property line of 19-37 West 105th Street to the northern curblines of West 105th Street, extending westerly along said curblines, across the roadbed to the intersection of the western curblines of Manhattan Avenue and the northern curblines of West 105th Street, extending southerly across the roadbed and along the western curblines of Manhattan Avenue to the point of its intersection with the northern curblines of West 104th Street, then westerly along said curblines to a point formed by the intersection of the northern curblines of West 104th Street and the western property line of 51 West 104th Street (aka 101 Manhattan Avenue), extending northerly along said property line and the western property lines of 103 through 121 Manhattan Avenue, across the roadbed to the northern curblines of West 105th Street, extending westerly along said curblines to a point formed by the intersection of the northern curblines of West 105th Street and the western property line of 51 West 105th Street (aka 51-½ West 105th Street, 123A Manhattan Avenue), extending northerly along said property line and the western property lines of 123 through 137 Manhattan Avenue to the northern property line of 137 Manhattan Avenue, extending easterly along said property line, across the roadbed to the eastern curblines of Manhattan Avenue, extending northerly along said curblines to the point of the beginning.

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