

Morningside Heights Historic District Designation Report

February 21, 2017



Cover photo: West 116th Street and Claremont Avenue
Sarah Moses, February 2017

This designation report was modified on March 3, 2017 to include an entry for the vacant lot at 618 West 114th Street (Borough of Manhattan Tax Map Block 1895, Lot 68).

Morningside Heights Historic District Designation Report

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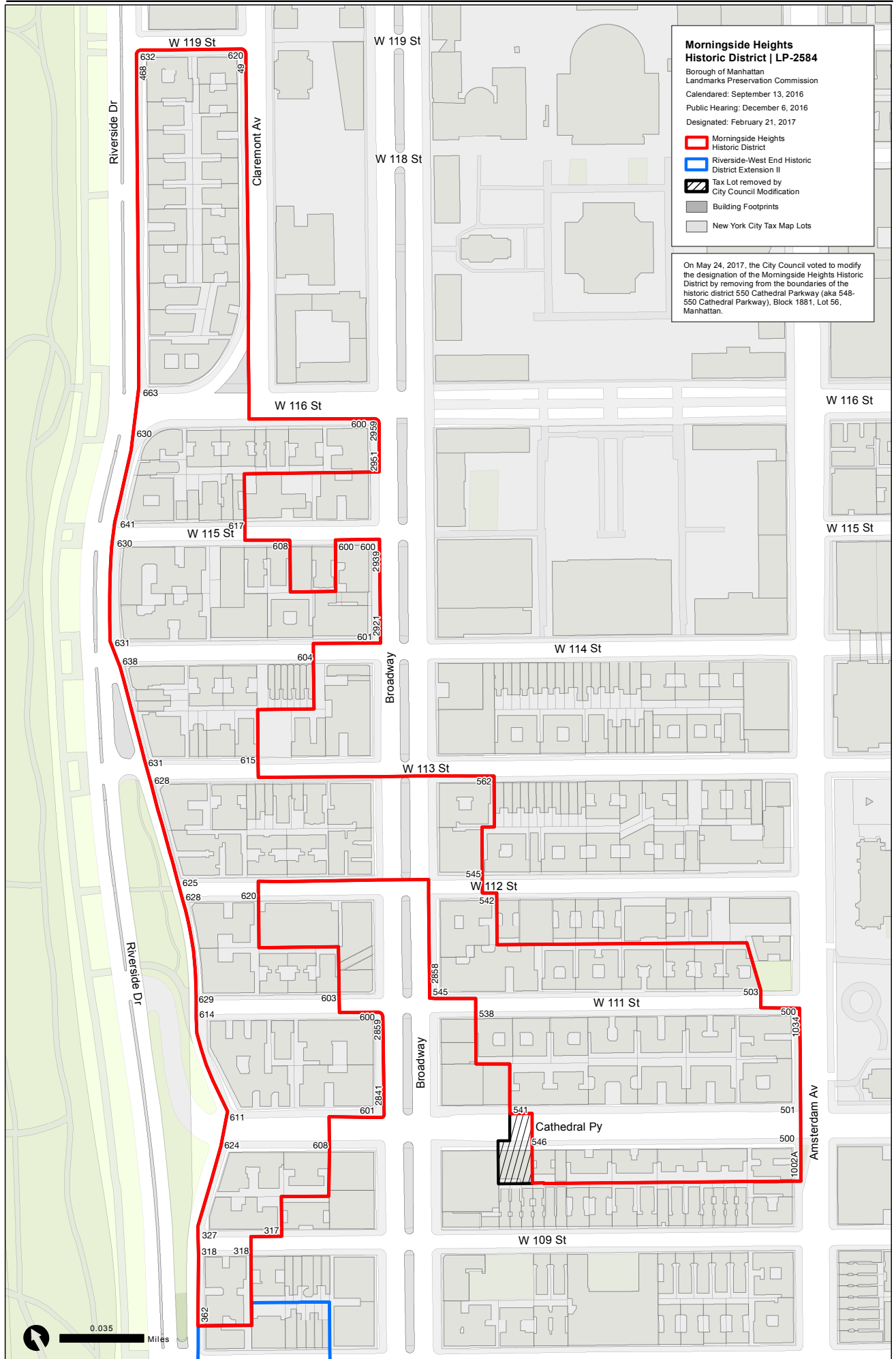
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Morningside Heights Historic District | LP-2584

Borough of Manhattan
Landmarks Preservation Commission
Calendared: September 13, 2016
Public Hearing: December 6, 2016
Designated: February 21, 2017

- Morningside Heights Historic District
- Riverside-West End Historic District Extension II
- Tax Lot removed by City Council Modification
- Building Footprints
- New York City Tax Map Lots

On May 24, 2017, the City Council voted to modify the designation of the Morningside Heights Historic District by removing from the Morningside Heights Historic District the boundaries of the historic district 550 Cathedral Parkway (aka 548-550 Cathedral Parkway), Block 1881, Lot 56, Manhattan.



TESTIMONY AT THE PUBLIC HEARING

On December 6, 2016, the Landmarks Preservation Commission held a public hearing on the proposed designation of the Morningside Heights Historic District (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. Thirty-three witnesses spoke in favor of the designation as proposed, including the Councilmember Mark Levine, representatives of Congressman Jerrold Nadler, New York State Assemblyman Daniel O'Donnell, Manhattan Borough President Gale Brewer, Barnard College, Morningside Heights Historic District Committee, New York Landmarks Conservancy, Landmark West!, Historic Districts Council, Society for the Architecture of the City, Morningside Heights Community Coalition, 622 West 114th Owners' Corp. and 21 individuals. Five speakers, including representatives of Columbia University, Congregation Ramath Orah, Broadway Presbyterian Church, and the Real Estate Board of New York opposed the inclusion of selected properties within the district. One resident spoke in opposition to the designation of the entire district. In addition the Commission received 16 pieces of correspondence: 11 in support of the designation of the district as proposed, including one from New York State Senator Bill Perkins, and four opposed to the inclusion of specific properties. One letter opposed designation of the district as proposed. The Commission received four petitions in support of designation from the neighborhood with a total of 94 signatures.

MORNINGSIDE HEIGHTS HISTORIC DISTRICT BOUNDARIES

The Morningside Heights Historic District consists of the property bounded by a line beginning on the eastern curbline of Riverside Drive at a point on a line extending westerly from the southern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), extending northerly along the eastern curbline of Riverside Drive to the southern curbline of West 119th Street, easterly along the southern curbline of West 119th Street to the western curbline of Claremont Avenue, southerly along the western curbline of Claremont Avenue continuing southerly to the southern curbline of West 116th Street, easterly along the southern curbline of West 116th Street to the western curbline of Broadway, southerly along the western curbline of Broadway to a point on a line extending easterly from the southern property line of 600 West 116th Street (aka 2951-2959 Broadway), westerly along said line and the southern property lines of 600 West 116th Street (aka 2951-2959 Broadway), 606 West 116th Street (aka 602-606 West 116th Street), 610 West 116th Street (aka 608-610 West 116th Street), 612 West 116th Street and part of the southern property line of 616 West 116th Street (aka 614-618 West 116th Street), southerly along the eastern property line of 617 West 115th Street and a line extending southerly from the eastern property line of 617 West 115th Street to the southern curbline of West 115th Street, easterly along the southern curbline of West 115th Street to a point on a line extending northerly from the eastern property line of 608 West 115th Street (aka 608-610 West 115th Street) southerly along said line and the eastern property line of 608 West 115th Street (aka 608-610 West 115th Street) to a point on the northern property line of 609 West 114th Street (aka 605-609 West 114th Street), easterly along the northern property line of 609 West 114th Street (aka 605-609 West 114th Street) and part of the northern property line of 601 West 114th Street (aka 601-603 West 114th Street; 2921-2927 Broadway), northerly along the western property line of 600 West 115th Street (aka 2931-2939 Broadway) to the southern curbline of West 115th Street, easterly along the southern curbline of West 115th Street to the western curbline of Broadway, southerly along the western curbline of Broadway to the northern curbline of West 114th Street, westerly along the northern curbline of West 114th Street to a point on a line

extending northerly from the eastern property line of 604 West 114th Street, southerly along said line and the eastern property line of 604 West 114th Street, to the southern property line of 604 West 114th Street, westerly along the southern property lines of 604 to 618 West 114th Street, southerly along the eastern property line of 615 West 113th Street (aka 615-617 West 113th Street) and a line extending southerly from the eastern property line of 615 West 113th Street (aka 615-617 West 113th Street) to the southern curbline of West 113th Street, easterly along the southern curbline of West 113th Street and across Broadway to a point on a line extending northerly from the eastern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), southerly along said line and the eastern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), westerly along part of the southern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), southerly along the eastern property line of 545 West 112th Street (aka 2880-2888 Broadway) and a line extending southerly from the eastern property line of 545 West 112th Street (aka 2880-2888 Broadway) to the southern curbline of West 112th Street, easterly along the southern curbline of West 112th Street to point on a line extending northerly from the eastern property line of 542 West 112th Street (aka 542-548 West 112th Street, 2868-2878A Broadway), southerly along said line and the eastern property line of 542 West 112th Street (aka 542-548 West 112th Street, 2868-2878A Broadway) to a point on the northern property line of 545 West 111th Street (aka 2858-2866 Broadway), easterly along part of the northern property line of 545 West 111th Street (aka 2858-2866 Broadway) and the northern property lines of 535 West 111th Street (aka 533-537 West 111th Street) to 503 West 111th Street (aka 503-505 West 111th Street), southeasterly along the eastern property line of 503 West 111th Street (aka 503-505 West 111th Street) and southerly along a line extending southerly from the eastern property line of 503 West 111th Street (aka 503-505 West 111th Street) to the southern curbline of West 111th Street, easterly along the southern curbline of West 111th Street to the western curbline of Amsterdam Avenue, southerly along the western curbline of Amsterdam Avenue continuing in a straight line across Cathedral Parkway to a point on a line extending easterly from the southern property line of 500 Cathedral Parkway (aka 1002A-1018 Amsterdam Avenue), westerly along said line and the southern property lines of 500 Cathedral Parkway (aka 1002A-1018 Amsterdam Avenue) to 550 Cathedral Parkway (aka 548-550 Cathedral Parkway), northerly along the western property line of 550 Cathedral Parkway (aka 548-550 Cathedral Parkway) to the southern curbline of Cathedral Parkway, easterly along the southern curbline of Cathedral Parkway to a point on a line extending southerly from the western property line of 535 Cathedral Parkway (aka 529-541 Cathedral Parkway), northerly along said line and the western property line of 535 Cathedral Parkway (aka 529-541 Cathedral Parkway), to a point on the southern property line of 536 West 111th Street (aka 536-538 West 111th Street), westerly along part of the southern property line of 536 West 111th Street (aka 536-538 West 111th Street), northerly along the western property line of 536 West 111th Street (aka 536-538 West 111th Street) and a line extending northerly from the western property line of 536 West 111th Street (aka 536-538 West 111th Street) to the northern curbline of West 111th Street, westerly along the northern curbline of West 111th Street to the eastern curbline of Broadway, northerly along the eastern curbline of Broadway to the northern curbline of West 112th Street, westerly across Broadway and along the northern curbline of West 112th Street to a point on a line extending northerly from the eastern property line of 395 Riverside Drive (aka 393-397 Riverside Drive; 620-628 West 112th Street), southerly along said line and the eastern property line of 395 Riverside Drive (aka 393-397 Riverside Drive; 620-628 West 112th Street), easterly along the northern property lines of 611 West 111th Street (aka 609-

611 West 111th Street), 605 West 111th Street (aka 605-607 West 111th Street), and 603 West 111th Street, southerly along the eastern property line of 603 West 111th Street and a line extending southerly from the eastern property line of 603 West 111th Street to the southern curblin of West 111th Street, easterly along the southern curblin of West 111th Street to the western curblin of Broadway, southerly along the western curblin of Broadway to the northern curblin of Cathedral Parkway, westerly along the northern curblin of Cathedral Parkway to a point on a line extending northerly from the eastern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway) southerly along said line and the eastern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway), westerly along the southern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway) and part of the southern property line of 375 Riverside Drive (aka 371-375 Riverside Drive; 616-624 Cathedral Parkway), southerly along the eastern property line of 370 Riverside Drive (aka 317-327 West 109th Street) to the northern curblin of West 109th Street, westerly along the northern curblin of West 109th Street to a point on a line extending northerly from the eastern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), southerly along said line and the eastern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), westerly along the southern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street) to the point of beginning.

SUMMARY

The Morningside Heights Historic District consists of approximately 115 residential and institution buildings representing the district's rapid transformation at the turn of the last century into a densely populated neighborhood. Isolated by its topography, lack of public transportation, and the presence of an orphanage and insane asylum, Morningside Heights remained largely undeveloped through the 19th century. In the 1890s, the Leake and Watts Orphan Asylum and the Bloomingdale Insane Asylum sold their parcels to the Cathedral Church of St. John the Divine and Columbia University which, along with the arrival of other institutions, began the transformation of Morningside Heights into the "acropolis" of New York. New residential development began in 1892-93 when Henry O. Chapman designed the first row houses in Morningside Heights at 633 and 635 West 115th Street for two Columbia law professors. With Morningside Heights still underserved by public transportation, speculative development within the district remained minimal with only scattered row houses and a few early flats buildings, along with a few fraternity houses, constructed through the first years of the 20th century. This changed with the arrival of the IRT along Broadway in 1904, which connected Morningside Heights with midtown and lower Manhattan. Beginning in 1903 with the construction of six small apartment buildings along West 111th Street between Amsterdam Avenue and Broadway, speculative developers, many of whom were Italian or Jewish, rapidly filled the plateau with apartment houses marketed to the middle and upper middle classes, giving the Morningside Heights Historic District its character as "probably the most distinctive high-class apartment house quarter in the city."¹ By 1911, another 69 apartment buildings had been constructed. Smaller buildings joined the district's existing row houses on the side streets while larger structures filled the main thoroughfares of Cathedral Parkway, Riverside Drive, Claremont Avenue, Broadway, and West 116th Street. Eight more apartment buildings were completed by the end of the 1920s when this rapid period of growth came to an end. As the district developed,

¹ "Transformation of Morningside Heights," *Real Estate Record and Builders' Guide* (August 11, 1906), 255.

churches and clubs like the Broadway Presbyterian Church (Louis A. Jallade, 1911-12), West Side Unitarian Church (now Congregation Ramath Orah, Hoppin & Koen, 1921-22) and the Explorers Club (now Harmony Hall, Charles E. Birge, 1928-29) were attracted to the neighborhood with its large residential and academic population. The Morningside Heights Historic District is remarkable for its many fine apartment buildings, by some of New York's premier residential architects of the late 19th and early 20th centuries. Designed in a range of revival styles popular in the era, the apartment buildings create a distinct character, animating the streetscapes through their materials, ornamentation and facade articulation.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE MORNINGSIDE HEIGHTS HISTORIC DISTRICT

Early History of Morningside Heights

Before the arrival of the Europeans, the wilderness that later became the Upper West Side may have served as hunting grounds for the Native American Weckquaesgeek, an Algonquian-speaking band, whose main settlements were to the southeast of Morningside Heights Historic District.² The Dutch colonial government granted parcels of land in the city at the tip of the island, its immediate environs, and Harlem to various patentees; however, it was not until New York became a British colony that land in the middle of Manhattan was allotted.³ In 1686, Thomas Dongan (governor, 1682-88) granted a patent to the Mayor, Aldermen and Commonality of the City of New York for a large triangular parcel extending from roughly West 107th Street to West 124th Street between the Hudson River and the Harlem boundary that included what we now refer to as Morningside Heights. In 1784-85 the parcel was purchased by Nicholas and James W. De Peyster.⁴

Located on a high plateau bordered by rugged cliffs that separate it from Harlem on the east and the Hudson River on the west, Morningside Heights was not easily accessible from the rest of the city until the completion of the Bloomingdale Road in 1703.⁵ Nicholas De Peyster, who purchased the tract that encompasses the Morningside Heights Historic District, established his country estate on the ridge overlooking the Hudson around West 114th Street.⁶ To the east,

² The nearest documented settlements, Rechevanis and Konaande Kongh, were located near the main trail that ran up the east side of what is now Central Park. A section of Riverside Drive within the historic district follows a Native American path. Reginald Pelham Bolton, *Indian Paths in the Great Metropolis* (New York: Museum of the American Indian Heye Foundation, 1922), 221; Reginald Pelham Bolton, *Indian Life of Long Ago in the City of New York*, enl. ed. (New York: Harmony Books, 1972), 132; Eric Humberger, *Historical Atlas of New York City* (New York: Henry Holt, 1944), 17.

³ The areas referred to include the west side from West 42nd Street, and possibly as far south as West 23rd Street to Harlem and the east side from Turtle Bay to Harlem. I. N. Phelps Stokes, *Iconography of Manhattan Island: 1498-1909* (New York: Robert H. Dodd, 1928), 6: 67a, 125.

⁴ The City sold the parcel in 1701 to Jacob De Key to pay for a new city hall and ferry house. It was resold by De Key's heirs in 1735 to Adrian Hogeland (also Hoogland or Hooglandt) and Harman Vandewater, the western portion going to Hogeland. In 1784 and 1785 Hogeland's executors conveyed his holdings to Nicholas De Peyster, at the same time the Vandewater holdings were sold to James W. De Peyster. The boundary between the two tracts is irregular, the Morningside Historic District is largely within the Nicholas De Peyster tract with only some structures in the James W. De Peyster tract. Stokes, 6: 67a, 96-98.

⁵ The original terminus was around West 115th Street and was extended to West 147th Street in 1795. Hopper Striker Mott, *The New York of Yesterday* (New York: G. P. Putnam's Sons, 1908), 4-5, 7.

⁶ The first house in Morningside Heights was that of Harman Vandewater in the vicinity of Amsterdam Avenue and West 119th Street but it may not have been standing at the time of the sale of the land to James W. De Peyster. Both De Peysters were slave owners. Nicholas De Peyster's house was destroyed by fire in 1835. The new owner,

the tract purchased by James W. De Peyster remained vacant. In 1816, the Society for New York Hospital began purchasing land in eastern Morningside Heights from James' son for the purpose of erecting a hospital for the care and treatment of mental patients and in 1821 opened the Bloomingdale Insane Asylum on what is now the main campus of Columbia University.⁷ A second institution, the newly formed Leake and Watts Orphan Asylum, purchased the part of the Society of New York Hospital's land holdings south of West 113th Street and east of Tenth (now Amsterdam) Avenue in 1834. Work started in 1837 on the orphanage's first building designed two years earlier by Ithiel Town and it was open for occupancy in 1843.⁸ The presence of these two institutions on large parcels of land, as well as the topography and lack of public transportation affected residential development in Morningside Heights through the 19th century.

For much of the 18th and 19th centuries the only overland access to Morningside Heights was the Bloomingdale Road, which connected the Upper West Side to Lower Manhattan. A stage line was established on the road in 1819 and extended to Manhattanville to the north of Morningside Heights in 1823.⁹ Blocks within the Morningside Heights Historic District were divided into parcels and lots by the heirs of Nicholas De Peyster as early as the 1820s, but most of the land was held by investors and at mid-century development in the historic district was limited to a handful of mansions overlooking the river, and a concentration of small, wood-frame dwellings for the working class on West 110th Street (later renamed Cathedral Parkway) that came to be known as "Dixonville" for their builder William Dixon.¹⁰

In the years following the Civil War, civic improvements in the Upper West Side played significant roles in its development. Two of these amenities incorporated the rugged landscape adjoining Morningside Heights. In 1865, William R. Martin, a Park Commissioner, proposed the idea of a park and adjoining road along the Hudson River north of 72nd Street. Frederick Law Olmsted was hired to design Riverside Park and Drive (1873-75, construction 1875-80, with later additions) combining both into a single design, creating a curving drive and promenade above the landscaped hillside. Three years later, in 1868, recognizing the infeasibility of applying the 1811 grid plan to the rocky terrain north of West 110th Street between Ninth and Tenth Avenues, Commissioner Andrew Haswell Green recommended the creation of what would become Morningside Park (Frederick Law Olmsted and Calvert Vaux, 1873, revised 1887; constructed 1883-95).¹¹

Andrew Carrigan, president of the Emigrant Savings Bank, built a house on the same site. This house was still standing in 1908. Stokes, 4: pl. 36; 6: 96; Mott, 25; U.S. Census records, 1790.

⁷ New York Hospital initially purchased a parcel on the east side of Amsterdam Avenue below West 113th Street before purchasing land north of West 113th Street between Amsterdam Avenue and Broadway as more suitable for the hospital. Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 13-15.

⁸ Dolkart, 19-20. The building still stands on the grounds of the Cathedral Church of St. John the Divine.

⁹ Peter Salwen, *Upper Westside Story: A History and Guide* (New York: Abbeville Press, 1989), 31.

¹⁰ Dixon and his family began purchasing lots between Tenth (Amsterdam) Avenue and the Bloomingdale Road in 1857. The last of these houses stood at 542 Cathedral Parkway until it was destroyed by fire in the 1950s. *Map of that Part of the City and County of New York North of 50th Street* (New York: M. Dripps, 1851); *Plan of New York City from the Battery to Spuyten Duyvil Creek* (New York: M. Dripps, 1867), sheet 16; Dolkart, *Morningside Heights*, 26-27, 366 fn. 54; New York County, Office of the Register, *Block Index of Reindexed Conveyances*, Section 7, Block 1881 and 1882.

¹¹ The Commissioners of Central Park in 1866 were given responsibility for laying out the west side of Manhattan between West 67th and West 155th Streets and the following year given exclusive power to alter the grid plan. The Commission was disbanded in 1870 and replaced by the Department of Public Parks. Both parks are designated New York City Scenic Landmarks. LPC, *Riverside Park and Riverside Drive Designation Report (LP-2000)* (New York: City of New York, 1980), prepared by Elizabeth Cromley and Gail T. Guillet, 8, 10, 11, 14; LPC,

At the same time, transportation in the area was being improved. The Eighth Avenue horse car line was extended to West 84th Street in 1864, supplementing the existing stage lines on the Bloomingdale Road. In 1868 the Commissioners of Central Park, under their mandate to complete the laying out of streets west of the park, opened a wide street with landscaped malls, called the Boulevard (renamed Broadway in 1899) from West 59th Street to West 155th Street replacing the Bloomingdale Road. However, development in the Upper West Side was still slow, hampered by the area's rocky outcrops and uneven terrain, its distance from the city's historic axis at Fifth Avenue, the high prices asked by land speculators, and the reluctance of developers to build in a nearly empty area whose social composition had not yet been determined. In 1879, the Ninth Avenue elevated train was completed to West 155th Street and contributed to the increased pace of development in the Upper West Side south of West 110th Street and Harlem in the 1880s and '90s. Morningside Heights was bypassed as the train's route north of West 110th Street shifted to Eighth Avenue where the closest station was at West 116th Street.¹²

Institutional Development in Morningside Heights

Investors, long convinced that the presence of the Bloomingdale Asylum depressed land values and hampered residential development, instigated a battle to remove the asylum in 1886 with the introduction of a bill by State Assemblyman John McManus to rescind its tax exempt status. In 1888 the State Senate was asked to investigate the asylum by the Morningside Park Association, a group of local real estate owners led by former State Senator Francis Bixby and attorney Dwight H. Olmstead. Although backed by the *New York World* and *New York Herald*, the association's campaign like the assemblyman's bill failed. Nevertheless, the Board of Governors of the asylum in May 1888 announced their plan to move to White Plains. In 1889, 98 lots between Tenth (Amsterdam) Avenue and Boulevard (Broadway) from 112th to 114th Street within their parcel were auctioned off. In 1891, Columbia College, unable to expand its existing campus in midtown, purchased a large part of the remaining Bloomingdale property for a new campus. A few years earlier, in 1887, the Leake and Watts Orphan Asylum had sold its property to the Cathedral Committee for the site for the Episcopal Cathedral of St. John the Divine with the understanding that it could remain there until a new site had been found for the orphanage and a new building constructed. The orphanage moved in 1891 to its new home in Yonkers, designed by Charles C. Haight and located on grounds designed by F. L. Olmsted & Co.

These two purchases were the first made by a long list of religious, educational, and medical institutions that relocated to Morningside Heights, taking the lead in the development of the plateau. In the years that followed, Barnard College, Teachers College, Union and Jewish Theological Seminaries, Riverside Church, and St. Luke's Hospital relocated to the Morningside plateau leading to the area's sobriquet as "the acropolis" of New York.¹³

Morningside Park Designation Report (LP-2254) (New York: City of New York, 2008), prepared by Jay Shockley, 1, 3.

¹² A 110th street station opened in 1903. LPC, *Riverside-West End Historic District Extension II Designation Report (LP-2464)* (New York: City of New York, 2015), prepared by Marianne S. Percival and Christopher D. Brazee, 10; Dolkart, 23, 30.

¹³ Based on Dolkart, 31-35, 103-5, 277.

Residential Development in Morningside Heights at the Turn of the 20th Century

The residential development of Morningside Heights coincided with the establishment of the major institutions on the plateau in the 1890s but did not proliferate until the arrival of the IRT subway in 1904. By that time, speculative row house construction which had characterized the development of the Upper West Side in the 1880s and 1890s had dwindled, a victim of rising costs; multiple dwellings had become a more popular alternative.¹⁴

Row houses

The row houses built in Morningside Heights in the 1890s reflected the changing taste in style and design of the times. The Colonial Revival took over from the earlier revivalist styles found throughout the Upper West Side. The traditional house plan with high stoops was being replaced by the English basement plan with its service access via a steep exterior stair, or its variant the American basement plan, which put both main and service entrances at the same level.¹⁵ The first row houses appeared in Morningside Heights in 1892-93. These brick English basement type houses with stone trim at 633 and 635 West 115th Street were designed by Henry O. Chapman for Francis Burdick and Munroe Smith, Columbia law professors, and were among Chapman's earliest commissions. The houses featured arched entrance ways with leaded glass fanlights and door surrounds with columns as well as two-story bowed bays.¹⁶ A few years later, hoping to capitalize on the presence of people affiliated with the new institutions, some speculative row house projects were undertaken in the Morningside Heights Historic District. These homes were designed in variations of the Colonial and Georgian Revival styles. The seven American basement row houses at 604-616 West 114th Street (Frank A. Lang, 1896) with their short, walled stoops, classically inspired surrounds, full height angular bays and decorative pressed metal cornices are examples of a more simplified interpretation of the Colonial Revival style whereas, the design of the five houses at 619-627 West 113th Street (C. P. H Gilbert, 1897-98) is more inventive with its ABCAB pattern employing round and bowed bays, Palladian and arched windows and elaborate enframements at windows and doors. Akin to the Colonial Revival was the Georgian Revival style employed by George F. Pelham to create the understated elegance of the town house designed for hoteliers Charles and Martha Dederer at 608 West 113th Street (1897). At the same time, Pelham returned to the Renaissance Revival style in his design for the more traditional five-story and basement homes at 414 and 415 Riverside Drive (1897-98) with high stoops, rounded or bowed bays and decorative surrounds or columned porches designed for builder Alex Walker.

Residential sales in the greater Morningside Heights area were spotty as home buyers preferred more convenient neighborhoods. Some of these houses were sold quickly, others were leased or remained vacant for years. The row at 619-627 West 113th Street finished in 1898 was not fully sold until 1906. Some of the houses, like 608 West 113th Street, were turned into fraternity houses. Elsewhere in Morningside Heights, speculative rows such as those on West 113th and West 114th Streets east of Broadway never sold and were lost to foreclosure.¹⁷

¹⁴ The section on residential development is based on Dolkart, Chapter 8.

¹⁵ *Ibid.*, 282-3.

¹⁶ No. 633 has been owned and used by the Korean Methodist Church since 1927. At the time of designation, the fanlight and many of the windows have been removed.

¹⁷ Dolkart, 283-4.

Hoping to control the type of development that surrounded the new institutions, and prevent the intrusion of commercial structures and tenements, the plateau's institutions led by the trustees of Teacher's College, formed the Morningside Protective Association in 1896 and expanded it the following year to include the area's largest non-institutional landowners. Intent on "ensuring 'the social and material improvement'" of the area the founders aimed to restrict development to single family dwellings on the side streets and apartments on the avenues but the plan failed.¹⁸

Morningside Heights as Middle-Class Apartment District

In 1890 the population of Manhattan Island exceeded 1 million people. The middle class was being pushed ever northward by the transformation of midtown into a commercial district putting pressure on the housing market.¹⁹ The single most important factor in the development of the Upper West Side and particularly Morningside Heights was the arrival of the IRT subway shortly after the turn of the century. Open on October 27, 1904, the original s-shaped route connected the undeveloped areas of the Upper West Side to Times Square, Grand Central Terminal, the business districts of midtown, and City Hall. With Morningside Heights now readily accessible to downtown from stations at West 110th and West 116th Streets, real estate investors sold their holdings to developers who transformed the nearly vacant neighborhood with multiple-family dwellings marketed to the middle class. This rapid development as a middle class neighborhood characterized by mid-rise apartment buildings was unique to Morningside Heights.

Multiple dwellings, or "tenements," had become the standard mode of housing for the majority of Manhattan residents starting the 1870s. The upper classes had resisted the concept of shared habitation, largely due to its association with the poor conditions in tenements occupied by the city's immigrant poor. Attitudes toward apartment living began to change by the end of the 19th century, due to stronger regulation of housing laws and advancements in the design and construction of multiple dwellings. The prototype of the refined multiple dwelling was the 1869 Stuyvesant Apartment at 12 East 18th Street (demolished) designed by the prominent Beaux-Arts trained architect Richard Morris Hunt. Inspired by a popular Parisian housing type these early apartments were referred to as "French flats." The success of the Dakota (Henry J. Hardenberg, 1880-84, a designated New York City Landmark, located in the Upper West Side/Central Park West Historic District), a courtyard apartment, helped change the attitudes of the upper classes toward multiple-family housing.²⁰

Multiple-family residential development within the Morningside Heights Historic District began before the turn of the century with the six-story Colonial Revival style building at 606 West 113th Street (1898-99, Louis and John Brandt). Two other buildings, the seven-story, Renaissance Revival style flats building at 545 West 112th Street (1900-1904, Neville & Bagge) and seven-story Beaux Arts style Columbia Court at 431 Riverside Drive (1900-02, George Keister) were begun in 1900. All of them built under the old tenement law which allowed greater lot coverage.

The following year, the scale and appearance of apartment buildings, including flats and tenements, was formalized with the passage of the Tenement House Act of 1901. Known as the

¹⁸ Ibid, 285-6, quote found on p. 285.

¹⁹ Ibid., 288.

²⁰ LPC, *Riverside West End Historic District Extension II Designation Report*, 14.

“New Law,” it not only established the rules regarding height and lot coverage but required that all rooms have a window overlooking a street, yard, or light court.²¹ To meet the requirements of the new law, developers within the district and their architects devised several plans that could be adopted depending on the width of the lot. Among these were the T-plan with its narrow light courts on the side elevations which was useful on the narrower lots but unsatisfactory for providing light to secondary rooms such as the servant’s bedroom, kitchen, and baths, which were usually placed adjacent to the light courts. The I-plan was popular for lots between 50 and 75 feet in width. These buildings had full-width front and rear facades with deeper but shorter light courts which provided any interior rooms with greater light. When buildings were constructed in a series like 605 and 611 West 111th Street (Lawlor & Haase, 1905-06) and 616 and 620 West 116th Street (Schwartz & Gross, 1906-07) the size of the courts was doubled, providing even more light. On lots up to 100 feet in width, developers opted for either an O-plan or a U-plan for their buildings. The O-plan, as its name implies, set the court within the interior of the building, with no public or tenant access; on the other hand the U-plan was the most publically accessible design with large courts leading to the building’s entrance from the street. Where necessary, the courts could be multiplied or combined.²² 601 West 112th Street (1901-02, George F. Pelham) was the first building built in the district under the new law. This seven-story brick and stone corner building designed in the Georgian Revival style is divided by three narrow light courts along the two street facades.

As the projected opening of the subway neared, speculative development intensified in Morningside Heights; but, as was the case elsewhere in the Upper West Side, the early speculative builders built modestly until the character of a neighborhood was established. In 1903, the north side of West 111th Street, ideally located between the street car at Amsterdam Avenue and the projected West 110th Street entrance of the IRT, was developed with six, six-story apartment buildings. Designed in the Renaissance Revival (513-515 West 111th Street, 1903-4, John Hauser), Beaux Arts (507 West 111th Street, 1903-04, John Hauser), and Georgian Revival styles (521 West 111th Street, Schwartz & Gross, 1903-04; 529 and 535 West 111th Street, Moore and Landsiedel, c. 1903), all popular at the time, these small elevator buildings offered prospective tenants four- to seven-room apartments and modern amenities like electric lighting, long distance telephone, soundproof floors, tiled baths, porcelain plumbing fixtures, and parquet floors.²³

The following year, the arrival of the subway on Broadway finally connected the west side of the plateau to midtown and lower Manhattan, establishing the viability of all of Morningside Heights as a residential neighborhood. Developers began construction of larger buildings with more spacious accommodations on Riverside Drive, Broadway, Claremont Avenue and Cathedral Parkway for the more affluent, while the side streets between West 111th Street and West 116th Street west of Amsterdam Avenue continued to be for the middle class.²⁴ The surge in speculative apartment house construction within the Morningside Heights Historic District lasted from 1903 to 1911, during which time 75 apartment buildings were constructed in

²¹ The new law, in addition to regulating window placement required larger light shafts or courts and open rear yard. The building’s shape could be manipulated but lot coverage could not exceed 70 percent. The formula for building height was originally set at 1-1/3 times the street width, the following year it was revised to 1½ times the street width. Andrew S. Dolkart “West End Avenue Survey: A Proposal for Historic District Designation” (New York: 2009), 14-15; *Morningside Heights*, 303.

²² Dolkart, *Morningside Heights*, 303-4.

²³ *Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing Co., 1906), 170-1, 226-7.

²⁴ Dolkart, *Morningside Heights*, 305-6.

the district. Twenty-seven²⁵ of them were completed or underway by 1906, the year in which an article in the *Real Estate Record and Guide* noted:

The area has developed...into probably the most distinctive high-class apartment house quarter in the city....and it would seem some law had been passed against any other kind of a house than a great multi-family palace.²⁶

The largest of these new apartments was the Hendrik Hudson at 380 Riverside Drive (1906-07, Rouse and Sloan) occupying the entire block-front between Cathedral Parkway and West 111th Street. Designed in the Italian Renaissance Revival style, the eight-story brick and limestone building is highlighted by the exuberant Beaux Arts-inspired ornament in the form of garlands, festoons, and bull's eye windows, and the massive sculptural surround at the arched entrance. Upon its completion, William L. Rouse was commissioned to design the building's annex on the northwest corner of Cathedral Parkway and Broadway. Ornamented by design elements from the Renaissance Revival and Secessionist styles, the New Hendrik Hudson, as it was known, rose 12 stories above the northeast corner of Cathedral Parkway and Broadway. Between 1908 and 1909, 33 new buildings applications were submitted and another 16 between 1910 and 1911 nearly filling the blocks of the historic district. Several outstanding examples are found along Cathedral Parkway among them 501 Cathedral Parkway (Neville & Bagge, 1909-10) and the Britannia, 527 Cathedral Parkway (Waid & Willauer, 1909). The stone and brick, I-plan 501 Cathedral Parkway is fully articulated with contrasting terra-cotta ornament and perforated parapet influenced by the Viennese Secession. Farther down the block, the Britannia provides a particularly exuberant display of Tudor detail. The U-plan building has a wide court surrounded by two gabled pavilions articulated by multi-light sash windows set in angled bays overlooking the court or grouped within terra-cotta surrounds along the street elevations above stone balconies supported by an array of humorous grotesques.

During this period of exceptional apartment development throughout the city, newly planned or erected apartment buildings were cataloged in publications such as *Apartment Houses of the Metropolis* and its supplement published by the G. C. Hesselgren Publishing Company in 1908 and 1909 and *The World's Loose Leaf Album of Apartment Houses* published by the *New York World* in 1910. Advertisers, like the Paterno Bros. and other developers on Morningside Heights touted their large airy apartments that averaged from four to ten rooms, and which were outfitted with amenities such as hardwood and parquet floors, wood wainscoted dining rooms, full baths, servants quarters (some with private baths), electricity, steam heat, long distance telephone, elevators and, in some buildings, central vacuum system, laundry facilities, billiard rooms, barber shops and hair salons. Although farther away, the buildings constructed along Riverside Drive with their views of the river and Palisades were larger and commanded a higher rent than those closer to Amsterdam Avenue.

Developers of Morningside Heights

One of the interesting aspects of the development of Morningside Heights was the predominance of Italian and Jewish developers and architects.²⁷ Foremost among the Italian

²⁵ This figure includes the four buildings constructed between 1898 and 1901.

²⁶ "Transformation of Morningside Heights," *Real Estate Record and Builders' Guide* (August 11, 1906), 255.

²⁷ Dolkart, *Morningside Heights*, 292.

developers was the Paterno family. John Paterno, who had been a builder in Castellemezzano, Italy immigrated with his family to New York City where he re-established his career. Upon his death in 1899, his sons Joseph (1881-1939) and Charles (1877-1946), who had just completed his medical degree at Cornell University, established Paterno Bros. taking responsibility for completing two of their father's apartment projects at 507-509 West 112th Street (now demolished). By the 1920s, Paterno Brothers and other members of the extended family²⁸ had constructed 40 apartment buildings in Morningside Heights, 24 of which were designed by the firms of Schwartz & Gross and Gaetan Ajello, are within the Morningside Heights Historic District.

The Paterno Bros.' first project within the district were the six-story apartment buildings at 622 and 628 West 114th Street designed in the Georgian Revival style (Schwartz & Gross, 1905). Known as Revere Hall and River Hall, the stone and brick buildings feature classically severe entrance surrounds, upper facades of brick laid in Flemish bond accented by burnt headers, central recessed bays with integral fire escapes, and elaborately decorated terra-cotta lintels, moldings, cartouches and spandrel panels, as well as a cornice topped by a parapet with three cartouches. The firm soon began the construction of ten- to 12-story apartment houses along West 116th Street, Riverside Drive, Broadway and Cathedral Parkway. Prominent among these are the Colosseum, 435 Riverside Drive (Schwartz & Gross, 1910) and the Paterno, 440 Riverside Drive (Schwartz & Gross, 1909-10) which anchor the corners of Riverside Drive at West 116th Street, their curved facades framing the vista that terminates at the main gates of Columbia University. Built in the Renaissance Revival style, the Colosseum's stone and tan brick facade features an elaborately decorated entrance surround below a triple window with balcony and pedimented surround with scallop shell. Above the entrance, the architects employed similar decorative devices employed in the larger Paterno begun the previous year. Both facades are delineated by multiple moldings with decorative friezes, and the curved central bays of both feature elaborately decorated surrounds highlighted by balconies and arched tympana with cartouche that in the case of the Paterno is crowned by a distinctive mansard. Unique to the Paterno is its recessed, formal drive-through entrance on Riverside Drive. Two years later, the Paterno Bros. completed the development of West 116th Street with the erection of the Renaissance Revival style Rexor at the corner of Broadway (Gaetan Ajello, 1911-12) which had been preceded by the Luxor at Broadway and West 115th Street (Gaetan Ajello, 1910-11). Ajello's designs for both buildings incorporated Renaissance inspired window sills, lintels and surrounds and metal balconies on a stone and light tan brick facade. At the same time, the Paternos were constructing their only buildings on Cathedral Parkway, the Arts and Crafts style Prince Humbert and Mark Anthony at 514 and 520 Cathedral Parkway (Schwartz & Gross, 1911). In contrast to the firms' buildings on West 116th Street, these two U-plan buildings were spare of decoration with just tapestry brick bands at the corners and attic and simple entrance with metal hood.²⁹

²⁸ Joseph and Charles Paterno were joined at various times by their brothers Anthony (dates unknown) and Michael (1889-1946) and by their brothers-in-law Anthony Campagna and Victor Cerabone (1866-1954). Cerabone established his own firm and was responsible for three buildings in the historic district under his own company. Charles Paterno later developed Castle Gardens and Hudson View apartments in Washington Heights. *Apartment Houses of the Metropolis*, 61; "Dr. Paterno Dead; Realty Leader, 69," *New York Times (NYT)*, May 1, 1946, 23; "M. E. Paterno Dies; A Notable Builder," *NYT*, July 15, 1946, 25; "Victor Cerabone," *NYT*, June 26, 1954, 13; "Joseph Paterno, Build; 58, Dead," *NYT*, June 14, 1939, 29.

²⁹ The entrance to 514 Cathedral Parkway has been altered.

Michael Paterno and Victor Cerabone, who had previously left the firm to open their own construction businesses, were active in these same years constructing buildings on the west side of Claremont Avenue. Victor Cerabone's first building within the district was the eight-story brick and stone Georgian Revival style apartment house at 622 West 113th Street (Schwartz & Gross, 1908) with its arrangement of flat-, bowed- and segmental-arched lintels, metal balconies, elaborate swags and modillioned cornice. Following completion of these buildings, the Paterno family did little in Morningside Heights until the 1920s. Their last buildings, the 14-story, Renaissance Revival style 375 Riverside Drive (Gaetan Ajello, 1921-22) and 16-story, Georgian Revival style 425 Riverside Drive (Rosario Candela, 1924) both display the cleaner lines and refined ornamentation that was becoming popular at the time.

Jewish developers, operating under their own names or masking their ethnicity behind corporate names such as Carlyle Realty Company, B. Crystal & Son and Carnegie Construction Company, were responsible for numerous apartments in the Morningside Heights Historic District.³⁰ Between 1908 and 1910, Carlyle Realty, a partnership formed by Edgar A. Levy, Jacob Stein and Leo S. Bing, developed two large parcels on Cathedral Parkway with two sets of twinned buildings. On the north side, Schwartz & Gross were commissioned to design the Dartmouth and St. Albans at 509 and 515 Cathedral Parkway (1908-09). These two 12-story Renaissance Revival style apartment houses are relatively sedate in design featuring a rusticated base and upper brick facade decorated with keystone lintels, balconies, intermediate cornice with fluted frieze incorporating the tenth-story windows, and terra-cotta molding and cartouches at the roof line. The following year Schwartz & Gross designed the Amherst and Cortlandt across the street at 504 and 510 Cathedral Parkway (1909-10). Here Schwartz & Gross employed distinctive ornament derived from the Viennese Secessionist style, notably the paired bays of balconettes with sash or French windows offset by multi-story terra-cotta piers with elaborately carved corbels, capitals and pediments as well as the segmental-arched fenestration with brick rowlock lintels with terra-cotta keystones and decorative brickwork spandrels.³¹

In 1910 Charles and Joseph Newmark, under the corporate names of Carnegie Construction and Riverside Drive Viaduct Realty, developed a trio of eight-story apartment buildings at 528, 532 and 536 West 111th Street designed in a subdued Tudor Revival style by Mulliken & Moeller. The stone and brick facades are ornamented sparingly with drip moldings, Tudor-arched entrance surrounds, and two-story piers supporting quatrefoil-decorated friezes at the roofline.³² Carnegie Construction was responsible for two additional nine-story apartment buildings at 609 West 114th Street and 608 West 115th Street designed in Renaissance Revival style by Schwartz & Gross 1910-12. Both buildings have foliate entrance surrounds, spandrels and tympana as well as metal balconies common to the style.

At the northern end of the historic district, Bernard and Hyman Crystal, incorporated as B. Crystal & Son, were developing six buildings on the block bounded by Claremont and Riverside Drive. Nos. 25, 29 and 35 Claremont Avenue, are 11-story apartment houses in the French Renaissance Revival style designed in 1909 and 1910 by Gaetan Ajello. These three buildings have two-story, multi-bay entrance surrounds with pilasters supporting a balcony (no. 25) or two entrances set in mirror image (no. 29 and 35) above which the white brick upper stories are encrusted with heavy ornament in the form of balconies, terra-cotta quoins, columns,

³⁰ Dolkart, *Morningside Heights*, 294.

³¹ The buildings at 504 and 510 Cathedral Parkway are now joined into a condominium known as the Amherst-Cortlandt with a single entrance at 504-510 Cathedral Parkway.

³² All three buildings once had decorative parapets which have since been removed.

cartouches and corbels.³³ At the same time, the Crystals commissioned Ajello to design the nine-story Renaissance Revival style Mira Mar at 452 Riverside Drive (1909-10). The U-plan Mira Mar was executed in white brick and stone, and fully articulated with balconies and decorative terra-cotta ornament influenced by French and Italian sources. Adjacent to this building, are Oxford and Cambridge Halls, designed for the Crystals by George & Edward Blum, who along with Schwartz & Gross, were one of the dominant Jewish architectural firms within the Morningside Heights Historic District. Constructed in 1911, these buildings incorporate the organic and geometric patterns indicative of the Arts and Crafts style.

In the years following World War I empty lots on Riverside Drive, West 111th Street, and Cathedral Parkway were developed with eight new apartment buildings. These buildings were designed in a more restrained version of the Colonial, Georgian and Renaissance Revival styles employed in the design of their neighbors. At the same time, lowered ceiling heights enabled developers to gain two or more stories while maintaining a consistent roof line with their 12-story neighbors.³⁴

From 1900 to 1930 the new apartments attracted predominantly white middle-class households, headed by native and immigrant businessmen, particularly in the garment industry, and professionals, such as engineers, lawyers, doctors and educators, like Professor John Dewey (545 West 112th Street). The area also attracted journalists like the sports writers Grantland Rice and Walter S. Trumbull (450 Riverside Drive) and columnist Franklin Pierce Adams (616 West 116th Street and later 603 West 111th Street). Prominent architect Ely Jacques Kahn lived for many years at 25 Claremont Avenue and Mitchell Bernstein resided in 518 West 111th Street, which he designed with his brother Michael. People in the arts and related professions also moved to the area in the 1910s and '20s like Walter S. Fischer the music publisher and those in the budding motion picture industry such as Cecil B. De Mille (622 West 114th Street), Marcus Loew (380 Riverside Drive), and Francis X. Bushman (435 Riverside Drive).³⁵

Non-Residential Development

Prior to World War I, three churches, exclusive of various chapels and the Cathedral of St. John the Divine, were constructed on Morningside Heights, including one within the historic district: the Gothic Revival style Broadway Presbyterian Church and its parish hall on the northwest corner of West 114th Street and Broadway (Louis A. Jallade, 1911-12). Following the war Unity Congregational Society of New York erected its three-story Georgian Revival style West Side Unitarian Church at 550 Cathedral Parkway (Hoppin & Koen, A. D. R. Sullivant, associate architect, 1921-22). In 1945, Congregation Ramath Orah, founded and led by Dr. Rabbi Robert Serebrenik, the former Grand Rabbi of Luxembourg, purchased the church and converted it into a synagogue.

Fraternities associated with Columbia began to erect houses in the district as early as the 1890s when the Alpha Club built its 4½ story Beaux Arts house at 434 Riverside Drive (Wood, Palmer & Hornbostel, 1898-99). This was followed shortly thereafter by Lambda Association's Colonial Revival style house at 627 West 115th Street (Little & O'Connor, 1900-03) and Delta

³³ Nos. 29 and 35 Claremont Avenue are two buildings with separate entrances but read as a single building.

³⁴ Dolkart, *Morningside Heights*, 320.

³⁵ U.S. Census records, 1910-1930; New York Landmarks Preservation Center commemorative plaque.

Phi's French Renaissance style house at 612 West 116th Street (Thomas Nash, 1906).³⁶ In 1928, the Explorers Club, whose membership included prominent explorers, geographers, geologists and archeologists, constructed a nine-story Federal Revival residential clubhouse on Cathedral Parkway (Charles E. Birge, 1928-29).³⁷

Most commercial ventures in the neighborhood were located in low-rise taxpayers outside of the district or the Broadway and Amsterdam Avenue frontages of some of the residential buildings in the district.

By the late 1920s, the transformation of the Morningside Heights Historic District into a middle- and upper middle-class residential neighborhood had been completed. Visitors to the area found apartment buildings executed in the popular historicist styles now dominating streets which only 20 years earlier had been empty except for scattered row houses, small tenements and fraternity houses on the blocks west of Broadway. Together the apartment buildings and their more modest scaled neighbors, including the local houses of worship, created a unique sense of place.

Later History

By 1930, although prominent men like the publisher and philanthropist, George Delacorte, naval architect Theodore Ferris, and historian Allen Nevins still lived on Riverside Drive and Claremont Avenue, many of the large apartments had been subdivided and let out as single rooms. This type of activity was recorded to a minor degree in 1910 and 1920, often with households headed by widows, but in the aftermath of the stock market crash, the number of tenants sharing apartments with lodgers or operating individual apartments as rooming houses had grown exponentially throughout the district. In the years that followed several of the apartment buildings were converted to single-room occupancy, many restyled as "residence clubs," while in other buildings large apartments were subdivided to increase the number of rentable units per floor.³⁸ In the years following World War II, many of the middle-class residents, as elsewhere in the city, left for the suburbs. Morningside Heights began to decline as more buildings were converted into hotels including the Hendrick Hudson. In 1947, concerned with the neighborhood's decline, fourteen institutions in Morningside Heights formed Morningside Heights, Inc., with the mission "to construct new housing, improve education and recreation opportunities for neighborhood residents, increase public safety, and most importantly, by improving housing conditions through the area, safeguard their interests."³⁹ Columbia University and Barnard College by the 1960s had purchased some 48 properties in the Morningside Heights Historic District alone. Columbia converted buildings to residential or academic use which some in the community saw as racially motivated.⁴⁰

³⁶ The Alpha Club housed the Alpha Chapter of Delta Psi and is now called St. Anthony's Hall; the Lambda Association's building housed the Lambda Chapter of Psi Upsilon and the Delta Phi house has been repurposed as Casa Hispanica.

³⁷ This building is now Harmony Hall, named for the Harmony Hotel which occupied the building following the Explorers Club.

³⁸ Some of the conversions appear to have been partial, many of the Certificates of Occupancy note the combination of apartments and single rooms on each floor. U.S. Census Records, 1930; New York City, Department of Buildings, Certificates of Occupancy; Dolkart *Morningside Heights*, 328.

³⁹ Dolkart, *Morningside Heights*, 329. Nine of the institutions advocated for the construction of Morningside Gardens and the General Grant Houses in an area between Harlem and the plateau in the 1950s.

⁴⁰ Dolkart, *Morningside Heights*, 333-4.

The district has had very little construction after the initial waves of development. In the latter half of the 20th century, two buildings were constructed within the historic district that do not represent its period of rapid growth in the early 20th century. These buildings include St. Hilda's and St. Hugh's School (Moore & Hutchins, 1964-66) at 619 West 114th Street and the three-story residential building at 542 Cathedral Parkway (Smith and Thompson, 1983-85). Additionally, the passage in 1979 of Local Law 10 requiring quadrennial facade inspections led owners of some of the buildings in the historic district, and the city at large, to remove cornices and other ornament.⁴¹

Minimally affected by these changes, the Morningside Heights Historic District represents the rapid development of the area into a residential neighborhood dominated by apartment buildings marketed to the burgeoning middle and upper middle classes at the turn of the last century. The buildings types designed in the popular styles of the time give it a distinct sense of place.

⁴¹ Local Law 10 was passed as a result of a tragic accident in 1979 when a Barnard student was killed by a piece of lintel that fell from 601 West 115th Street. 601 West 115th Street has been stripped of all ornament and is not included within the district. Pranay B. Gupte, "City Is Studying Why Lintel Fell, Killing Student," *NYT*, May 18, 1979, B1; Dolkart, *Morningside Heights*, 336.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Morningside Heights Historic District contains buildings and other improvements that have a special character and a special historic and aesthetic interest and value and that represent one or more eras in the history of New York City and that 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 Morningside Heights Historic District contains a large collection of architecturally significant examples of residential building types including apartment houses, row houses and fraternity houses, and ecclesiastical buildings dating from the 1890s to the 1920s; that the development of the area took place over a very brief period of time; that the period of greatest development coincided with the planned arrival and opening of the IRT subway in 1904; that as a result of this late development the dominant housing type is the apartment house; that these apartment houses range in height from six to 15 stories; that they are executed in a variety of historicist styles including Renaissance Revival, Colonial Revival, Tudor Revival, Georgian Revival, and Secessionist; that many of the buildings were built by Italian and Jewish developers including the Paterno Bros.; that among the architects responsible for the designs of these buildings are prominent Italian and Jewish firms including Schwartz & Gross, George & Edward Blum, Gaetan Ajello, Rosario Candela, and Rouse & Sloan; that in addition to the apartment buildings, the Morningside Heights Historic District includes 19 row houses, two of which 633 and 635 West 115th Street (Henry O. Chapman, 1892-93) are the first row houses built in the Morningside Heights; that the row houses are designed in the British and American basement plan representing the final period of row house construction in the Upper West Side; that among other residential building types within the district are freestanding fraternity houses and the former Explorers Club; that within the district the Broadway Presbyterian Church (Louis A. Jallade, 1911-12) and Congregation Ramath Orah (originally West Side Unitarian Church, Hoppin & Koen, 1921-22) continue to serve the spiritual needs of the neighborhood.

Accordingly, pursuant to the provisions of Chapter 47, Section 3020 (formerly Section 534 of Chapter 21) of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the Morningside Heights Historic District containing the property bounded by a line beginning on the eastern curbline of Riverside Drive at a point on a line extending westerly from the southern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), extending northerly along the eastern curbline of Riverside Drive to the southern curbline of West 119th Street, easterly along the southern curbline of West 119th Street to the western curbline of Claremont Avenue, southerly along the western curbline of Claremont Avenue continuing southerly to the southern curbline of West 116th Street, easterly along the southern curbline of West 116th Street to the western curbline of Broadway, southerly along the western curbline of Broadway to a point on a line extending easterly from the southern property line of 600 West 116th Street (aka 2951-2959 Broadway), westerly along said line and the southern property lines of 600 West 116th Street (aka 2951-2959 Broadway), 606 West 116th Street (aka 602-606 West 116th Street), 610 West 116th Street (aka

608-610 West 116th Street), 612 West 116th Street and part of the southern property line of 616 West 116th Street (aka 614-618 West 116th Street), southerly along the eastern property line of 617 West 115th Street and a line extending southerly from the eastern property line of 617 West 115th Street to the southern curblineline of West 115th Street, easterly along the southern curblineline of West 115th Street to a point on a line extending northerly from the eastern property line of 608 West 115th Street (aka 608-610 West 115th Street) southerly along said line and the eastern property line of 608 West 115th Street (aka 608-610 West 115th Street) to a point on the northern property line of 609 West 114th Street (aka 605-609 West 114th Street), easterly along the northern property line of 609 West 114th Street (aka 605-609 West 114th Street) and part of the northern property line of 601 West 114th Street (aka 601-603 West 114th Street; 2921-2927 Broadway), northerly along the western property line of 600 West 115th Street (aka 2931-2939 Broadway) to the southern curblineline of West 115th Street, easterly along the southern curblineline of West 115th Street to the western curblineline of Broadway, southerly along the western curblineline of Broadway to the northern curblineline of West 114th Street, westerly along the northern curblineline of West 114th Street to a point on a line extending northerly from the eastern property line of 604 West 114th Street, southerly along said line and the eastern property line of 604 West 114th Street, to the southern property line of 604 West 114th Street, westerly along the southern property lines of 604 to 618 West 114th Street, southerly along the eastern property line of 615 West 113th Street (aka 615-617 West 113th Street) and a line extending southerly from the eastern property line of 615 West 113th Street (aka 615-617 West 113th Street) to the southern curblineline of West 113th Street, easterly along the southern curblineline of West 113th Street and across Broadway to a point on a line extending northerly from the eastern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), southerly along said line and the eastern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), westerly along part of the southern property line of 562 West 113th Street (aka 562-568 West 113th Street; 2890-2898 Broadway), southerly along the eastern property line of 545 West 112th Street (aka 2880-2888 Broadway) and a line extending southerly from the eastern property line of 545 West 112th Street (aka 2880-2888 Broadway) to the southern curblineline of West 112th Street, easterly along the southern curblineline of West 112th Street to point on a line extending northerly from the eastern property line of 542 West 112th Street (aka 542-548 West 112th Street, 2868-2878A Broadway), southerly along said line and the eastern property line of 542 West 112th Street (aka 542-548 West 112th Street, 2868-2878A Broadway) to a point on the northern property line of 545 West 111th Street (aka 2858-2866 Broadway), easterly along part of the northern property line of 545 West 111th Street (aka 2858-2866 Broadway) and the northern property lines of 535 West 111th Street (aka 533-537 West 111th Street) to 503 West 111th Street (aka 503-505 West 111th Street), southeasterly along the eastern property line of 503 West 111th Street (aka 503-505 West 111th Street) and southerly along a line extending southerly from the eastern property line of 503 West 111th Street (aka 503-505 West 111th Street) to the southern curblineline of West 111th Street, easterly along the southern curblineline of West 111th Street to the western curblineline of Amsterdam Avenue, southerly along the western curblineline of Amsterdam Avenue continuing in a straight line across Cathedral Parkway to a point on a line extending easterly from the southern property line of 500 Cathedral Parkway (aka 1002A-1018 Amsterdam Avenue), westerly along said line and the southern property lines of 500 Cathedral Parkway (aka 1002A-1018 Amsterdam Avenue) to 550 Cathedral Parkway (aka 548-550 Cathedral Parkway), northerly along the western property line of 550 Cathedral Parkway (aka 548-550 Cathedral Parkway) to the southern curblineline of Cathedral Parkway, easterly along the southern curblineline of

Cathedral Parkway to a point on a line extending southerly from the western property line of 535 Cathedral Parkway (aka 529-541 Cathedral Parkway), northerly along said line and the western property line of 535 Cathedral Parkway (aka 529-541 Cathedral Parkway), to a point on the southern property line of 536 West 111th Street (aka 536-538 West 111th Street), westerly along part of the southern property line of 536 West 111th Street (aka 536-538 West 111th Street), northerly along the western property line of 536 West 111th Street (aka 536-538 West 111th Street) and a line extending northerly from the western property line of 536 West 111th Street (aka 536-538 West 111th Street) to the northern curblineline of West 111th Street, westerly along the northern curblineline of West 111th Street to the eastern curblineline of Broadway, northerly along the eastern curblineline of Broadway to the northern curblineline of West 112th Street, westerly across Broadway and along the northern curblineline of West 112th Street to a point on a line extending northerly from the eastern property line of 395 Riverside Drive (aka 393-397 Riverside Drive; 620-628 West 112th Street), southerly along said line and the eastern property line of 395 Riverside Drive (aka 393-397 Riverside Drive; 620-628 West 112th Street), easterly along the northern property lines of 611 West 111th Street (aka 609-611 West 111th Street), 605 West 111th Street (aka 605-607 West 111th Street), and 603 West 111th Street, southerly along the eastern property line of 603 West 111th Street and a line extending southerly from the eastern property line of 603 West 111th Street to the southern curblineline of West 111th Street, easterly along the southern curblineline of West 111th Street to the western curblineline of Broadway, southerly along the western curblineline of Broadway to the northern curblineline of Cathedral Parkway, westerly along the northern curblineline of Cathedral Parkway to a point on a line extending northerly from the eastern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway) southerly along said line and the eastern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway), westerly along the southern property line of 610 Cathedral Parkway (aka 608-614 Cathedral Parkway) and part of the southern property line of 375 Riverside Drive (aka 371-375 Riverside Drive; 616-624 Cathedral Parkway), southerly along the eastern property line of 370 Riverside Drive (aka 317-327 West 109th Street) to the northern curblineline of West 109th Street, westerly along the northern curblineline of West 109th Street to a point on a line extending northerly from the eastern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), southerly along said line and the eastern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street), westerly along the southern property line of 362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street) to the point of beginning.

Meenakshi Srinivasan, Chair

Frederick Bland, Diana Chapin, Wellington Chen, Michael Devonshire, Michael Goldblum, John Gustafsson, Adi Shamir-Baron, Kim Vauss

BUILDING PROFILES

AMSTERDAM AVENUE, WEST SIDE (EVEN NUMBERS)

1002-1018 Amsterdam Avenue

See 500 Cathedral Parkway

1020-1026 Amsterdam Avenue

See 501 Cathedral Parkway

1028-1034 Amsterdam Avenue

See 500 West 111th Street

BROADWAY, WEST SIDE (ODD NUMBERS)

2841-2847 Broadway

See 601 Cathedral Parkway

2851-2859 Broadway

See 600 West 111th Street

2881-2887 Broadway

See 601 West 112th Street

2889-2899 Broadway

See 600 West 113th Street

2921-2927 Broadway

See 601 West 114th Street

2929 Broadway

Borough of Manhattan Tax Map Block 1896, Lot 23

Date(s): 1911-12 (NB 575-1911)

Architect(s) / Builder(s): Louis E. Jallade

Owner(s) / Developer(s): Board of Trustees, Fourth Presbyterian Church

Type: Commercial

Style(s): Gothic Revival

Stories: 5

Material(s): White brick; limestone

Status: Non-Contributing

History, Significance and Notable Characteristics

This modest five-story brick and limestone office building was constructed alongside the Broadway Presbyterian Church in 1912. Its lower stories originally served the church's clergy and its staff, and the upper stories were rented to Christian organizations. The office building does not continue the church's material palette of Manhattan schist or its English Gothic details. It is the only purpose-built commercial building in the district, and does not represent the character for which the primarily residential district was created to recognize.

From 1935 until at least 1957, 2929 Broadway housed the national offices of the Fellowship of Reconciliation, (FOR). Founded in 1915, FOR is the largest, oldest Interfaith Peace organization in the United States and is dedicated to the promotion of nonviolent conflict resolution. Many prominent figures in the Civil Rights movement were members, and organizations including the American Civil Liberties Union and Congress of Racial Equality trace their origins to the organization. FOR later moved its national headquarters to Nyack, New York, where it is still active. The Nyack property is listed on the New York State and National Registers of Historic Places, recognizing the organization's cultural significance.

Alterations

Broadway Facade: Storefronts replaced; windows replaced; non-historic signage; canvas awning over commercial entrance; non-historic rooftop mechanical installations

Site

N/A

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

<http://www.forusa.org/what-we-do.php>

<http://www.peoplesworld.org/article/today-in-history-fellowship-of-reconciliation-100-years-persevering-for-peace/>

2931-2939 Broadway

See 600 West 115th Street

2951-2959 Broadway

See 600 West 116th Street

BROADWAY, EAST SIDE (EVEN NUMBERS)

2858-2866 Broadway

See 545 West 111th Street

2868-2878A Broadway

See 542 West 112th Street

2880-2888 Broadway

See 545 West 112th Street

2890-2898 Broadway

See 562 West 113th Street

CATHEDRAL PARKWAY, NORTH SIDE (ODD NUMBERS)

501 Cathedral Parkway (aka 501-507 Cathedral Parkway; 1020-1026 Amsterdam Avenue) (Dreadnaught; Morris Hall; Parkview; Parkway Hall)

Borough of Manhattan Tax Map Block 1882, Lot 28

Date(s): 1909-10 (NB 130-1909)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Yorktown Realty Co.

Type: Apartment building with commercial ground floor

Style(s): Secessionist

Stories: 10

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Located at the northwest corner of Cathedral Parkway and Amsterdam Avenue, this Secessionist style mixed-use apartment building was designed in 1908 by Neville & Bagge and constructed for the Yorktown Realty Co. following the opening of the IRT subway in 1904. Among its most famous residents were George and Ira Gershwin and it was here that George composed "Rhapsody in Blue" in 1924. Between 1941 and 1962, part of each floor of the building was converted into single-room occupancy.

The building's tripartite facades feature a stone base with a rusticated transitional story, red brick laid in Flemish bond, a segmental-arched entrance set within a two-story, classically-inspired entrance surround with a small balcony, decorative bands, balconettes with brackets, tripartite windows, an array of terra-cotta window decoration including simple lintel courses, lintels with keystones or cartouches, and two-story surrounds with brick and terra-cotta piers, foliate brackets

and carved spandrels, and a cornice with open-work parapet above, which are largely characteristic of the style. On Amsterdam Avenue, the fully articulated light court varies slightly from the decorative pattern of the facade.

Alterations

Cathedral Parkway Facade: Brick repointed, painted and patched; base patched; door and windows replaced; awnings; signage; pipe through hatch in basement; grilles at basement; camera with conduit; intercoms

Amsterdam Avenue Facade: Storefronts replaced; awnings; lights; roll-down security gates; signage; pole; camera with conduits; brick painted, repointed and patched; windows replaced; wires

West Facade: Parged at roofline; windows replaced, some infilled; wires

North Facade: Painted and parged; windows replaced; metal chimneys, pipes on roof

Roof: Pipe; water tank

Site

Diamond plate hatch, siamese standpipe, grilles, non-historic gate with metal mesh and a diamond plate ramp with railings at the service alley on Cathedral Parkway; diamond plate hatch on Amsterdam Avenue; sidewalks and curbs extended at corner

Sidewalk / Curb Materials

Concrete sidewalks and curbs with metal edges

References

Office for Metropolitan History "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; *Supplement to Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing Co., 1909); New York City, Department of Buildings, Certificates of Occupancy 28232 (issued October 28, 1941) and 588967 (issued January 9, 1968); Historic Landmarks Preservation Center plaque.

509 Cathedral Parkway (Dartmouth)

Borough of Manhattan Tax Map Block 1882, Lot 24

Date(s): 1908-09 (NB 555-1908)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Carlyle Realty Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 12

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style apartment building was designed in 1908 by Schwartz & Gross, along with the St. Albans at 515 Cathedral Parkway. Both buildings were constructed under the same New Building permit for the Carlyle Realty Co. at a time when many apartment buildings were being constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The U-shaped building's tripartite facade features a rusticated stone base, buff brick laid in Flemish bond, balconies with historic metal railings and various decorative treatments of the fenestration that are characteristic of the style. Of particular note are the granite escutcheons flanking the light court, decorative metal window railings at the second and 12th stories, the intermediate cornice with fluted frieze incorporating the tenth-story windows, and the molding crowned by cartouches and row of escutcheons at the roof line. The deep light court facing Cathedral Parkway is partially articulated with decorative brickwork and terra-cotta courses, and contains the building's entrance.

Alterations

Cathedral Parkway Facade: Brick patched; entrance vestibule replaced; windows replaced; basement windows infilled with decorative concrete block and louvered vent; window grilles at first story; remote utility meters; lights; siamese standpipe

East Facade (partially visible): Painted and parged; windows replaced

North (rear) Facade (partially visible): Partially painted; windows replaced

Site

Paved light court; historic curved granite walls with non-historic metal work; areaways covered; basement entrance with pipe railing and double-leaf gate

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

New York City, Department of Buildings, New Building Dockets, NB 555-1908; *Supplement to Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1909).

515 Cathedral Parkway (St. Albans)

Borough of Manhattan Tax Map Block 1882, Lot 20

Date(s): 1908-09 (NB 555-1908)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Carlyle Realty Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 12

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style apartment building was designed in 1908 by Schwartz & Gross along with the Dartmouth at 509 Cathedral Parkway. Both buildings were constructed under the same New Building permit for the Carlyle Realty Co. at a time when many apartment buildings were being constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The U-shaped building features a deep light court on Cathedral Parkway that contains the building's entrance, and its tripartite facade features a rusticated stone base, buff brick laid in Flemish bond, balconies with historic metal railings, and various decorative treatments of the fenestration that are characteristic of the style. Of particular note are the granite escutcheons flanking the light court, decorative metal window railings at the second and 12th stories, the intermediate cornice with fluted frieze incorporating the tenth-story windows, and the molding crowned by cartouches and row of escutcheons at the roof line. The light court is partially articulated with decorative brickwork and terra-cotta courses.

Alterations

Cathedral Parkway Facade: Entrance vestibule replaced; brick parged and patched; windows replaced; basement windows infilled with decorative concrete block and louvered vent; lights; window grilles at first story; siamese standpipe

West Facade: Partially parged; windows replaced

Site

Paved light court; historic curved granite walls with non-historic metal work; areaways covered; basement entrance with pipe railing and double-leaf gate

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

New York City, Department of Buildings, New Building dockets, NB 555-1908; *Supplement to Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1909).

527 Cathedral Parkway (aka 521-527 Cathedral Parkway) (Britannia; Tudor Gables; Britannia Condominium)

Borough of Manhattan Tax Map Block 1882, Lot 7501

Date(s): 1909 (NB 126-1909)

Architect(s) / Builder(s): Waid & Willauer

Owner(s) / Developer(s): Gracehull Realty Co.

Type: Apartment building

Style(s): Tudor Revival

Stories: 9

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Tudor Revival apartment building, designed in 1909 by the architectural firm of Waid & Willauer and constructed for the Gracehull Realty Co., was one of the many apartment buildings constructed in Morningside Heights following the opening of the IRT subway in 1904. The U-shaped building with its two gabled pavilions around a wide, fully articulated light court, features a tripartite facade with a limestone base and brick laid in Flemish bond. Characteristic of the style are the Tudor-arch side entrances (with wood doors) within the light court, keyed window surrounds and label moldings, decorative stringcourse with grotesques at the eighth story, openwork balconies supported by grotesques, and the projecting hexagonal bays with full surrounds in the light courts. Of particular note are the multi-light sash with configurations ranging from six-over-six to 24-over-24. Built as a rental building, 527 Cathedral Parkway is now a condominium (condo lots 1001-1056).

Alterations

Cathedral Parkway Facade: Stone painted and patched; brick replaced and repointed; main entrance altered and door replaced; awning; non-historic railings at side entrances; window replacements historically appropriate except two at the ninth story in the center of the courtyard and the west street elevation; siamese standpipe; lights with conduits in basement; windows in basements replaced with vents; grilles, metal doors (one with louvered transom) in basement

Roof: Bulkhead; access ladders

Site

Paved courtyard; historic low, openwork walls adjacent to entrance; basement entrances with metal railings on painted curbs with non-historic gates, handrails and metal stairs; pipes

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

New York City, Department of Buildings, New Buildings Dockets, NB 126-1909.

535 Cathedral Parkway (aka 529-541 Cathedral Parkway) (Cathedral Parkway Apartments)

Borough of Manhattan Tax Map Block 1882, Lot 8

Date(s): 1922-23 (NB 649-1922)

Architect(s) / Builder(s): Robert T. Lyons

Owner(s) / Developer(s): Samuel Roseff

Type: Apartment building

Style(s): Renaissance Revival

Stories: 14 and penthouse

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This apartment building was designed in 1922 by Robert T. Lyons and constructed for Samuel Roseff as Morningside Heights continued to develop as a neighborhood of middle-class apartment buildings. Prominent in its size and massing, the building's design is a restrained interpretation of the Renaissance Revival style. The tripartite facade features a stone and brick base, a carved, arched entrance (now partially enclosed by the canopy) set within a classically-inspired two-story surround, stringcourses, quoins, balconies, full window surrounds on four of the 14 stories, and a metal cornice characteristic of the style. Of additional interest are the metal-and-glass door with fanlight transom, lanterns and metal balcony railings which may be historic.

Alterations

Cathedral Parkway Facade: Brick patched; canopy; windows replaced; doors at service entrances replaced; cameras with conduits; non-historic gate at basement; siamese hydrant; through-wall air conditioners; signage; spigot

East Facade (partially visible): Brick replaced; metal chimney; windows replaced; grille

West Facade (partially visible): Brick replaced; windows replaced

Roof: Railing; pipes

Site

Vents; diamond plate hatches, one with grille; pipes, one gooseneck

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History "Manhattan NB Database 1900-1986," (February 4, 2016)
<http://www.MetroHistory.com>.

601 Cathedral Parkway (aka 601-609 Cathedral Parkway; 2841-2847 Broadway) (New Hendrik Hudson)

Borough of Manhattan Tax Map Block 1894, Lot 11

Date(s): 1907-08 (NB 515-1907)

Architect(s) / Builder(s): Rouse & Sloan

Owner(s) / Developer(s): Broadway & Cathedral Parkway Co.

Type: Apartment building with commercial ground floor

Style(s): Renaissance Revival with Secessionist details, with alterations

Stories: 12 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the IRT subway as part of the burgeoning residential development of large middle-class apartment buildings in the area, the New Hendrik Hudson exhibits many of the decorative features of the adjacent Hendrik Hudson, particularly its tripartite facade with banded limestone rustication at the base, the arched two-story window units, the buff-colored Flemish bond Roman brick with deep joints, and windows with flat arches and carved key consoles. Although the design of the base is clearly classically inspired, the top three stories also exhibit geometric and organic Secessionist-inspired terra-cotta ornamentation. Storefronts line the Broadway facade and the building entrance is recessed at the exterior courtyard along Cathedral Parkway. This molded entrance is framed by a decorative basket arch and protected by a curved metal canopy. A carved ornamental “HH” cartouche is flanked by putti and swags and superimposed on an entablature with triglyphs and metopes. The two-story window units along Cathedral Parkway retain their pressed-metal spandrel panels with entablature details between first- and second-story windows and some of the ornamental iron Juliet balconies also remain. There is one window assembly that retains its historic wood brickmold and second-story double-hung wood window with muntins. The building’s third story cladding is horizontal banding and the windows are embellished with classical architrave surrounds. On the west facade, decorative elements from the south facade continue around the corner to the west facade.

Alterations

Removal of cornice and parapet piers and installation of smooth brick parapet wall of uniform height; removal of multi-light double-hung wood windows and the installation of aluminum flat-topped windows and panning, including in arched openings; removal of historic entry doors and installation of aluminum-and-glass entrance door unit; painted basement level; mesh metal grilles at a number of first-story windows

Cathedral Parkway Facade: Infilled windows in entrance courtyard; fire escape; gooseneck pipes; utility boxes; six first-story light fixtures with exposed surface-mounted conduit

Broadway Facade: Installation of replacement first-story storefronts with a variety of cladding and awnings; large rooftop HVAC unit at one-story store within exterior courtyard; security camera(s); full-height flue mounted with metal angle brackets on the courtyard Facade

West Facade: Fire escape; light fixture with conduit

Site

Concrete areaway bordered with historic iron pipe rail attached to painted historic granite posts; two painted historic granite lamppost bases; entrance canopy spans doorway to sidewalk and is attached via metal poles to building walls at the sides; driveway to the west of building

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

611 Cathedral Parkway

See 380 Riverside Drive

CATHEDRAL PARKWAY, SOUTH SIDE (EVEN NUMBERS)

500 Cathedral Parkway (aka 1002-1018 Amsterdam Avenue) (Irving Court)

Borough of Manhattan Tax Map Block 1881, Lot 35

Date(s): 1908 (NB 307-1908)

Architect(s) / Builder(s): Bernstein & Bernstein

Owner(s) / Developer(s): Irving Judis Building & Construction Co.

Type: Apartment building with commercial ground floor

Style(s): Renaissance Revival

Stories: 6

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style mixed-use apartment building at the southwest corner of Cathedral Parkway and Amsterdam Avenue, designed by Bernstein & Bernstein in 1908 for the Irving Judis Building & Construction Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The building's

tripartite facade features a stone and brick base with raised banding, a main entrance with molded surround, decorative courses with rosettes, an array of terra-cotta window decoration including a simple lintel course, lintels with keystones, full molded surrounds, French Renaissance Revival-influenced multi-storied surrounds with carved spandrels and elaborate lintels at the sixth story. The French influence continues in the piers with ornamental corbels at the paneled brick parapet. On Amsterdam Avenue are a series of storefronts and a light court with splayed lintels with keystones and simple sills. Of additional interest are the historic fire escapes and the mosaic tile floor at the service entrance on Cathedral Parkway.

Alterations

Cathedral Parkway Facade: First story and steps painted; brick repointed; doors replaced; window added at first story; windows replaced, one window partially infilled with vent; lights with conduits; awning; storefront replaced; alarm box; double poles with banner at northwest corner

Amsterdam Avenue Facade: Brick repointed; storefronts replaced; awnings; lights with conduits; air conditioner compressors; two metal chimneys and leader in the light court; windows replaced; remote utility meters; roll-down security gates; double poles with banner

West Facade: Brick parged and repointed; windows replaced; lights with conduits; cables; pipes

South (rear) Facade: Brick parged and repointed

Site

Grille, pipe, and service alley with non-historic gate and metal staircase on Cathedral Parkway; diamond plate hatches on Amsterdam Avenue; sidewalks and curbs extended at corner

Sidewalk / Curb Materials

Concrete sidewalks and curbs with metal edges

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 3, 2016)
<http://www.MetroHistory.com>.

504-510 Cathedral Parkway (aka 502-510 Cathedral Parkway) (The Amherst-Cortlandt)
Borough of Manhattan Tax Map Block 1881, Lot 7501

Date(s): 1909-10 (NB 761-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Carlyle Realty Co.

Type: Apartment building

Style(s): Secessionist with alterations

Stories: 12

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Amherst-Cortlandt combines two Secessionist style apartment buildings, the Amherst (originally 504 Cathedral Parkway) and the Cortlandt (originally 510 Cathedral Parkway), designed by the firm of Schwartz & Gross in 1909 under the same New Building permit and built for the Carlyle Realty Co. The tripartite facade features a rusticated stone base with elaborate entrance surrounds (now altered), brick laid in Flemish bond, full width metal-railed and balustraded balconies at the fourth and 11th stories respectively, paired bays of balconettes with sash or French windows offset by multi-story terra-cotta piers with elaborately carved corbels, capitals and pediments and segmental-arched fenestration with brick rowlock lintels with terra-cotta keystones and decorative brickwork spandrels characteristic of the style. Of additional interest are the metal balcony railings and the possibly historic metal grilles found in the former entrances. The two buildings have been combined internally and converted into a condominium (condo lots 1011-1148).

Alterations

Cathedral Parkway Facade: Base painted; brick repointed; historic entrances converted into windows and new combined entrance created; granite water table; canopy; windows replaced; raised sills and partially infilled window openings date from before 1981; central pent roofs removed; signage; vents; spigots; remote utility meters; siamese standpipes; lights and cameras with conduits; basement window altered with vent and grille

East Facade: Brick parged; aluminum siding below roofline; windows replaced

South (Rear) Facade: Brick parged and painted; aluminum below roofline; windows replaced; grilles

Roof: Water tank

Site

Granite-bordered areaways covered with diamond plate hatches and stone slabs; basement entrances with pipe rail gates and railings on painted walls, diamond plate steps with pipe railing; pipe

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; New York County, Office of the Register, Deeds and Conveyances, Reel 862, p. 804 (January 3, 1985); *The World's Loose Leaf Album of Apartment Houses* (New York: New York World, 1910).

510 Cathedral Parkway

See 504-510 Cathedral Parkway

514 Cathedral Parkway (Marc Anthony; Cathedral Tower)

Borough of Manhattan Tax Map Block 1881, Lot 7503

Date(s): 1911 (NB 103-1911)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Constructing Co.

Type: Apartment building

Style(s): Arts and Crafts

Stories: 12

Material(s): Brick; stone

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Arts and Crafts style apartment building, designed in 1911 by the firm of Schwartz & Gross for the Paterno Constructing Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The discrete decoration of the tripartite facade includes a stone base with keyed window surrounds, brick laid in Flemish bond offset by geometric-patterned brickwork piers and bands, and inset bay windows. The bay windows also appear on the building's south facade. Built as a rental building, 514 Cathedral Parkway is now a condominium (condo lots 1301-1399).

Alterations

Cathedral Parkway Facade: Brick repointed, patched and cleaned; windows replaced; door replaced; canopy; lights; remote utility meters; leaders; grilles at first story and basement; siamese standpipe; signage; pipe and conduits through basement window

East Facade (partially visible): Brick parged and patched; vents; fence on roof; windows replaced.

South Facade (partially visible): Brick parged; windows replaced

Roof: Bulkhead painted; water tank; non-historic fence

Site

Diamond plate hatches, one with extension into the bulkhead

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office of the Register, New York County, Deeds and Conveyances, 2055011101969001 (January 12, 2005).

520 Cathedral Parkway (Prince Humbert)

Borough of Manhattan Tax Map Block 1881, Lot 7502

Date(s): 1911 (NB 104-1911)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Constructing Co.

Type: Apartment building

Style(s): Arts and Crafts

Stories: 12

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Arts and Crafts style apartment building, designed in 1911 by the firm of Schwartz & Gross for the Paterno Constructing Co., was one of the many apartment buildings constructed in Morningside Heights following the opening of the IRT subway in 1904. A near twin to 514 Cathedral Parkway, the discrete decoration of the tripartite facade includes a stone base with keyed window surrounds, brick laid in Flemish bond offset by geometric-patterned brickwork piers and bands, and inset bay windows. The historic entrance with geometric-patterned surround, metal door hood and historic metal-and-glass door, as well as a stained-glass window are located in the shallow light court facing Cathedral Parkway. Built as a rental building, 520 Cathedral Parkway is now a condominium (condo lots 1201-1236).

Alterations

Cathedral Parkway Facade: Brick repointed and patched; windows replaced, one in light court infilled; intercom; lights; signage; house numbers on wood plaques; remote utility meters; grilles at basement and first story; spigots; siamese standpipe

West Facade: Brick patched and parged; windows replaced

Roof: Non-historic railing

Site

Paved light court; diamond plate hatch; pipe

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office of the Register, New York County, Deeds and Conveyances, Reel 1041, p.1797 (March 25, 1986).

542 Cathedral Parkway

Borough of Manhattan Tax Map Block 1881, Lot 53

Date(s): 1983-85 (NB 43-1983)

Architect(s) / Builder(s): G. Phillip Smith and Douglas Thompson

Owner(s) / Developer(s): G. Phillip Smith and Douglas Thompson

Type: Apartment building

Style(s): Modern

Stories: 3

Material(s): Concrete; steel; glass

Status: Non-Contributing

History, Significance and Notable Characteristics

This small apartment building was designed by and for G. Phillip Smith and Douglas Thompson in the 1980s.

Alterations

Cathedral Parkway Facade: Remote utility meter; light; postal release box; intercom; vents

Roof: Penthouse with ventilator

Site

N/A

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 4, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, Certificate of Occupancy 88518 (issued April 18, 1986).

544 Cathedral Parkway (aka 544-546 Cathedral Parkway) (Explorers Club; Hotel Harmony; Harmony Hall)

Borough of Manhattan Tax Map Block 1881, Lot 54

Date(s): 1928-29 (NB 74-1928)

Architect(s) / Builder(s): Charles E. Birge

Owner(s) / Developer(s): Explorers Holding Corp.

Type: Club; hotel

Style(s): Federal Revival

Stories: 9

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Federal Revival style building was designed in 1928 by Charles E. Birge and built to house the Explorers Club (founded in 1905), serving as its home until 1932. It was converted by new owners into the Hotel Harmony in 1934-35 and since the 1960s has been Harmony Hall, a Columbia University dormitory. The tripartite facade features a limestone base incorporating an entrance with a classically-inspired surround and oculus, brick laid in Flemish bond, arched fenestration with terra-cotta and/or brick surrounds, blind tympana, and metal railings, splayed brick lintels with terra-cotta keystones at the fourth and sixth stories, and bas relief roundels characteristic of the style. The west facade retains the remains of a painted sign advertising the Hotel Harmony that is visible above the adjacent lower scale building.

Alterations

Cathedral Parkway Facade: Windows and door replaced; lights; cameras with conduits; security phone with conduit; service entrance reconfigured, door replaced; louvered vent below first-story window; grilles at first story; signage

East Facade: Brick patched; windows replaced; railing at rear extension; leader

West Facade: Brick patched; metal vent; pipe; windows in light court replaced

Roof: Metal cap and flue added to brick chimney; bulkhead; water tank

Site

Siamese standpipe; diamond plate hatch; pipe; short diamond plate ramp at service entrance

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 4, 2016) <http://www.MetroHistory.com>; "Explorers Club Has New Home," *New York Times*, April 14, 1929, 154; "West Side Losing Old Apartment," *New York Times*, August 18, 1935, RE1; "Landmark Bought by Explorers Club," *New York Times*, February 16, 1964, R1; "Harmony Hall," WikiCU, http://www.wikicu.com/Harmony_Hall (September 7, 2016); New York County, Office of the Register, Deeds and Conveyances, Reel 126, p. 148 (November 30, 1966).

550 Cathedral Parkway (aka 548-550 Cathedral Parkway) (West Side Unitarian Church; Congregation Ramath Orah)

Borough of Manhattan Tax Map Block 1881, Lot 56

Date(s): 1921-22 (NB 295-1921)

Architect(s) / Builder(s): Hoppin & Koen; A. D. R. Sullivant, associate architect

Owner(s) / Developer(s): Unity Congregational Society of New York

Type: Religious

Style(s): Georgian Revival

Stories: 3

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Georgian Revival style building was designed in 1921 by the firm of Hoppin & Koen, in association with A. D. R. Sullivant, for the West Side Unitarian Church. The original design for the building envisioned a much larger structure, nearly twice the size of what was constructed. The portion constructed in 1921 served as the church's home until 1931 when the congregation merged with the larger Community Church on Park Avenue and 34th Street.

The building was sold in 1945 to Congregation Ramath Orah, a Modern Orthodox congregation founded in 1942 by Dr. Robert Serebrenik (1902-1965). Dr. Serebrenik was the Grand Rabbi of Luxembourg from 1929 to 1940, and through his influence assisted an estimated 250 Jews to escape Luxembourg after the Nazi invasion of the country in 1940. He rose to international prominence, serving on the World Jewish Congress from 1945 to 1960 and testifying at the trial of Adolf Eichmann in Jerusalem in 1961. The congregation Dr. Serebrenik founded in New York and led until his death in 1965 remains active in the synagogue today. The building's cultural significance contributes to the historic district.

The modest building is clad in red brick with a rusticated limestone base, its front facade arranged symmetrically with a central, slightly projecting Greek temple front expression. Five arched entrances are reached by stone steps and retain historic wood doors and fanlight transoms. Second story windows with stone surrounds and balustrades contain historic 12-over-12 sash in the outer bays, and stained-glass memorial windows in the center bays. The existing stained-glass memorial windows are 1950s replacements of original windows and represent a change

initiated by the Congregation to express its history and liturgical tradition; it is the history of transformation that is notable. Third story center windows contain multi-colored eight-over-eight sash, likely installed or altered at the same time as the stained-glass windows. A plaque at the second story inscribed with "The West Side Meeting House" has been covered for many years by a sign for the synagogue.

Alterations

Cathedral Parkway Facade: Stained-glass memorial windows added ca. 1955 by the Congregation Ramath Orah, multi-pane windows at third story likely altered at the same time; wood handrails at main entrance; intercom; camera; canopy; signage; display box; lights; doors altered with metal kick plates, center door with new hardware; remote utility meters

Site

Gooseneck vent; pipe

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

"Community Church Agrees on Merger," *New York Times*, October 24, 1931, 13; "Manhattan Transfers," *New York Times*, January 18, 1945, 29; "Unitarians Open Church," *New York Times*, June 11, 1922, 33; U.S. National Park Service, National Register of Historic Places Registration Nomination, West Side Unitarian Church, 2014.

610 Cathedral Parkway (aka 608-614 Cathedral Parkway)

Borough of Manhattan Tax Map Block 1893, Lot 7502

Date(s): 1921-22 (NB 423-1921)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): 610 West 110th Street Corporation

Type: Apartment building

Style(s): Colonial Revival with alterations

Stories: 14 and penthouse

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Colonial Revival style apartment building was designed in 1921 by Schwartz & Gross and constructed for the 610 West 110th Street Corporation as Morningside Heights continued to develop into a neighborhood of middle-class apartment buildings. The building's tripartite facade features a two-story stone base with transitional brick story with terra-cotta panels, an entrance with pilasters and lintel with cartouche and swags supporting a balconette, terra-cotta stringcourses, and balconette. Characteristic of the Colonial Revival style, there is an array of

window decoration including two-story arched surrounds with brick spandrels and decorated tympana at the base and uppermost stories, molded surrounds with keystones and simple terracotta sills, brick lintels and brick spandrel panels. At the roofline there is a row of terracotta roundels. The penthouse, which now houses three apartments, was originally servants' quarters. Of additional interest are the two historic lanterns and a marble stoop at the entrance.

In 1948, one of the residents of the building was Jane M. Shattuck, who was instrumental in converting her family's Schrafft's ice cream and candy store into a chain of full-service restaurants for which she supervised the food service and preparation. Built as a rental building, 610 Cathedral Parkway is now a condominium (condo lots 1101-1167).

Alterations

Cathedral Parkway Facade: Balcony above entrance altered; cornice removed; doors at main and secondary entrances replaced; brick patched; windows replaced; stoop railings; canopy; pipes, standpipe; remote utility meters; camera

East Facade: Brick patched; windows replaced; through-wall air conditioners

South facade: Brick patched; windows replaced, some reconfigured; fire escape

Roof: Water tank; chimney and penthouse

Site

Diamond plate hatches; pipe

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge.

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 18, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, Certificate of Occupancy 4788 (issued May 31, 1922); "Jane M. Shattuck of Schrafft's Dies," *New York Times*, September 26, 1948, 76.

616-624 Cathedral Parkway

See 375 Riverside Drive

CLAREMONT AVENUE, WEST SIDE (ODD NUMBERS)

1-3 Claremont Avenue

See 440 Riverside Drive

15 Claremont Avenue (Barnard Court)

Borough of Manhattan Tax Map Block 1990, Lot 5

Date(s): 1909 (NB 253-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Realty Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 10

Material(s): White brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Barnard Court is ten-story U-shaped white brick and limestone apartment building designed by the firm of Schwartz & Gross and built in 1909 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924.

The building features a two-story rusticated limestone base, with main entrance located in a recessed light court facing Claremont Avenue containing a historic metal-and-glass vestibule, above the base the buff brick facade includes transitional molded stone bands, elaborate wrought-iron balconettes, and splayed stone lintels with embellished keystones. A monumental attic story with arched windows and sculpted keystones, ornate spandrel panels, bracketed windows, and elaborately detailed bracketed cornice terminates the facade.

Guyon L. Earle, a Queens real-estate developer resided there in 1910. Owen Gould Davis (1874-1956), Pulitzer prize winning dramatist for his 1923 play *Icebound*, resided at 15 Claremont at the time of the 1920 Census.

Alterations

Claremont Avenue Facade: Non-historic metal security grilles at first-story windows; facades of light court repointed in places; windows replaced

Site

Flanking planting beds enclosed by stone curb

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Owen Davis Dies at 82; Pulitzer Prize Dramatist," *New York Times*, October 15, 1956, A5; U.S. Census Records, 1910-1920.

21 Claremont Avenue (Tompkins Hall)

Borough of Manhattan Tax Map Block 1990, Lot 10

Date(s): 1909-10 (NB 237-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 10

Material(s): Blond brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Tompkins Hall is a ten-story blonde brick and limestone apartment building designed by the firm of Schwartz & Gross and built in 1909 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. Columbia University began acquiring apartment buildings on Claremont Avenue in 1919. Between December 1919 and April 1920, Columbia purchased nos. 21, 29, 25, and 39 Claremont Avenue and apartments in 21, 29, and 35 were briefly offered as student housing. 21 Claremont Avenue was re-named Tompkins Hall (presumably for Daniel Tompkins).

Tompkins Hall features a two-story rusticated base, wide stone stoop with low stone cheek wall, central segmental-arched entrance with carved cartouches, floral enframements, ornately decorated stone window enframements with decorative keystone lintels and cartouches, tripartite windows, many with decorative iron railings, bracketed balconettes at upper stories, molded stone band courses, ornately detailed decorative spandrel panels, and arched windows at attic story.

Alterations

Claremont Avenue Facade: Cornice removed; windows replaced; non-historic metal security grilles at first-story windows; non-historic light fixture at main entrance; non-historic light fixture and conduit box at basement

Site

Sunken areaways with cast-iron railings and newel posts on low stone walls; areaway with stone curb, steps and metal railings

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Charters Acts of the Legislature Official Documents and Records" compiled by John B. Pine (1920), 114-116.

25 Claremont Avenue (Peter Minuit)

Borough of Manhattan Tax Map Block 1990, Lot 13

Date(s): 1909-10 (NB 680-1909)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): French Renaissance Revival

Stories: 11

Material(s): White brick; stone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Claremont Avenue is a relatively short avenue that begins at 116th Street and runs north until Tiemann Place. Between December 1919 and April 1920, Columbia University purchased Nos. 21, 29, 25, and 39 Claremont Avenue. Apartments in 21, 29, and 35 were briefly offered as student housing, and the buildings were re-named.

25 Claremont Avenue, was among the first major commissions of Gaetano Ajello for developer Bernard Crystal in 1909. The 11-story, white brick and limestone apartment building features a stone stoop, two-story rusticated limestone base divided by paired pilasters and topped by a full-width stone balcony, a central segmental-arched entrance with carved stone and historic metal ornately-detailed enframements, flanked by historic light fixtures. Above the base, the pale brick facade features ornately decorated terra-cotta window enframements with decorative keystone lintels, cartouches and bracketed sills, bracketed balconettes at upper stories, terra-cotta and molded stone transitional denticulated bands, ornately detailed vertical terra-cotta bands, decorative spandrel panels, and a bracketed, ornately detailed cornice.

Architect Ely Jacques Kahn resided at 25 Claremont from at least 1920 to 1930.

Alterations

Claremont Avenue Facade: Facade repointed in several places; non-historic metal security grilles at first-story windows; non-historic address sign above entrance; siamese pipes at first-story; non-historic light fixtures and metal conduit piping at basement; non-historic metal-and-brass railings at stoop

Site

Flanking areaways, northern planting bed enclosed by stone curb and southern sunken stairs enclosed by stone hip wall

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Charters Acts of the Legislature Official Documents and Records" compiled by John B. Pine (1920), 114-116; U.S. Census Records, 1920-1930.

29 Claremont Avenue (Charles King Hall; Eton Hall)

Borough of Manhattan Tax Map Block 1990, Lot 22

Date(s): 1910-11 (NB 145-1910)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): French Renaissance Revival

Stories: 11

Material(s): White brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

29 and 35 Claremont Avenue, two French Renaissance Revival style apartment buildings built side-by-side and sharing a united facade, were designed by Gaetan Ajello and built in 1910 by B. Crystal & Son. These buildings contain all of the hallmarks of the French Renaissance Revival style, including a wide stone stoop, two-story rusticated base divided by pilasters, segmental-arched entrance with carved cartouches and enframements, ornately decorated terra-cotta window enframements with decorative keystones, lintels and cartouches, bracketed balconettes at upper stories, terra-cotta and molded stone band courses, ornate terra-cotta engaged columns and pilasters, decorative spandrel panels, and bracketed cornice with angled broken pediment.

Alterations

Claremont Avenue Facade: Non-historic light fixtures at main entrances; some windows replaced; non-historic metal security grilles at first-story windows; non-historic address sign above entrance; metal security guard station

Site

Shared areaway and metal security guard station; southern sunken areaway with stone curb steps and metal railings

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Charters Acts of the Legislature Official Documents and Records" compiled by John B. Pine (1920), 114-116.

35 Claremont Avenue (aka 33-35 Claremont Avenue) (Governor Morris Hall; Rugby Hall)

Borough of Manhattan Tax Map Block 1990, Lot 25

Date(s): 1910 (NB 145-1910)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): French Renaissance Revival

Stories: 11

Material(s): White brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

29 and 35 Claremont Avenue, two French Renaissance Revival style apartment buildings built side-by-side and sharing a united facade, were designed by Gaetan Ajello and built in 1910 by B. Crystal & Son. These buildings contain all of the hallmarks of the French Renaissance Revival style, including a wide stone stoop, two-story rusticated base divided by pilasters, segmental-arched entrance with carved cartouches and enframements, ornately decorated terra-cotta window enframements with decorative keystones, lintels and cartouches, bracketed balconettes at upper stories, terra-cotta and molded stone band courses, ornate terra-cotta engaged columns and pilasters, decorative spandrel panels, and bracketed cornice with angled broken pediment.

Alterations

Claremont Avenue Facade: Non-historic light fixtures at main entrances; some windows replaced; non-historic metal security grilles at first-story windows; non-historic address sign above entrance; metal security guard station

Site

Shared areaway and metal security guard station; northern sunken areaway with stone curb steps and metal railings

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Charters Acts of the Legislature Official Documents and Records" compiled by John B. Pine (1920), 114-116.

39 Claremont Avenue (aka 39-41 Claremont Avenue) (DeWitt Clinton Hall)

Borough of Manhattan Tax Map Block 1990, Lot 29

Date(s): 1910-11 (NB 457-1910)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): V. Cerabone Construction Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 11

Material(s): Beige brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

De Witt Clinton Hall is an 11-story U-shaped, white brick and limestone Renaissance Revival style building designed by Schwartz & Gross and built in 1910-11 by V. Cerabone Construction Company. The building features a two-story rusticated limestone base, a deep light court facing the street containing a historic metal-and-glass vestibule, transitional molded stone bands, elaborate wrought-iron balconettes, a monumental attic story with arched windows and sculptured keystones, ornate spandrel panels, bracketed windows, and elaborately detailed bracketed cornice.

De Witt Clinton Hall is named in honor of DeWitt Clinton (1769-1828), Columbia class of 1786. He later became Mayor of New York City, a U.S. Senator, and the sixth Governor of New York State. From 1810 to 1824, he was a member of the Erie Canal Commission and he became the driving force during the construction of the canal.

Alterations

Claremont Avenue Facade: Facade repointed in several places; non-historic metal security grille at first-story windows; windows replaced; siamese pipes at first story; light court facade repointed in several places; windows replaced

West 119th Street Facade (partially visible): Facade repointed; windows replaced

Site

Curved stone hip wall encloses areaways flanking central entrance; sunken northern areaway with stone stairs enclosed by stone curb with cast-iron fencing and newel posts; southern areaway with planting bed enclosed by stone curb with cast-iron fencing and newel posts

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Columbia University Bulletin of Information Annual Report 1920", (New York, 1921), 6-7;
"Charters Acts of the Legislature Official Documents and Records" compiled by John B. Pine (1920), 114-116.

47 Claremont Avenue (Kennedy House)

Borough of Manhattan Tax Map Block 1990, Lot 33

Date(s): 1906 (NB 282-1906)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Robert Ferguson

Type: Apartment building

Style(s): Georgian Revival with alterations

Stories: 6

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Kennedy House and the adjacent Elliott Hall were designed by prolific architect George F. Pelham and built by Robert Ferguson in 1906. Kennedy House is a six-story brick and limestone Georgian Revival style building with Flemish-bond brickwork, limestone quoins at the corners, one-story limestone base, projecting stone belt courses, central entrance with Tuscan columns and architrave, the two center bays are recessed in a segmental-arched opening containing fire escapes. Windows feature bracketed sills and keystone lintels.

Alterations

Claremont Avenue Facade: Non-historic metal cornice; main entrance door replaced; windows replaced

West (rear) Facade: Facade repointed in several places; windows replaced

Site

Deeply sunken areaway with stone curb and steps with tall wrought-iron fencing, railings and newel posts surrounding building on all sides

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

49 Claremont Avenue (aka 620-624 West 119th Street) ([Eleanor Thomas] Elliott Hall)
Borough of Manhattan Tax Map Block 1990, Lot 35

Date(s): 1906 (NB 282-1906)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Robert Ferguson

Type: Apartment building

Style(s): Georgian Revival with alterations

Stories: 6

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Elliott Hall and the adjacent Kennedy House were built together designed by prolific architect George F. Pelham and built by Robert Ferguson. Elliott Hall is a six-story brick and limestone Georgian Revival style building with Flemish-bond brickwork, limestone quoins at the corners, one-story limestone base, projecting stone belt courses, central entrance with Tuscan columns and architrave. The two center bays are recessed in a segmental-arched opening containing fire escapes. Windows feature bracketed sills and keystone lintels.

Elliott Hall was dedicated in honor of the service of Eleanor Thomas Elliott '48 to Barnard. Ms. Elliott led the Board at Barnard from 1973 to 1976; she was an advocate for women's rights; organized administrators, faculty and students to oppose the Columbia merger; and served as a board member of the National Organization for Women's Legal Defense and Education.

Alterations

Claremont Avenue Facade: Non-historic metal cornice; non-historic metal security grilles at first-story windows; metal fire escape removed from second through fifth stories; non-historic bronze lettering at main entrance.

West 119th Street Facade: Cornice removed; windows replaced; basement windows infilled with metal piping, louver, and metal; metal conduit pipes; non-historic light fixtures

West (rear) Facade: Facade repointed in several places; windows replaced

Site

Deeply sunken areaway with stone curb and steps with tall wrought-iron fencing railings and newel posts surrounding building on all sides

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Eleanor Thomas Elliott, 80, Barnard Figure," *New York Times*, December 6, 2006, A27

RIVERSIDE DRIVE**362 Riverside Drive (aka 362-366 Riverside Drive; 318 West 109th Street) (Bonavista; Carlton Arms)**

Borough of Manhattan Tax Map Block 1893, Lot 3

Date(s): 1904-05 (NB 898-1904)

Architect(s) / Builder(s): Brower & Gayle

Owner(s) / Developer(s): Paul P. Pugh

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 10

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Built on a modified I-plan with a third light court facing Riverside Drive, this Renaissance Revival style residential building, designed in 1904 by Brower & Gayle and built for Paul P. Pugh, was one of the many apartment buildings constructed in Morningside Heights at the time of the opening of the IRT subway. The building was converted to single-room occupancy in 1940 and later purchased by Columbia University which converted it into student housing.

The building's tripartite facade features a rusticated stone base, entrance with rusticated piers and columns supporting an elaborate entablature with lions, metopes, and pediment with scrolls and ball; upper facade of red brick laid in Flemish bond detailed with foliate band courses incorporating balconettes and beaded chamfers with quoins; multi-story, projecting copper bay windows with keyed surrounds; windows with splayed lintels and carved spandrels and attic story with Venetian arch windows with fluted pilasters, all characteristic of the style. The windows of the light courts have simple lintels and sills, and there is a secondary entrance on West 109th Street.

Alterations

Riverside Drive Facade: Base painted; entrance altered and door replaced; windows replaced; door replaced at basement; balconies at tenth story removed; arch across light court at roofline and cornice removed; lights; basement windows infilled, one with small grille; remote utility meters; lights with conduits; grilles at first story; cameras with conduits; siamese standpipe

West 109th Street Facade: Base painted; windows replaced; grilles at first story; corner entrance reconfigured, door replaced; stoop walls resurfaced and gate added; arch across light court and cornice removed; balcony at tenth story removed; brick in light court replaced at roofline; lights and cameras with conduits; wires

East (rear) Facade (partially visible): Brick parged and patched; windows replaced; wires; conduits

Roof: Bulkhead

Site

Basement entrance with metal fence on stone curb, staircase and railing on Riverside Drive; reinforced metal gates at light court and service alley; open fire tower with twin stairs, balconies and corrugated roof; and metal grille in mid-sidewalk on West 109th Street

Sidewalk / Curb Materials

Concrete sidewalks and stone curbs (including corner)

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 8, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, Alteration Permit 2083-1940 and Certificate of Occupancy 27592 (issued March 25, 1941).

370 Riverside Drive (aka 317-327 West 109th Street)

Borough of Manhattan Tax Map Block 1893, Lot 32

Date(s): 1922 (NB 108-1922)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): 610 West 110th Street Corporation

Type: Apartment building

Style(s): Georgian Revival

Stories: 14

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Georgian Revival apartment building at the northeast corner of West 109th Street and Riverside Drive was designed in 1922 by Schwartz & Gross and constructed for the 610 West 110th Street Corporation as Morningside Heights continued to develop as a neighborhood of middle-class apartment houses. The tripartite facade of red brick laid in Flemish bond features two-story entrance surrounds (south and west) incorporating fluted pilasters, entablatures with decorated frieze, and window surrounds with segmental-arched pediments and decorated tympana, various fenestration treatments including two-story, round- or segmental-arched, terra-cotta surrounds with carved spandrels and tympana or terra-cotta surrounds with fluted columns, molded entablature and carved spandrels, and two-story brick surrounds with brick spandrels, transitional stories at base and attic defined by full surrounds with decorative bands, balcony, cornice at 12th story, parapet with balustrades and decorative panels, all characteristic elements of the style. Notably, the west facade is angled to follow the curve of the street.

Alterations

West 109th Street Facade: Brick repointed; terra-cotta painted and patched; water table painted; windows replaced; some basement windows infilled; fuel pipes through basement windows; canopy with mirrors; siamese standpipe; lights some with conduits; through-wall air conditioners; grilles at basement (metal mesh) and first story

Riverside Drive Facade: Brick repointed; terra-cotta painted and patched; water table painted; windows replaced, basement windows infilled; grilles at basement (metal mesh) and first story; through-wall air conditioners; lights with conduits

East Facade (partially visible): Patched and painted; windows replaced; grilles at basement; conduits; basement door replaced; light; wires; fire escape

North (rear) Facade (partially visible): Brick patched; windows replaced

Roof: Bulkhead; water tank; railing; penthouse; pergola

Site

Altered historic metal fence and gate and diamond plate ramp with railing at the service alley on West 109th Street; grille on Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalks and stone curbs

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 8, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, Dockets, NB 108-1922.

375 Riverside Drive (aka 371-375 Riverside Drive; 616-624 Cathedral Parkway)
Borough of Manhattan Tax Map Block 1893, Lot 35

Date(s): 1921-22 (NB 454-1921)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): 375 Riverside Drive Corporation

Type: Apartment building

Style(s): Renaissance Revival

Stories: 14

Material(s): Tan brick; limestone; granite; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

375 Riverside Drive was designed by Gaetan Ajello in 1921 and built for Michael A. Paterno president of the 375 Riverside Drive Corporation as Morningside Heights continued to develop into a neighborhood of middle-class apartment houses. In this restrained interpretation of the Renaissance Revival style, the building's tripartite, variegated brick facade features a stone water table, quoins, two-story entrance surround with transom bar, swags, pendants and cartouche, terra-cotta and brick stringcourses, fenestration with full stone surrounds from the basement to the fourth story, projecting terra-cotta moldings in the spandrels at the seventh and tenth stories, lintel course at the 14th story, and a modillioned cornice, all characteristic of the style. Other features are the wrought-iron-and-glass lanterns and window railing at the entrance and iron grilles in the basement windows. The west facade has a below-grade entrance.

Alterations

Cathedral Parkway Facade: Brick repointed and patched; door and windows replaced; two basement windows infilled around vent, pipe and Siamese standpipe; brass stoop railings; metal mesh gate at service entrance; camera and conduit

Riverside Drive Facade: Brick repointed and patched; windows and doors at basement replaced; camera and lights with conduits; remote utility meter; signage; vent; grilles at basement altered

South (rear) Facade (partially visible): Brick patched; windows replaced; fire escape

Roof: Water tank with metal structure; bulkhead; non-historic railing; metal chimney

Site

Concrete bordered flower beds (both sides); standpipe; non-historic gates at basement entrance and metal gates with razor wire at service alley on Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalks and curbs with metal edges

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (May 18, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, Certificate of Occupancy 4937 (issued June 29, 1922).

380 Riverside Drive (aka 611 Cathedral Parkway; 614 West 111th Street) (Hendrik Hudson)

Borough of Manhattan Tax Map Block 1894, Lot 1

Date(s): 1906-07 (NB 730-1906)

Architect(s) / Builder(s): Rouse & Sloan

Owner(s) / Developer(s): Hendrik Hudson Company

Type: Apartment building

Style(s): Italian Renaissance Revival with alterations

Stories: 8 plus basement and attic

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the IRT subway as part of the burgeoning residential development of large apartment buildings for the middle class, the Hendrik Hudson's formal facades occupy an entire block front along Riverside Drive, Cathedral Parkway, and West 111th Street. Likened to a Tuscan villa, its tripartite facade is clad with banded limestone rustication at the first two stories, buff-colored Roman brick with recessed joints in Flemish bond at the upper stories, and ornamental terra cotta panels and architrave surrounds at the top story. Additional classically inspired features include round-arched double-height openings with integral keystones; key consoles; belt courses; brick flat arches; modillions; consoles; and balconies, some with balustrades, others with decorative iron railings. Some of the features exhibit a Beaux Arts character such as heavily molded foliate and floral ornamentation including garlands, festoons and bull's eye windows at each of the two podiums at the attic level. The arched entry surround in a light court facing Cathedral Parkway is modeled closely after the French sculptor Pierre Puget's 1656 design for the Town Hall in Toulon, France. The head of Bacchus is integrated as a keystone and flanked by larger figures supporting the projecting cornice and balustrade. "HH" is carved onto a central shield. The glass and decorative metal entrance door with sidelights and transom is recessed within the surround. Wood brickmold at the windows remains at many locations, and the historic wood windows remain at the first and second stories in two-story arched window assemblies. Each consists of a first-story double-hung window with divided lights, a pressed-metal spandrel panel with entablature details, an ornamental Juliet balcony, and a double-hung round-arched window with divided lights at the second story. At the upper stories, some of the windows retain their historic configuration and

wood construction: multi-pane at the upper sash and single light at lower sash, and in the small openings, one-over-one leaded and stained glass for utility or bathroom windows. At the roofline, there is a podium that supports a belvedere with Palladian openings. At the Cathedral Parkway and West 111th Street facades, there are tall shaped- end parapets with horizontal banding. The limestone cladding wraps around the corners at the ends of the building and at the corners of the exterior courtyards, although the entrance court continues the front facade details.

Early tenants included Marcus Loew of motion picture fame and the clothing manufacturer Abraham Lefcourt.

Alterations

The removal of the building cornice, tile roof, removal of double hung wood windows, including multi-light, at the third story and above with the installation of aluminum window replacements; some basement windows filled in; security lighting fixtures with surface-mounted conduit

Riverside Drive Facade: Removal of northern-most belvedere; removal of parapet between belvederes; removal of the roof from the remaining southern belvedere; addition of a flat-plane brick wall with windows at attic level set between tower podiums and extending south along Riverside Drive facade to corner

Site

Concrete areaway with historic areaway pipe rail connected to granite posts; Riverside Drive: two historic metal lampposts, each atop a granite base; areaway garden

Sidewalk / Curb Materials

Concrete sidewalk and curb at Cathedral Parkway; bluestone curb along Riverside Drive

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 1, 2016) <http://www.MetroHistory.com>; Christopher Gray, "A Decision to Save a Lump of Terra Cotta and Brick," *New York Times*, December 29, 1996, R5; Andrew Alpern, *Luxury Apartment Houses of Manhattan: An Illustrated History* (New York: Dover Publications, Inc., 1992), 77-82; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 297-98; Anthony Blunt, *The Pelican History of Art: Art and Architecture in France, 1500-1700* (New York: Penguin Books, 1973), 373-74; U.S. Census records, 1910.

390 Riverside Drive (aka 613-629 West 111th Street)
Borough of Manhattan Tax Map Block 1894, Lot 31

Date(s): 1924-25 (NB 322-1924)
Architect(s) / Builder(s): Gaetan Ajello
Owner(s) / Developer(s): Alart Building Corp.
Type: Apartment building
Style(s): Colonial Revival
Stories: 15 and basement
Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

After the completion of the subway, stately apartment houses like this one filled the blocks along the Hudson River. Built as one of two nearly identical adjacent apartment buildings (390 and 395 Riverside Drive), the two buildings create a continuous concave curve along Riverside Drive. With its entrance on West 111th Street, the two major facades are clad with dark and light brown striated bricks using wide recessed mortar joints in a Flemish-bond pattern. The brickwork's darker color contrasts with the limestone and granite base, architrave window surrounds with bracketed sills and profiled hoods, belt courses, and limestone entrance surround. The restrained ornamentation also includes shallow balustraded balconies at the sixth story and a shallow building cornice with modillions. The expressed building corners are accented with horizontal brick channels that mimic quoins. The paneled entrance surround is topped with a balustrade above a cornice with dentils. A medallion with the address is centered above the entryway where there is a recessed pair of ornamental metal-and-glass doors with a transom window above. Period-appropriate ornamental light fixtures flank the entry. The windows retain their historic brick moldings.

Alterations

Removal of multi-light double-hung wood windows, eight-over-eight or six-over-six, typical of the Colonial Revival style (but retaining wood brick moldings); installation of one-over-one replacement windows; limestone painted at base; security cameras at first story

Site

Concrete sidewalk extends to building base; non-historic metal fence and gate adjacent to east lot line facade; non-historic metal ramp

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

395 Riverside Drive (aka 393-397 Riverside Drive; 620-628 West 112th Street)
Borough of Manhattan Tax Map Block 1894, Lot 67

Date(s): 1924-25 (NB 323-1924)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): Alart Building Corp.

Type: Apartment building

Style(s): Colonial Revival

Stories: 15 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

After the completion of the subway, stately apartment houses like this one filled the blocks along the Hudson River. Built as one of two nearly identical adjacent apartment buildings (395 and 390 Riverside Drive), the two buildings create a continuous concave curve along Riverside Drive. Differing from 390 Riverside Drive, 395 is faceted at the corner of West 112th Street and Riverside Drive with a one-window bay. With its entrance along West 112th Street, the two major facades are clad with dark and light brown striated bricks using wide recessed mortar joints in a Flemish-bond pattern. The brickwork's darker color contrasts with the limestone and granite base, architrave window surrounds with bracketed sills and profiled hoods, belt courses, and limestone entrance surround. The restrained ornamentation also includes shallow balustraded balconies at the sixth story and a shallow building cornice with modillions. The expressed building corners are accented with horizontal brick channels that mimic quoins. The paneled entrance surround is topped with a balustrade above a cornice with dentils. A medallion with the address is centered above the entryway where there is a recessed pair of ornamental metal-and-glass doors with a transom window above. Period-appropriate ornamental light fixtures flank the entry.

Alterations

Removal of multi-light double-hung wood windows, eight-over-eight or six-over-six, typical of the Colonial Revival style; installation of one-over-one replacement windows with metal panning; security camera with exposed conduit at first story

East Facade: Installation of full-height unpainted metal flue attached to brick wall with metal angle fasteners

Site

Concrete sidewalk extends to building base; non-historic metal fence and gate adjacent to east lot line facade

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

400 Riverside Drive (aka 621-625 West 112th Street) (Fowler Court)

Borough of Manhattan Tax Map Block 1895, Lot 1

Date(s): 1908-09 (NB 259-1908)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Cumming Construction Co.

Type: Apartment building

Style(s): Beaux Arts

Stories: 7 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the subway as part of the burgeoning residential development of apartment buildings for the middle class, this elegant and highly ornamented building exhibits a classically inspired design with a French flair, evident in the ornamental bowed balconies, Juliet balcony metal railings (possibly replaced), inset angled bay windows with casement windows, and terra-cotta panels with molded dolphins (the symbol of the historic French heir apparent Dauphin). The tripartite facade includes a two-story limestone base with banded rustication at the first story, smooth ashlar at the second story, and upper stories of red brick accented with limestone and terra-cotta quoins. Other classically inspired features include keyed surrounds, projecting belt courses, key consoles with garlands, ornamental frieze panels at the top story, and spandrel panels, some bowed, but all with molded ornamentation that includes not only dolphins, but shells and tridents. Just below the top story, there is a striking belt course with large projecting lion heads below a balcony. The building cornice with dentil molding appears as it does in the circa 1939 tax photograph. There are two entrances, both through exterior courtyards, one on West 112th Street and one on Riverside Drive with gate and railing. Exterior courtyards have buff-colored brick cladding and single windows with stone sills.

Alterations

Removal of wood windows of a variety of configurations and operations, some casement, some double-hung, and some with multi-lights; installation of aluminum windows; first-story metal window grilles

Riverside Drive: Fire escape within the exterior courtyard

Site

Masonry posts with pipe rails at areaway along both Riverside Drive and West 112th Street (visible in circa 1939 tax photograph); two masonry decorative free-standing columns with ball finials; decorative arched iron gate at the exterior courtyard entrance on Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Norval White & Elliot Willensky, *AIA Guide to New York City*, 4th ed. (New York: Three Rivers Press, 2000), 472.

**404 Riverside Drive (aka 404-408 Riverside Drive; 626-628 West 113th Street)
(Strathmore)**

Borough of Manhattan Tax Map Block 1895, Lot 38

Date(s): 1908-09 (NB 234-1908)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Akron Building Co.

Type: Apartment building

Style(s): Beaux Arts

Stories: 13 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

This corner apartment building was built a few years after the completion of the IRT subway as part of the burgeoning residential development of the area. Designed with a faceted one-window bay at the corner, the tripartite facade exhibits classically inspired characteristics such as a tall limestone base with banded rustication and terra-cotta details that contrast with the Flemish-bond red brickwork at the upper stories. Ornamentation includes architrave moldings, molded panels, belt courses, bracketed sills, and spandrel panels at the top stories. The building is crowned with an elaborate copper-colored projecting cornice with dentils and egg-and-dart molding, and closely spaced modillions. The entrance along Riverside Drive is marked with a graceful French-inspired curved marquee with metal anthemion edging and supported by a pair of filigree iron scrolled brackets at each side. Above the marquee is a Beaux Arts-inspired molded arched window that is trimmed with a center shield along with patterned fruit, leaf-and-dart, and bead-and-reel moldings. The entry door assembly consists of a pair of glass-and-ornamental iron doors, transom, and sidelights. Windows are double hung and primarily in a tripartite arrangement, but also paired or single. Some windows retain their historic wood sash, wood mullions, brickmold, and leaded-glass sidelights. Most of the lower windows have decorative

iron grilles with an anthemion pattern. There is a service door along West 113th Street. The entry has outwardly curving cheek walls topped with metal light standards at each side with multiple white globes (visible in circa 1939 tax photograph).

Carrie Chapman Catt and Mary Garrett Hay, known for their work as suffragettes, were tenants from 1920-21. Later during the 1930s, George T. Delacorte and his family lived in the apartment house. He founded Dell Publishing and as a philanthropist funded fountains, statues, theaters, and schools.

Alterations

The removal of a number of one-over-one double-hung wood windows and mullions and the installation of aluminum windows and mullions; addition of awnings at several windows at the fourth story

Riverside Drive: Surface-mounted conduit near entry

West 113th Street: Removal of a number of iron window grilles and the installation of grilles with a different pattern

Site

West 113th Street: stepped stone knee wall with picket iron fencing along concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and curb on Riverside Drive; bluestone curb on West 113th Street

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; *Trow's New York City Street and Avenue Directory* (New York: R. L. Polk & Co., 1920-21), 443 and 877; "G. T. Delacorte, Philanthropist, 97, Dies," *New York Times*, May 5, 1991, 46.

410 Riverside Drive (aka 629-631 West 113th Street)

Borough of Manhattan Tax Map Block 1895, Lot 39

Date(s): 1909-10 (NB 861-1909)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Einsworth Construction Co.

Type: Apartment building

Style(s): Chateausque

Stories: 13 plus basement and attic

Material(s): Brick; granite; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built a few years after the completion of the IRT subway as part of the burgeoning residential development of the area, this imposing corner apartment building exhibits a Chateausque design that re-interprets both French Renaissance and Gothic characteristics. Some important features include the rough-cut ashlar granite blocks at the first three stories, smooth quoins, belt courses of arched corbel tables with an inset shell pattern, and a roofline marked with decorative gable-wall dormers with a variety of window assemblies, surrounds, and finials. The upper stories are clad with Flemish-bond buff-colored Roman brick with recessed joints and accented with stone or terra cotta. The three-bay two-story entry surround along Riverside Drive features pilasters and full entablature with dentil molding. There are decorative iron light fixtures with globes (visible in circa 1939 tax photograph) mounted on the pilasters. The three open portals themselves are framed by a flat arch with curved corners and lead to a court that is clad with granite ashlar and has red brick flooring. The building entrance doors at the opposite end of the court are notable for their ornamental iron with a Greek key pattern, glass panels, and a stained-glass curved hood; iron light fixtures flank the door assembly. Decorative window features include flat window arches; stone window sills, some with flat brackets, and some with rough-cut panels; tripartite windows with stone mullions; flush stone lintels that mimic label moldings; unusual profiled window heads with label-molding details; and window hoods with corbel brackets and arches. At the top stories are two-story window openings with keyed surrounds and spandrel panels with a repeating arch motif. At the attic level are dormer windows with decorative surrounds at the standing-seam mansard roof. Most of the lower-story windows retain their decorative iron grilles with an anthemion pattern.

Alterations

West 113th Street facade: fire escape; replacement iron window grilles at lower windows

Site

Stepped stone wall at sidewalk along areaway at West 113th Street

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

414 Riverside Drive

Borough of Manhattan Tax Map Block 1895, Lot 79

Date(s): 1897-98 (NB 908-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Alex Walker

Type: Row house

Style(s): Renaissance Revival

Stories: 5 and basement

Material(s): Limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of two all-limestone facade row houses, each of which is dominated by a curved multi-story three-window bay. Stoops at both houses use the same railing design (both houses share the central railing) of a low masonry wall perforated with large circles, each terminating in a finely carved square post. The first-story bay with smooth banded rustication intersects the entrance portico that features fluted Ionic columns and pilasters and a full ornamental entablature topped with a stone balustrade. Within the portico is a pair of wood entrance doors, each with a single glazed panel. The second- and third-story window openings are trimmed with full window surrounds, some with pilasters, and the second-story center window opening is topped with a round-arched carved tympanum. Profiled stringcourses further organize the facade. The fourth-story bay is crowned with a balustrade that creates a balcony for the fifth story. The building's pressed-metal cornice features swags, dentil molding, and modillions. The basement windows retain their decorative iron grilles.

Alterations

Light fixture within entrance portico; resurfaced basement level; delamination of basement cladding and stoop stone

Site

Low masonry knee wall at areaway with circle perforations, similar in design to the stoop railing; non-historic narrow metal fence/gate adjacent to south lot line wall

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

415 Riverside Drive

Borough of Manhattan Tax Map Block 1895, Lot 78

Date(s): 1897-98 (NB 908-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Alex Walker

Type: Row house

Style(s): Renaissance Revival

Stories: 5 and basement

Material(s): Limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of two all-limestone facade row houses, each of which is dominated by a curved multi-story three-window bay. Stoops at both houses use the same railing design (both houses share the central railing) of a low masonry wall perforated with large circles, each terminating in a finely carved square post. The smooth ashlar facade contrasts with the finely carved details at the window openings, window surrounds, and belt courses. Profiled stringcourses further organize the facade. The entrance is part of a one-window bay that is set back from the curved bay and exhibits a carved surround with carved entablature above a pair of wood entrance doors, each with a single glazed panel. The fourth-story bay is crowned with a balustrade that creates a balcony for the fifth story. The building's pressed-metal cornice features swags, a dentil molding, and modillions. The basement windows retain their decorative iron grilles.

Alterations

Light fixtures attached to the carved stone entrance surround; light fixture with exposed conduit attached to the doorway under the stoop

Site

Low masonry knee wall at areaway with circle perforations, similar in design to the stoop railing; stairs to entrance under the stoop; trash containers in areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

417 Riverside Drive (aka 630-638 West 114th Street) (The Cliff Haven)
Borough of Manhattan Tax Map Block 1895, Lot 76

Date(s): 1909-10 (NB 618-1909)

Architect(s) / Builder(s): Denby & Nute

Owner(s) / Developer(s): John J. Hearn Construction Co.

Type: Apartment building

Style(s): Colonial Revival

Stories: 13 and basement

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Built a few years after the completion of the subway as part of the burgeoning residential development of the area, and in particular elegant apartment buildings along the river, this well-preserved building exhibits a tripartite, symmetrical facade with classically inspired features. Fronting onto both Riverside Drive and West 114th Street, there is a faceted one-window bay at the corner and another at the south lot line. While both the base and the top two stories are clad with limestone ashlar, the mid-section is clad with a contrasting brown brick laid in Flemish bond. The first story's banded rustication provides a visual base for the upper stories and elbows to the round-arched central entry to form voussoirs. The entry door, sidelights, and arched transom are ornamented with iron and glass. There are stone cheek walls at entry with iron lampposts with multiple globes at each side (visible in circa 1939 tax photograph). Similarly, there are stone cheek walls with iron lampposts with single globes at the secondary entrance on West 114th Street. There are decorative iron grilles with an anthemion pattern at the first-story windows. The second and third stories are differentiated by their smooth ashlar cladding, and their double-height window bays are separated by Corinthian pilasters (with entasis), and further defined by spandrel panels with geometric patterns and balustraded Juliet balconies. The third-story tripartite window openings are slightly arched with applied keystones. At the mid-section, the window openings are finished with stone sills and brick flat arches with contrasting keystones and corner blocks. The top two stories are similar to the second and third stories, but with the addition of delineated voussoirs, paneled pilasters, and paired windows. Some of the wood one-over-one double-hung wood windows with brickmolds remain in place. Above the third story, in line with the entry, is a stone panel with "The Cliff Haven" incised in the surface.

Alterations

Decorative cornice removed; most of the multi-light-over-one double-hung wood windows in the mid-section have been removed and replaced with aluminum one-over-one windows

West 114th Street: fire escape; replacement iron railing and aluminum-and-glass door at secondary entrance

Site

Iron pipe railing spans obelisk-shaped stone piers on stone curbs

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

420 Riverside Drive (aka 631 West 114th Street) (The Hamilton)

Borough of Manhattan Tax Map Block 1896, Lot 1

Date(s): 1911-12 (NB 599-1911)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): Riverside Drive Realty Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 12

Material(s): Limestone; brick; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Hamilton, originally Cliff House, is a 13-story apartment building, constructed in 1912 on the site of the 1836 Greek Revival Carrigan Mansion. The building was designed by Gaetan Aiello in the modern Renaissance style. It features a three-story limestone base, central entrance door with sidelights and transom within a stone surround with historic light fixtures and a central shield bearing the letter "H". Above the base, the brick facade features stone and terra-cotta trim including sill courses, bracketed sills, flared and molded lintels, and a two-story attic with grouped windows in ornamented molded surrounds. The white brick-clad east facade has windows with brick lintels and stone sills.

Elliot Cook Carter Jr. (1908-2012), two time Pulitzer prize winning American composer, resided at 420 Riverside Drive from 1920 to 1945.

Alterations

Riverside Drive Facade: Cornice removed; non-historic metal security grilles at first-story windows; metal address numerals at first-story corners; non-historic metal security grilles at some basement windows, metal pipes at basement windows attached to facade; security cameras at first story

West 114th Street Facade: Cornice removed; non-historic metal security grilles at first-story windows; metal address numerals at first-story corners; windows replaced; back wall of light court has cable boxes at every floor and paired metal pipes; non-historic security grilles at first-story windows; security cameras at first story

East (rear) Facade: Non-historic security grilles at first floor windows

Site

Non-historic metal fence across service alley on West 114th Street

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

"Elliott Carter, Composer Who Decisively Snapped Tradition, Dies at 103", *New York Times*, November 6, 2012, A27; Daniel J. Watkin , "Turning 100 at Carnegie Hall, With New Notes," *New York Times*, December 12, 2008, A1; https://en.wikipedia.org/wiki/Elliott_Carter

425 Riverside Drive (aka 421-425 Riverside Drive; 622-630 West 115th Street)

Borough of Manhattan Tax Map Block 1896, Lot 43

Date(s): 1924 (NB 298-1924)

Architect(s) / Builder(s): Rosario Candela

Owner(s) / Developer(s): Riverside Drive Corp., Joseph Paterno, Pres.

Type: Apartment building

Style(s): Georgian Revival

Stories: 16

Material(s): Red brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

425 Riverside Drive was the largest building constructed by the Paterno brothers in 1924. This 16-story red brick and stone Georgian Revival style apartment building has all the hallmarks of the style, such as a central entrance with denticulated cornice and broken scrolled pediment, fluted Corinthian pilasters, arched tympanum, Flemish-bond brickwork, wide terra-cotta cornice, balconettes, terra-cotta lintel courses, arched window enframements with terra-cotta Colonial Revival style details at spandrel panels, terra-cotta frieze and denticulated modillioned terra-cotta cornice. The red brick West 115th Street facade has a recessed courtyard entry with stone balustrade and lion sculptures, segmental-arched multi-light double-leaf door with side-lights and fanlight. Each of the setbacks at the upper stories has a terra-cotta frieze and denticulated modillioned terra-cotta cornice. The paired and single windows have brick lintels and stone sills. There is also a recessed secondary entrance with stone steps and cheek walls.

425 Riverside Drive was the home for 27 years of Abraham Herschel, Rabbi and theologian, who in 1964 risked criticism for meeting with Pope Paul VI. In 1965 he marched with Martin Luther King Jr. in Selma, Alabama. He also spoke out repeatedly against racism and the Vietnam War.

Alterations

Riverside Drive Facade: Facade repointed in multiple places at upper stories; first-story facade and part of second-story window surrounds painted; windows replaced throughout; non-historic security grilles at first-story windows; metal gooseneck pipes at first-story attached to facade; security cameras on the corners at fourth-story; non-historic metal security gate

West 115th Street Facade: Facade repointed in multiple places at upper stories; windows replaced throughout; first-story facade painted; handicap ramp with non-historic metal railing; non-historic light fixtures and security cameras at courtyard; siamese pipe attached to facade at first-story; multiple electrical conduit piping attached to facade at first through third stories

Site

Gooseneck pipes on Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

http://www.huffingtonpost.com/jane-marla-robbins/martin-luther-king-abraham-heschel_b_8929718.html; Kenneth T. Jackson, ed. *The Encyclopedia of New York City*, 2nd ed. (New York: Yale University Press, 2010), 593-594.

431 Riverside Drive (aka 429-433 Riverside Drive; 637-641 West 115th Street) (Columbia Court; Woodbridge Hall)

Borough of Manhattan Tax Map Block 1896, Lot 47

Date(s): 1900-02 (NB 31-1900)

Architect(s) / Builder(s): George Keister

Owner(s) / Developer(s): H. J. Beaudet

Type: Flats building

Style(s): Beaux Arts with alterations

Stories: 7

Material(s): White brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Woodbridge Hall, originally called Columbia Court, was renamed for Columbia philosophy professor Frederick James Eugene Woodbridge. The Beaux Arts style seven-story flats building features a white brick facade with limestone base and terra-cotta details; projecting curved corner bay, slightly projecting bay with carved oriel base, projecting angled bay, entrance with stone stoop and elaborately carved scrolled cheek walls, segmental-arched terra-cotta piecework grille, decorative stone molding, several large cartouches, wide elaborately carved lintel, door with sidelight and transom segmental-arched windows with carved keystones and stone sills,

bracketed balconettes incorporating a stone lintel course, scrolled decorative keystones, flared lintels, terra-cotta enframements and sill course, as well as a brick and terra-cotta balustraded parapet with stone and terra-cotta crenelets.

Theodore E. Ferris (1872-1953), naval architect and engineer responsible for the "Ferris Designs" used by the U.S. Emergency Fleet Corporation during World War I resided at 431 Riverside Drive at the time of the 1930 census.

Alterations

Riverside Drive Facade: Cornice between sixth and seventh stories removed; center bay stripped and parged from third to seventh stories; windows replace throughout; marble inset above main entrance engraved with Woodbridge Hall; non-historic light fixtures and security cameras at main entrance; non-historic metal security grilles at first-story and basement windows; brick bulkhead at roofline

West 115th Street Facade: Cornice between sixth and seventh stories removed; center bay stripped and parged from third to seventh stories; windows replaced throughout; non-historic metal fire escape; non-historic light fixtures and security cameras at first story

Site

Sunken areaway with possibly historic cast-iron fencing surrounds building

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

"Theodore Ferris, Naval Architect Dies," *New York Times*, June 1, 1953, 23.

434 Riverside Drive (St. Anthony Hall)

Borough of Manhattan Tax Map Block 1896, Lot 90

Date(s): 1898-99 (NB 679-1898)

Architect(s) / Builder(s): Wood, Palmer & Hornbostel

Owner(s) / Developer(s): Alpha Club

Type: Fraternity house

Style(s): Beaux Arts

Stories: 4 1/2

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

434 Riverside Drive was built in 1899, just after Columbia University's move to Morningside Heights, and was designed by Henry Hornbostel, an 1891 alumnus. 434 Riverside Drive is home

to the Fraternity of Delta Psi, Alpha Chapter also known as St. Anthony Hall which was founded at Columbia on January 17, 1847. It is individually listed on the National Register of Historic Places.

The Beaux Arts style fraternity house, raised on a half basement, features a limestone base, quoins at the corners, projecting stone belt courses, an entrance in a one-story side bay with stone steps and keyed surrounds, windows with flared lintels and keystones, arched window with stone enframements, bracketed balconettes with iron railings, hipped roof with slate shingles, gabled and segmental-arched dormers, and a center angled pediment decorated with a cartouche bearing Greek letters, and a modillioned cornice.

Alterations

Riverside Drive Facade: Dormer windows replaced; non-historic light fixtures at main entrance; non-historic metal railings at main entrance stoop; non-historic security grilles at basement windows and secondary entrance; several fourth-story windows replaced; finial at roof peak removed

Site

Areaway with stone steps and wrought railings surrounded by a stone hip wall

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

U.S. National Park Service, National Register of Historic Places, New York, Delta Psi, Alpha Chapter, 1996.

435 Riverside Drive (aka 435-437 Riverside Drive; 624-630 West 116th Street) (Colosseum)

Borough of Manhattan Tax Map Block 1896, Lot 87

Date(s): 1910 (NB 99-1910)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 13

Material(s): Brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

The Paterno at 440 Riverside Drive and the Colosseum at 435 Riverside Drive, were constructed in 1909 and 1910 across 116th Street from one another, for the Paterno Brothers, prolific

apartment house builders in Morningside Heights between 1898 and 1924. The two buildings feature rare curved corner facades, with different orientations, anchoring the corners of this major intersection. The Colosseum's curve faces towards the northwest and begins on Riverside Drive, while the Paterno's starts on 116th Street where it meets Claremont Avenue. The two buildings were designed by Schwartz & Gross, and both feature stone bases and Renaissance ornamentation, complimenting each other in style and details.

The Colosseum is a 13-story brick and stone apartment building that features a curved facade, three-story rusticated limestone base, central entrance with elaborately carved stone enframements, stone and terra-cotta bracketed balustrades, central tripartite window groupings with decorative spandrel panels, transitional stone cornice, Flemish-bond brick work, stone quoins, brick window surrounds, stone flared lintels, keystones, and sills, tripartite window groupings with floral terra-cotta window surrounds, bracketed balconettes with decorative terra-cotta friezes, and arched windows with elaborately detailed terra-cotta enframements and a denticulated cornice.

Harlan Fiske Stone, a professor at Columbia Law School from 1902 to 1905 who also served as the school's dean from 1910 to 1923, lived in The Colosseum, during his time as dean. Stone later became the 52nd United States Attorney General (1924-1925), Associate Justice of the Supreme Court of the United States (1925-1941), and 12th Chief Justice of the United States (1941-1946). Other residents at the time of the 1920 census were actor and director Francis X. Bushman (1883-1966) and Victor Hugo Emerson (1866-1926), the founder of Emerson Records.

Alterations

Riverside Drive Facade: Cornice altered; windows replaced; non-historic bronze plaque at first story; incised numerals flanking the entrance; non-historic iron security grilles at first-story windows; siamese standpipe; metal piping at first story

Site

Wide stone stoop

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Christopher Grey, "Streetscapes: The Colosseum and the Paterno," *New York Times*, August 15, 1999, 8; Columbia Forum, "Building Morningside Heights," https://www.college.columbia.edu/cct_archive/win99/36.html; "The Apartment Houses of New York," *Real Estate Record and Guide*, 85 (March 26, 1910), 644; U. S. Census records, 1920; http://www.recordingpioneers.com/RP_EMERSON4.html; <http://www.biography.com/people/harlan-fiske-stone-9495917> (accessed: December 30, 2016).

**440 Riverside Drive (aka 440-442 Riverside Drive; 1-3 Claremont Avenue;
653-663 West 116th Street) (The Paterno)**

Borough of Manhattan Tax Map Block 1990, Lot 1

Date(s): 1909-10 (NB 436-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 14

Material(s): Limestone; brick; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Paterno at 440 Riverside Drive and the Colosseum at 435 Riverside Drive, were constructed in 1909 and 1910 across 116th Street from one another for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. The two buildings featuring rare curved corner facades, with different orientations, anchoring the corners of this major intersection. The Colosseum's curve faces towards the northwest and begins on Riverside Drive, while the Paterno's starts on 116th Street where it meets Claremont Avenue. The two buildings were designed by Schwartz & Gross, and both feature stone bases and Renaissance ornamentation. The Riverside Drive facade of the Paterno features a four-story rusticated limestone base broken by three arches supported on pillars that provide access to a semi-circular porte-cochere and the building's central recessed entrance. The entry door has an arched transom and wrought-iron decorative grille work. The porte-cochere itself has an arched ceiling with decorative terra-cotta details and a herringbone-patterned brickwork floor. Above the base the facade is decorated with a transitional- story cornice, tripartite window groupings with decorative spandrel panels, Flemish-bond brick work, stone quoins, brick window surrounds stone keystone and sills, tripartite window groupings with floral terra-cotta window surrounds, bracketed balconettes with decorative wrought-iron railings and projecting corner pavilions. The curved facade along West 116th Street and Claremont Avenue features a slightly projecting central pavilion with quadruple window groupings, three bracketed balconettes and a mansard with arched pedimented dormer.

Alterations

Riverside Drive Facade: First and second stories obscured by scaffolding; windows replaced throughout facade; additions at north and southwest corner pavilions; herringbone brickwork at porte-cochere floor paved with concrete in several places; several security cameras on facade and at main entrance

Claremont Avenue Facade: First and second stories obscured by scaffolding; windows replaced; secondary entrance door replaced; several security cameras on facade and at main entrance; non-historic security grilles at basement and first-story windows

West 116th Street Facade: First and second stories obscured by scaffolding; brick facade repointed in multiple places; segmental-arched windows replaced

Site

Riverside Drive: Curbed planting beds flanking porte-cochere entrance, tall wrought-iron security gate; Claremont Avenue: Several curbed planting beds with stone curbs and wrought-iron fencing, deeply sunken areaway with stone stairs and cast-iron railings, tall wrought-iron security gate; West 116th Street: Several curbed planting beds with stone curbs and wrought-iron fencing; deeply sunken areaway with stone stairs and cast-iron railings; tall wrought-iron security gate

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Christopher Gray, "Streetscapes: The Colosseum and the Paterno," *New York Times*, August 15, 1999, 8; Columbia Forum, "Building Morningside Heights," https://www.college.columbia.edu/cct_archive/win99/36.html; "The Apartment Houses of New York," *Real Estate Record and Guide*, 85 (March 26, 1910), 644.

445 Riverside Drive (Stadium View)

Borough of Manhattan Tax Map Block 1990, Lot 67

Date(s): 1909-10 (NB 710-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 12

Material(s): Brick; limestone; terra cotta; granite

Status: Contributing

History, Significance and Notable Characteristics

The Stadium View is a 12-story Renaissance Revival style apartment house, one of a pair designed by Schwartz & Gross and built in 1909-10 by the Paterno Brothers, who were prolific apartment house builders in Morningside Heights between 1898 and 1924. The brick, limestone, and terra-cotta building has all the hallmarks of the Renaissance Revival style, including its three-story limestone base, central segmental-arched entrance with carved floral enframements, brick window enframements with decorative keystones, bracketed balconettes at upper stories, terra-cotta and molded stone transitional cornices, decorative spandrel panels, and an elaborate terra-cotta modillioned cornice.

Alterations

Riverside Drive Facade: Historic wrought-iron-and-glass awning removed from above main entrance; two bronze address plaques flank the entrance; multiple windows replaced; metal accessibility ramp added to stoop; non-historic stone planters at stoop walls; non-historic metal security grilles at basement and multiple first-story windows

Site

Areaways flank the central entrance; sunken southern areaway with stone stairs, stone curb and wrought-iron fencing and newel posts; northern areaway with planting bed; stone curb and wrought-iron fencing and newel posts

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

N/A

448 Riverside Drive (Shore View)

Borough of Manhattan Tax Map Block 1990, Lot 64

Date(s): 1909-10 (NB 710-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 12

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

The Shore View is a 12-story Renaissance Revival style apartment house, one of a pair designed by Schwartz & Gross and built in 1909 by the Paterno Brothers, who were prolific apartment house builders in Morningside Heights between 1898 and 1924. The brick, limestone, and terracotta building has all the hallmarks of the Renaissance Revival style, including its three-story limestone base, central segmental-arched entrance with carved floral enframements, brick window enframements with decorative keystones, bracketed balconettes at upper stories, terracotta and molded stone transitional cornices, decorative spandrel panels, and an elaborate terracotta modillioned cornice.

Walter S. Fisher, President of Carl Fisher Music from 1946-1960s, resided at 448 Riverside Drive at the time of the 1920 census.

Alterations

Riverside Drive Facade: Historic wrought-iron-and-glass awning removed from above main entrance; two non-historic bronze address plaques flank entrance; multiple windows replaced; non-historic stone planters at stoop walls; non-historic metal security grilles at basement and multiple first-story windows

Site

Areaways flank the central entrance; sunken northern areaway with stone stairs, stone curb and wrought-iron fencing and newel posts; southern areaway with planting bed, stone curb and wrought-iron fencing and newel posts; siamese stand pipe at northern areaway

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

U.S. Census records, 1920

450 Riverside Drive (Brookfield)

Borough of Manhattan Tax Map Block 1990, Lot 61

Date(s): 1908-09 (NB 384-1908)

Architect(s) / Builder(s): Lawlor & Haase

Owner(s) / Developer(s): Porterfield Construction Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 10

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

The Brookfield is a ten-story Renaissance Revival style apartment building designed by Lawlor & Haase and built in 1908 by Porterfield Construction Company. The brick and stone building has a two-story rusticated limestone base, central entrance portico with Ionic columns supporting an angled pediment, Flemish-bond brickwork and quoins dividing the facade vertically in three sections, a transitional stone band course, flared keystone lintels at all windows, and elaborate denticulated modillioned metal cornice.

Henry Grantland Rice (1880-1954), famed sportswriter lived at 450 Riverside Drive from 1920 until 1954. Another resident at the time of the 1920 census was Walter Trumbull (1880-1961), who wrote for several newspapers, including the *New York Evening Sun*, the *Morning Sun*, the *World*, and the *New York Herald Tribune*.

Alterations

Riverside Drive Facade: Non-historic iron security grilles at basement and first-story windows; windows replaced; central entrance door replaced; two non-historic bronze address plaques on columns; gold lettering painted on transom above main entrance; siamese piping at basement facade

Site

Areaways flank central entrance, with stone stairs, stone curb and wrought-iron fencing and newel posts

Sidewalk / Curb Materials

Concrete side walk and metal curb

References

"Grantland Rice Dies, Dean of Sports Writers," *New York Herald Tribune*, July 14, 1954, 12;
"Walter Trumbull Ex-News Man," *New York Herald Tribune*, October 19, 1961, 16; U.S. Census records, 1920.

452 Riverside Drive (Miramar)

Borough of Manhattan Tax Map Block 1990, Lot 54

Date(s): 1909-10 (NB 370-1909)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): Renaissance Revival

Stories: 9

Material(s): White glazed brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Miramar is a nine-story U-shaped, white glazed brick, stone, and terra-cotta building designed by Gaetan Ajello and built in 1909 by B. Crystal & Son. The Renaissance Revival style building has richly inspired Italian and French ornamental details, featuring a two-story rusticated limestone base, ornately carved bracketed balconettes, quoins, enriched entablatures, paired Corinthian pilasters, segmental- and round-arched terra-cotta window enframements, possibly historic windows from second to ninth stories, elaborately decorated panels and transitional bands, elaborate decorated arcaded frieze, and a bracketed modillioned cornice. The facades of the light court facing Riverside Drive are similarly articulated.

Alterations

Riverside Drive Facade: Terra-cotta crenellation removed; historic wrought-iron lampposts removed; non-historic iron light fixtures and bronze address plaques; two non-historic metal fire escapes; non-historic wrought-iron security grilles at several first-story windows; several basement window infilled with wood; metal conduit piping at basement and first-story; siamese pipe at first-story; accessibility ramp at main entrance

Site

Areaways flank central entrance; sunken northern areaway with stone stairs, stone curb and wrought-iron fencing and newel posts; southern areaway planting bed with stone curb

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

454 Riverside Drive (Oxford Hall)

Borough of Manhattan Tax Map Block 1990, Lot 53

Date(s): 1911 (NB 51-1911)

Architect(s) / Builder(s): George & Edward Blum

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): Art and Crafts style with alterations

Stories: 12

Material(s): Brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Oxford Hall is one of a pair of 12-story white brick, stone and terra-cotta Arts-and-Crafts style buildings designed by the Blum Brothers and built in 1911 by B. Crystal & Son. George and Edward Blum created their most interesting apartment during a very short time period. These two buildings are indicative of that era with Arts-and-Crafts decorations inspired by Medieval sources, and feature intricate textile-like surfaces embellished with terra-cotta ornament, and organic forms, above a one-story limestone base, the light beige brick facade contains vertical bays of punched windows, some grouped with decorative terra-cotta surrounds, bracketed balconettes with iron railings, a projecting cornice beneath the top two stories, and both raised and recessed geometric decorations.

Alterations

Riverside Drive Facade: Angled parapets removed; several windows replaced; non-historic iron light fixtures and bronze address plaques; main entrance door, transom and sidelights replaced; siamese pipe at first story

Site

Areaways flank central entrance; sunken southern areaway with stone stairs and stone curb; shared central planting bed with stone curb is north of the entrance

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

456 Riverside Drive (Cambridge Hall)

Borough of Manhattan Tax Map Block 1990, Lot 52

Date(s): 1911 (NB 51-1911)

Architect(s) / Builder(s): George & Edward Blum

Owner(s) / Developer(s): B. Crystal & Son

Type: Apartment building

Style(s): Art and Crafts style with alterations

Stories: 12

Material(s): Brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Cambridge Hall is one of a pair of 12-story white brick, stone and terra-cotta Arts-and-Crafts style buildings designed by the Blum Brothers and built in 1911 by B. Crystal & Son. George and Edward Blum created their most interesting apartment during a very short time period. These two buildings are indicative of that era with Arts-and-Crafts decorations inspired by Medieval sources, and feature intricate textile-like surfaces embellished with terra-cotta ornament, and organic forms, above a one-story limestone base, the light beige brick facade contains vertical bays of punched windows, some grouped with decorative terra-cotta surrounds, bracketed balconettes with iron railings, a projecting cornice beneath the top two stories, and both raised and recessed geometric decorations.

Alterations

Riverside Drive Facade: Angled parapets removed; several windows replaced; non-historic iron light fixtures and bronze address plaques; main entrance door, transom and sidelights replaced; siamese pipe at first story

Site

Areaways flank central entrance; sunken southern areaway with stone stairs with stone curb; shared central planting bed with stone curb is south of the entrance

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

460 Riverside Drive (Aqua Vista)

Borough of Manhattan Tax Map Block 1990, Lot 50

Date(s): 1909-10 (NB 717-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): M. E. Paterno Realty Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 12

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Aqua Vista is a 12-story brick-and-limestone clad apartment building designed by Schwartz & Gross and built in 1909-10 by M. E. Paterno Realty Company one of the companies operated by members of the Paterno family active in the development of Morningside Heights between 1898 and 1924. Renaissance Revival style features include a three-story rusticated limestone base, central segmental-arched entrance with carved foliated enframements, decorative limestone keystone lintels and quoins, bracketed balconettes at upper stories, terra-cotta and stone denticulated cornices, decorative spandrel panels.

Alterations

Riverside Drive Facade: Cornice removed; wrought-iron-and-glass entrance awning removed; some windows replaced; non-historic light fixtures at main entrance; non-historic metal-security grilles at some first-floor windows; non-historic metal security camera poles

Site

Enclosed areaways flank central entrance; sunken southern areaway with stone basement stairs enclosed by stone curb with cast-iron railings and newel posts; central planting bed with iron fencing and newel posts shared with 464 Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

464 Riverside Drive (Monte Vista)

Borough of Manhattan Tax Map Block 1990, Lot 44

Date(s): 1909-10 (NB 717-1909)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): M. E. Paterno Realty Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 12

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

The Monte Vista is a 12-story brick-and-limestone clad apartment building designed by Schwartz & Gross and built in 1909-1910 by M. E. Paterno Realty Company one of the companies operated by members of the Paterno family active in the development of Morningside Heights between 1898 and 1924. Renaissance Revival style features include a three-story rusticated limestone base, central segmental-arched entrance with carved foliated enframing, decorative limestone keystone lintels and quoins, bracketed balconettes at its upper stories, terra-cotta and stone denticulated cornices, and decorative spandrel panels.

Alterations

Riverside Drive Facade: Cornice removed; wrought-iron-and-glass awning removed; some windows replaced; non-historic light fixtures at main entrance; non-historic metal security grilles at some first-floor windows, non-historic metal security camera poles

Site

Enclosed areaways flank central entrance; sunken southern areaway with stone basement stairs enclosed by stone curb with cast-iron railings and newel posts; central planting bed with iron fencing and newel posts shared with 460 Riverside Drive

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

N/A

**468 Riverside Drive (aka 465-468 Riverside Drive; 626-632 West 119th Street)
(Concord Hall)**

Borough of Manhattan Tax Map Block 1990, Lot 40

Date(s): 1906-07 (NB 366-1906)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Nathan Loewy Realty and Construction Co.

Type: Apartment building

Style(s): Renaissance Revival style with Georgian Revival and Beaux Arts details

Stories: 12

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Concord Hall is a 12-story brick and limestone Renaissance Revival style building with Georgian and Beaux Arts inspired details, designed by George F. Pelham and constructed in 1906 by the Nathan Loewy Realty and Construction Company. The design incorporates elements from several architectural styles that were popular at the time of construction. The red brickwork of the upper facade and splayed lintels are characteristic of the Georgian Revival style, while the two-story rusticated limestone base and porticoed entrance with paired banded columns and the cornices are characteristic the Renaissance Revival style, and the ornately carved cartouches and large brackets are hallmarks of the Beaux Arts style.

Alterations

Riverside Drive Facade: Basement and first floor painted; windows replaced; modillions removed at roof cornice; non-historic light fixtures at main entrance

West 119th Street Facade: Metal stairs with wrought-iron railings; several windows infilled with concrete block and metal louvers; siamese standpipes

East Facade: parged and repointed in several places; segmental-arched windows replaced; non-historic one-story brick shed in areaway with chain-link fencing on roof

Site

Sunken areaway with stone curb and steps with wrought-iron railings and newel posts in front of north and west facades

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

WEST 109TH STREET, NORTH SIDE (ODD NUMBERS)

317-327 West 109th Street

See 370 Riverside Drive

WEST 109TH STREET, SOUTH SIDE (EVEN NUMBERS)

318 West 109th Street

See 362 Riverside Drive

WEST 110TH STREET *See* CATHEDRAL PARKWAY

WEST 111TH STREET, NORTH SIDE (ODD NUMBERS)

503 West 111th Street (aka 503-505 West 111th Street) (Clara Court)

Borough of Manhattan Tax Map Block 1883, Lot 26

Date(s): 1904-05 (NB 188-1904)

Architect(s) / Builder(s): John Hauser

Owner(s) / Developer(s): Emanuel Doctor

Type: Apartment building

Style(s): Renaissance Revival

Stories: 6

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style apartment building, designed in 1904 by John Hauser and constructed for Emanuel Doctor, is an early example of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The tripartite facade features a rusticated stone base, double portico with wide steps, balustrade and fluted columns supporting a balustraded balcony; brick attic story with horizontal banding; carved spandrels, and an array of terra-cotta window decoration including simple lintel course, splayed lintels with keystones, full surrounds with cartouches, and two-story surrounds with balustrades and pediments, and a modillioned cornice, all characteristic of the style. In addition, the building still retains its historic fire escapes.

Alterations

West 111th Street Facade: Base and porch painted; stoop resurfaced; stoop railing; door and windows replaced; intercom; lights with conduits; wires; cameras with conduits; grilles at first story; basement windows infilled, one with vent; light, door and pipes at basement

East Facade: Parged; windows replaced; light with conduit

West Facade (partially visible): Fifth and sixth story parged; windows replaced

North (rear) Facade (partially visible): Fifth and sixth story parged; windows replaced; wires

Roof: Dish antenna

Site

Areaway in front of the building on either side of portico with non-historic fences and gates; historic fire escape landings; staircase to basement with railing

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016)
<http://www.MetroHistory.com>.

507 West 111th Street (aka 507-511 West 111th Street) (Blennerhasset)
Borough of Manhattan Tax Map Block 1883, Lot 25

Date(s): 1903-04 (NB 538-1903)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Max Liebeskind

Type: Apartment building

Style(s): Beaux Arts

Stories: 6

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Beaux Arts style multiple dwelling, designed in 1903 by George F. Pelham and constructed for Max Liebeskind, is one of the apartment buildings constructed in Morningside Heights in anticipation of the opening of the IRT subway in 1904. The building's restrained Beaux Arts style tripartite facade features Italian Renaissance and Baroque motifs, including a rusticated stone base and brick and terra-cotta attic, double portico supporting a balustraded balcony, carved entrance surround paired with a window that has a carved surround and foliate base,

stringcourses, carved spandrels, flat- and segmental-arched fenestration with full surrounds (topped by pediments at the fourth story), and a modillioned and bracketed cornice characteristic of the style. In addition the building retains its historic fire escape.

Alterations

West 111th Street Facade: Base painted; brick repointed; stoop painted, metal treads and handrails added; door and windows replaced; light fixtures; camera; intercom; postal release box; grilles at first story; side panel of balcony removed for fire escape extension ladder; windows at basement infilled with brick.

East Facade (partially visible): Partially parged

North Facade: Brick patched; windows replaced; non-historic door with balconette; through-wall air conditioner; wires

Roof: Railing (visible from north); chain-link fence with razor wire

Site

Possibly historic areaway fences and gates partially reinforced with metal mesh at west end; flower boxes; ramp to basement on west; accessibility ramp with railings on east

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016) <http://www.MetroHistory.com>; *Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1908).

513-515 West 111th Street (Bertha)

Borough of Manhattan Tax Map Block 1883, Lot 22

Date(s): 1903-04 (NB 431-1903)

Architect(s) / Builder(s): John Hauser

Owner(s) / Developer(s): Emanuel Doctor

Type: Apartment building

Style(s): Renaissance Revival

Stories: 6

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style building, designed in 1903 by John Hauser and constructed for Emanuel Doctor, is one of the early apartment buildings constructed in Morningside Heights in anticipation of the opening of the IRT subway in 1904. The building's tripartite facade features a rusticated stone base with foliate carving at door and window heads, entrance portico supporting a balustraded balcony, terra-cotta quoins, stringcourses, and array of window decoration including single and two-story full surrounds or splayed lintels, all with scrolled keystones, and topped at the sixth story by arched pediments, and a metal cornice with central pediment, all characteristic of the style. In addition, the building retains its historic fire escape.

Alterations

West 111th Street Facade: Base and porch painted; stoop treads replaced with granite; stoop railings; door and windows replaced; one section of balustrade above entrance removed by the 1940s; intercom; postal release box; lights and camera with conduits; sconces at entrance; leader; basement resurfaced and windows infilled on west; basement windows on east covered with metal mesh; basement door with mesh transom

Site

Non-historic areaway fence and gate partially reinforced with metal sheet and mesh; concrete ramp to basement with railing

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge.

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016) <http://www.MetroHistory.com>; *Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1908).

521 West 111th Street (aka 517-523 West 111th Street) (Kendal Court)

Borough of Manhattan Tax Map Block 1883, Lot 18

Date(s): 1903-04 (NB 115-1903)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Gunn & Grant

Type: Apartment building

Style(s): Georgian Revival with alterations

Stories: 6

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Georgian Revival style apartment building, designed in 1903 by the firm of Schwartz & Gross and constructed for Gunn & Grant, is one of the early apartment buildings constructed in Morningside Heights in anticipation of the opening of the IRT subway in 1904. The building's tripartite facade features brick laid in Flemish bond with random burnt headers and terra-cotta quoins above a stone base which is keyed at the second story, a triumphal arched entryway with granite columns in antis, an array of window decoration including terra-cotta lintels, quoins and spandrels and full fluted surrounds, brick panels with terra-cotta trim, and modillioned cornice characteristic of the style. The simply articulated yellow brick light court facing West 111th Street features an entrance with molded surround, two historic wood multi-light sash windows at entrance, windows with simple lintels and sills, and a textured brick frieze. The building retains its historic fire escapes.

Alterations

West 111th Street Facade: Base patched and painted; door and windows replaced; lights replaced; security telephone with conduit; intercom; bird deterrent wires; mirrors, signage and cameras in light court; grilles at basement and first story; remote utility meter, pipes and lights with conduits at basement

Site

Non-historic areaway fence partially reinforced with metal mesh; paved light court with accessibility ramp with pipe railing; railings in court alcoves; metal staircase to basement with railing

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016) <http://www.MetroHistory.com>; *Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1908).

529 West 111th Street (aka 525-531 West 111th Street) (DePeyster)
Borough of Manhattan Tax Map Block 1883, Lot 14

Date(s): c. 1903 (NB 91-1903)

Architect(s) / Builder(s): Moore & Landsiedel

Owner(s) / Developer(s): Lorenz Weiher

Type: Apartment building

Style(s): Georgian Revival with alterations

Stories: 6

Material(s): Ironspot brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Georgian Revival style apartment building, designed in 1903 by the firm of Moore & Landsiedel and constructed for Lorenz Weiher, is one of the early apartment buildings constructed in Morningside Heights in anticipation of the opening of the IRT subway in 1904. The building's tripartite facade features a rusticated stone base and brick attic, terra-cotta banding, a carved entrance surround incorporating the adjacent windows and metal-railed balcony balanced by a similarly decorated window group with balcony, an array of window decoration including carved keystones, full surrounds with keystones, splayed or molded lintels, three-story pedimented surrounds and brick piers with carved capitals supporting corbeled lintels, all characteristic of the style. In addition the building retains its historic metal-and-glass, double-leaf door with sidelights and transom as well as its historic fire escapes. The metal shield of the transom has only the number "529" while the glass of the transom bears the numbers "525-529."

Alterations

West 111th Street Facade: Stoop resurfaced; cheek walls painted; basement and water table patched; first story painted; windows replaced, windows at basement infilled; grilles at basement and first story; basement door replaced; cornice removed; pipes, conduit and lights at basement; house numbers on basement wall; remote utility meter

Site

Possibly historic torchieres; historic areaway fence on painted curb; possibly historic gate reinforced with metal mesh; non-historic sign post; diamond plate double staircase (landing replaced) with railing at basement

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016)
<http://www.MetroHistory.com>.

535 West 111th Street (aka 533-537 West 111th Street) (Mumford)
Borough of Manhattan Tax Map Block 1883, Lot 11

Date(s): c. 1903 (NB 178-1903)

Architect(s) / Builder(s): Moore & Landsiedel

Owner(s) / Developer(s): Lorenz Weiher

Type: Apartment building

Style(s): Georgian Revival with alterations

Stories: 6

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Georgian Revival style apartment building, designed in 1903 by the firm of Moore & Landsiedel and constructed for Lorenz Weiher, is one of the early apartment buildings constructed in Morningside Heights in anticipation of the opening of the IRT subway in 1904. The building's tripartite facade features a rusticated stone base and brick attic, terra-cotta banding, a carved entrance surround with large brackets supporting a balustraded balcony, an array of window decoration including carved keystones, full surrounds, splayed or molded lintels, three-story pedimented surrounds with carved spandrels, and brick piers with carved capitals supporting corbeled lintels, all characteristic of the style. In addition, the building retains its historic metal-and-glass, double-leaf door with sidelights and transom as well as its historic fire escapes. It is of note that the metal work of the transom bears the single number "535" while the glass of the transom bears the numbers "533-535."

Alterations

West 111th Street Facade: First story, stoop cheeks and balcony painted; brick repointed; basement and water table patched; cornice removed; windows replaced; grilles at first story; windows at basement infilled; metal mesh gate with transom, pipes, conduit and lights at basement; remote utility meter with conduit attached to stoop wall; house number painted on wall

West Facade: Patched; painted; windows replaced; wires

North (rear) Facade (partially visible): Brick partly patched, replaced below roof; leader; windows replaced

Site

Possibly historic torchieres; historic areaway fence on painted curb; possibly historic gate reinforced with metal mesh; non-historic post with cameras; diamond plate staircase (landing replaced) with railing at basement

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NY Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; Display ad, *New York Times*, September 22, 1909, 17.

545 West 111th Street (aka 2858-2866 Broadway) (Rockfall Apartments)
Borough of Manhattan Tax Map Block 1883, Lot 7501

Date(s): 1909-10 (NB 347-1909)

Architect(s) / Builder(s): George & Edward Blum

Owner(s) / Developer(s): Rockfall Realty Co.

Type: Apartment building with commercial ground floor

Style(s): Altered Secessionist

Stories: 10

Material(s): Tan ironspot Roman brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Now a condominium, this E-shaped, mixed-use building on the corner of West 111th Street and Broadway, designed in 1909 by George & Edward Blum and constructed for the Rockfall Realty Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. Although stripped of much of its Secessionist-influenced ornament, the building's form remains intact, commanding its corner site. Its tripartite facade retains its rusticated base with decorative panels topped by a balustrade with decorative grilles and a decorative terra-cotta band course at the ninth story, above which the smooth brickwork of the lower floors is replaced by brickwork decorated by raised headers and brickwork spandrels. In addition, the building retains its historic metal-and-glass door and transom, many original eight-over-one and four-over-one wood sash windows, as well as possibly historic fire escapes. Built as a rental building, 545 West 111th Street is now a condominium (lots 1001-1002).

Alterations

West 111th Street Facade: Base painted; cornice, corner tower, balconies and decorative elements at ninth and tenth stories removed; brackets at corner of third story altered or replaced; balustrade at third story extended to corner; brick repointed and patched; through-wall air conditioners; windows replaced (except as noted), some eight-over-one sash possibly replacement in kind, and screens; sills painted; corner window at storefront altered; signage; canopy; lights; house numbers; service door with vent and roll-down gate; windows in basement replaced with non-historic sash or louvers; grilles at basement and first story; lights and alarm box at basement; basement entrance altered; remote utility meter; bird deterrent wires at second and third stories; camera

Broadway Facade: Base painted; storefronts altered; brick patched; alterations to decorative elements similar to main facade; bird deterrent wires at second and third stories; windows replaced (except as noted); storefronts altered; signage; lock; camera with conduit

East Facade: Brick painted and patched; windows replaced; conduits; metal chimney

North (rear) Facade: Windows replaced; brick patched, painted, repointed and parged; through-wall air conditioners.

Roof: Water tank; pipes; metal fence adjacent to 542 West 112th Street

Site

Possibly historic areaway fences with painted posts and pipe railings; siamese standpipe; diamond plate stairs with railings; moveable ramp at entrance; concrete ramp with railing at service alley; possibly historic fence and gate across paved east light court; non-historic fence (with intercom) and gate across service alley on West 111th Street; pipes on Broadway

Sidewalk / Curb Materials

Concrete sidewalks; curb with metal edge on West 111th Street; stone curb on Broadway

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; Display ad, *New York Times*, June 12, 1910, 18.

603 West 111th Street

Borough of Manhattan Tax Map Block 1894, Lot 43

Date(s): 1908-09 (NB 422-1908)

Architect(s) / Builder(s): William L. Rouse

Owner(s) / Developer(s): Harvard Realty Construction Corp.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 8 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the subway as part of the burgeoning residential development of apartment buildings for the middle class, this stately building exhibits a classically inspired design with its symmetrical tripartite facade and prominent round-arched entry with quoins, voussairs, and key console. Above the entry is a projecting hood, a continuation of the belt course. It is ornamented with mutules and is topped with a balustraded balcony. Set back within the entry surround is a pair of ornamental metal-and-glass outer doors with arched transom. The building is clad in smooth limestone ashlar with vermiculated quoins at the first and second stories, and at the upper stories, in Flemish-bond buff-colored Roman brick with deep-set mortar joints. At the corners the brick is laid in horizontal channels that mimic quoins. Cladding at the shorter second story consists of horizontal smooth stone and brick courses with limestone quoins. Additional notable features include ornamental belt courses; Juliet balconies with ornamental iron railings at the first- and second-story windows; flat-arch window openings, each with a keystone and corner blocks; architrave window moldings at the top story; recessed brick panels; and a building cornice with ornamental frieze, dentil molding, and modillions.

Alterations

West 111th Street Facade: The removal of double-hung wood windows, including multi-light upper sash; the installation of aluminum double-hung windows, many with multi-light upper sash; the removal of entrance light fixtures and installation of metal sconces; keypad plate at entry reveal; pipes and service light at basement

Site

Curved metal railing at entry; recently installed iron areaway railing; steps to basement; historic masonry posts

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 1, 2016)
<http://www.MetroHistory.com>.

605 West 111th Street (aka 605-607 West 111th Street)
Borough of Manhattan Tax Map Block 1894, Lot 36

Date(s): 1905-06 (NB 161-1905)

Architect(s) / Builder(s): Lawlor & Haase

Owner(s) / Developer(s): Markenfield Construction

Type: Apartment building

Style(s): Colonial Revival

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta; metal

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the subway as part of the burgeoning residential development of large apartment buildings for the middle class, this building and the identical 611 West 111th Street were built under the same New Building permit and are on the same lot. Each building exhibits an embellished symmetrical facade with richly detailed classically inspired ornamentation and a tripartite facade clad in Flemish-bond brickwork with contrasting dark headers. Brick is laid in a banded pattern at the first story, mimicking rustication, and used for the flat window arches. Above the entrance are two rows of angled bay windows, clad in painted metal, extending from the second to the fifth story. Prominent limestone and/or terra cotta features, many with an exaggerated Georgian Revival-inspired design, contrast with the colorful Colonial Revival style red brickwork and include an ornamental water table accented with a laurel-leaf trim; a Juliet balcony with balustrade over the highly ornamented entry surround; Ionic pilasters and pediments at the angled bay windows; key consoles and contrasting stone corner blocks at the windows; bracketed sills; and an ornamental belt course at the top story

supported by draped shields with laurel leaves. The painted projecting building cornice with dentil molding, block modillions, and paired consoles exhibits paired lion heads along the top. The entry surround features intricately carved jambs, broken cornice entablature supported by distinctive scrolled consoles, and segmental pediment with decorative tympanum. The pair of outer entry doors with transom are glass and ornamental metal.

The stage and movie actor Theodore Roberts, known as the "Grand Duke of Hollywood," lived at 605 West 111th Street in 1910.

Alterations

West 111th Street Facade: Removal of multi-light upper sash wood double-hung windows and the installation of one-over-one aluminum windows with metal panning; metal railing at entry steps; light fixtures with white globes attached to soffit of entry; security lights with exposed conduit at basement level

Site

Masonry knee walls flanking entrance steps; lampposts removed from the existing entry knee walls; areaway metal pipe railing (visible in circa 1939 tax photograph)

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; "Theo Roberts, Star of Screen and Stage, Dies," *New York Herald Tribune*, December 15, 1928, 17.

611 West 111th Street (aka 609-611 West 111th Street)

Borough of Manhattan Tax Map Block 1894, Lot 36

Date(s): 1905-06 (NB 161-1905)

Architect(s) / Builder(s): Lawlor & Haase

Owner(s) / Developer(s): Markenfield Construction

Type: Apartment building

Style(s): Colonial Revival

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the subway as part of the burgeoning residential development of large apartment buildings for the middle class, this building and the identical 605 West 111th Street were built under the same New Building permit and are on the same lot. Each

building exhibits an embellished symmetrical facade with richly detailed classically inspired ornamentation and a tripartite facade clad in Flemish-bond brickwork with contrasting dark headers. Brick is laid in a banded pattern at the first story, mimicking rustication, and used for the flat window arches. Above the entrance are two rows of angled bay windows, clad in painted metal, extending from the second to the fifth story. Prominent limestone and/or terra cotta features, many with an exaggerated Georgian Revival-inspired design, contrast with the colorful Colonial Revival style red brickwork and include an ornamental water table accented with a laurel-leaf trim; a Juliet balcony with balustrade over the highly ornamented entry surround; Ionic pilasters and pediments at the angled bay windows; key consoles and contrasting stone corner blocks at the windows; bracketed sills; and an ornamental belt course at the top story supported by draped shields with laurel leaves. The painted projecting building cornice with dentil molding, block modillions, and paired consoles exhibits paired lion heads along the top. The entry surround features intricately carved jambs, broken cornice entablature supported by distinctive scrolled consoles, and segmental pediment with decorative tympanum. The pair of outer entry doors with transom are glass and ornamental metal.

Alterations

West 111th Street Facade: Removal of multi-light upper sash wood double-hung windows and the installation of one-over-one aluminum windows with metal panning; one console missing at west end of building cornice; metal railing at entry steps; light fixtures with white globes attached to soffit of entry; exposed conduit and security lights at basement level

Site

Masonry knee walls flanking entrance steps; lampposts removed from the existing entry knee walls; areaway metal pipe railing (visible in circa 1939 tax photograph) with newer replacement iron gate; check-plated metal stairs leading to basement level

Sidewalk / Curb Materials

Concrete sidewalk and stone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

613-629 West 111th Street

See 390 Riverside Drive

WEST 111TH STREET, SOUTH SIDE (EVEN NUMBERS)

**500 West 111th Street (aka 500-502 West 111th Street; 1028-1034 Amsterdam Avenue)
(St. John Court)**

Borough of Manhattan Tax Map Block 1882, Lot 36

Date(s): 1908-09 (NB 421-1908)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Gross & Herbener, Inc.

Type: Apartment building with commercial ground floor

Style(s): Renaissance Revival

Stories: 6

Material(s): Ironspot Roman brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style mixed-use building, designed in 1908 by architects Neville & Bagge and built for Gross & Herbener, Inc., was one of the many apartment buildings constructed in Morningside Heights following the opening of the IRT subway in 1904. Characteristic of the Renaissance Revival style, the building's tripartite facade features a rusticated limestone base, horizontal limestone banding at the transitional second story and attic, molded sill courses, a two-bay entrance surround with foliate decoration incorporating a panel with incised building name, the historic metal-and-glass door, and a balcony with metal railing. The arched and flat-headed fenestration is treated with an array of decoration including multi-story keyed surrounds with molded lintels or terra-cotta lintels with keystones. On the east, there is a minimally articulated light court with horizontal banding at the return. Also of interest are the historic fire escapes.

Alterations

West 111th Street Facade: Base is partially painted; window at first story converted to entrance with roll-down security gate; windows replaced, half-windows at first story are infilled; grilles at first story; cornice replaced with fiberglass replica; camera; intercom; pipe; light

Amsterdam Avenue Facade: Storefronts replaced; light court infilled at first story with storefront; awnings; roll-down security gates; windows replaced; brick patched in light court; metal chimney with vent in light court; leader

West Facade: Windows replaced; brick patched

Site

Possibly historic areaway fence and gates on painted base; fire escape landing; grilles with stone surrounds; historic metal work torchieres; fence, gate and diamond plate stair at service alley on West 111th Street; stepped slabs at the storefronts and diamond plate hatches on Amsterdam Avenue

Sidewalk / Curb Materials

Concrete sidewalks and curbs with metal edges

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; *Supplement to Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1909).

504 West 111th Street (aka 504-506 West 111th Street) (Ardnaree)

Borough of Manhattan Tax Map Block 1882, Lot 38

Date(s): 1909 (NB 321-1909)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Roffler Construction Co.

Type: Apartment building

Style(s): Renaissance Revival

Stories: 6

Material(s): Ironspot brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Renaissance Revival style apartment building, designed in 1909 by architects Neville & Bagge and built for the Roffler Construction Co., was one of the many apartment buildings constructed in Morningside Heights after the opening of the IRT subway in 1904. The tripartite ironspot brick facade features limestone banding at the base creating the expression of rustication, a brick transitional story, band courses, an array of terra-cotta and/or limestone window decoration including continuous and individual lintels with keystones, full molded surrounds with keystones, and multi-storied surrounds with balconies, carved spandrels and pediments, and a modillioned cornice with a decorative frieze characteristic of the style. The minimally articulated pale brick light court features a simple molded entrance surround and windows with incised lintels. Of additional interest are the three historic fire escapes.

Alterations

West 111th Street Facade: Canopy; door and windows replaced (including basement); grilles at basement and first story; light with conduit at basement; intercom; house number; remote utility meter; lights

East Facade: Partially parged and painted; windows replaced; leader; basement door replaced; grilles; wires

Roof: Pipes; chimney

Site

Paved light court with three steps at entrance; historic areaway fences and gates incorporating torchieres; fire escape landings; diamond plate stair with railing to basement; east gate reinforced with metal mesh; gate from fire escape landing reinforced; light with conduit at basement; pipes; chain-link fence with barbed wire at light court on east side

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; Display ad, *New York Times*, September 28, 1911, 16.

518 West 111th Street (aka 518-524 West 111th Street) (Trinity Court)

Borough of Manhattan Tax Map Block 1882, Lot 42

Date(s): 1909 (NB 177-1909)

Architect(s) / Builder(s): Bernstein & Bernstein

Owner(s) / Developer(s): Samuel D. Davis

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 6

Material(s): Tan Roman brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Renaissance Revival style apartment building, designed in 1909 by the firm of Bernstein & Bernstein for Samuel D. Davis, was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The building's tripartite facade features brick laid in Flemish bond above a rusticated limestone base, molded and decorative string courses, brick rowlock lintels with terra-cotta keystones or terra-cotta lintel course, corbeled piers and decorative panels, all characteristic of the style. The brick walls of the street-facing light court are rusticated at the base and further articulated by an entrance surround with granite columns, windows with brick rowlock lintels with keystones, and rooftop bulkhead with brick and terra-cotta decoration. Also of note are the building's historic fire escapes and the possibly historic grilles at the basement.

Alterations

West 111th Street Facade: Cornice removed, replaced with a paneled parapet; base painted; light court partially painted; canopy; doors (including those in the basement) and windows replaced; intercom; postal release box; security telephone with conduit; cables and conduits in light court; fuel pipe; grilles at first story; camera; remote utility meter; one basement window infilled and protected by a non-historic grille

Site

Paved light court with non-historic accessibility ramp; historic areaway fences with granite piers and pipe railings; non-historic double-leaf gate at basement entrance; stone steps to basement; non-historic post with multiple security cameras

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; Display ad, *New York Times*, September 20, 1911, 18.

526 West 111th Street (Criterion Arms)

Borough of Manhattan Tax Map Block 1882, Lot 47

Date(s): 1909 (NB 170-1909)

Architect(s) / Builder(s): L. A. Goldstone

Owner(s) / Developer(s): Highwood Realty & Construction Co.

Type: Apartment building

Style(s): Tudor Revival with alterations

Stories: 6

Material(s): Tan brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This U-shaped Tudor Revival style building, designed by Lafayette A. Goldstone for the Highwood Realty & Construction Co. in 1909, was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The building's tripartite facade features tan brick laid in Flemish bond with raised diaper pattern at the sixth story and limestone ashlar base, decorative sill course, plaques featuring caricatures of masons and architects, gargoyles, an array of terra-cotta window decoration including label moldings and individual and multi-storied keyed surrounds with Tudor arches, and stepped parapet with lancet arched balustrades characteristic of the style. The narrow, angled light court facing West 111th Street is articulated by similar decoration in the central bay and a small fountain. The keyed, Tudor-arched entrance is offset on the west. Of particular note is the inscription of the architect's initials and date in the western plaque and the historic fire escapes.

Alterations

West 111th Street Facade: Base painted, number painted on facade; cornice removed; door and windows replaced (the brick filled windows in the light court may be historic); lights; cameras with conduits; remote utility meter; grilles at basement and first story; openings in basement infilled with brick; metal gate with mesh transom at basement

Site

Paved light court with non-historic fence; historic areaway fence with painted stone piers and pipe railings; fire escape landings; non-historic gate and diamond plate staircase with railing to basement

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016)
<http://www.MetroHistory.com>.

528 West 111th Street (aka 528-530 West 111th Street)

Borough of Manhattan Tax Map Block 1882, Lot 51

Date(s): 1910 (NB 3-1910)

Architect(s) / Builder(s): Mulliken & Moeller

Owner(s) / Developer(s): Carnegie Construction Co.

Type: Apartment building

Style(s): Tudor Revival with alterations

Stories: 8

Material(s): Tan brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

This Tudor Revival style building, one of three adjacent buildings designed by Mulliken & Moeller and built for the Carnegie Construction Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The tripartite facade features a limestone base, an asymmetrically placed Tudor-arched entrance with elaborate surround and granite steps, window decoration including individual windows with label moldings, two-story terra-cotta surrounds and decorative metal railings, balcony with metal railing, and quatrefoil frieze with colonnettes, all characteristic of the style.

Alterations

West 111th Street Facade: Parapet removed; door possibly replaced; windows replaced; fire escape; partially infilled window and grilles at basement; pipe and siamese standpipe; remote utility meter; cameras; intercom; postal release box; non-historic house numbers; lights

East Facade: Parged

Site

Possibly historic pipe rail fence on granite curb partially altered with concrete post; grille across areaway with basement hatch; metal stair to basement

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016)
<http://www.MetroHistory.com>.

532 West 111th Street (aka 532-534 West 111th Street) (The Charlemagne)
Borough of Manhattan Tax Map Block 1882, Lot 54

Date(s): 1909-10 (NB 856-1909)

Architect(s) / Builder(s): Mulliken & Moeller

Owner(s) / Developer(s): Carnegie Construction Co.

Type: Apartment building

Style(s): Tudor Revival with alterations

Stories: 8

Material(s): Tan brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

This Tudor Revival style building, one of three adjacent buildings designed by Mulliken & Moeller and built for the Carnegie Construction Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The tripartite facade features a limestone base, an asymmetrically placed Tudor-arched entrance with elaborate surround and granite steps, window decoration including individual windows with label moldings, two-story terra-cotta surrounds and decorative metal railings, balcony with metal railing, and quatrefoil frieze with colonnettes, all characteristic of the style.

Alterations

West 111th Street Facade: Parapet removed; basement patched and painted; door and windows replaced; intercom; grilles at first story and basement; pipes and siamese standpipe; cameras with conduit; lights; signage; metal house numbers; remote utility meter

Site

Possibly historic pipe rail fence on granite curb; grille across areaway with basement hatch; metal stair to basement

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016)
<http://www.MetroHistory.com>.

536 West 111th Street (aka 536-538 West 111th Street) (Amele Hall)

Borough of Manhattan Tax Map Block 1882, Lot 58

Date(s): 1910 (NB 10-1910)

Architect(s) / Builder(s): Mulliken & Moeller

Owner(s) / Developer(s): Riverside Drive Viaduct Realty Co.

Type: Apartment building

Style(s): Tudor Revival with alterations

Stories: 8

Material(s): Tan brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

This Tudor Revival style building, one of three adjacent buildings designed by Mulliken & Moeller and built for the Riverside Drive Viaduct Realty Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The tripartite facade features a limestone base, an asymmetrically placed Tudor-arched entrance with elaborate surround and granite step, window decoration including individual windows with label moldings, two-story terra-cotta surrounds and decorative metal railings, balcony with metal railing, and quatrefoil frieze with colonnettes, all characteristic of the style.

Alterations

West 111th Street Facade: Parapet removed; brick patched; door and windows replaced; intercom; grilles at first story and basement; pipes and siamese standpipe; cameras with conduit; lights; signage; metal house numbers; remote utility meter

West Facade: Brick patched and partially parged; windows replaced

Roof: Railing; pipes

Site

Possibly historic pipe rail fence; grille and basement hatch

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016)
<http://www.MetroHistory.com>.

600 West 111th Street (aka 600-608 West 111th Street; 2851-2859 Broadway)

Borough of Manhattan Tax Map Block 1894, Lot 7501

Date(s): 1925-26 (NB 726-1925)

Architect(s) / Builder(s): J. M. Felson

Owner(s) / Developer(s): Alart Building Corporation

Type: Apartment building with commercial ground floor

Style(s): Colonial Revival with alterations

Stories: 15 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

In the decades after the completion of the subway, tall apartment houses like this one filled the blocks throughout the neighborhood. Although the building cornice and some of the applied ornamentation have been removed, the building retains classically inspired details on its facade, and most notably at its base, such as the formal detailed entrance along West 111th Street. The building's tripartite facades are clad in smooth ashlar limestone at the first two stories and striated dark and light buff-colored bricks in Flemish bond with wide mortar joints at the upper stories. The slightly projecting two-story entry surround is notable for its pair of Corinthian pilasters at each side supporting an entablature with a honeysuckle and bell-flower frieze pattern and draped shields at each end, and topped with a shallow balcony with masonry balustrade, panels, and an acroterion-type ornament at each end. The door opening is edged with spiral moldings and topped with a cornice with antefixes and a central cartouche, with decorative iron sconces flanking the doorway. Additional details include profiled belt courses, architrave window surrounds at the upper stories, stone sills, relief panels, masonry Juliet balconies, and double-height window surrounds with rope moldings and low-relief spandrel panels with garlands and shields at the top two stories. Remnants of the historic arched corbel table remain above the top story. Built as a rental building, 600 West 111th Street is now a condominium (lots 1001-1002).

Alterations

Removal of paneled parapet and sections of the historic continuous arched corbel table above top-story windows; reconstruction of parapet wall leaving sections of the corbel table in place and adding panels from removed parapet; removal of upper and lower sash of multi-light double-hung windows and the installation of aluminum windows with panning; scattered areas of new brick above windows at lintels, and below some windows; installation of security cameras

West 111th Street Facade: Removal of entry doors and installation of aluminum-and-glass door assembly; iron fence at service driveway; security camera

Broadway Facade: Installation of replacement first-story storefronts with a variety of cladding and signage; sections of rope molding removed at two window bays at top two stories; through-wall vents, particularly in bay with small utility windows; vent intersects lower belt course
West Facade: First story window grilles; security lights; conduit

South (rear) Facade: Metal picket fence at parapet

Site

Addition of entrance canopy extending to edge of sidewalk (similar canopy in circa 1939 tax photo)

Sidewalk / Curb Materials

Concrete sidewalk and curb along Broadway; bluestone curb along West 111th Street

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; New York City, Department of Buildings, Job No. 121443072-2012.

610 West 111th Street (aka 610-612 West 111th Street) (Savoy)

Borough of Manhattan Tax Map Block 1894, Lot 23

Date(s): 1906-07 (NB 898-1906)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Harry Schiff

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Constructed soon after the completion of the subway as part of the burgeoning residential development of apartment buildings for the middle class, this symmetrical building exhibits many classical Renaissance features such as a banded rusticated limestone base; an entrance surround with pilasters and an entablature with a highly decorative frieze; and architrave window moldings with a variety of decorative window heads, some with bracketed hoods and some with curved pediments with tympanum ornament. Clad in buff-colored brick and terra cotta, additional classical details include quoins at the corners and edges of each side bay; decorative belt and sill courses; key consoles, and decorative panels. Some of the details at the first story are almost Mannerist in design, including unusual geometric brackets with oversized guttae, and profiled window sills supported by unusual flat brackets, each with a large flat disc. At the entrance are paired glass entry doors with decorative ironwork. The central section of the decorative iron fire escape is visible in the circa 1939 tax photograph.

Alterations

West 111th Street Facade: Removal of the eastern entry door and steps and the installation of a window within the former door opening; removal of the cornice; the removal of double-hung wood windows and the installation of aluminum windows with metal panning; painted first-story limestone; fire escape expanded to the sides since the circa 1939 tax photograph; security cameras; tile cladding of entrance steps; installation of a metal picket railing on the roof

Site

Two low scrolled cheek walls at entrance steps; tall decorative pedestals with floral relief panels; globes removed atop pedestals, but light bulbs in place; historic decorative iron areaway fence atop low stone curb; sunken areaway with painted brick wing wall at west edge of areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 1, 2016)
<http://www.MetroHistory.com>.

614 West 111th Street

See 380 Riverside Drive

WEST 112TH STREET, NORTH SIDE (ODD NUMBERS)

545 West 112th Street (aka 2880-2888 Broadway) (Oxford Hotel; Armstrong Hall)
Borough of Manhattan Tax Map Block 1884, Lot 1

Date(s): 1900-04 (NB 998-1900)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): George E. Wilson

Type: Flats building

Style(s): Renaissance Revival with alterations

Stories: 7

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style building was designed in 1900 by Neville & Bagge as a flats building for George E. Wilson and completed the same year as the opening of the IRT subway in 1904. The prominent educator and philosopher John Dewey was a resident from 1913 to 1927, during which time he wrote *Democracy and Education* (1916) and *Experience and Nature* (1925). The first story along Broadway was converted to commercial use in the late 1920s; in the 1930s, under the ownership of Oxford Properties, it was converted to single-room occupancy. The building is now occupied by offices for Columbia Business School and Goddard Institute for Space Studies. The primary commercial tenant is Tom's Restaurant, which became a cultural icon as a result of its role in the sitcom *Seinfeld* (1989-1998). The building's restrained tripartite facade features a stone base, quoins, molded sill courses, flathead and segmental-arched fenestration decorated with scrolled keystones, splayed lintels with keystones, or full surrounds, especially the aediculated windows with triangular or segmental-arched pediments, and a modillioned cornice with brackets and decorated frieze, all characteristic of the style.

Alterations

West 112th Street Facade: Base painted; entrance altered; door and windows replaced; grilles, louvered vent, and air conditioner at first story; siamese standpipe; basement windows infilled with brick; signage; cameras; pipes; lights with conduits

Broadway Facade: Storefronts altered; windows replaced; signage; lights with conduits; through-wall air conditioner in restaurant; standpipe; awnings

Roof: Water tank

Site

Basement entrance with non-historic metal fence on stone curb; diamond plate hatch with grille; door with additional metalwork and light across the service alley on West 112th Street; pipes, some gooseneck, and an accessibility ramp at Tom's Restaurant on Broadway

Sidewalk / Curb Materials

Concrete sidewalks and stone curbs except corner curb (concrete with metal edge)

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; New York City, Department of Buildings, ALT 1006-1928, ALT 3142-1939, ALT 2079-1959, Certificate of Occupancy 31950 (issued July 8, 1946 on ALT 3142-1939); <http://facilities.columbia.edu/building-information/1053>; Historic Landmarks Preservation Center commemorative plaque.

601 West 112th Street (aka 601-603 West 112th Street; 2881-2887 Broadway) (Claremont Hall)

Borough of Manhattan Tax Map Block 1895, Lot 16

Date(s): 1901-02 (NB 272-1901)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Peter Wagner

Type: Apartment building with commercial ground floor

Style(s): Georgian Revival

Stories: 7 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built a few years before the completion of the subway in anticipation of accelerated development, this elegant apartment building for the middle class exhibits a free interpretation of Georgian and Colonial Revival styles with a clearly organized tripartite facade with a banded, rusticated limestone base, a red brick mid-section with contrasting trim and brown brick quoins, and an upper story with horizontal channels and a distinctive belt course arching over the single and paired arched windows. Additional classically inspired features include paneled window aprons; shallow balconies supported by ornamental brackets; splayed lintels with key consoles; applied pendant husks at wide window mullions; and shields centered above windows at the top story. The wide belt course above the second story spans the narrow exterior light courts as a balustrade and the building's projecting cornice is intact, complete with its modillions and dentil molding. The building's entryway on West 112th Street is framed with stone laurel-leaf trim and topped with a shallow pediment. Above the entry is an arched paired window that in turn is framed by a stone balcony with a balustrade supported by large and highly decorative consoles. The paired wood entry doors are recessed within a marble-clad vestibule and are framed with ornamental iron-and-glass transom and sidelights. The building is organized with two light courts along Broadway and one along West 112th Street. The storefronts extend along Broadway at the first story and along West 112th Street at the basement level.

Alterations

Removal of one-over-one double-hung wood windows and the addition of aluminum double-hung windows with squared panning; installation of a variety of storefront materials and configurations, with awnings, signage, and security camera(s); installation of metal full-height flues in light courts along West 112th Street and Broadway

West 112th Street Facade: Addition of light fixtures at entrance piers; installation of a new period-appropriate hanging light fixture and several metal call boxes within the open vestibule; at first story, infill at window opening (visible in circa 1939 tax photograph), installation of bracket sign and a replacement awning at corner store; at basement level, painted or resurfaced limestone and installation of awnings along water table, signboard, window grilles, and new flush door

West Facade: Security camera

Site

West 112th Street: pipe railing at entry granite steps (possibly historic); recently installed metal railing at areaway along West 112th Street with gate and steps to basement stores; metal gate and razor wire adjacent to sidewalk at both the light court and at the west lot line facade

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

605 West 112th Street (aka 605-609 West 112th Street) (Clarendon)

Borough of Manhattan Tax Map Block 1895, Lot 12

Date(s): 1904 (NB 206-1904)

Architect(s) / Builder(s): Thain & Thain

Owner(s) / Developer(s): Trood Realty Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 6 and basement

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

This speculative mid-height apartment building was constructed in anticipation of increased real estate values upon completion of the subway through Morningside Heights. Its symmetrical tripartite facade is clad with limestone at the base and buff-colored Roman brick with contrasting

stone or terra-cotta details at the upper stories. Its classically inspired features include banded limestone rustication with elbows to shallow-arched single window openings; prominent elongated keystones attached to a projecting belt course; flat quoin-like trim at openings and at delineating sections of the facade; windows with splayed lintels and keystones; and full window surrounds at the end and central bays, some with pediments. There are Juliet balconies at the end bays, two with stone balustrades and the rest with ornamental iron railings at the fourth (bowed) and fifth stories. The end-bay windows at the fifth story retain their shallow-arch openings. The roof parapet is marked with masonry posts that flank a small central pediment (posts and pediment visible in 1939-40 tax photograph).

Alterations

West 112th Street Facade: Removal of the modillioned and bracketed cornice above the fifth story; removal of the profiled building cornice; removal of tripartite windows with stone mullions at the end bays; removal of wood double-hung windows, including arched tripartite windows at fifth story, and the installation of flat-topped aluminum windows and panning; removal of the decorative limestone entry surround and the installation of a polished granite entrance surround; installation of recessed aluminum-and-glass entry door and squared canvas-like canopy; installation of tile-clad entry stairs; installation of recessed lighting; painted or resurfaced limestone at first story; installation of metal picket railing and lot line mesh screen at rooftop; addition (after 1939-40 tax photograph) of a metal fire escape at center bay

Site

Recently installed metal railing between historic masonry posts at areaway and recently installed metal fence and gate at lot line adjacent to east facade

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

611 West 112th Street (aka 611-617 West 112th Street) (Maranamay)
Borough of Manhattan Tax Map Block 1895, Lot 8

Date(s): 1903-04 (NB 359-1903)

Architect(s) / Builder(s): Israels & Harder

Owner(s) / Developer(s): Michael Tully

Type: Apartment building

Style(s): Renaissance Revival with Secessionist details, with alterations

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This apartment building was constructed in anticipation of increased real estate values when the subway through Morningside Heights was completed. Known as the Colonial House in the circa 1939 tax photograph, the building has a symmetrical tripartite facade with a two-story smooth limestone ashlar base, intermediate stories clad in Flemish-bond brickwork, and a top story with terra-cotta panels and decorative window surrounds. Most of the classically inspired applied ornament appears at the second and sixth (top) stories with quoin-like surrounds; brick panels; foliate bands, each with a central lobed medallion; and belt courses with overlapping lintels complete with splayed voussoirs. Other inventive Secessionist-inspired ornament includes angular flat trim below the second story sill course; paneled quoins; splayed voussoirs with linenfold keystones, some of which overlap a central panel; and above the top story windows, paired guttae that are remnants of the historic cornice. The entrance portico includes quoins, two polished granite columns, an entablature with a panel inscribed with “617 MARANAMAY 611,” a cornice topped with stylized acroteria, and flat arch with key console over the door opening. Above this entry at the second story is a decorative window surround with quoins, paneled Corinthian pilasters, and an entablature with a center arch, a shield, a swag, and an ornamental frieze in line with the belt course festooned with garlands and relief patterns. Within this second-story window opening are a historic pair of wood eight-over-one double-hung windows, brickmold, and fluted wood pilaster mullion.

Alterations

West 112th Street Facade: Removal of historic double-hung wood windows with multi-light upper sash including those at the third through the fifth stories with a diamond shape muntin (note: the historic wood windows and surround remains above the entrance on second story); installation of one-over-one aluminum windows with panning (except above entrance bay); removal of historic tripartite window configuration that consisted of a wider center window flanked by two narrower windows, at the second and sixth stories; removal of the pair of historic equal-size windows at the center bay of the top story; installation of tripartite window configuration of equal-size windows at the second and sixth stories; removal of decorative building cornice, leaving remnant guttae attached to facade; installation of roll-down metal door and housing at entrance; installation of flush service door in below-grade areaway; addition of first-story utility lighting and piping, security camera, and exposed conduit within entryway; damaged and painted areas of limestone base

Site

Historic iron posts and pipe railing atop low masonry curb and attached to building; below-grade concrete areaway; concrete covered or parged entry steps (three); recently added iron railing at entry steps; concrete steps within areaway

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

621-625 West 112th Street

See 400 Riverside Drive

WEST 112TH STREET, SOUTH SIDE (EVEN NUMBERS)**542 West 112th Street (aka 542-548 West 112th Street; 2868-2878A Broadway)
(Devonshire; Washington Irving)**

Borough of Manhattan Tax Map Block 1883, Lot 59

Date(s): 1907-08 (NB 671-1907)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): A. C. & H. M. Hall Realty Co.

Type: Apartment building with commercial ground floor

Style(s): French Renaissance Revival

Stories: 10

Material(s): Red brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This French Renaissance Revival style mixed-use building on the southeast corner of West 112th Street and Broadway, designed 1907 by Neville & Bagge for the A. C. & H. M. Hall Realty Co., was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. At one time converted in part to single-room occupancy, the building is now a Columbia University residence. Features characteristic of this highly decorative style include a tripartite facade with a stone base and transitional brick story, a two-story, three-bay entrance surround with columns incorporating two-story segmental-arched window surrounds with deeply carved spandrels and cartouches and a carved foliated door surround with cartouche, elaborately decorated band courses, chamfered corners with quoins and engaged columns, flat-arched, basket-handled and three-point-arched fenestration decorated with drip moldings, keyed surrounds, lintels with carved intradoses and bracketed sills, two-story surrounds with engaged columns, carved spandrels and cartouches, and shallow cornice with corbel table and coquillage below a setback parapet.

Alterations

West 112th Street Facade: Base painted; doors and windows replaced (two at first story infilled); corner storefront altered; brick patched; cables; lights; siamese standpipe through fence; signage

Broadway Facade: Base painted; storefronts altered; awnings; roll-down gates; windows replaced; remote utility meters

East Facade (partially visible): Brick, painted, parged, and replaced; windows replaced; metal chimney; fire escape

Site

Possibly historic areaway fence and gate on stone curb; diamond plate staircase to basement with railing; and non-historic fence and gate across east service alley on West 112th Street; diamond plate hatches; pipes, one gooseneck; siamese standpipe; accessibility ramp with railing; and moveable ramp on Broadway.

Sidewalk / Curb Materials

Concrete sidewalks and stone curbs

References

Office for Metropolitan History, "Manhattan NB Database 1900-86," (February 4, 2016) <http://www.MetroHistory.com>; *Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing, 1908); *The World's Loose Leaf Album of Apartment Houses* (New York: New York World, 1910); New York City, Department of Buildings, Certificate of Occupancy 39366 (issued January 15, 1952 on ALT 377-1948).

620-628 West 112th Street

See 395 Riverside Drive

WEST 113TH STREET, NORTH SIDE (ODD NUMBERS)

615 West 113th Street (aka 615-617 West 113th Street) (The Huntingfield)

Borough of Manhattan Tax Map Block 1895, Lot 47

Date(s): 1906-07 (NB 520-1906)

Architect(s) / Builder(s): Lawlor & Haase

Owner(s) / Developer(s): Huntingfield Construction Co.

Type: Apartment building

Style(s): Georgian Revival

Stories: 7 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built a few years after the completion of the subway as part of the burgeoning residential development of the area, this elegant and well-preserved building with classically inspired features exhibits a handsome symmetrical tripartite facade clad with red brick in a Flemish-bond pattern with a multi-color composition. At the base, where the brickwork is channeled for a rusticated appearance, there is a two-story limestone and terra-cotta entrance surround with tall pilasters supporting an entablature with triglyphs, metopes, and guttae under a cornice with a row of small lion heads. This entablature is in line with the belt course that is decorated with a Greek key pattern. The actual door surround projects slightly from the pilasters and is embellished with architrave molding and an entablature with scrolled console brackets and block modillions, and topped with a shallow pediment with a shield (with 1906 carved onto the surface) and honeysuckle ornament. Paired entry doors are ornamental metal and glass. Steps leading to the entry have low masonry walls on each side. Other decorative features include carved key consoles within flat arches, delicate ornamental iron balconies, sills with simple brackets, ornamental panels, and belt courses. A projecting cornice with consoles and modillions separates the top story, which has its own smaller profiled cornice.

Alterations

West 113th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with panning; canvas awning at entry; iron grilles at first-story windows; metal call box at entrance

East Facade: Brick painted or parged

Site

Metal pipe rail and posts mounted on stone curb at concrete areaway, including a gate that accesses steps to the basement

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

619 West 113th Street (aka 619-623 West 113th Street)
Borough of Manhattan Tax Map Block 1895, Lot 45

Date(s): 1897-98 (NB 647-1897)
Architect(s) / Builder(s): C. P. H. Gilbert
Owner(s) / Developer(s): David R. Kendall
Type: Row house
Style(s): Colonial Revival
Stories: 5 and basement
Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this property consists of what was formerly three of five row houses designed by C. P. H. Gilbert under the same New Building permit (619-627 West 113th Street). Today's lot consists of what were three separate lots at the time of construction of the row. The two easternmost sections (formerly two separate row houses) of today's 619 West 113th Street are nearly identical to the mirror image row houses at 625 and 627 West 113th Street. The building exhibits some of C. P. H. Gilbert's design preferences such as smooth surfaces, rounded bays that do not extend the full height of the building, and stylized classically inspired ornament, such as the splayed voussoirs superimposed on shouldered architrave moldings at the first story. Although two of the bays are rounded, there is an additional much-shallower three-window angled bay visually supported by modillions; the three bays are capped with profiled cornices. Additional notable features include buff-colored Roman brick with limestone or terra-cotta trim and decorative details; profiled moldings; impost blocks and keystones at arched brick openings; and decorative balcony with iron railing at the arched windows at the second story. There are shouldered architrave window surrounds at the first and fifth (top) stories; splayed lintels with keystones at the second-through fourth-story window openings; and tripartite window assemblies at the fourth story. Two of the tripartite assemblies are topped with a shallow-arched transom and the third is topped with a single arch with shell-like tympanum above the central window. The building's cornice with dentils and modillions is beneath sections of a paneled parapet. Some wood windows and brick moldings remain.

Alterations

West 113th Street Facade: Removal of one-over-one double-hung windows and the installation of aluminum windows with panning at most windows; removal of balustrades at curved bays; removal of leaded- and stained-glass transoms at the second-story round-arched windows and possibly at the fourth story; facade painted; removal of entry doors and transoms and the installation of new doors; removal of sections of the paneled parapet; newly installed steps and landings

Site

Paneled posts at areaway; metal post in areaway with multiple security cameras; areaway and entrance railings; ramps

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

625 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 44

Date(s): 1897-98 (NB 647-1897)

Architect(s) / Builder(s): C. P. H. Gilbert

Owner(s) / Developer(s): David R. Kendall

Type: Row house

Style(s): Colonial Revival

Stories: 5 and basement

Material(s): Brick; limestone; terra cotta; metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of five row houses designed by C. P. H. Gilbert under the same New Building permit (619-627 West 113th Street). It is the mirror image of 627 West 113th Street and the two are identical in design to what had been the two easternmost row houses that are now incorporated into 619 West 113th Street. The residence exhibits some of C. P. H. Gilbert's design preferences such as smooth surfaces, rounded bays that do not extend the full height of the building, and stylized classically inspired ornament, such as the splayed voussoirs superimposed on shouldered architrave moldings at the first story. Additional notable features include buff-colored Roman brick with limestone or terra-cotta trim and decorative details; profiled moldings; impost blocks and keystones at arched brick openings; transom with leaded stained glass and decorative balcony with iron railing at the arched second-story window; and a profiled cornice at the top of the rounded bay. There are shouldered architrave window surrounds at the first and fifth (top) stories; splayed lintels with keystones at the second- through fourth-story window openings; and a tripartite window assembly with a shallow-arch transom at the fourth story. The building's cornice with dentils and modillions is beneath a paneled parapet. Some wood windows and brickmoldings remain. There is a medium-height stoop with stone steps and a paneled masonry newel post at the east side.

Alterations

West 113th Street Facade: Removal of one-over-one double-hung wood windows and installation of aluminum windows with metal panning in most windows; added transom at two second-story windows; possible removal of leaded stained-glass in fourth-story shallow-arched transom; removal of balustrade at top of curved bay and installation of metal railing; light fixtures and exposed conduit attached to arched opening at entry; outer doors and transom may be replacements; replacement railing at stoop; westernmost newel post at stoop removed and replaced with a metal post

Site

Tall iron picket areaway fence and gate on stone curb; metal trash bins along sidewalk

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

627 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 43

Date(s): 1897-98 (NB 647-1897)

Architect(s) / Builder(s): C. P. H. Gilbert

Owner(s) / Developer(s): David R. Kendall

Type: Row house

Style(s): Colonial Revival

Stories: 5 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of five row houses designed by C. P. H. Gilbert under the same New Building permit (619-627 West 113th Street). It is the mirror image of 625 West 113th Street and the two are identical in design to what had been the two easternmost row houses that are now incorporated into 619 West 113th Street. The residence exhibits some of C. P. H. Gilbert's design preferences such as smooth surfaces, rounded bays that do not extend the full height of the building, and stylized classically inspired ornament, such as the splayed voussoirs superimposed on shouldered architrave moldings at the first story. Additional notable features include buff-colored Roman brick with limestone or terra-cotta trim and decorative details; profiled moldings; impost blocks and keystones at the arched openings; transom with leaded stained glass and decorative balcony with iron railing at the arched second-

story window; and a profiled cornice and balustrade at the top of the rounded bay. There are shouldered architrave window surrounds at the first and fifth (top) stories; splayed lintels with keystones at the second- through fourth-story window openings; and a tripartite window assembly with a leaded stained-glass shallow-arch transom at the fourth story. The building's cornice with dentils and modillions is beneath a paneled parapet. Some wood windows and brickmoldings remain. There is a medium-height stoop with stone steps and a paneled masonry newel post at the west side.

Alterations

West 113th Street Facade: Removal of one-over-one double-hung wood windows and installation of aluminum windows with metal panning in most windows; rectangular light fixture and conduit installed within arched transom at entry and under windows at curved bay; utility boxes; outer doors and transom are possible replacements; keypad within door surround; outer railing at top of curved bay; some keystones and splayed voussoirs painted; replacement railing at stoop; easternmost newel post at stoop removed and replaced with a metal post

Site

Areaway iron fence on stone curb; trash bins along sidewalk

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

629-631 West 113th Street

See 410 Riverside Drive

WEST 113TH STREET, SOUTH SIDE (EVEN NUMBERS)

**562 West 113th Street (aka 562-568 West 113th Street, 2890-2898 Broadway)
(Yorkshire; McBain Hall)**

Borough of Manhattan Tax Map Block 1884, Lot 61

Date(s): 1908 (NB 303-1908)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Isaac Mayer & Son

Type: Apartment building with commercial ground floor

Style(s): Renaissance Revival with alterations

Stories: 8

Material(s): Brick; stone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This Renaissance Revival style mixed-use building, designed in 1908 by Neville & Bagge and built for Isaac Mayer and his son Henry, was one of the many apartment buildings constructed in Morningside Heights as a result of the opening of the IRT subway in 1904. The building was converted to single-room occupancy in the 1940s and renamed the Yorkshire Residence Hotel. It was purchased by Columbia in the 1960s and converted into a dormitory and at one time also housed the offices of Columbia University Press. The tripartite facade features a rusticated stone base and brick transitional story, a bluestone stoop, portico with Ionic columns and decorated frieze supporting a balustraded balcony that screens a three-bay entrance surround with pilasters, door, double window and arched niche with plinth and fan tympana, prominent band courses, one incorporating balconettes, splayed lintels with scrolled keystones, and inset bay windows set within multi-storied full surrounds with quoins, balconies, columns, pilasters, pediments, and carved spandrels and tympana.

Alterations

West 113th Street Facade: Balcony removed at fifth story; door and windows replaced; cornice removed; base patched, cleaned and painted; siamese standpipes through fence; light; grilles and louvered vent at first story; lights with conduit at corner storefront; cameras with conduits; pipes; lights with conduits at basement; remote utility meter

Broadway Facade: Base painted; storefronts replaced; windows replaced; lights; cameras; awnings; siamese standpipe; signage

East Facade (partially visible): Brick patched; windows replaced and reconfigured; fire escape

Site

Possibly historic areaway fences and gates, metal grille staircase with railing to basement, post with security cameras, and reinforced metal fence and gate across service alley on West 113th Street; siamese standpipes; diamond plate hatches on Broadway

Sidewalk / Curb Materials

Concrete sidewalks and stone curbs; curb at corner concrete with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 4, 2016) <http://www.MetroHistory.com>; *The World's New York Apartment House Album* (New York: New York World, 1910); New York City, Department of Buildings, ALT 1492-1941; <http://facilities.columbia.edu/building-information/1062>.

600 West 113th Street (aka 600-602 West 113th Street; 2889-2899 Broadway) (Viking Apartments)

Borough of Manhattan Tax Map Block 1895, Lot 23

Date(s): 1910-11 (NB 390-1910)

Architect(s) / Builder(s): Neville & Bagge

Owner(s) / Developer(s): Yorkshire Realty & Construction Co.

Type: Apartment building with commercial ground floor

Style(s): Renaissance Revival with Secessionist details, with alterations

Stories: 12 and basement

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Built a few years after the completion of the subway as part of the burgeoning residential development of the area, this tall apartment building exhibits primarily classically inspired design features including a two-story entry surround with fluted Ionic pilasters supporting an entablature with block modillions. The tripartite facade, elongated with its height, includes banded limestone rustication at the base with integral window keystones; a mid-section with buff-colored brick laid in a banded pattern; and top stories defined by an embellished slightly projecting belt course with shallow modillions. Other classical features include pedimented window hoods; various belt courses with Greek key, wave, and bundled-reed patterns; keystones; angular and curved large-scale modillions; balconies with balustrades; and architrave window moldings. The building also exhibits Secessionist-inspired details such as organic motifs, and simple geometric squares, notches, and circles, and include abstracted oversized pendant husks attached to large discs found at some of the building's corners. Other notable features include inset shallow-angled bay windows; ornamental spandrel panels; profiled multi-story piers; and other applied designs. The building's basket-arched entryway on West 113th Street is framed with rustication and topped with an angled tripartite bay window. Above the replaced entry door

is a wood-framed arched-glass transom with a Greek key pattern. Profiled window moldings appear intact at most windows. The storefronts exhibit a variety of materials, configurations, and signage. The west facade is minimally visible. It is clad in buff-colored brick and the windows have stone lintels and sills. The south facade is clad in red brick and the windows have stone sills. On the roof is a water tank.

Alterations

West 113th Street Facade: Removal of the ornate building cornice, leaving the lower section of paired consoles; removal of exterior applied ornamentation including fifth- and ninth-story balconies with associated belt courses; removal of one-over-one wood double-hung windows and the installation of replacement windows; removal of the entry doors and the installation of a pair of aluminum-and-glass doors and sidelights; installation of full-height flues in the exterior courtyard and along the south facade; security cameras; exposed conduit; grilles on some first-story windows; painted brick on south facade

Site

Masonry pedestal for ornamental masonry lampposts that flank entrance; iron pipe railing with iron posts at areaway; curved low masonry wall at steps on West 113th Street

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

606 West 113th Street (aka 604-606 West 113th Street)

Borough of Manhattan Tax Map Block 1895, Lot 25

Date(s): 1898-99 (NB 1024-1898)

Architect(s) / Builder(s): Louis and John Brandt

Owner(s) / Developer(s): Louis and John Brandt

Type: Apartment building

Style(s): Colonial Revival

Stories: 6 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built as part of several clusters of speculative development in the 1890s, this buff-colored Roman-brick and limestone-clad apartment building exhibits a symmetrical organization and classically inspired features in its tripartite facade, rustication at its base exhibited in raised narrow bands that elbow to window heads, and various window-surround treatments and

ornamentation. These surrounds include architrave moldings, profiled window hoods, key consoles within flat arches, and pilasters and entablatures with frieze patterns. The facade incorporates the classically inspired wave, dentil, egg-and-dart, laurel-leaf, garland, and Greek-key patterns into belt courses and the prominent building cornice. Other features of note include full-height curved three-window bays at each end of the front facade; carved panels and shields; channeled brick at the top story; and the central entryway. This entry is framed by a classical portico with polished granite Ionic paired columns and pilasters on paneled plinths, topped with an entablature and balcony with paneled balustrade. The glass- and ornamental-iron pair of entry doors with transom is framed with carved stone. The low stoop has brownstone steps with low foliated and rounded masonry "bumpers" at each side

Alterations

West 113th Street Facade: Removal of one-over-one wood double-hung windows and the installation of aluminum double-hung windows with square metal panning; period-appropriate light fixtures attached to entry pilasters; exposed conduit at first story along front and east facades; metal railing attached to plinths; grilles on first story windows; installation of front-facade fire escape that is visible in circa 1939 tax photograph; removal of part of portico balustrade to accommodate fire escape ladder

Site

Removal of historic areaway railing and installation of new iron railing and gate to basement-level stairs

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

608 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 27

Date(s): 1897 (NB 275-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Martha M. Dederer

Type: Row house

Style(s): Georgian Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this dignified town house exhibits classically inspired features such as a tripartite facade with banded limestone rustication at the base and a mid-section clad in buff-colored Roman brick with contrasting limestone quoins and splayed lintels with key consoles. The top story exhibits the same brick and quoins, but with paired windows with a wood pilaster at each mullion and under a continuous stone lintel. The building cornice has modillions, dentils, and egg-and-dart molding. Other notable features include belt courses with egg-and-dart or egg-and-leaf patterns and a simple entryway surround with Doric pilasters supporting an entablature. A low stone stoop at the entry is edged with solid masonry cheek walls, which curve outward at the lower section. The paired wood-and-glass entry doors are set within a wood frame with egg-and-dart molding. The town house retains most of its historic design and materials, including its profiled window brick moldings.

Alterations

West 113th Street Facade: Removal of one-over-one wood double-hung windows and the installation of replacement one-over-one double-hung windows; installation of light fixtures on stone entry surround; iron grilles at basement and first story windows; exposed conduit at first story

Site

Low stone areaway wall adjacent to basement steps

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

610 West 113th Street (aka 610-612 West 113th Street) (Grant Court)

Borough of Manhattan Tax Map Block 1895, Lot 28

Date(s): 1904-05 (NB 680-1904)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Nathan Loewy

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

This apartment building was constructed in anticipation of increased real estate values upon completion of the subway through Morningside Heights. The Renaissance Revival style building's classically inspired features include a symmetrical tripartite facade with banded limestone rustication at the base; a mid-section with molded panels and highly ornamented window surrounds with keystones or pediments; and a top story with windows framed by fluted pilasters. The buff-colored brick-clad upper stories are organized into three distinct bays: the two side bays have banded brickwork and paired windows, either flat or gently arched, with wide heavily molded mullion panels. The recessed center-bay windows have either splayed lintels with key consoles or heavily molded window heads. Also within the recess is a fire escape with decorative iron railings with curved corners. Prominent on the facade is the formal entrance portico complete with polished granite columns with Ionic capitals, an entablature with "Grant Court" lettering along the frieze, an egg-and-dart molding, and a balcony with balustrade. The entry-area openings, one door and another where a previous door had been, are framed with laurel leaves and pilasters. Leading to this entrance is a low stoop edged with low masonry cheek walls with short iron railing. The first-story paired-arched windows are framed with voussoirs and engaged Ionic column mullions supporting carved key consoles. The window openings above the first story retain their historic brickmolds. The top two stories of the east and west lot line facades are partially visible and are clad in brick.

Alterations

West 113th Street Facade: Removal of ornate cornice; addition of new parapet with a channeled brick pattern; removal of east entry door, replaced with a window where door had been (replaced window visible in circa 1939 tax photograph); first story: removal of one-over-one wood double-hung windows and brickmolds and installation of aluminum double-hung windows; second through sixth stories: removal of one-over-one wood double-hung windows and the installation of aluminum double-hung windows, without consideration of the arched configuration of upper sashes at fifth story; installation of wood-framed intercom at entry; installation of iron grilles at first story windows; metal leader pipes; exposed conduit and piping at basement level; telephone box mounted on iron fence

East Facade: Metal flue attached to brick facade

Site

Wrought iron decorative lampposts flanking entry and resting on stone bases and tall decorative iron areaway railing and posts resting on stone curb (lampposts and areaway railing visible in circa 1939 tax photograph); concrete areaway at basement level

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

614 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 129

Date(s): 1897 (NB 201-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Judson Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built as part of several clusters of speculative development in the 1890s before the construction of the subway, this is one of three row houses (614, 616, and 618 West 113th Street) built under the same New Building permit. The row house exhibits restrained classically inspired features such as banded limestone rustication at its first-story base; a bracketed hood with swag ornamentation over the entry door; an egg-and-dart molding; and a handsome cornice with swags, dentils, and modillions. The building has an angled three-window bay at the second through the fourth stories and features continuous stone lintels and sill courses. The first story consists of the main entry door accessed by means of a low stoop with masonry cheek walls with profiled cap, splayed ends, and weep holes, a single window atop a short opening to the basement, and a secondary doorway.

Alterations

West 113th Street Facade: Removal of one-over-one double-hung wood windows and the installation of double-hung aluminum windows with panning; window grilles at the first and second stories; possible replacement wood-and-glass doors; installation of lighting sconces at entryway

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

616 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 30

Date(s): 1897 (NB 201-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Judson Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built as part of several clusters of speculative development in the 1890s before the construction of the subway, this is one of three row houses (614, 616, and 618 West 113th Street) built under the same New Building permit. The house exhibits restrained classically inspired features such as banded limestone rustication at its first-story base; a bracketed hood with swag ornamentation over the entry door; an egg-and-dart molding; and a handsome cornice with swags, dentils, and modillions. The building has an angled three-window bay at the second through fourth stories and features continuous stone lintels and sill courses. The first story consists of the main entry door accessed by means of a low stoop with masonry cheek walls with profiled cap, splayed ends, and weep holes, a single window atop a short opening to the basement, and a secondary doorway. One-over-one double-hung wood windows and brickmolds remain at all stories.

Alterations

Canvas awning over entry; window grille at first story; possible replacement wood-and-glass door; installation of lighting sconce at entryway; exposed wires

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

618 West 113th Street

Borough of Manhattan Tax Map Block 1895, Lot 31

Date(s): 1897 (NB 201-1897)

Architect(s) / Builder(s): George F. Pelham

Owner(s) / Developer(s): Judson Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Built as part of several clusters of speculative development in the 1890s before the construction of the subway, this is one of three row houses (614, 616, and 618 West 113th Street) built under the same New Building permit. The house exhibits restrained classically inspired features such as banded limestone rustication at its first-story base; a bracketed hood with swag ornamentation over the entry door; an egg-and-dart molding; and a handsome cornice with swags, dentils, and modillions. The building has an angled three-window bay at the second through fourth stories and features continuous stone lintels and sill courses. The first story consists of the main entry door accessed by means of a low boxed stoop with masonry cheek walls with profiled cap and weep holes, a single window atop a short opening to the basement, and a secondary doorway. One-over-one double-hung wood windows and brickmolds remain at all stories, with the exception of the center-bay window at the first story, where there appears to be an early alteration of a pair of wood casement windows with a four-light transom above (evident in the circa 1939 tax photograph).

Alterations

Canvas awning over entry; window grille at first story window; possible replacement wood-and-glass door; storm window at third story; installation of one lighting sconce at entryway

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

622 West 113th Street (aka 620-624 West 113th Street)
Borough of Manhattan Tax Map Block 1895, Lot 32

Date(s): 1908 (NB 166-1908)
Architect(s) / Builder(s): Schwartz & Gross
Owner(s) / Developer(s): V. Cerabone Construction Co.
Type: Apartment building
Style(s): Georgian Revival
Stories: 8 and basement
Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Built a few years after the completion of the subway as part of the burgeoning residential development of the area, this apartment building exhibits typical classically inspired characteristics such as a clearly organized tripartite facade with banded rusticated limestone at the first two stories; Flemish-bond red-brick cladding at the mid-and-upper sections with contrasting trim and quoins; and upper stories with additional panels and heavily molded ornament. The building retains its profiled belt courses, ornamental iron Juliet balconies, decorative terra cotta, arched windows at the top story, and its building cornice with closely spaced modillions. Marking the center of this symmetrical building is a paired window with architrave molding and an arched broken pediment that is incorporated into the wide belt course above the second story. Dominating the upper stories are the arched and splayed window lintels with key consoles, the bracketed decorative window hoods at the side bays and at the seventh story, the elaborate arched top-story openings with projecting keystones, swags, and decorative panels. The variety of window configurations includes paired double-hung with multi-light upper sash and single-light lower sash, and tripartite assemblies with mullions, transoms and sidelights; profiled window moldings appear intact at the top story.

Alterations

West 113th Street Facade: Glass-and-metal recessed entry door assembly; "Columbia Alumni Center" on entry door lintel; entrance canopy removed (visible in circa 1939 tax photograph); iron grilles added to first-story windows; plaques added; squared light fixtures at first story between each of the first-story windows; security cameras; granite entrance ramp toward the east and stairs toward the west

Site

Removal of pipe railing between masonry posts; installation of new metal railings and iron posts; non-historic iron fence with razor wire at sidewalk adjacent to east facade

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

629-631 West 113th Street

See 410 Riverside Drive

WEST 114TH STREET, NORTH SIDE (ODD NUMBERS)**601 West 114th Street (aka 601-603 West 114th Street; 2921-2927 Broadway)
(Broadway Presbyterian Church)**

Borough of Manhattan Tax Map Block 1896, Lot 20

Date(s): 1911-12 (NB 575-1911)

Architect(s) / Builder(s): Louis E. Jallade

Owner(s) / Developer(s): Board of Trustees, Fourth Presbyterian Church

Type: Religious

Style(s): Gothic Revival

Stories: 4

Material(s): Brick; stone

Status: Contributing

History, Significance and Notable Characteristics

The Broadway Presbyterian Church and Parish House were designed by Louis E. Jallade, and held the first worship services in November 1912. The church was formed in 1822 with ten members in Greenwich Village, and was formally chartered as the Bleecker Street Presbyterian Church in 1825. In the 1850s, the congregation moved to Fourth Avenue and 22nd Street, becoming the Fourth Avenue Presbyterian Church, and in 1910 purchased the property at 114th Street. The Gothic Revival style church is faced in Manhattan schist with limestone trim. The square bell tower at its southwest corner has tall lancet openings with Gothic tracery, stone battlements, and finials. The east, or Broadway, facade is dominated by a large pointed arch opening centered beneath a front gable, framed in limestone and containing stone tracery and stained-glass windows, three deeply recessed arched entrances, wrought-iron and glass lanterns, wood double-leaf doors with wrought-iron hinges, and stone steps. The south facade consists of the church and its parish hall, and features a regular rhythm of tall Gothic arched stained-glass windows with limestone tracery and frames between projecting stone buttresses. The easternmost bay of the church contains an arched entrance into the bell tower, with a limestone frame and

double-leaf wood doors; a similar entrance to the parish house is located in the westernmost bay, with stone steps and iron railings.

Alterations

Broadway Facade: Stone gargoyles removed from bell tower; first floor partially obscured by wood and metal scaffolding; plexi-glass protective covering at stained-glass windows; non-historic signage; non-historic iron security gates at main entrance doors; non-historic metal security grilles at basement windows; electrical conduit piping; non-historic banner

West 114th Street Facade: First story partially obscured by wood-and-metal scaffolding; plexi-glass protective covering at stained-glass windows; two windows have been partially replaced by multi-pane glass; non-historic signage; non-historic metal security grilles at basement windows; electrical conduit piping; non-original metal fencing at parapet; non-historic metal deck and mechanical installations on the parish house roof

Site

Sunken areaway divided by buttresses enclosed by cast-iron railings with metal mesh coverings; metal storage shed

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

<http://bpcnyc.org/who-we-are/our-hi-story>;

<http://www.nycago.org/Organs/NYC/html/BroadwayPres.html>

609 West 114th Street (aka 605-609 West 114th Street) (Heathcote Hall)

Borough of Manhattan Tax Map Block 1896, Lot 14

Date(s): 1910-12 (NB 768-1910)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Carnegie Construction Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 9

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

Heathcote Hall is a nine-story Renaissance Revival style apartment building designed by Schwartz & Gross in 1910 and built by Carnegie Construction Company. Its Renaissance Revival style features, include ornately detailed two-story limestone base, two-story entrance with ornately detailed stone enframements with decorative spandrel panel containing cartouche

and foliate ornament, molded stone sills and belt courses, brick at upper stories with stone quoins, bracketed balconettes and ornately detailed attic story with key consoles and tympanum filled with classical ornament.

Alterations

West 114th Street Facade: Cornice removed; lower part of facade painted; main entrance door replaced; windows replaced; non-historic iron security grilles at first story windows; siamese standpipe; metal mesh gate attached to iron railings

Site

Areaway with stone basement stairs and cast-iron railings enclosed by cast-iron railings and newel posts; metal access hatch with grille

Sidewalk / Curb Materials

Concrete sidewalk, metal curb

References

N/A

619 West 114th Street (aka 611-619 West 114th Street; 616 West 115th Street) (St. Hilda's & St. Hugh's School)

Borough of Manhattan Tax Map Block 1896, Lot 9

Date(s): 1964-66 (NB 112-1964)

Architect(s) / Builder(s): Moore & Hutchins

Owner(s) / Developer(s): St. Hilda's & St. Hugh's School

Type: Institutional

Style(s): Contemporary

Stories: 8

Material(s): Brick; stone; concrete

Status: Non-Contributing

History, Significance and Notable Characteristics

St. Hilda's & St. Hugh's school previously occupied other locations in Morningside Heights. The school purchased property on West 114th Street from Columbia University, which also funded construction of a new school building, designed by Moore & Hutchins and opened in 1967.

The eight-story blonde brick and concrete institutional building contains slightly projecting bays, multi-story piers, a main entrance with a porte cochere, and gridded facade with little ornamentation. There is a secondary, two-story brick building on West 115th Street.

Alterations

West 114th Street Facade: Two, one-story metal and glass additions at roof.

Site

Porte cochere extends the depth of the building

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 326-327; www.sthildas.org;
<http://architizer.com/projects/st-hildas-st-hughs-school> (accessed November 4, 2016)

631 West 114th Street

See 420 Riverside Drive

WEST 114TH STREET, SOUTH SIDE (EVEN NUMBERS)**604 West 114th Street**

Borough of Manhattan Tax Map Block 1895, Lot 163

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls, a wood entry door with a glass panel; basement access is under a first-story window.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at one entry pilaster; iron window grilles at first story

East Facade: partially painted or parged brick

Site

N/A

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

606 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 64

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through the fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls at the entry. Basement access is under a first-story window.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at one entry pilaster; intercom box at entry; iron window grilles at first story

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

608 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 164

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls, a wood entry door with a glass panel; basement access is under a first-story window.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at entry entablature; iron window grilles at first story; surface-mounted conduit and electrical box attached to one of the entry pilasters; keypad at entry; pipe attached at first story

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 1, 2016) <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

610 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 65

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow, residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls with weep holes and a wood entry door with a glass panel; basement access is under a first-story window.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with squared panning; installation of light fixture at entry entablature; iron

window grilles at first story; surface-mounted conduit and electrical box attached to one of the entry pilasters; keypad at entry; pipe attached at first story

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

612 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 165

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through the fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls with weep holes, a wood entry door with a glass panel; basement access is under a first-story window.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at entry entablature; iron window grilles at first story; surface mounted conduit and electrical box attached to one of the entry pilasters; keypad at entry; pipe attached at first story

Site

Concrete areaway

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986," (February 1, 2016) <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

614 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 66

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a low stoop with flared knee walls with weep holes and a wood entry door with a glass panel; basement access is under a first-story window. The south (rear) facade is visible from West 113th Street.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at entry entablature, and iron window grilles at first story

Site

Concrete areaway; trash containers

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

616 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 67

Date(s): 1896 (NB 826-1896)

Architect(s) / Builder(s): Frank A. Lang

Owner(s) / Developer(s): E. R. and C. J. Lawson

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; limestone; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

Reflecting the time before 1900 when the area experienced the construction of residential housing before the completion of the subway, this is one of a row of seven narrow residences (604 through 616 West 114th Street) that are similar to the row at 614 through 618 West 113th Street. Each unit consists of a three-window angled bay at the second through fourth stories, and exhibits several restrained classical features such as limestone cladding at the first story, a central entry with a surround of pilasters and an entablature, and a building cornice with swags, dentils, and modillions. The upper stories are clad in buff-colored brick with stone flush lintels and sills. There is a box stoop with curving steps and a wood entry door with a glass panel; basement access is under a first-story window. The south (rear) facade is visible from West 113th Street.

Alterations

West 114th Street Facade: Removal of one-over-one double-hung wood windows; installation of aluminum windows with square panning; installation of light fixture at entry entablature; iron window grilles at first story; "Ford Hall" signage plate at first story

Site

Concrete areaway; trash containers

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 281.

618 West 114th Street

Borough of Manhattan Tax Map Block 1895, Lot 68

Date(s): N/A

Architect(s) / Builder(s): N/A

Owner(s) / Developer(s): N/A

Type: Vacant Lot

Style(s): N/A

Stories: N/A

Material(s): N/A

Status: Non-contributing

History, Significance and Notable Characteristics

N/A

Alterations

N/A

Site

Chain-link fence and gates with razor wire; metal staircase; masonry retaining walls

Sidewalk / Curb Materials

Concrete sidewalk and curb with metal edge

References

N/A

622 West 114th Street (aka 622-624 West 114th Street) (Revere Hall)
Borough of Manhattan Tax Map Block 1895, Lot 69

Date(s): 1905 (NB 76-1905)
Architect(s) / Builder(s): Schwartz & Gross
Owner(s) / Developer(s): Paterno Brothers
Type: Apartment building
Style(s): Georgian Revival
Stories: 6 and basement
Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

This is one of two nearly identical buildings (622 and 628 West 114th Street) constructed during the surge of apartment building around the same time the subway was completed. The building exhibits a handsome symmetrical facade with a recessed central bay where integral fire escapes with ornamental iron railings are stacked above the entry. The base is a smooth limestone ashlar and the upper stories are clad with Flemish-bond brickwork with dark headers and accented with limestone or terra-cotta surrounds and trim. Prominent features include molded ornamental spandrel panels with swags, wreaths, and anthemion below the fourth- and fifth-story windows; a course of bullseyes ringed with ornament below the cornice; and three free-standing shields at the parapet level. Other notable features, most of which are classically inspired, include belt courses, some with vermiculated ashlar and floral designs; quoins; sills with brackets; key consoles; and an ornate cornice with modillions. Additional features include geometric shapes in the window heads and bands with circles that wrap around floral motifs. The entry surround consists of classically inspired features such as polished marble columns and squared piers (with an incised "622") supporting an entablature with triglyphs, metopes, guttae, shallow modillions, and a balustrade with an incised central stone panel reading "Revere Hall." Most of the windows are either inset three-window angled bays, tripartite assemblies, or single windows that occur at the first story and within the recessed central area. The quoins wrap the corner on the east.

Cecile B. DeMille and his family lived here from about 1910 to 1912. He later became an important and influential producer-director of a wide range of movies, remembered especially for his biblical epics.

Alterations

West 114th Street Facade: One-over-one wood double-hung windows with decorative curved muntins in upper sash removed; aluminum windows with square panning installed; two tripartite windows at fourth story replaced with paired double-hung sashes; decorative grilles at ground-story windows; plaque on entrance pier

Site

Pipe railing at areaway with metal mesh; iron lampposts at both sides of steps mounted on masonry base; entrance canopy extending over sidewalk; iron fencing at sides of entry that matches window grilles

Sidewalk / Curb Materials

Concrete sidewalk and curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016, <http://www.MetroHistory.com>; U.S. Census records, 1910.

628 West 114th Street (aka 626-628 West 114th Street) (River Hall)

Borough of Manhattan Tax Map Block 1895, Lot 72

Date(s): 1905 (NB 76-1905)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Brothers

Type: Apartment building

Style(s): Georgian Revival

Stories: 6 and basement

Material(s): Brick; limestone; terra cotta; decorative metal

Status: Contributing

History, Significance and Notable Characteristics

This is one of two nearly identical buildings (622 and 628 West 114th Street) constructed during the surge of apartment building around the same time the subway was completed. The building exhibits a handsome symmetrical facade with a recessed central bay where integral fire escapes with ornamental iron railings are stacked above the entry. The base is a smooth limestone ashlar and the upper stories are clad with Flemish-bond brickwork with dark headers and accented with limestone or terra-cotta surrounds and trim. Prominent features include molded ornamental spandrel panels with swags, wreaths, and anthemion below the fourth- and fifth-story windows; a course of bullseyes ringed with ornament below the cornice; and three free-standing shields at the parapet level. Other notable features, most of which are classically inspired, include belt courses, some with vermiculated ashlar and floral designs; quoins; sills with brackets; key consoles; and an ornate cornice with modillions. Additional features include geometric shapes in the window heads and bands with circles that wrap around floral motifs. The entry surround consists of classically inspired features such as polished marble columns and squared piers (with an incised "628") supporting an entablature with triglyphs, metopes, guttae, shallow modillions, and a balustrade with an incised central stone panel reading "River Hall." Most of the windows are either inset three-window angled bays, tripartite assemblies, or single windows that occur at the first story and within the recessed central area. There is a pair of ornamental iron-and-glass outer entry doors with a transom.

Alterations

West 114th Street Facade: One-over-one wood double-hung windows with decorative curved muntins in upper sash removed; aluminum windows with square panning installed; decorative grilles at ground-story windows; security camera at first story mounted with exposed conduit; large stainless metal exhaust fan unit within basement window opening

Site

Pipe railing at areaway; iron lampposts at both sides of steps mounted on masonry base

Sidewalk / Curb Materials

Concrete sidewalk and bluestone curb

References

Office for Metropolitan History, "Manhattan NB Database 1900-1986" (February 1, 2016), <http://www.MetroHistory.com>.

630-638 West 114th Street

See 417 Riverside Drive

WEST 115TH STREET, NORTH SIDE (ODD NUMBERS)**617 West 115th Street**

Borough of Manhattan Tax Map Block 1896, Lot 56

Date(s): 1909 (NB 373-1909)

Architect(s) / Builder(s): Moore & Landsiedel

Owner(s) / Developer(s): Wilmot Building Co.

Type: Apartment building

Style(s): Colonial Revival with alterations

Stories: 6

Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

This six-story Colonial Revival style apartment building was designed by Moore & Landsiedel and built in 1909 by the Wilmot Building Company. Its Colonial Revival style features include subdued classical ornament, Flemish-bond brickwork, stone stoop with under-stoop entrance and slightly projecting entrance portico with fluted Ionic columns, stone band courses, quoins and splayed lintels with decorative keystones. The wrought-iron fire escape has decorative wrought-iron balconettes.

Alterations

West 115th Street Facade: Cornice removed; non-historic light fixtures at main entrance; non-historic metal security grilles at first-story windows; non-historic security cameras at first story; cast-iron railings partially removed

Site

Cast-iron newel posts, gate and fencing with stone curb; three large metal bins in areaway

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

627 West 115th Street

Borough of Manhattan Tax Map Block 1896, Lot 55

Date(s): 1900-03 (NB 742-1900)

Architect(s) / Builder(s): Little & O'Connor

Owner(s) / Developer(s): Lambda Association

Type: Fraternity house Lambda Association

Style(s): Colonial Revival

Stories: 5

Material(s): Brick; stone

Status: Contributing

History, Significance and Notable Characteristics

The Colonial Revival style fraternity house was designed by Little & O'Connor in 1900 to house the Lambda Chapter of Psi Upsilon and later was home to Tau Epsilon Phi and is now residential housing for Columbia University. It exhibits many Colonial Revival style features, including a stone stoop and prominent entrance portico with classical columns, Flemish-bond brickwork, multi-pane double-hung windows with splayed lintels, balconettes, dormer windows with copper surrounds, angled and broken pediments, and a modillioned cornice.

Alterations

West 115th Street Facade: Lower part of facade painted; non-historic security grilles at first- and second-story windows; non-historic metal railings and fencing; non-historic light fixture and door replaced at secondary entrance; metal railing at roof.

Site

Flanking areaways, one sunken, access enclosed by stone curb and metal railing and fencing; trash enclosure in areaway

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

<http://www.tep.org> accessed 12/30/2016; Irving Klepper, "The Portals of Tau Epsilon Phi," (self published, October 1937), 2-14.

629 West 115th Street (aka 629-631 West 115th Street) (Overton Hall)

Borough of Manhattan Tax Map Block 1896, Lot 53

Date(s): 1909-10 (NB 396-1909)

Architect(s) / Builder(s): William L. Rouse

Owner(s) / Developer(s): Alcasar Realty Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 8

Material(s): Blond brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

Overton Hall is an eight-story Italian Renaissance Revival style apartment building designed by William L. Rouse and built in 1909 for Alcasar Realty Company. Its Renaissance Revival style features include a rusticated limestone base with wide stone stoop and central arched entrance, bracketed balustraded balconette with ornate classical details, angled bay windows, denticulated belt courses, elaborate attic story with Palladian windows and slightly projecting angled balconettes, and detailed terra-cotta window enframements and bracketed sills

Alterations

West 115th Street Facade: Cornice removed; main entrance door replaced; non-historic light fixture and bronze address numerals at main entrance; non-historic metal security grilles at first-story windows

Site

Sunken areaways and stone stairs enclosed by stone curb and replacement wrought-iron fencing

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

633 West 115th Street

Borough of Manhattan Tax Map Block 1896, Lot 52

Date(s): 1892-93 (NB 78-1892)

Architect(s) / Builder(s): Henry O. Chapman

Owner(s) / Developer(s): Francis M. Burdick

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; stone

Status: Contributing

History, Significance and Notable Characteristics

633 and 635 West 115th Street were the first row houses built in Morningside Heights. They were constructed for Columbia law professors Francis M. Burdick, who lived in no. 633 and Munroe Smith, who lived in no. 635. Designed in the Colonial Revival style, the beige brick, four-story-and-basement houses feature Federal style entrances similar to those found in New York around the 1820s. Designed by Henry Otis Chapman in 1892, these are among his earliest works. The Korean Methodist Church and Institute, founded in 1921 as the first Korean church in New York City, has owned the house since 1927. The church had ties to the Korean independence movement and among the congregation's members was the first President of the Republic of Korea, Syngmun Rhee.

Alterations

West 115th Street Facade: At the time of designation the windows (except those in the bay at the second-story) and the fanlight above the door have been removed, and infilled with wood; under stoop entrance door removed; center basement window wood infill removed; one stained-glass pane removed from main entrance sidelight

Site

Stone stoop and sunken areaway with stone stairs enclosed by stone curb and wrought-iron railings and gate

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 382; "Historic NY Korean Church Building Nears End," *Korea Times*, June 26, 2015 (<https://www.koreatimesus.com/historic-ny-korean-church-building-nears-end>, accessed: December 30, 2016)

635 West 115th Street

Borough of Manhattan Tax Map Block 1896, Lot 51

Date(s): 1892-93 (NB 78-1892)

Architect(s) / Builder(s): Henry O. Chapman

Owner(s) / Developer(s): Francis M. Burdick

Type: Row house

Style(s): Colonial Revival

Stories: 4 and basement

Material(s): Brick; stone

Status: Contributing

History, Significance and Notable Characteristics

633 and 635 West 115th Street were the first row houses built in Morningside Heights. They were constructed for Columbia law professors Francis M. Burdick, who lived in no. 633 and Munroe Smith, who lived in no. 635. Designed in the Colonial Revival style, the beige brick, four-story-and-basement houses feature Federal style entrances similar to those found in New York around the 1820s. This round-arched entrance features molded surrounds with keystone, large leaded-glass fanlight, and door framed with Ionic columns and leaded-glass sidelights. Designed by Henry Otis Chapman in 1892, these are among his earliest works.

Alterations

West 115th Street Facade: First-story window grilles replaced; light fixture and intercom at main entrance

Site

Stone stoop with wrought-iron railings and newel posts and sunken areaway with stone stairs enclosed by stone curb and wrought-iron railings and gate

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development*, (New York: Columbia University Press, 1998), 382.

637-641 West 115th Street

See 431 Riverside Drive

WEST 115TH STREET, SOUTH SIDE (EVEN NUMBERS)

600 West 115th Street (aka 2931-2939 Broadway) (Luxor)

Borough of Manhattan Tax Map Block 1896, Lot 7501

Date(s): 1910-11 (NB 749-1910)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): Paterno Brothers

Type: Apartment with commercial ground floor

Style(s): Renaissance Revival

Stories: 12

Material(s): White brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

The Luxor on the corner of West 115th Street and Broadway, and the Rexor on the corner of West 116th Street and Broadway, were designed by Gaetan Ajello and built in 1911 and 1912 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. Stylistic features associated with the 12-story Luxor's Renaissance Revival design include its rusticated limestone base, wide granite stoop with curved cheek walls, central entrance with carved stone enframements, and historic metal canopy, ornately decorated terra-cotta window enframements with decorative lintels, bracketed sills—some with iron railings—and cartouches, terra-cotta and molded stone band courses, decorative spandrel panels, and an attic story with windows grouped in two-story expressions with molded surrounds. A non-original fiberglass cornice recalls the historic cornice. Originally a rental building, it is now a condominium (condo lots 1001-1002).

Alterations

West 115th Street Facade: Windows replaced; non-historic metal louvers and HVAC vent-hood at first-story window; brass address plaque at main entrance; brass railings at stoop; non-historic electrical conduit at main entrance and basement facade; terra-cotta balconettes removed at fourth and 11th stories; cornice removed (recently replaced in fiberglass)

Broadway Facade: Windows replaced; terra-cotta balconettes removed at fourth and 11th stories; facade repointed in several locations; non-historic storefronts, signage, light fixtures, and security cameras; cornice removed (recently replaced in fiberglass)

South (rear) Facade: Windows replaced, facade repointed and parged in several locations; windows replaced

Site

Two areaways enclosed by stone curb and cast-iron railings and gate; western areaway sunken with stairs and cast-iron railings on West 116th Street; two metal access hatches on Broadway

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Christopher Gray, "Streetscapes: The Paterno Brothers' Apartment Houses; On Broadway," *New York Times*, October 15, 1995, R7; Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development*, (New York: Columbia University Press, 1998)

608 West 115th Street (aka 608-610 West 115th Street)

Borough of Manhattan Tax Map Block 1896, Lot 32

Date(s): 1910-12 (NB 766-1910)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Carnegie Construction Co.

Type: Apartment building

Style(s): Renaissance Revival with alterations

Stories: 9

Material(s): Brick; limestone

Status: Contributing

History, Significance and Notable Characteristics

608 West 115th Street is a nine-story Renaissance Revival style apartment building designed by Schwartz & Gross and built in 1910 by Carnegie Construction Company. It is similar in design to Heathcote Hall at 605 West 114th Street. The building's Renaissance Revival style features include, its two-story limestone base, two-story entrance surrounds with ornately detailed decorative spandrel panel, molded stone sill and belt courses, brick at upper stories with stone quoins, bracketed balconettes, ornately detailed attic story, and bracketed cornice.

Alterations

West 115th Street Facade: Portion of lower part of facade is parged; windows replaced; metal security grilles at first-story windows; siamese stand pipe; wrought-iron oil pipes

Site

Partially sunken areaway with metal hatch; stone stairs and curb enclosed by wrought-iron railings

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

612 West 115th Street (aka 612-614 West 115th Street)
Borough of Manhattan Tax Map Block 1896, Lot 34

Date(s): 1905-06 (NB 238-1905)
Architect(s) / Builder(s): Neville & Bagge
Owner(s) / Developer(s): Frank Woytisek
Type: Apartment building
Style(s): Beaux Arts
Stories: 8
Material(s): Brick; limestone; terra cotta

Status: Contributing

History, Significance and Notable Characteristics

612 West 115th Street is a Beaux Arts style apartment building designed by Neville & Bagge and built in 1905 for Frank Woytisek. The building's Beaux Arts style features include a tripartite facade with two-story rusticated base, a limestone stoop and historic light posts, arched main entrance, arched windows, molded stone belt courses, elaborate stone balcony supported by large consoles, scrolled keystones and cartouches, a monumental attic story, pilasters and grotesques, splayed lintels and sculpted keystones, bracketed windows sills, and elaborately detailed modillioned cornice with highly decorated parapet.

Alterations

West 115th Street Facade: Lower part of facade painted; main entrance and secondary doors replaced; windows replaced; two non-historic security cameras at first story; metal security grilles at some first-story windows; secondary entrance door; siamese standpipe at basement

West Facade: Brick repointed and partially parged; windows replaced; water tower on roof

Site

Sunken areaways with stone hip wall and stairs with wrought-iron railings, fencing and gate

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

616 West 115th Street
See 619 West 114th Street

WEST 116TH STREET, NORTH SIDE (ODD NUMBERS)

653-663 West 116th Street

See 440 Riverside Drive

WEST 116TH STREET, SOUTH SIDE (EVEN NUMBERS)

600 West 116th Street (aka 2951-2959 Broadway) (Rexor)

Borough of Manhattan Tax Map Block 1896, Lot 72

Date(s): 1911-12 (NB 670-1911)

Architect(s) / Builder(s): Gaetan Ajello

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment with commercial ground floor

Style(s): Renaissance Revival with alterations

Stories: 12

Material(s): White brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

The Rexor, on the corner of West 116th Street and Broadway, and the Luxor, on the corner of West 115th Street and Broadway were designed in the Renaissance Revival style by Gaetan Ajello and built in 1911 and 1912 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. The Rexor is a mixed use building, it exhibits many Renaissance Revival style features, including a rusticated base with voussoirs over the storefront openings, central entrance with wide stone stoop, carved ornately detailed stone enframements, secondary entrance with stone stairs, ornately decorated terra-cotta window enframements with central cartouches, bracketed sills, bracketed balconettes at the upper stories, terra-cotta and stone band courses, decorative spandrel panels, and an elaborate attic story with arched windows and classical terra-cotta details.

Alterations

West 116th Street Facade: Cornice removed; several terra-cotta balconettes removed; facade repointed in several places; windows replaced; corner storefront infilled with wood; central entrance door and transom replaced; storefronts replaced; non-historic signage; non-historic light fixtures at main entrance; non-historic metal railings at entrances; some first-story window infilled with metal louvers; standpipes

Broadway Facade: Cornice removed; several terra-cotta balconettes removed; facade repointed in several places; windows replaced; eastern storefronts created sometime after 1940 to match historic storefronts on Broadway; signage; light fixtures; security cameras

West Facade: Facade repointed; metal fire escape from first story to roof

Site

Metal grille on West 116th Street; two metal access hatches and siamese hydrant on Broadway

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

Christopher Gray, "Streetscapes: On Broadway, the Odd Threesome," *New York Times*, October 15, 1995, R7.

606 West 116th Street (aka 602-606 West 116th Street) (Broadview)

Borough of Manhattan Tax Map Block 1896, Lot 74

Date(s): 1907-08 (NB 643-1907)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Beaux Arts with Secessionist elements

Stories: 12

Material(s): Beige brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

The Westerfield and Broadview were designed by the firm of Schwartz & Gross and built in 1907-08 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. The Broadview is a 12-story Beaux Arts style apartment building with Secessionist details, including floral cast-iron balconette railings, and low-relief decorations with organic details. Beaux Arts elements include the rusticated limestone base, wide stone stoop with cheek walls, central entrance with swag and cartouche, beige brick at the upper stories, paired windows with transoms, keyed lintels, bracketed balconettes including at individual windows and full width, elaborate attic story with pediment and metal cornice.

Alterations

West 116th Street Facade: Facade repointed at several places; modillions and brackets removed from cornice; wrought-iron-and-glass awning removed at main entrance; main entrance doors and transom replaced; non-historic addresses incised on facade; non-historic metal security grilles at some first-story windows; siamese pipes at basement facade; electrical conduits at basement facade

Site

Two sunken areaways with stone stairs flank central entrance, with stone curb and cast-iron railings, newel posts and gate

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

610 West 116th Street (aka 608-610 West 116th Street) (Westerfield)
Borough of Manhattan Tax Map Block 1896, Lot 77

Date(s): 1908 (NB 6-1908)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Beaux Arts with Secessionist elements

Stories: 10

Material(s): Blonde brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

The Westerfield and Broadview were designed by the firm of Schwartz & Gross and built in 1907-08 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. The Westerfield is a ten-story Beaux Arts style apartment building with Secessionist details, including floral cast-iron balconette railings, and low-relief decorations with organic details. Beaux Arts elements include the rusticated limestone base, wide stone stoop with cheek walls, central entrance with swag and cartouche, beige brick at the upper stories, paired windows with transoms, keyed lintels, bracketed balconettes including at individual windows and full width, elaborate attic story with pediment and metal cornice.

Alterations

West 116th Street Facade: Modillions and brackets removed from cornice; wrought-iron-and-glass awning removed at main entrance; non-historic addresses incised on facade; non-historic metal security grilles at first-story windows; siamese pipes at basement facade; electrical conduits at basement facade

West Facade (partially visible): Parged brick facade partially visible from fifth to tenth stories; repointing at roofline; windows replaced

Site

Two areaways flank central entrance, with stone curb and cast-iron railings, newel posts and gate; western areaway with sunken stairs and cast-iron railings

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

N/A

612 West 116th Street

Borough of Manhattan Tax Map Block 1896, Lot 79

Date(s): 1906 (NB 34-1906)

Architect(s) / Builder(s): Thomas Nash

Owner(s) / Developer(s): Delta Phi Fraternity

Type: Fraternity house

Style(s): French Renaissance Revival style

Stories: 5 and basement

Material(s): Stone

Status: Contributing

History, Significance and Notable Characteristics

This five-story limestone house was designed by Thomas Nash and built in 1906 for the Delta Phi Fraternity founded in 1827. The Columbia chapter was founded in 1842. The building is now the home of Casa Hispanica, the Department of Latin American and Iberian Cultures at Columbia University.

The building features characteristics of the French Renaissance Revival style, including a rusticated limestone base raised on a half basement, wide stone stoop with central entry, a high second-story with Palladian window expression and Doric columns supporting a heavy cornice above, third-story windows flanked by pilasters, and a slate Mansard roof with flat and pedimented dormers and oculi windows, and historic multi-paned windows.

Alterations

West 116th Street Facade: Stoop replaced; balustrade removed from fourth-story; multi-pane double-leaf door replaced; non-historic metal fencing at roofline

Site

Sunken areaways with stone stairs, stone newel posts and wrought-iron railings and fencing

Sidewalk / Curb Materials

Concrete sidewalk and metal curb

References

<http://www.deltaphifraternity.org/?page=Hstry>

616 West 116th Street (aka 614-618 West 116th Street) (Altora Residence Club)

Borough of Manhattan Tax Map Block 1896, Lot 80

Date(s): 1906-07 (NB 962-1906)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Beaux Arts with alterations

Stories: 10

Material(s): Red brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Porter Arms and Altora Residence Club are Beaux Arts style apartment buildings designed by the firm of Schwartz & Gross and built in 1906-07 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. Altora Residence Club is a ten-story red brick, limestone, and terra-cotta apartment building with ornamental features characteristic of the Beaux Arts style including a wide stone stoop, two-story rusticated base with two-story arched main entrance, transitional story with decorative banding and keyed window surrounds, upper stories with stone and terra-cotta details such as bracketed sills, lintels with sculpted keystones, band courses and an attic story with arched windows, ornate spandrel panels, and bracketed cornice.

Alterations

West 116th Street Facade: Cornice removed; main entrance door replaced; non-historic light fixtures and metal numerals at main entrance; windows replaced; electrical conduit piping at first-story; siamese piping at basement facade

East Facade (partially visible): Facade repointed and parged; windows replaced

Site

Sunken areaways with stone stairs, stone newel posts and wrought-iron railings and fencing

Sidewalk / Curb Materials

Concrete side walk with metal curb

References

N/A

620 West 116th Street (aka 620-622 West 116th Street) (Porter Arms)

Borough of Manhattan Tax Map Block 1896, Lot 83

Date(s): 1906-07 (NB 962-1906)

Architect(s) / Builder(s): Schwartz & Gross

Owner(s) / Developer(s): Paterno Bros.

Type: Apartment building

Style(s): Beaux Arts with alterations

Stories: 10

Material(s): Red brick; limestone; terra-cotta

Status: Contributing

History, Significance and Notable Characteristics

Porter Arms and Altora Residence are Beaux Arts style apartment buildings designed by the firm of Schwartz & Gross built in 1906-07 for the Paterno Brothers, prolific apartment house builders in Morningside Heights between 1898 and 1924. Porter Arms is a ten-story red brick, limestone, and terra-cotta apartment building with ornamental features characteristic of the Beaux Arts style, including a two-story rusticated base, wide stone stoop with two-story arched main entrance, transitional story with decorative banding, elaborate wrought-iron balconettes, keyed window surrounds, upper stories with stone and terra-cotta details such as bracketed sills, lintels with sculpted keystones and wrought-iron railings, band courses, and an attic story with arched windows, ornate spandrel panels and metal cornice.

David (Tayson) Torrence (1864-1951), actor who appeared in 104 films between 1913 and 1939, lived at 620 West 116th Street according to the 1910 census.

Alterations

West 116th Street Facade: Cornice removed; main entrance door replaced; non-historic light fixtures and metal numerals at main entrance; windows replaced; concrete ramp at main stoop; electrical conduit piping at first-story facade; siamese piping at basement facade

West Facade: Red brick facade; partially visible interior light-court; facade repointed and parged in several places; windows replaced

Site

Sunken areaways with stone stairs, stone newel posts, and wrought-iron railings and fencing; tall metal gate

Sidewalk / Curb Materials

Concrete sidewalk with metal curb

References

U. S. Census records, 1910.

624-630 West 116th Street

See 435 Riverside Drive

WEST 119TH STREET, SOUTH SIDE (EVEN NUMBERS)**620-624 West 119th Street**

See 49 Claremont Avenue

626-632 West 119th Street

See 468 Riverside Drive

ARCHITECTS' APPENDIX

Gaetan Ajello (1883-1983)

25 Claremont Avenue
29 Claremont Avenue
35 Claremont Avenue (aka 33-35 Claremont Avenue)
375 Riverside Drive (aka 371-375 Riverside Drive, 616-624 Cathedral Parkway)
390 Riverside Drive (aka 613-629 West 111th Street)
395 Riverside Drive (aka 393-397 Riverside Drive, 620-628 West 112th Street)
420 Riverside Drive (aka 631 West 114th Street)
452 Riverside Drive
600 West 115th Street (aka 2931-2939 Broadway)
600 West 116th Street (aka 2951-2959 Broadway)

Gaetan (or Gaetano) Ajello, was an Italian-born and -trained architect and engineer who immigrated to the United States in 1902 where he soon established himself as an architect. His earliest recorded work in New York City was a six-story apartment house on East 115th Street that he designed in 1906. In the course of his nearly 20-year career he designed more than 30 apartment buildings for several of the Upper West Side's major developers, particularly the Compagna and Paterno families. During World War I, Ajello appears to have temporarily ceased his residential and commercial work, working as an architect and engineer for Standard Aircraft Co. in Elizabeth, New Jersey. Ajello designed the Claremont Theater at 134th and Broadway (1913-14, a designated New York City Landmark) one of the first purpose-built movie theaters, and his residential work is found in the Upper West Side/Central Park West, Riverside-West End, and Carnegie Hill Historic Districts, as well as the Riverside-West End Historic District Extensions I and II, and West End Collegiate Historic District Extension. In the Morningside Heights Historic District, Ajello designed ten apartment buildings in the Renaissance, French Renaissance and Colonial Revival styles for developers such as B. Crystal & Son and Paterno Bros. Ajello left the architectural profession in the 1920s and briefly returned to Italy, returning to the United States in the 1930s. Ajello was an inventor and designed an improved reinforced concrete flooring and an airplane braking system. Ajello died in New York in 1983, at the age of 100.

References: "Airplane Brake Tested," *New York Times (NYT)*, February 11, 1925, 2; Ancestry.com, *World War I Draft Registration Cards, 1917-19*. [database on-line] Provo, UT: Ancestry.com Operations, 2005; "Deaths," *NYT*, September 5, 1983, 30; Christopher Gray, "Streetscapes: Remembering an Architect Who Shaped the West Side," *NYT*, June 11, 2006, J7; Landmarks Preservation Commission (LPC), "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report (LP-2462)* (New York: City of New York, 2013), prepared by Cynthia Danza and Jennifer L. Most; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (December 6, 2005) <http://www.MetroHistory.com>; "The Real Estate Field," *NYT*, April 3, 1914, 18.

Bernstein & Bernstein

Michael Bernstein (1867-?)

Mitchell Bernstein (1878-1962?)

500 Cathedral Parkway (aka 1002-1018 Amsterdam Avenue)

518 West 111th Street (aka 518-524 West 111th Street)

Michael Bernstein was born in Kobrin, Russia in 1867. In 1875 his parents immigrated to New York where Mitchell was born in 1878. Michael was established as an architect in New York by 1892 practicing independently except for a brief partnership with David Stone in 1897. Mitchell served as his brother's head draftsman beginning in 1899 and they became partners in 1902. Bernstein & Bernstein designed residential, retail and religious buildings throughout the city, which are represented in the Greenwich Village, South Village, East Village/Lower East Side, Hamilton Heights/Sugar Hill, and Sullivan-Thompson Historic Districts and the Greenwich Village Historic District Extension II. The partnership was dissolved in 1911 after which the brothers practiced independently until at least 1937 and 1940 respectively. In the Morningside Heights Historic District, the brothers are responsible for two Renaissance Revival style apartment buildings.

References: Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 15-16; LPC, Architects files; LPC, "Architects' Appendix," *Sullivan-Thompson Historic District Designation Report (LP-2590)* (New York: City of New York, 2016), prepared by Jessica Baldwin, Corrine Engelhardt, Sarah Moses, Barrett Reiter, appendix by Theresa Noonan; James Ward, *Architects in Practice New York City, 1900-1940* (New York: Committee for the Preservation of Architectural Records, 1989), 9.

Charles E. Birge (1871-1942)

544 Cathedral Parkway (aka 544-546 Cathedral Parkway)

Educated at the Massachusetts Institute of Technology and the École des Beaux-Arts in Paris, Charles E. Birge spent his early career in Chicago, but he soon opened a practice in New York that he maintained until his retirement in 1937. Birge is best known for his designs for William Randolph Hearst and for Schrafft's candy stores. Examples of his work can be found in the Upper East Side, Upper West Side/Central Park West and NoHo Historic Districts, as well as the Riverside-West End Historic District and Extension I, where he designed the Clarendon, a neo-Renaissance style apartment building on Riverside Drive and the Elizabethan Revival style Selkirk, originally an apartment hotel at 308 West 82nd Street, respectively. In the Morningside Heights Historic District Birge designed the Federal Revival style building that was originally the home of the Explorers Club.

References: "Charles Birge, 71, Retired Architect," *NYT*, November 23, 1942, 23; LPC, "Architects' Appendix," *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), prepared by Donald G. Presa; LPC, "Architects' Appendix," *Riverside-West End Historic District Designation Report (LP-1626)* (New York: City of New

York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York: City of New York, 1981), prepared by the Research Department.

George & Edward Blum

George Blum (1870-1928)

Edward Blum (1876-1944)

454 Riverside Drive

456 Riverside Drive

545 West 111th Street (aka 2858-2866 Broadway)

Edward Blum was born in Paris and graduated from Columbia University in 1899, returning to Paris to continue his education at the École des Beaux Arts from 1901 to 1903. His brother George attended the École in 1904. The firm of George & Edward Blum (at times also referred to as the Blum Brothers) received its first commission in 1909 for apartment buildings and gained prominence for their designs. The firm was responsible for seven neo-Renaissance style apartment buildings in the Upper West Side/Central Park West and Riverside-West End Historic Districts and the Riverside-West End and West End-Collegiate Historic District Extensions. They were also responsible for buildings in the Expanded Carnegie Hill, Ladies' Mile, Upper East Side, and Audubon Park Historic Districts, as well as Harlem's famed Hotel Theresa (1912-13, a designated New York City Landmark). The Blums are noted for using glazed brick and terra cotta in a distinctive manner and for experimenting with designs that lacked traditional cornices. The firm is among a select group of prolific architectural practices with Jewish principals that achieved prominence in early 20th century New York, including the firms of Emery Roth, Rouse & Goldstone, and Schwartz & Gross. In the Morningside Heights Historic District, the Blums were responsible for the design of three apartment buildings, the Secessionist style Rockfall apartments at 545 West 111th Street and Arts and Crafts style Oxford and Cambridge Halls at 454 and 456 Riverside Drive.

References: Andrew S. Dolkart and Susan Tunick, *George & Edward Blum* (Princeton, N.J.: Princeton University Press, 1993); LPC, "Architects' Appendix," *Audubon Park Historic District Designation Report (LP-2335)* (New York: City of New York, 2009), prepared by Jennifer L. Most; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report (LP-1834)* (New York: City of New York, 1993), prepared by the Research Department; LPC, *Hotel Theresa Designation Report (LP-1843)* (New York: City of New York, 1993), prepared by Andrew S. Dolkart, 4; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report (LP-2463)* (New York: City of New York, 2012), prepared by Theresa Noonan and Marianne S. Percival; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 62.

L. & J. Brandt

Louis Brandt (dates not determined)

John Brandt (c. 1856-1966)

606 West 113th Street (aka 604-606 West 113th Street)

John Brandt began practicing architecture in 1879 and was active through 1925. From 1892-1908, he practiced with his brother Louis in the firm of L. & J. Brandt. John Brandt designed several residences on Manhattan's Upper East Side, including a row of five neo-Grec style houses and a pair of flats buildings in the Renaissance Revival/Queen Anne style within the Carnegie Hill Historic District. Within the Morningside Heights Historic District, the Brandts designed a small apartment building in the Colonial Revival style on West 113th Street.

References: Francis, 17; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; Ward, 9.

Brower & Gayle

John Brower, Jr. (dates not determined)

Edward W. Gayle (1859-?)

362 Riverside Drive (aka 362-366 Riverside Drive, 318 West 109th Street)

Little is known about the firm of Brower & Gayle, which was active in New York from 1899 to 1904. Both John Brower, Jr. and Edward W. Gayle appear to have maintained private practices prior to and following their partnership. In the Morningside Heights Historic District the firm was responsible for the Renaissance Revival style apartment building at Riverside Drive and West 109th Street.

References: Francis, 18, 33; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (June 13, 2016) <http://www.MetroHistory.com>; Ward, 10, 27.

Rosario Candela (1890-1953)

425 Riverside Drive (aka 421-425 Riverside Drive; 622-630 West 115th Street)

Born in Sicily, Rosario Candela came to the United States at the age of 19 and graduated from the Columbia School of Architecture in 1915. Noted as the architect of many large luxury apartment houses on the Upper East Side, Candela was also responsible for the design of a variety of buildings throughout his career. In addition to many Manhattan apartment buildings he designed several public schools in New York and Baltimore. Among his more interesting projects was the former United States Embassy building in London (the lower stories were the work of noted architect John Russell Pope, while the upper residential stories were by Candela). He was associated with the Walt Whitman Houses and Raymond Ingersoll Houses (originally Fort Greene Houses), projects for the New York City Housing Authority. Candela designed six luxury apartment buildings on Fifth Avenue in the Upper East Side Historic District; the designs

of these buildings were inspired by the details and compositional methods of the Italian Renaissance. Two large apartment houses and the Stanhope Hotel (all on Fifth Avenue) within the boundaries of the Metropolitan Museum Historic District are designed in a refined yet imposing style to effectively contrast with the townhouses of an earlier era along Fifth Avenue. Candela's designs are also found in the Upper West Side/Central Park West, Expanded Carnegie Hill, Hamilton Heights/Sugar Hill Northwest, and Park Avenue Historic Districts, as well as Riverside-West End Historic District Extensions I and II and West End-Collegiate Historic District Extension. In the Morningside Heights Historic District, Candela's work is represented by the Georgian Revival style apartment building at 425 Riverside Drive.

References: Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (New York: Acanthus Press, 2001); LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2105)* (New York: City of New York, 2002), prepared by Andrew S. Dolkart and Virginia Kurshan; LPC, *Metropolitan Museum Historic District Report (LP-0955)* (New York: City of New York, 1977) (New York: City of New York, 1977), prepared by the Research Department, 110; LPC, "Architects' Appendix," *Park Avenue Historic District Designation Report (LP-2547)* (New York: City of New York, 2014), prepared by Christopher D. Brazee, Jennifer L. Most, Marianne S. Percival and Matthew A. Postal; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; "Rosario Candela, Architect, Is Dead," *NYT*, October 7, 1953, 29.

Henry O. Chapman (1862-1929)

633 West 115th Street
635 West 115th Street

Henry Otis Chapman was born in Otisville, New York, and educated at Cornell University. He furthered his architectural studies during a year in Europe. His first architectural office was opened in New York in 1892. Two years later he formed a partnership with John Stewart Barney and began to specialize in ecclesiastical design. At some point this association was severed and Otis continued in individual practice until his son joined him in the firm Henry Otis Chapman & Son (c. 1926-1929). Among Chapman's most important works are the Rutgers Presbyterian Church and Parish House, located within the West End-Collegiate Historic District Extension, the Broadway Tabernacle (demolished), the Union Sulphur Building [sic], and an office building at 940 Madison Avenue, located within the Upper East Side Historic District, for which he was awarded the Medal of Honor by the Fifth Avenue Business Association in 1922. He is also responsible for numerous apartment and office buildings throughout New York, and for a Tudor Revival style house within the Fieldston Historic District. Among Chapman's earliest commissions is the pair of row houses in the Colonial Revival style in the Morningside Heights Historic District.

References: "Henry Otis Chapman," *NYT*, July 28, 1929, 32; LPC, "Architects' Appendix," *Fieldston Historic District Designation Report (LP-2138)* (New York: City of New York, 2006), prepared by Michael D. Caratzas, Donald Presa, and Cynthia Danza; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; Withey, 118-119.

Denby & Nute

Edwin Denby (1872-1957)

Frank S. Nute (c. 1869-1947)

417 Riverside Drive (aka 630-638 West 114th Street)

Edwin H. Denby was born in Philadelphia and educated at the Polytechnikum in Dresden between 1890 and 1892. Denby continued his studies at the École des Beaux-Arts in Paris and received his diploma in 1897. After returning to the United States, Denby opened an architectural office in New York City in 1900 and four years later began his partnership with Frank Scammon Nute. Little is known about Nute, who was born in New Jersey. The pair's professional relationship lasted for 19 years, during which time they designed the neo-Classical town house at 41 East 67th Street in the Upper East Side Historic District as well as the Colonial Revival style apartment house at 417 Riverside Drive in the Morningside Heights Historic District. Denby and Nute are also individually credited with the designs of several apartment houses.

References: Apartment Houses of the Metropolis (New York: The G. C. Hesselgren Publishing Co., 1908) 209; "Edwin Denby, 84, Noted Architect," *NYT*, January 18, 1957, 20; LPC, *Upper East Side Historic District Designation Report*; Obituary, *NYT*, September 30, 1947, 25; U.S. Census Records, 1920, 1930.

Jacob M. Felson (1886-1962)

600 West 111th Street (aka 600-608 West 111th Street; 2851-2859 Broadway)

Born in Russia, Jacob M. Felson immigrated to the United States with his parents in 1888. He studied at Cooper Union and began to practice architecture in 1910. Felson designed many movie theaters and apartment buildings in New York, and his designs are represented in the Upper West Side/Central Park West, Upper East Side, Grand Concourse, South Village, Riverside-West End and Park Avenue Historic Districts and Riverside-West End Historic District Extensions I and II.

In 1938 he became president of Fleetwood Enterprises, Inc., which specialized in the erection of apartment buildings. He also designed private homes in Westchester County and in New Jersey. In the Morningside Heights Historic District, Felson designed the Colonial Revival style apartment building at 600 West 111th Street.

References: "Jacob M. Felson, Architect, Designed Movie Houses, 76," NYT, October 19, 1962, 31; LPC, "Architects' and Builders' Appendix," *South Village Historic District Designation Report (LP-2546)* (New York: City of New York, 2013), prepared by the Research Department.

C[harles] P[ierre] H[enry] Gilbert (1861-1952)

619 West 113th Street (aka 619-623 West 113th Street)
625 West 113th Street
627 West 113th Street

Although he was the architect of a great many opulent residences for New York's leading families, C. P. H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the École des Beaux-Arts. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City with George Kramer Thompson, and in the late 1880s, he designed several Romanesque Revival buildings located within the Park Slope Historic District. In the 1890s Gilbert designed a significant number of neo-Renaissance style row houses on the Upper West Side and in other neighborhoods, most of which are sophisticated essays in the use of light-colored brick, limestone, and terra cotta. During the late 1890s, he began to receive commissions from prominent members of New York society, which he designed in a variety of styles according to the tastes and desired image of his wealthy clients. With equal success he designed homes in the neo-French Renaissance style for banker Henry Seligman at 30 West 56th Street (1899-1901, a designated New York City Landmark), the Beaux-Arts style at the Delamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark), the Chateausque Francois I style for the Felix and Frieda Warburg Mansion at 1109 Fifth Avenue (1906-08, a designated New York City Landmark), and created a refined and subtly detailed neo-Italian Renaissance mansion for Otto and Addie Kahn at 1 East 81st Street (1914-18, a designated New York City Landmark), which was designed in conjunction with the English architect J. Armstrong Stenhouse. Both of the latter are also included within the boundaries of the Expanded Carnegie Hill Historic District, as is 1067 Fifth Avenue for which Gilbert adapted the Francois I style, increasing the scale to suit an apartment house.

One of the city's most prolific architects, Gilbert's work can be found in the Expanded Carnegie Hill, Hamilton Heights/Sugar Hill Northwest, Metropolitan Museum, and Upper East Side Historic Districts as well as the Riverside-West End and West End-Collegiate Historic District Extensions. In the Morningside Heights Historic District Gilbert was responsible for the row of five Colonial Revival style houses at 619-627 West 113th Street.

References: LPC, "Architects" Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report*; LPC, "Architects Appendix," *West End-Collegiate Historic District Extension Designation Report*; LPC, Architects files.

L[afayette] A. Goldstone (1876-1956)

526 West 111th Street

Lafayette A. Goldstone was born in Poughkeepsie, New York, and came to New York City at the age of 15, after receiving lessons in architecture and drawing from William Henry Cusak. First employed as an apprentice with Carrère & Hastings, Goldstone later obtained positions with William A. Bates of Bates & Barlow and with Cleverdon & Putzel. After service in the Spanish-American War in 1898, Goldstone was employed by a real estate developer and

builder who was active in erecting old law tenements in Manhattan's Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham. Goldstone also worked for a time with the building firm of Norcross Brothers. In 1902, Goldstone opened his own practice with the design of three private residences in Manhattan's Upper West Side. His early work was devoted largely to the design of new law tenements, but he later received commissions for apartment houses. Goldstone also designed store-and-loft buildings, including several within the Ladies Mile Historic District. From 1909 to 1926, Goldstone worked in partnership with William L. Rouse (q.v.). In the Morningside Heights Historic District, Goldstone was solely responsible for the design of Tudor Revival style apartment at 526 West 111th Street.

References: LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District*; LPC, "Architects' Appendix," *Ladies Mile Historic District*; LPC, "Architects' Appendix," *Riverside Drive-West End Historic District*; LPC, "Architects' Appendix," *Upper East Side Historic District*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; "Lafayette Goldstone Dies at 80; Architect of Luxury Apartments," *NYT*, June 23, 1956, 2; "Lafayette A. Goldstone Dies; Apartment House Designer," *New York Herald Tribune*, June 23 1956, 6; *Trow's New York City Classified Directory* (New York: Trow Directory, Printing and Bookbinding Co., 1925); Ward, 66; Elliot Willensky and Norval White, *AIA Guide To New York City*, 3rd ed. (New York: Harcourt Brace Jovanovich, 1988), 386.

John Hauser (c. 1864-?)

503 West 111th Street (aka 503-505 West 111th Street)
513-515 West 111th Street

The Swiss-born architect John Henry Hauser is listed in New York City directories from 1892 to 1922 as a specialist in private houses and flats. Like many of his contemporaries, he designed in a variety of revival styles. In the Greenwich Village Historic District Extension II, he designed the Romanesque Revival style tenement at 38 Downing Street and the Romanesque/Renaissance Revival style tenement at 46 Downing Street. Hauser's work can also be found in the Hamilton Heights, Hamilton Heights/Sugar Hill, Hamilton Heights/Sugar Hill Northwest, Park Avenue, and Morris Avenue Historic Districts as well as the Riverside-West End Historic District Extension II. Hauser designed two small Renaissance Revival apartment buildings on West 111th Street in the Morningside Heights Historic District.

References: Ancestry.com, *New York Naturalization Petitions, 1794-1906* [database on-line] Provo, UT: Ancestry.com Operations, 2013; Francis, 38; LPC, *Morris Avenue Historic District Designation Report (LP-1392)* (New York: City of New York, 1986), prepared by Charles Savage, 3; LPC, "Architects' Appendix," *Greenwich Village Historic District Extension II Designation Report (LP-2366)* (New York: City of New York, 2010), prepared by Olivia Klose, Virginia Kurshan, and Marianne Percival; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Historic District Designation Report (LP-2064)* (New York: City of New York, 2000), prepared by Matthew A. Postal, Donald G. Presa, and Marianne S. Percival; U.S. Census records, 1910; Ward, 33.

Hoppin & Koen

Francis Laurens Vinton Hoppin (1866-1941)

Terence A. Koen (1858-1923)

West Side Unitarian Church (now Congregation Ramath Orah), 550 Cathedral Parkway
(aka 548-550 Cathedral Parkway)

Francis Laurens Vinton Hoppin was born in Providence, Rhode Island the son of Washington Hoppin, a prominent physician and caricaturist, and Louise Claire (Vinton) Hoppin. He received his early education in the Providence public schools, later transferring to the Trinity Military Institute in upstate New York. He attended Brown University and studied architecture at Massachusetts Institute of Technology from 1884-1886 before traveling to Paris to further his studies. He returned to the United States and worked in his brother's Providence firm, Hoppin, Read & Hoppin in 1890-91 before moving to New York where he joined the firm of McKim, Mead & White as a draftsman. There he met Terence A. Koen, a fellow draftsman, who had joined the firm in 1880.

In 1894 Hoppin and Koen formed a partnership and went into practice for themselves. The firm was responsible for designing the Fire Company No. 65 at 33 West 43rd (1897-98) and former New York Police Headquarters at 240 Centre Street (1909), both designated New York City Landmarks, as well as numerous townhouses including the individually designated James F. D. and Harriet Lanier House at 123 East 35th Street (1901-03, a designated New York City Landmark), and several country estates on Long Island, New Jersey and Massachusetts including "The Mount" for the author Edith Wharton in Lenox, Massachusetts. In the Morningside Heights Historic District, the firm was responsible for the design of the Georgian Revival style West Side Unitarian Church (now Congregation Ramath Orah). Shortly after Koen died in 1923, Hoppin retired and devoted himself to painting.

References: "Col. Hoppin, 74 Architect and Painter, Dead," *New York Herald Tribune*, September 10, 1941, 24; LPC, *Former Police Headquarters Building Designation Report* (LP-0999) (New York: City of New York, September 26, 1978), prepared by the Research Staff, 2.

Israels & Harder

Charles H[enry] Israels (1865-1911)

Julius F. Harder (1865-1930)

611 West 112th Street (aka 611-617 West 112th Street)

Nephew of the painter Joseph Israels, Charles Israels was born in New York and was educated at the Irving Institute in Tarrytown, the Art Students League of New York and in Paris. He traveled in Europe in 1889 and returned to New York in the same year to begin architectural practice. Israels was interested in tenement reform and wrote several articles which expressed his interests, including: "New York Apartment Houses" and "Socialism and the Architect," both published in *Architectural Record*. He served on the Building Code Revision Commission in 1907, was secretary of the Municipal Art Society and was a member of the executive committee of the Architectural League of New York.

Julius F. Harder worked with John R. Thomas on the plans for City Hall and the Hall of Records. He was involved in civic matters in Queens, where he lived for some time, and was a member of the Architectural League.

In 1894, Israels and Harder were partners in the firm of Marsh, Israels & Harder, having previously met while in the employ of Charles B. Atwood during an 1888 competition for a new New York City Hall. In 1897 the firm became known as Israels & Harder with commissions ranging from apartment houses and hotels, including the Beaux-Arts style Hotel Walton (1903-04) in the Upper West Side/Central Park West Historic District, to commercial designs, including an alteration to a Queen Anne store and loft building in the Tribeca East Historic District (1907-08). In the Morningside Heights Historic District the firm designed the small Renaissance Revival/Secessionist style apartment building at 611 West 112th Street.

References: Francis, 37, 43; [Julius Harder obituary], *NYT*, Nov. 22, 1930, 17; LPC, "Architects' Appendix," *Ladies Mile Historic District Designation Report*; LPC, *Riverside Drive-West 80th-81st Street Historic District Designation Report (LP-1429)*, (New York: City of New York, 1985); LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*; F. N. Levy, ed., "Charles Henry Israels," *American Art Annual* (New York, 1913), vol. 10, 78; F. N. Levy, ed., "Israels & Harder," *American Art Annual* (New York, 1900), vol. 3, 111, 115; U.S. Census records, 1900; Ward, 39; Withey, 316.

Louis E. Jallade (1876-1957)

Broadway Presbyterian Church and Parish Hall, 601 West 114th Street (aka 601-603 West 114th Street; 2921-2927 Broadway)
2929 Broadway

Louis Eugene Jallade was an architect and engineer who had a long, prolific, and varied career. Born in Montreal, Canada, he was the son of a French-born upholsterer who moved his family to New York City in 1877. Louis graduated from the New York Latin School (1892) and was further educated at the Metropolitan Museum of Art Schools (1892-96), and Beaux-Arts Society Architectural Ateliers, New York (1896-99). Interestingly, Jallade later credited his initial interest in architecture to evening study at the West 23rd Street branch of the Young Men's Christian Association (YMCA). He left for Paris to study at the École des Beaux-Arts (1901-03). Returning to the United States, Jallade worked in 1904 for Paul E. DuBoy on the construction of the Ansonia Hotel (1899-1904), 2101-2119 Broadway (a designated New York City Landmark), and then for the Boston office of Allen & Collens, supervising construction of the firm's Union Theological Seminary at Broadway and West 121st Street, portions of which are a designated New York City Landmark. After 1905, Jallade practiced independently. His first commission was the Naval YMCA buildings (1906-08), Norfolk, Virginia, which employed the Hennebique concrete system.

Jallade was appointed a building consultant to the national board of the YMCA (c. 1912-19), becoming a specialist in the design of YMCA buildings. His practice also encompassed churches, factories, colleges, schools, hotels, libraries, garages, and clubs. Jallade served as a building consultant to the Society of Directors of Physical Education in Colleges, the Playground and Recreation Association, the Russell Sage Foundation, and the Boys Club of America; was a consulting engineer for the Department of Corrections for Rikers Island Penitentiary; served as

president of the New York Society of Architects; participated in municipal public housing and slum clearance programs; and was active in the New York National Guard after 1914, retiring as a brigadier general. His son, Louis E. Jallade, Jr. (1909-1978), joined the firm in 1938, and another son, John Henry, also worked for him as an architect. The majority of Jallade's oeuvre is well-designed yet stylistically conservative as can be seen in the Gothic Revival style Broadway Presbyterian Church complex and its adjacent commercial building in the Morningside Heights Historic District.

References: LPC, *Thomson Meter Company Building (later New York Eskimo Pie Corporation Building) Designation Report (LP-2139)* (New York: City of New York, 2004), prepared by Jay Shockley, 3-4.

George Keister (1859-1945)

431 Riverside Drive (aka 429-433 Riverside Drive, 637-641 West 115th Street)

Little is known about George Keister, who was in practice in New York from the mid-1880s until 1930. He began his career in partnership with Frank Wallis in 1887-88, after which he worked independently. Keister worked in a variety of styles. He designed neo-Grec, Renaissance Revival, and Colonial Revival style tenements and flats in the Greenwich Village Historic District and Extension II, a pair of Queen Anne tenements in the South Village Historic District, the eclectic group of row houses (1891) that form the Bertine Block Historic District in the Bronx, and the eclectic Hotel Gerard (1893-94, a designated New York City Landmark), at 123 West 44th Street. Keister continued to design residential structures in the 20th century, including the George L. McAlpin House, 9 East 90th Street (1902-03, a designated New York City Landmark) and 305 West 71st Street in the West 71st Street Historic District. He was best known in the later years, however as a theater designer. Among his numerous theaters are the Belasco Theater (1906-07) and Apollo Theater (1913-14) both of which are designated New York City Landmarks. Keister designed the massive Romanesque Revival style First Baptist Church (1891-94) at the corner of Broadway and West 79th Street and the nine-story Medieval Revival style flats at 120 Riverside Drive in the Riverside-West End Historic District Extension I, the Beaux Arts style flats building known as the Ackerley at 241 West 101st Street in the Riverside-West End Historic District Extension II and a row of Renaissance Revival style houses at 257-261 West 70th Street in the West End-Collegiate Historic District Extension. In the Morningside Heights Historic District he designed the Beaux Arts style flats building at 431 Riverside Drive.

References: Andrew S. Dolkart and Matthew A. Postal, *Guide to New York City Landmarks*, 4th ed., ed. by Matthew A. Postal (New York: Wiley 2009), 177; Francis, 45; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, Architects files; LPC *West 71st Street Historic District Designation Report (LP-1611)* (New York: City of New York, 1989), prepared by Virginia Kurshan, 12; Ward, 42.

Frank A. Lang (dates undetermined)

604 West 114th Street
606 West 114th Street
608 West 114th Street
610 West 114th Street
612 West 114th Street
614 West 114th Street
616 West 114th Street

Little is known about the education and training of Frank A. Lang. He appears to have had a long career in the U. S. civil service beginning as a draftsman in the office of the Supervising Architect of the Treasury Department employed in New York c. 1895 and rising to the position of Supervising Chief Engineer by 1917. In the Morningside Heights Historic District he is responsible for the design of seven Colonial Revival style row houses.

References: Ancestry.com, *U.S. Register of the Civil, Military, and Naval Service, 1863-1959* [database on line] Provo, UT: Ancestry.com Operations, 2014; Francis, 48.

Lawlor & Haase

Joseph M. Lawlor (1865-1955)
William J. Haase (c. 1871-1928?)

450 Riverside Drive
605 West 111th Street (aka 605-607 West 111th Street)
611 West 111th Street (aka 609-611 West 111th Street)
615 West 113th Street (aka 615-617 West 113th Street)

Born in Poughkeepsie, Joseph M. Lawlor was an 1888 graduate of the Rensselaer Polytechnic Institute (RPI). After graduation he worked for the Manhattan Bridge Company and the C.N.E. & W. [Central New England & Western] Railroad before leaving to attend the École des Beaux-Arts. When he returned to the United States around 1894 he worked for Richard Morris Hunt in New York until 1897 when he joined the office of Henry J. Hardenberg; he opened his own office in 1899. Little is known about the education of William J. Haase. He appears to have established himself as an architect by 1897 in Brooklyn. He joined Lawlor in 1904 and over the next decade the firm designed residential buildings throughout Manhattan mostly mid-sized multiple dwellings including 27 East 62nd Street and 103-109 East 75th Street in the Upper East Side Historic District. The firm was particularly known for its role in the development of the RPI campus where they were responsible for seven buildings between 1905 and 1928. Following Haase's death, Lawlor continued to design several additional buildings for the school. In addition to designing apartment buildings in the Upper East Side Historic District and Riverside-West End Historic District Extension II, Lawlor & Haase designed four apartment buildings in the Renaissance Revival, Colonial Revival and Georgian Revival styles in the Morningside Heights Historic District.

References: Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; Francis, 49, 89; “Joseph M. Lawlor,” *NYT*, August 8, 1955, 21; LPC, “Architects’ Appendix,” *Upper East Side Historic District Designation Report*; New York State Census, 1905, 1925; Office for Metropolitan History, “Manhattan NB Database 1900-1986,” (June 4, 2014) <http://www.MetroHistory.com>; U.S. Census records, 1900-1930; U.S. National Park Service, National Register of Historic Places, “Theta Xi Fraternity Chapter House, Troy, NY,” National Register of Historic Places Registration Form, prepared by Karen Lang Kummer, 2013; Ward, 46.

Little & O’Connor

Willard P[arker] Little (1859?-1934)

Michael J[oseph] O’Connor (1860-1936)

627 West 115th Street

Michael J. O’Connor was born and educated in San Francisco. In 1878, O’Connor moved to New York City to study at the Columbia College School of Mines, where he met fellow student Willard Parker Little, a native of Brooklyn. The two men graduated in 1881. While O’Connor went on to attend Columbia’s School of Architecture, graduating in 1884, it is unclear if Little enrolled at Columbia as well. The firm of Little & O’Connor was formed in 1886. One of their most well-known works was the College of Pharmacy for Columbia University (115 West 68th St., demolished). In the Morningside Heights Historic District they were responsible for the Colonial Revival style fraternity house at 627 West 115th Street. Little else is known about their partnership.

References: Ancestry.com, *U.S., School Catalogs, 1765-1935* [database on-line], Provo, UT: Ancestry.com Operations, 2012; Francis, 50, 58; “M. J. O’Connor Dead; Retired Architect,” *NYT*, July 28, 1936, 19; Ward, 48, 58; Withey, 447.

Robert T. Lyons (dates not determined)

535 Cathedral Parkway (aka 529-541 Cathedral Parkway)

Robert T. Lyons was established as an architect in New York by 1897. He specialized in apartment and hotel design, but also designed row houses and commercial buildings. He apparently favored the neo-Renaissance style, but was also known to employ the more florid Beaux-Arts and more severe neo-Federal styles in his designs. Among his more important commissions are the Coronet apartment house (1901, West 58th Street), the Tammany Central Association Clubhouse (1902, East 32nd Street), and the City Athletic Club (1906, West 54th Street). Important works are also found in the Upper West Side/Central Park West Historic District including the St. Urban (1905, 285 Central Park West), the only single-towered apartment building along Central Park West, and apartment and studio buildings such as the Bromley Studios (originally the Parkside Hotel, 1916, 31 West 71st Street), a tall studio building faced on its narrow street frontage with white terra cotta. Other examples of Lyon’s work can be found in the Upper East Side, Carnegie Hill, Expanded Carnegie Hill, Ladies’ Mile, and Park Avenue Historic Districts, the West End-Collegiate Historic District Extension as well as the

Riverside-West End Historic District Extension II. In the Morningside Heights Historic District Lyons designed the Renaissance Revival style apartment house at 535 Cathedral Parkway.

References: Francis, 51; LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District Designation Report*; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' Appendix," *Park Avenue Historic District Designation Report*; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report*; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report*.

Moore & Hutchins

John Crosby Brown Moore (1896-1993)

Robert S. Hutchins (1907-1991)

St. Hilda's and St. Hugh's School, 619 West 114th Street (aka 611-619 West 114th Street; 616 West 115th Street)

John C. B. Moore studied architecture at Columbia University and the École des Beaux-Arts. Both prior to his studies in Paris, and directly after, Moore spent a brief time working for Delano & Aldrich, until receiving his license to practice in New York. He worked as an independent architect from 1929 to 1937.

Robert S. Hutchins worked in the offices of Miller & Pflueger in San Francisco (1925), Sundt & Wenner in Philadelphia (1929-30), and Delano & Aldrich in New York (1930-32). He received his Master's in Architecture from the University of Pennsylvania.

Moore & Hutchins was formed in 1937. The firm went on to specialize in the design of campuses, schools, and public buildings. The firm is also responsible for the design of the United States Military Cemetery and Memorial at Carthage, Tunisia, following World War II. In 1972, with the retirement of John Moore, the firm became Hutchins, Evans & Lefferts. In the Morningside Heights Historic District, Moore & Hutchins was responsible for the design of St. Hilda's and St. Hugh's School.

References: Peter B. Flint, "Robert S. Hutchins, An Architect, 83, of Public Buildings," *NYT*, January 1, 1991, 30; Marvine Howe, "John C. B. Moore, An Architect, 96; Schools Specialist," *NYT*, June 25, 1993, B7; Moore and Hutchins, Architects' Roster Questionnaire, 1946, The American Institute of Architects Archives, *The AIA Historical Directory of American Architects*, s.v. "Moore and Hutchins," (ahd 4003869), <http://www.aia.org/about/history/...ahd4003869> (accessed June 13, 2016).

Moore & Landseidel

Fred W. Moore (c. 1874-?)

Frank L. Landsiedel (c. 1873-1952)

529 West 111th Street (aka 525-531 West 111th Street)

535 West 111th Street (aka 533-537 West 111th Street)

617 West 115th Street

Frank L. Landsiedel, born in New York State, is known to have been the head draftsman in the office of architect Warren C. Dickerson in 1899. By 1900, Landsiedel had formed a partnership with Fred W. Moore, also born in New York State. The firm of Moore & Landsiedel, with offices over the years in East Harlem and the Bronx, was extraordinarily prolific until 1949, with some 263 known commissions in Manhattan alone. The firm specialized in the design of tenements, French flats, and apartment buildings, but also executed stables, factory, warehouse, store-and-loft, theater, garage, and commercial structures. The firm is responsible for the designs of buildings within the Greenwich Village, Ladies Mile, Tribeca West, and Hamilton Heights/Sugar Hill Northwest Historic Districts. In the Morningside Heights Historic District the firm designed three small apartment buildings in the Colonial Revival and Georgian Revival styles at 617 West 115th Street, 529 and 535 West 111th Street.

References: Francis, 49, 56; LPC, “Architects’ Appendix,” *Greenwich Village Historic District Extension (LP-2184)* (New York: City of New York, 2006), report by Jay Shockley; Obituary, *NYT*, April 2, 1952, 33; U.S. Census records, 1910; Ward, 45, 55.

Mulliken & Moeller

Harry B. Mulliken (1872-1952)

Edgar J. Moeller (1874-1954)

528 West 111th Street (aka 528-530 West 111th Street)

532 West 111th Street (aka 532-534 West 111th Street)

536 West 111th Street (aka 536-538 West 111th Street)

Harry B. Mulliken was born in Sterling, Illinois, and graduated from Columbia University in 1895. He studied architecture under William R. Ware and A. D. F. Hamlin, and in Paris. A member of the Architectural League, he was associated with D. H. Burnham in Chicago in 1895-96 and Ernest Flagg in New York in 1897. Edgar J. Moeller also graduated from Columbia in 1895 and was elected president of the Columbia Alumni Federation in 1921. He remained involved in alumni affairs for most of his life.

Mulliken and Moeller had joined in practice by 1902 and designed many apartment buildings and hotels in New York. Their work is represented in the Upper West Side/Central Park West, Greenwich Village, and Ladies’ Mile Historic Districts as well as the Riverside-West End Historic District Extensions I and II. In the Morningside Heights District Extension, they designed the three Tudor Revival style apartment buildings at 528, 532, and 536 West 111th Street in 1910. The partnership was dissolved in 1916 after which the two architects practiced independently. Two buildings designed independently by Harry Mulliken are located in the Upper West Side/Central Park West and Carnegie Hill Historic Districts.

References: Francis, 57; “Edgar J. Moeller,” *NYT*, May 26, 1954, 29; “Harry B. Mulliken,” *NYT*, June 21, 1952, 15; LPC, “Architects’ Appendix,” *Expanded Carnegie Hill Historic District Designation Report*; LPC, “Architects’ Appendix,” *Ladies’ Mile Historic District Designation Report*; “Moeller New Head of Columbia Alumni,” *NYT*, July 24, 1921, 1; F. N. Levy, ed., “Mulliken & Moeller,” *American Art Annual*, (New York, 1924), v. 21, 440; *Stone: An Illustrated Magazine* 37 (September 1916), 474 (Google Books, May 27, 2011); Ward, 54, 56.

Thomas Nash (1861- 1926)

612 West 116th Street

Thomas Nash studied architecture at Columbia University and was a native of New York. After some time as a draftsman for J. August Lienau, he was made a partner and the firm was renamed Lienau & Nash. Thomas Nash became the architect of Trinity Parish and was known for his work on memorials, including the Doctor Morgan Dix Memorial Chapel (northwest corner of Trinity Church) and the tomb of Bishop Horatio Potter (at the Cathedral of St. John the Divine). Following the death of Lienau, Nash became known for his involvement in the restoration of old homes, and also worked on the interior restoration of St. Paul's Chapel. In the Morningside Heights Historic District Nash designed the French Renaissance Revival style house for Delta Phi fraternity at 612 West 116th Street. The building now houses Columbia University's Casa Hispanica.

References: Francis, 50, 57; "The Late Thomas Nash," *NYT*, February 24, 1926, 22; Ward, 47, 56; Withey, 437.

Neville & Bagge

Thomas P. Neville (1865-1944)

George Arthur Bagge (1867-1958)

501 Cathedral Parkway (aka 501-507 Cathedral Parkway, 1020-1026 Amsterdam Avenue)

410 Riverside Drive (aka 629-631 West 113th Street)

500 West 111th Street (aka 500-502 West 111th Street, 1028-1034 Amsterdam Avenue)

504 West 111th Street (aka 504-508 West 111th Street)

610 West 111th Street (aka 610-612 West 111th Street)

542 West 112th Street (aka 542-548 West 112th Street, 2868-2878A Broadway)

545 West 112th Street (aka 2880-2888 Broadway)

562 West 113th Street (aka 562-568 West 113th Street, 2890-2898 Broadway)

600 West 113th Street (aka 600-602 West 113th Street; 2889-2899 Broadway)

612 West 115th Street (aka 612-614 West 115th Street)

Thomas P. Neville, the son of an Irish-born builder, was born in New York City, but lived and studied in Ireland during his childhood. He then returned to New York at the age of 16. George Arthur Bagge was born in Manchester, England, and immigrated to the United States in 1881. Bagge established a solo architectural practice in New York in 1890, but by 1892 he partnered with Neville to create the architectural firm of Neville & Bagge with an office in Harlem on West 125th Street. Although it appears neither was formally trained, each listed himself as an architect for his respective passport. The firm of Neville & Bagge was active through the second decade of the 20th century and became known as residential specialists working in various popular historical revival styles. By 1920, Bagge had moved to Westchester County and Neville was living in the Bronx. In 1924, Bagge's son joined the firm, which continued until 1936 as George Bagge & Sons.

Among the most prolific architects in the Morningside Heights Historic District, the firm was responsible for numerous apartment buildings designed in the Renaissance Revival, French Renaissance Revival, Chateausque, Beaux Arts and Secessionist styles. Beyond Morningside Heights, their apartment buildings are also well represented in the Upper West Side/Central Park West, Riverside Drive-West End, Chelsea, Mott Haven East, Mount Morris Park, Hamilton Heights/Sugar Hill, Clay Avenue, and Audubon Park Historic Districts as well as the Riverside-West End Historic District Extensions I and II.

In addition to their apartment buildings, the firm also designed several store-and-loft and institutional buildings. Examples of their store-and-loft buildings are found in the Ladies' Mile Historic District. Two examples of their institutional buildings include the Romanesque Revival style Saint Paul Roman Catholic Church (1907-08) at East 117th Street and Regina Angelorum (1907) at East 106th Street, both in East Harlem and both designated New York City Landmarks.

References: Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line], Provo, UT: Ancestry.com Operations, 2007; "Deaths," [George A. Bagge], *NYT*, January 22, 1958, 27; Andrew S. Dolkart, *Morningside Heights* (New York: Columbia University Press, 1999); David W. Dunlap, *On Broadway: A Journey Uptown Over Time* (New York: Rizzoli, 1900), 285-290; Francis, 13, 57; Christopher Gray, "Streetscapes: El Nido, 116th Street and St. Nicholas Avenue; Amid a Grid of Boxes, a Triangular-Shaped Building," *NYT*, March 16, 2003; LPC, "Architects' Appendix," *Riverside West End Historic District Extension II Designation Report*; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, *Saint Paul Roman Catholic Church Designation Report (LP-0291)* (New York: City of New York, 2016), prepared by Marianne Hurley; "New York City Municipal Deaths, 1795-1949," *Family Search* (familysearch.org/ark:/61903/1:1:2WPK-67T; 20 March 2015); "Obituary Notes," [Richard Neville], *NYT*, April 30, 1902, 9; U.S. Census records, 1900, 1910, 1930, and 1940; Ward, 4, 57.

George F. Pelham (1866-1937)

47 Claremont Avenue
49 Claremont Avenue (aka 620-624 West 119th Street)
400 Riverside Drive (aka 621-625 West 112th Street)
414 Riverside Drive
415 Riverside Drive
468 Riverside Drive (aka 465-468 Riverside Drive, 626-632 West 119th Street)
507 West 111th Street (aka 507-511 West 111th Street)
601 West 112th Street (aka 601-603 West 112th Street; 2881-2887 Broadway)
608 West 113th Street
610 West 113th Street (aka 610-612 West 113th Street)
614 West 113th Street
616 West 113th Street
618 West 113th Street

George Frederick Pelham was born in Ottawa, Canada, and brought to New York as a child. His father, George Brown Pelham, opened an architectural practice in New York in 1875 and served as an architect with the city's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in apartment houses designed in the

Renaissance, Gothic, and Federal Revival styles during the 43 years that he practiced. Pelham's work is well-represented throughout Manhattan, including within the Riverside-West End Historic District and Extensions and West End-Collegiate Historic District Extension where he designed numerous row houses, flats, and apartment buildings between 1893-1927. He is also responsible for Renaissance and Classical Revival style apartment houses found within the Upper West Side/Central Park West and Hamilton Heights/Sugar Hill Historic Districts, nearly 20 tenements and apartment houses within the East Village/Lower East Side Historic District and four apartment houses in the Park Avenue Historic District, three of which were built in 1929-30 and cannot be definitively attributed to him or his son George Frederick Pelham Jr. (1897-1967) who established his own firm in 1927. Pelham also designed a steel-framed office building in the Madison Square North Historic District, store-and-loft buildings and commercial storefronts in the Ladies' Mile Historic District, a tenement building and commercial structures in the Tribeca West and Tribeca North Historic Districts, and three tenements with stores in the South Village Historic District. In the Morningside Heights Historic District, Pelham was responsible for several row houses and apartment buildings in the Georgian Revival, Beaux Arts, Renaissance Revival and Colonial Revival styles.

References: Francis, 60; "G. F. Pelham 2d, Architect, Dead," *NYT*, June 20, 1967, 39; "George Frederick Pelham; Retired Architect, Who Practiced 43 Years, Dies at Verbank, N.Y.," *NYT*, February 9, 1937, 23; LPC, "Architects' Appendix," *East Village/Lower East Side Historic District Designation Report (LP-2491)* (New York: City of New York, 2012), prepared by Christopher D. Brazee, Jennifer L. Most, Donald G. Presa, and Virginia Kurshan; LPC, "Architects' Appendix," *Ladies' Mile Historic District Designation Report*; LPC, "Architects' and Builders' Appendix," *South Village Historic District Designation Report*; LPC, Architects' Appendix," *Park Avenue Historic District Designation Report*; Ward, 60.

William L. Rouse (1874-1963)

603 West 111th Street
629 West 115th Street (aka 629-631 West 115th Street)

Born in New York City and educated at Stevens Institute of Technology in Hoboken, New Jersey, William Laurence Rouse began winning architectural competitions at the age of 19. His specialty was luxury apartment houses, as well as office buildings. From 1904 until 1907, Rouse worked with John Sloan as Rouse & Sloan (q.v.). In 1909, Rouse entered a partnership with Lafayette Goldstone (1876-1956), which lasted until 1926, when Rouse resumed an independent practice, designing many massive apartment blocks such as those at 754-760 and 925 Madison Ave. In the Morningside Heights Historic District Rouse was responsible for the design of the Renaissance Revival style apartment buildings at 603 West 111th Street and 629 West 115th Street. He retired from architectural practice in 1939.

References: Office for Metropolitan History, "Manhattan NB Database 1900-1986," (September 3, 2009) <http://www.MetroHistory.com>.; "William L. Rouse, Retired Architect," *NYT*, August 20, 1963, 32.

Rouse & Sloan

William L. Rouse (1874-1963)

John Sloan (1884 -1954)

380 Riverside Drive (aka 611 Cathedral Parkway; 614 West 111th Street)

601 Cathedral Parkway (aka 601-609 Cathedral Parkway; 2841-2847 Broadway)

Rouse & Sloan was a short-lived partnership, lasting from 1904 until 1907, between William L. Rouse and John Sloan. The firm primarily constructed apartment buildings located in the Upper West Side, West Harlem, and Hamilton Heights, completing over 40 buildings in four years. One of their most successful projects was the Italian Renaissance Revival Hendrik Hudson, built in 1907, at 380 Riverside Dr. and 110th St. and its annex the New Hendrik Hudson at 601 Cathedral Parkway (attributed to William L. Rouse) in the Morningside Heights Historic District.

John Sloan, born in New York City and educated at New York University, later supervised construction for the U.S. Army both in the United States and the Philippines. Upon returning to private practice in New York in 1920, he was commissioned to design the Pershing Square Building (1921-23, a designated New York City Landmark). In 1924, Sloan partnered with T. Markoe Robertson, creating Sloan & Robertson, a firm which designed many Art Deco skyscrapers, including the Chanin and Graybar Buildings (1927-29 and 1925-27 respectively, both New York City Landmarks).

References: Ancestry.com, *U.S. World War II Draft Registration Cards, 1942* [database on-line] Provo, UT: Ancestry.com Operations, 2010; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (September 3, 2009) <http://www.MetroHistory.com.>; "William L. Rouse, Retired Architect," *NYT*, August 20, 1963, 32; "John Sloan Dead; Architect was 66," *NYT*, June 26, 1954, 13.

Schwartz & Gross

Simon I. Schwartz (c. 1877-1956)

Arthur Gross (1877-1950)

504-510 Cathedral Parkway (aka 502-510 Cathedral Parkway)

509 Cathedral Parkway

514 Cathedral Parkway

515 Cathedral Parkway

520 Cathedral Parkway

610 Cathedral Parkway (aka 608-614 Cathedral Parkway)

15 Claremont Avenue

21 Claremont Avenue

39 Claremont Avenue (aka 39-41 Claremont Avenue)

370 Riverside Drive (aka 317-327 West 109th Street)

404 Riverside Drive (aka 404-408 Riverside Drive; 626-628 West 113th Street)

435 Riverside Drive (aka 435-437 Riverside Drive, 624-630 West 116th Street)

440 Riverside Drive (aka 440-442 Riverside Drive, 1-3 Claremont Avenue, 653-663 West 116th Street)

445 Riverside Drive
448 Riverside Drive
460 Riverside Drive
464 Riverside Drive
521 West 111th Street (aka 517-523 West 111th Street)
622 West 113th Street (aka 620-724 West 113th Street)
609 West 114th Street (aka 605-609 West 114th Street)
622 West 114th Street (aka 622-624 West 114th Street)
628 West 114th Street (aka 626-628 West 114th Street)
608 West 115th Street (aka 608-610 West 115th Street)
606 West 116th Street (aka 602-606 West 116th Street)
610 West 116th Street (aka 608-610 West 116th Street)
616 West 116th Street (aka 614-618 West 116th Street)
620 West 116th Street (aka 620-622 West 116th Street)

Graduates of the Hebrew Technical Institute, Simon I. Schwartz and Arthur Gross were partners for nearly four decades. Schwartz, who began his career as a draftsman in the office of Henry Andersen, first teamed with Gross in 1903. Their partnership, which proved to be extremely successful, from the beginning specialized in luxury apartment buildings and hotels, including the Beaux-Arts style Colosseum at 435 Riverside Drive (1910), the Gothic-inspired 1185 Park Avenue (1920, in the Expanded Carnegie Hill Historic District), and 55 Central Park West (1929, in the Upper West Side/Central Park West Historic District), whose elevations display the influence of the Art Deco style. Schwartz & Gross are considered one of the firms whose numerous apartment houses helped shape the face of the Upper East and West Sides. Much of the firm's output has survived, particularly in the Audubon Park, Hamilton Heights/Sugar Hill, Hamilton Heights Extension, Upper West Side/Central Park West and Park Avenue Historic Districts, as well as the Upper East Side and Riverside-West End Historic Districts and their extensions and West End-Collegiate Historic District Extension. The firm also designed 409 Edgecombe Avenue (1916-17, a designated New York City Landmark), which was one of the most prestigious addresses for African-American New Yorkers from the 1930s through the 1950s, and several commercial structures, examples of which can be found throughout the Ladies' Mile and Tribeca West Historic Districts. The Court and Remsen Building (1925-26, 26 Court Street), a 30-story office tower in Brooklyn is included within the Borough Hall Skyscraper Historic District. Schwartz & Gross was the most prolific architectural firm in the Morningside Heights Historic District designing 28 apartment buildings, in a variety of styles including the Renaissance Revival, Secessionist, Arts and Crafts, Colonial Revival, Georgian Revival, and Beaux Arts.

The firm of Schwartz & Gross is among a select group of prolific architectural practices with Jewish principals that achieved prominence in early 20th century New York including the firms of Emery Roth, George & Edward Blum, and Rouse & Goldstone.

References: "Arthur Gross," *NYT*, November 27, 1950, 24; LPC, "Architects' Appendix," *Borough Hall Skyscraper Historic District Designation Report (LP-2449)* (New York: City of New York, 2011), prepared by Christopher D. Brazee; LPC, "Architects' Appendix," *Riverside-West End Historic District Extension I Designation Report*; LPC, "Architects' Appendix," *West End-Collegiate Historic District Extension Designation Report*; LPC, "Architects' Appendix,"

Upper East Side Historic District Extension Designation Report; "Simon I. Schwartz," *NYT*, April 25, 1956, 35; Ward, 69.

Smith and Thompson Architects

Phillip Smith (date of birth not determined)

Douglas Thompson (date of birth not determined)

542 Cathedral Parkway

The firm of Smith and Thompson was established by Phillip Smith and Douglas Thompson who had met while attending Columbia University's Graduate School of Architecture, Planning and Preservation. Phillip Smith received both his undergraduate and graduate degrees from Columbia and worked for several firms in the United States and Asia before forming his current firm. Douglas Thompson received his undergraduate degree from Brooklyn College before entering Columbia's architecture program. His early career includes work with Mitchell/Giurgola Architects and the New York City Department of City Planning.

References: Smith and Thompson Architects, "About Us," <http://www.smithandthompsonarchitects.com> (accessed 12/23/2016)

Thain & Thain

Charles Chary Thain (1872?-date not determined)

Mortimer Porter Thain (1866-1910)

605 West 112th Street (aka 605-609 West 112th Street)

Little is known about Mortimer Porter Thain or his younger brother Charles Chary Thain. Both were born in New York to Alexander Thain, a lawyer, and his wife Mary. Nothing is known regarding their architectural training or education. In the late 1890s the two men appear to have maintained separate practices, but by 1903 they were working in the same office, and by 1904 were listed as Thain & Thain. This partnership was cut short by the early death of Mortimer Thain in 1910. Their work primarily consisted of apartment buildings, including the Renaissance Revival dwelling at 605 West 112th Street in the Morningside Heights Historic District.

References: Ancestry.com, *U.S. City Directories, 1822-1945* [database on-line] Provo, UT: Ancestry.com Operations, 2011; Ancestry.com, *U.S. Passport Applications, 1795-1925* [database on-line] Provo, UT: Ancestry.com Operations, 2007; "Died [Thain]," *NYT*, April 9, 1910, 11; Francis, 74; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (September 3, 2009) <http://www.MetroHistory.com>; "Problem of Fire Escapes," *NYT*, March 22, 1905, 8; U.S. Census Records, 1880; Ward, 77.

Waid & Willauer

D[aniel] Everett Waid (1864-1939)
Arthur E[bb] Willhauer (1876-1912)

527 Cathedral Parkway (aka 521-527 Cathedral Parkway)

A graduate of Columbia University's School of Architecture, D. Everett Waid practiced in Chicago for several years before returning to New York City in 1898. From 1898 until 1902, Waid was in partnership with Ralph N. Cranford (c.1866-1948) as Waid & Cranford. After practicing alone from 1902 to 1908, he formed Waid & Willauer with Arthur E. Willauer. This partnership only lasted two years, during which time they designed the Tudor Revival Britannia at 527 Cathedral Parkway in the Morningside Heights Historic District. Waid who returned to private practice in 1910, also served on several boards including the Board of Survey on unsafe buildings and the New York Board of Architectural Examiners. In addition, he was very active in a number of cultural organizations such as the Metropolitan Museum of Art and the New York Art Commission.

Arthur E. Willauer was born and educated in West Chester, Pennsylvania. He studied architecture at the State University and got his first job as a draftsman at the office of George B. Post. Little is known about his association with D. Everett Waid, but he went on to become senior partner in the firm of Willauer, Sharpe & Bready. His best known work is the Candler Building, a gleaming white terra-cotta tower off Times Square that was completed in 1914, two years after his death.

References: AIA Guide to New York City, 3rd ed., 190; LPC, Architects files; Office for Metropolitan History, "Manhattan NB Database 1900-1986," (September 3, 2009) <http://www.MetroHistory.com>; Ward, 81, 85.

Wood, Palmer & Hornbostel

George E. Wood (c. 1862-?)
George C. Palmer (1860-1934)
Henry Hornbostel (1867-1961)

St. Anthony Hall, 434 Riverside Drive

Little is known about George E. Wood. He appears to have begun his architecture practice in New York in 1890 and continued until at least 1925. George C. Palmer was born in New York and was educated at Columbia University class of 1883. He designed many clubhouses and public buildings in the course of his career. Palmer was a member of the St. Anthony Club of New York and with Wood was a member of the Architectural League of New York. Henry Hornbostel was born in Brooklyn in 1867 and graduated from Columbia University's School of Mines in 1891. From 1893 to 1897 Hornbostel studied in Paris at the École des Beaux-Arts. As a skilled draftsman, Hornbostel was known for his elegant renderings, and gained a reputation at the École for his skill in using perspective drawings. Upon his return to New York, he worked as a freelance delineator for firms that included McKim, Mead & White, Carrere & Hastings, and George B. Post. His work in New York City has been primarily

associated with bridge design; as he is credited as the architect of the Hell Gate, Williamsburg, and Queensboro Bridges. Hornbostel entered a number of partnerships in New York City, including Howell, Stokes & Hornbostel; Wood, Palmer & Hornbostel; and Palmer, Hornbostel & Jones. In the Morningside Heights Historic District, Wood, Palmer & Hornbostel designed the Beaux-Arts style fraternity house on Riverside Drive.

Palmer & Hornbostel later expanded their office to Pittsburgh, Pennsylvania after winning the competition for the campus of the new Carnegie Institute of Technology in 1904 (now Carnegie Mellon University). The firm was prolific, and while Hornbostel worked primarily in Pittsburgh and was known for projects like Temple Rodef Shalom, the City-County Building of Pittsburgh, and Soldiers and Sailors Memorial Hall, the firm remained national in scope. Other projects by Palmer & Hornbostel include university campuses at Emory and Northwestern, as well as government buildings in Albany, New York and Oakland, California.

References: Francis, 41, 60, 84; “Henry Hornbostel, 94, Is Dead; Designer of Hell Gate Bridge,” *NYT*, December 14, 1961, 43; Adolf K. Placzek, ed., *Macmillan Encyclopedia of Architects* (New York: Collier Macmillan Publishers, 1982), 2: 420-1; Ward, 37, 59, 86.

ILLUSTRATIONS



604 to 616 West 114th Street

Frank A. Lang, 1896

Photo: Sarah Moses, 2017



627 to 619 West 113th Street
C. P. H. Gilbert, 1897-98
Photo: Sarah Moses, 2017



608 West 113th Street
George F. Pelham, 1897
Photo: Sarah Moses, 2017



415 and 414 Riverside Drive
George F. Pelham, 1897-98
Photo: Sarah Moses, 2017



606 West 113th Street
Louis and John Brandt, 1898-99
Photo: Sarah Moses, 2017



Top: 545 West 112th Street
Neville & Bagge, 1900-04

Bottom: 542 West 112th Street
Neville & Bagge, 1907-08

Photos: Sarah Moses, 2017



601 West 112th Street
George F. Pelham, 1901-02
Photo: Sarah Moses, 2017



503 West 111th Street
John Hauser, 1904-05
Photo: Sarah Moses, 2017



521 West 111th Street
Schwartz & Gross, 1903-04
Photo: Sarah Moses, 2017



380 Riverside Drive
Rouse & Sloan, 1906-07
Photos: Sarah Moses, 2017 (top); Marianne Hurley, 2016 (bottom)



501 Cathedral Parkway
Neville & Bagge, 1909-10
Photo: Marianne S. Percival, 2016



527 Cathedral Parkway
Waid & Willauer, 1909
Photo: Sarah Moses, 2017



504-510 Cathedral Parkway
Schwartz & Gross, 1909-10
Photo: Sarah Moses, 2017



622 and 628 West 114th Street
Schwartz & Gross, 1905
Photo: Sarah Moses, 2017



404 Riverside Drive
Schwartz & Gross, 1908-09
Photo: Sarah Moses, 2017



410 Riverside Drive
Neville & Bagge, 1909-10
Photo: Sarah Moses, 2017



435 Riverside Drive
Schwartz & Gross, 1910
Photo: Sarah Moses, 2017



440 Riverside Drive
Schwartz & Gross, 1909-10
Photo: Sarah Moses, 2017



600, 606 and 610 West 116th Street
Gaetan Ajello, 1911-12, Schwartz & Gross, 1907-08 and 1908
Photo: Sarah Moses, 2017



Claremont Avenue
View toward West 116th Street
Photo: Sarah Moses, 2017



452 Riverside Drive
Gaetan Ajello, 1909-10
Photo: Sarah Moses, 2017



434 Riverside Drive
Wood, Palmer & Hornbostel, 1898-99
Photo: Sarah Moses, 2017



627 West 115th Street
Little & O'Connor, 1900-03
Photo: Sarah Moses, 2017



612 West 116th Street
Thomas Nash, 1906
Photo: Sarah Moses, 2017



Broadway Presbyterian Church
601 West 114th Street
Louis E. Jallade, 1911-12
Photo: Jessica Baldwin, 2015



West Side Unitarian Church (now Congregation Ramath Orah)
550 Cathedral Parkway
Hoppin & Koen, 1921-22
Photo: Sarah Moses, 2017



Explorer's Club (now Harmony Hall)
544 Cathedral Parkway
Charles E. Birge, 1928-29
Photo: Sarah Moses, 2017



535 Cathedral Parkway
Robert T. Lyons, 1922-23
Photo: Sarah Moses, 2017



395 and 390 Riverside Drive
Gaetan Ajello, 1924-25
Photo: Sarah Moses, 2017



375 Riverside Drive
Gaetan Ajello, 1921-22
Photo: Sarah Moses, 2017

ADDENDUM

On May 24, 2017, the City Council voted to modify the designation of the Morningside Heights Historic District by removing from the boundaries of the historic district 550 Cathedral Parkway (aka 548-550 Cathedral Parkway), Block 1881, Lot 56, Manhattan.