

Addendum to the West End-Collegiate Historic District Extension Designation Report

On October 30, 2013, the City Council of the City of New York modified the designation of the West End-Collegiate Historic District Extension, Designation List No. 465, LP-2462 (L.U. No. 918), City Council Resolution No. 1998, by deleting the following properties:

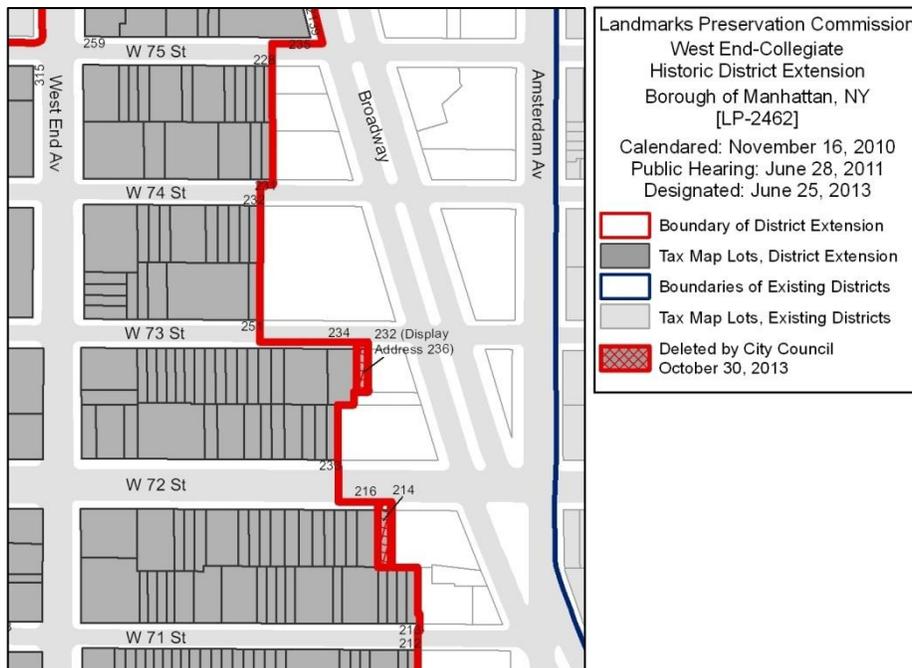
214 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 42

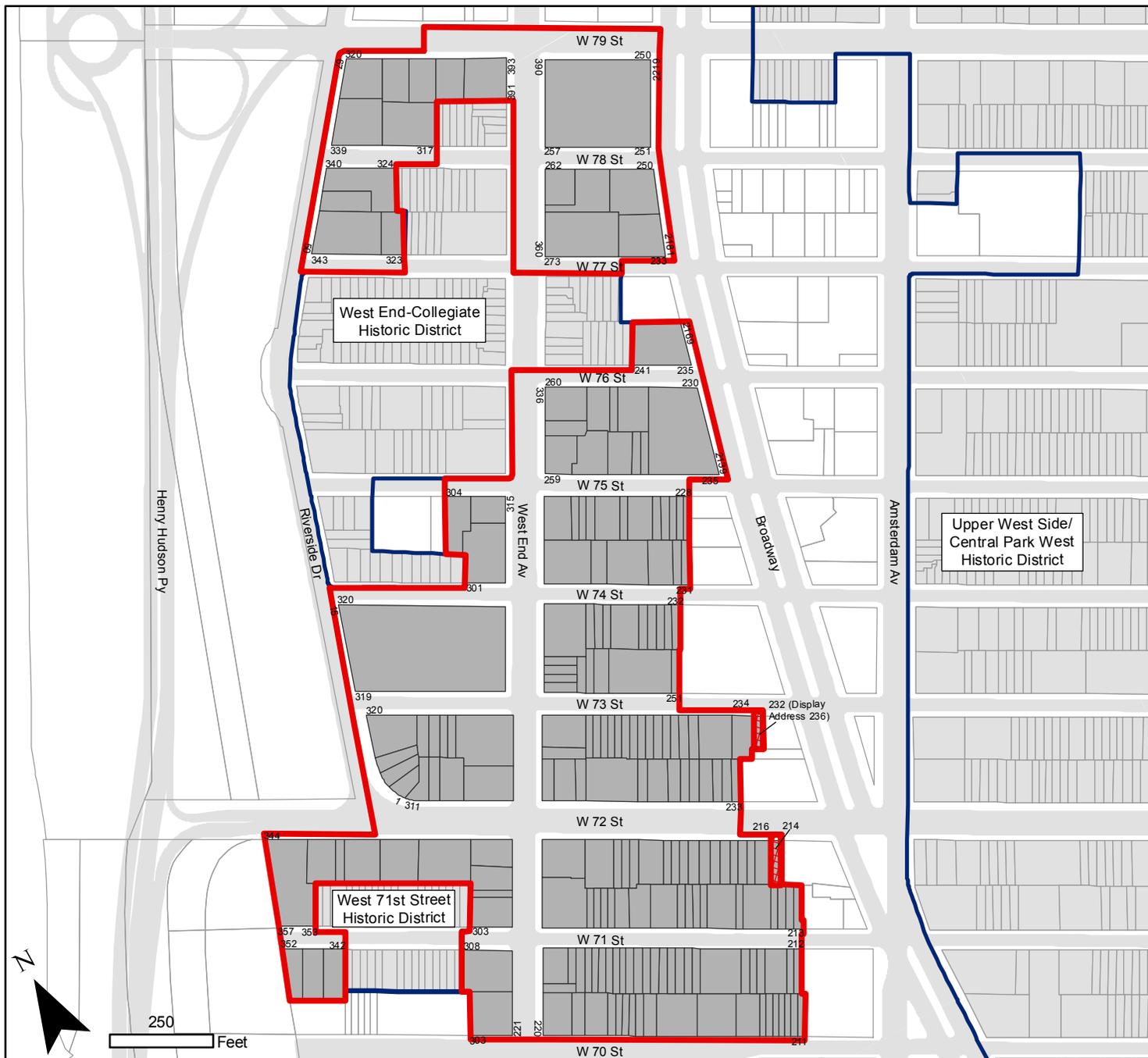
232 West 73rd Street [Display Address: 236 West 73rd Street]

Borough of Manhattan Tax Map Block 1164, Lot 42

In addition, the areas of the street beds of West 72nd Street and West 73rd Street that are directly in front of these buildings are also deleted from the district.

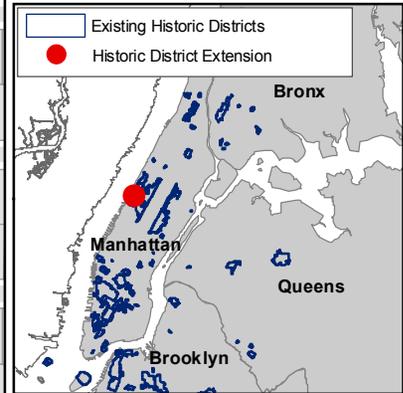


West End-Collegiate Historic District Extension



Landmarks Preservation Commission
 West End-Collegiate
 Historic District Extension
 Borough of Manhattan, NY
 [LP-2462]
 Calendered: November 16, 2010
 Public Hearing: June 28, 2011
 Designated: June 25, 2013

- Boundary of District Extension
- Tax Map Lots, District Extension
- Boundaries of Existing Districts
- Tax Map Lots, Existing Districts
- Deleted by City Council
October 30, 2013



West End-Collegiate Historic District Extension Designation Report

June 25, 2013



Cover Photographs (clockwise):

215 to 233 West 70th Street (Clarence True, 1983-94)

258 to 266 West 71st Street (M. V. B. Ferdon, 1892)

Streetscape of West End Avenue [view north from West 71st Street, 243 West End Avenue in the foreground (Emery Roth, 1925)]

Christopher D. Brazee, 2013

WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION

Designation Report

Essay researched and written by Cynthia Danza
Architects' Appendix researched and written by Jennifer L. Most
Building Profiles by Cynthia Danza and Jennifer L. Most

Edited by
Mary Beth Betts, Director of Research
and Virginia Kurshan

Photographs by
Christopher D. Brazee

Map by
Jennifer L. Most

Additional Research by
Kelly Hovelsrud

Commissioners

Robert B. Tierney, Chair
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Frederick Bland
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Joan Gerner
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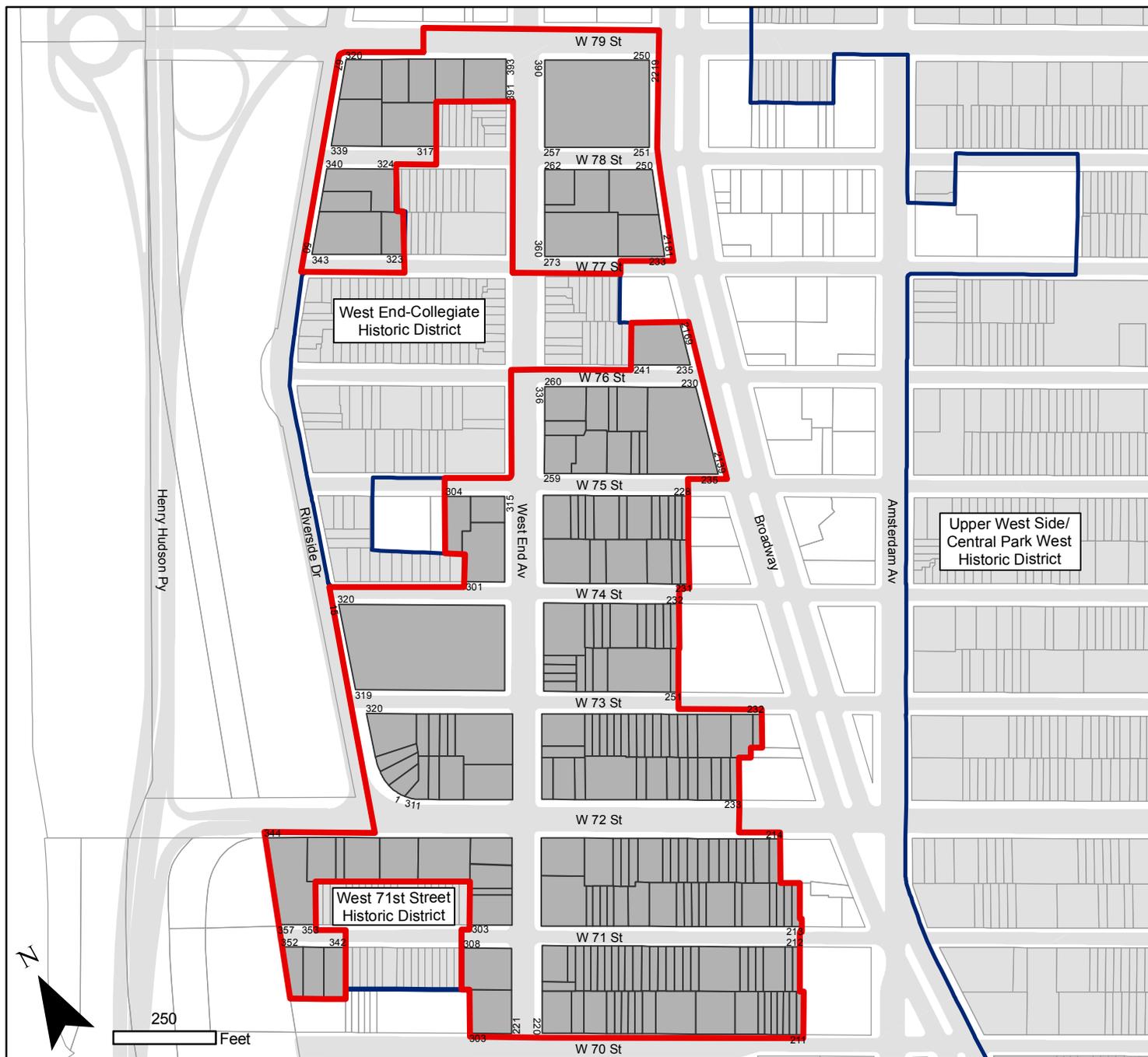
Kate Daly, Executive Director
Mark Silberman, Counsel
Sarah Carroll, Director of Preservation

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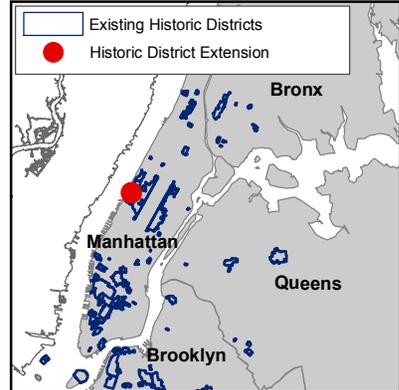
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Graphic Source: MapPLUTO, Edition 09v1, 2009. Author: Landmarks Preservation Commission, JM. Date: June 25, 2013.

TESTIMONY AT THE PUBLIC HEARING

On June 28, 2011, the Landmarks Preservation Commission held a public hearing on the proposed designation of the West End-Collegiate Historic District Extension (Item No. 16). The hearing had been duly advertised in accordance with the provision of law. 22 witnesses spoke in favor of the designation as proposed, including Council Member Gale Brewer and State Senator Adriano Espaillat, and representatives of Manhattan Borough President Scott M. Stringer, State Senator Thomas K. Duane, Manhattan Community Board 7, Historic Districts Council, New York Landmarks Conservancy, West End Preservation Society, Coalition for the Upper West Side, State Senator Bill Perkins, Landmarks West, Committee for Environmentally Sound Development, and the Collegiate School, as well as residents and neighbors. 15 witnesses spoke in opposition to the designation including a representative of the Real Estate Board of New York, owners and/or representatives of the owners who were opposed to including their specific properties (11 Riverside Drive, 214 West 72nd Street, and Rutgers Presbyterian Church) in the proposed extension, representatives of the owner of 300 West 72nd Street who requested that the building be deemed a no style building, and the owners of properties (255 West 70th Street, 255-269 West 71st Street and 235 West 76th Street) who thought the extension was too large. The Commission received two letters, a petition submitted by the West 80s Neighborhood Association with 43 signatures, and ten emails in support of the proposed designation. The Commission received two letters from owners who were opposed to including their specific properties (231 and 233 West 74th Street and 228 and 230 West 75th Street) in the proposed extension, and two emails, including one from an owner who was opposed to including their specific property (246 West 71st Street) in the proposed extension, in opposition to the designation.

WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION BOUNDARY

Area I of the West End-Collegiate Historic District Extension consists of the property bounded by a line beginning at the southeast corner of West 77th Street and Riverside Drive, easterly along the southern curbline of West 77th Street to a point on a line extending southerly from the eastern property line of 323-327 West 77th Street, northerly along said line and the eastern property line of 323-327 West 77th Street, westerly along part of the northern property line of 323-327 West 77th Street, northerly along the eastern property line of 53-54 Riverside Drive (aka 324-340 West 78th Street) to the southern curbline of West 78th Street, easterly along the southern curbline of West 78th Street to a point on a line extending southerly from the eastern property line of 317-331 West 78th Street, northerly along said line and the eastern property line of 317-331 West 78th Street, easterly along the southern property lines of 302-306 West 79th Street and 391-393 West End Avenue (aka 300 West 79th Street) to the western curbline of West End Avenue, southerly along the western curbline of West End Avenue, easterly along the southern curbline of West 77th Street to a point on a line extending northerly from the eastern

property line of 262 West 77th Street, northerly along said line to the northern curbline of West 77th Street, easterly along the northern curbline of West 77th Street, northerly along the western curbline of Broadway, westerly along the northern curbline of West 79th to a point on a line extending southerly from the western property line of 307 West 79th Street (aka 307-313 West 79th Street), southerly along said line to the southern curbline of West 79th Street, westerly along the southern curbline of West 79th Street, and southerly along the eastern curbline of Riverside Drive, to the point of beginning.

Area II of the West End-Collegiate Historic District Extension consists of the property bounded by a line beginning at the northeast corner of Riverside Drive and West 74th Street, extending southerly along the eastern curbline of Riverside Drive to the southern curbline of West 72nd Street, westerly along the southern curbline of West 72nd Street to a point on a line extending northerly from the western property line of 344 West 72nd Street (aka 353-357 West 71st Street), southerly along said line and the western property lines of 344 West 72nd Street (aka 353-357 West 71st Street) and 350-352 West 71st Street, easterly along the southern property lines of 350-352 West 71st Street through 342-344 West 71st Street, northerly along the eastern property line of 342-344 West 71st Street to the northern curbline of West 71st Street, westerly along the northern curbline of West 71st Street to a point on a line extending southerly from part of the eastern property line of 344 West 72nd Street (aka 353-357 West 71st Street), northerly along said line and part of the eastern property line of 344 West 72nd Street (aka 353-357 West 71st Street), easterly along part of the southern property line of 340-342 West 72nd Street and the southern property lines of 338 through 310-318 West 72nd Street, southerly along part of the western property lines of 251-255 West End Avenue through 241-247 West End Avenue (aka 301-303 West 71st Street) to the northern curbline of West 71st Street, westerly along the northern curbline of West 71st Street to a point on a line extending northerly from the western property line of 229-235 West End Avenue (aka 300-308 West 71st Street), southerly along said line and the western property line of 229-235 West End Avenue (aka 300-308 West 71st Street), easterly along part of the southern property line of 229-235 West End Avenue (aka 300-308 West 71st Street), southerly along the western property line of 301-303 West 70th Street (aka 221-227 West End Avenue) to the northern curbline of West 70th Street, easterly along the northern curb line of West 70th Street to a point on a line extending southerly from the eastern property line of 211 West 70th Street, northerly along said line and the eastern property line of 211 West 70th Street, westerly along part of the northern property line of 211 West 70th Street, northerly along the eastern property line of 212 West 71st Street to the northern curbline of West 71st Street, easterly along the northern curbline of West 71st Street to a point on a line extending southerly from part of the eastern property line of 213 West 71st Street, northerly along said line and northerly, westerly, and northerly along the eastern property line of 213 West 71st Street, westerly along the northern property lines of 213 through part of 217 West 71st Street, northerly along the eastern property line of 214 West 72nd Street to the southern curbline of West 72nd Street, westerly along the southern curbline of West 72nd Street to a point on a line extending southerly from the eastern property line of 233 West 72nd Street, northerly along said line and the eastern property line of 233 West 72nd Street, easterly along part of the southern property line of Lot 43, northerly and easterly along part of the eastern property line of Lot 43, easterly along the southern property line of 236 West 73rd Street, northerly along the eastern property line of 236 West 73rd Street to the southern curbline of West 73rd Street, westerly along the southern curbline of West 73rd Street to a line extending southerly from the eastern property line of 251 West 73rd

Street, northerly along said line and the eastern property lines of 251 West 73rd Street and 232 West 74th Street to the northern curbline of West 74th Street, easterly along the northern curbline of West 74th Street to a point on a line extending southerly from the eastern property line of 231 West 74th Street, northerly along said line and the eastern property lines of 231 West 74th Street and 228 West 75th Street to the northern curbline of West 75th Street, easterly along the northern curbline of West 75th Street, northerly along the western curbline of Broadway to point on a line extending easterly from the northern property line of 2169 Broadway (aka 235-241 West 76th Street), westerly along said line and the northern property line of 2169 Broadway (aka 235-241 West 76th Street), southerly along the western property line of 2169 Broadway (aka 235-241 West 76th Street) to the northern curbline of West 76th Street, westerly along the northern curbline of West 76th Street, southerly along the western curbline of West End Avenue, westerly along the northern curbline of West 75th Street to point on a line extending northerly from the western property line of 302-304 West 75th Street, southerly along said line and the western property line of 302-304 West 75th Street, easterly along the southern property line of 302-304 West 75th Street, southerly along part of the western property line of 301-311 West End Avenue (aka 301 West 74th Street) to the northern curbline of West 74th Street, and westerly along the northern curbline of West 74th Street, to the point of beginning.

SUMMARY

The West End-Collegiate Historic District Extension consists of approximately 220 residential and institutional buildings and is located west of Broadway between West 70th and 79th Streets. The boundaries of the extension encompass and extend the boundaries of the West End-Collegiate Historic District, which was designated by the Landmarks Preservation Commission in 1984, and more than doubles the size of the existing historic district. The buildings in the extension were built primarily between the mid-1880s and the late 1920s, and represent the various phases of development that transformed this once rural area into a dense urban enclave of speculatively built single-family dwellings and grand high-rise apartment buildings.

Between the mid-1880s and the turn of the century real estate developers and property owners hired some of the city's most prominent residential architects including Clarence True, George F. Pelham, C. P. H. Gilbert, Henry J. Hardenburgh, Lamb & Rich and Thom & Wilson to design single-family row houses and town houses in a variety of styles and materials. Throughout the extension, picturesque residences in the neo-Grec, Romanesque Revival, Renaissance Revival, Queen Anne, and Beaux-Arts styles were executed in brownstone, limestone and brick. Within the rows of houses a rhythmic pattern was often established by the application of elements such as bow fronts, bay and oriel windows, dormers, gables, and balconies.

In the 1890s, as apartment living gained respectability among the middle and upper classes, developers in the West End-Collegiate Historic District Extension built small multiple dwellings, often referred to as "French flats." Designed in the popular styles of the time, these buildings were compatible in scale and materials with the neighboring houses. With the advent of the smaller, more practical electric elevator, developers within the extension began constructing larger multiple dwellings ranging in height from six to nine stories and covering multiple lots.

In the 20th century multiple factors contributed to the changing character of the West End-Collegiate Historic District Extension. After 1900, developers focused on flats and apartment buildings as escalating construction costs made single-family row house development unfeasible and the opening of the IRT subway in 1904 made the Upper West Side more accessible to the city's expanding population. Single-family dwellings and small flats were demolished and replaced with apartment buildings of 12 to 16 stories throughout the extension. Buildings on corner lots with Broadway frontage included space for commercial ground floor tenants. Rules established by the Tenement House Act in 1901 determined the form, massing, and maximum height of new residential buildings until 1929. These regulations contributed to the height of apartment buildings, particularly along West End Avenue, designed during the 1910s and 1920s by many of the city's most prominent residential architects including Schwartz & Gross, Gaetan Ajello, Rosario Candela, Emery Roth and George F. Pelham. Under the Multiple Dwelling Law of 1929, all new construction came under the regulations established by the 1916 Zoning Resolution. In the 1920s and 1930s buildings rising to 20 and 22 stories were constructed. The following decade several buildings in the Moderne and Modern styles were constructed in the extension, after which new construction ceased until the 1960s, when the last new buildings were constructed.

As the West End-Collegiate Historic District Extension developed, schools, houses of worship, and clubs were erected to serve the needs of the growing population. Churches and

schools include the Dutch and Flemish Renaissance Revival style West End Collegiate Church and Collegiate School (1891-92, Robert W. Gibson, a designated New York City Landmark) and the Gothic Revival style Rutgers Presbyterian Church (1921-26, Henry Otis Chapman). The Romanesque Revival style Level Club and Masonic Hotel (1925-27, Clinton & Russell, Wells, Holton & George) opened in 1927 and with demographic changes in the late 20th century later became a single-room-occupancy hotel and is now residential condominiums.

In its broad array of row houses, town houses, flats, high-rise apartment buildings, schools, and churches buildings, the West End-Collegiate Historic District Extension represents, in microcosm, the development of the Upper West Side of New York since the mid-1880s. Designed by some of the city's most prominent architects and executed in the dominant styles of their eras, these buildings form a distinct section of the city that complements the previously designated West End-Collegiate, West 71st Street, Riverside-West End Extension I, and Riverside Drive-West 80th-81st Street Historic Districts.

THE HISTORICAL AND ARCHITECTURAL DEVELOPMENT OF THE WEST END-COLLEGIATE HISTORIC DISTRICT EXTENSION¹

Early History of the Upper West Side

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 approximately two miles northeast of the West End-Collegiate Historic District Extension.² The Dutch allotted parcels of land in the city at the tip of the island, its immediate environs, and Harlem; however, it was not until New York became a British colony that land in the middle of Manhattan was made available to white settlers.³ In 1667 Governor Richard Nicholls granted a patent for a "Thousand Acre Tract" from roughly West 42nd Street to West 89th Streets in what was known as Bloemendahl or Bloomingdale, to a syndicate of Dutch and English businessmen.⁴ The land upon which the West End-Collegiate Historic District Extension is situated was included in lots 6, 7 and 8 of the Ten Lots that comprised the northern part of the Thousand Acre Tract. After a series of owners, the

¹ Portions of this essay about the history and development of the historic district extension are adapted from Landmarks Preservation Commission (LPC), *Riverside-West End Historic District Extension I Designation Report* (LP-2463) (New York: City of New York, 2012), prepared by Marianne S. Percival.

² The nearest documented settlements, Rechevanis and Konaande Kongh, were located near the main trail which ran up the east side of what is now Central Park. 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 Homberger, *Historical Atlas of New York City* (New York: Henry Holt, 1994), 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), 6:125.

⁴ Bloomingdale was the name given to the entire west side from 23rd to 125th Streets. The patent of October 3, 1667 actually covered some 1300 acres. The southern 300 acres were divided between Johannes van Brugh and Jan Vinge; the remaining 1000 acres were surveyed into 100-acre lots two of which went to each of the patentees, Jacob Leendertsen van de Grift, Thomas Hall, Johannes Van Brugh, Egbert Wouterse and Jan Vinge. Stokes, 6: 125.

property in the 18th century was owned by Jacob Harsen, Teunis Somerindyck, and Oliver De Lancey.⁵

Accessible at first by water or Native American trail, it was not until the opening of the Bloomingdale Road in 1703 that the area became an attractive location for the country estates of the city's wealthy. Jacob Harsen, for whom the hamlet of Harsenville was named, received the land between approximately West 70th and West 73rd Streets from the executors of the estate of Nicholas Dyckman by deed dated 1763. Harsen's house stood west of the Bloomingdale Road between 70th and 71st Streets.⁶ Harsenville Road ran along what is now West 71st Street from within Central Park to 10th Avenue (Amsterdam) near the Bloomingdale Road and the hamlet was centered around West 70th Street and the Bloomingdale Road.

Teunis Somarindyck and his wife Cornelia Dyckman received the land between approximately West 73rd and West 77th Streets, which had been vested in her grandfather, Cornelius Dyckman, Jr. In 1796 they conveyed the land to Richard Somarindyck. Teunis Somarindyck's house stood near the northwest corner of 75th Street and Broadway.⁷

Stephen De Lancey, patriarch of the De Lancey family, purchased the land between approximately West 78th and West 89th Streets where he established a country estate prior to 1729.⁸ After his death in 1841, his son Oliver took over the estate and the property became known as the Oliver De Lancey Farm.⁹ The southern lot with its house, outbuildings, gardens, orchards, and woods was sold to Charles Ward Apthorp in 1763, and by the early 19th century it had passed to his daughter Charlotte and son-in-law John C. Vanden Heuvel. The house included in the Apthorp purchase was probably that built by Stephen De Lancey. Vanden Heuvel built his own mansion between West 78th and West 79th Streets, which later became Burnham's Hotel. This is now the site of the Apthorp Apartments (Clinton & Russell, 1906-08), a designated New York City Landmark.¹⁰

⁵ Jacob Harsen (lot 6; from about what is now within Central Park at approximately where present-day 7th Avenue would be to the Hudson River from about 69/70th to 73rd Streets), Teunis Somerindyck (lot 7; from within Central Park to the Hudson River from about 73rd to 77th Streets), and Oliver De Lancey, "Bloomingdale Farm" (lots 8-10; from within Central Park to the Hudson River from about 78th to 89th Streets, lot 8 extended from about 78th to 81st Streets). Stokes, 6: 94-96, 103-104, 140 and plate 84B-d.

⁶ Stokes, 6:104. Jacob Harsen (b. 1672 or 1692) married Cornelia Dyckman (b. 1694), daughter of Cornelius Dyckman. No evidence was found that the Jacob Harsen had enslaved persons in his household; however, a primary source for slave ownership information is the census records and there is no existing census for Manhattan between 1703 and 1790.

⁷ Stokes, 6:140. Teunis Somarindyck and Cornelia Dyckman, daughter of Derik Dyckman, married in 1745. Stokes states that he probably acted as overseer for De Lancey. According to the 1790 U.S. Census, Teunis Somarindyck had six enslaved persons in his household.

⁸ At least three generations of the De Lancey family owned slaves. New York (County) Surrogates Court. *The Abstract of Wills on File in the Surrogate's Office, City of New York* (New York: New-York Historical Society, 1895), 336; Jill Lepore, *New York Burning: Liberty, Slavery, and Conspiracy in Eighteenth Century Manhattan* (New York: Vintage Press, 2005), 264-65; Peter Salwen, *Upper West Side Story: A History and Guide* (New York: Abbeville Press, 1989), 29.

⁹ Oliver De Lancey bought the estate in Bloomingdale from the other devisees and heirs prior to the partition of 1747. The De Lancey farm encompassed three of the parcels allotted to Wouterse and Vinge plus additional parcels within the Common. Stokes, 6: 95. A Loyalist, Oliver De Lancey served as an officer in the British army and immigrated to England following the Revolution. His mansion was the target of Continental soldiers who set it ablaze in 1777. Office of the Register, New York County, Deeds and Conveyances, Liber 57, p. 245 (May 11, 1763, recorded December 17, 1799); Stokes 6: 95-96.

¹⁰ Stokes, 6: 96. The Apthorp Apartments are included in the extension.

In 1807, the state legislature appointed a commission of three to prepare a plan for the orderly expansion of the city, and John Randel, Jr., an engineer, assumed the task for formulating such a scheme. In 1811 he produced a plan, known as the Randel Survey or Commissioners' Map, which imposed a uniform grid of broad avenues and narrow cross streets upon the rolling hills of Manhattan as far north as 155th Street, its rigidity relieved only by the diagonal route of the Bloomingdale Road (later Boulevard, now Broadway).

The West End-Collegiate Historic District Extension, like the rest of the Upper West Side, saw little development during the first half of the 19th century. Few additional buildings were constructed within the district by 1851,¹¹ most notable was the New York Orphan Asylum, constructed in 1836 on an entire block between West 73rd and 74th Streets from West End Avenue to Riverside Drive. (figure 1) The abundant of land in Bloomingdale encouraged the establishment of a number of charitable institutions there in the early 19th century. The Orphan Asylum Society was founded in 1806 in Greenwich Village and moved from the city to the country in Bloomingdale after the cholera epidemic of 1834. The orphanage remained here until 1901 when it relocated to Westchester County.¹² The permanent population of Harsenville and Bloomingdale increased sufficiently to warrant establishing a school, Public School No. 9, at West 82nd Street and West End Avenue (11th Avenue) in the late 1820s.¹³ By the mid-19th century the land in the extension was owned by a number of individuals and the process of surveying and selling lots started in 1860s and continued until the 1880s.¹⁴

Late 19th Century Development in the Historic District Extension

The development of the Upper West Side in the second half of the 19th century was influenced by a complex interrelationship of real estate speculation, new rapid transit lines, and the construction of various civic improvements. The first wave of land speculation took place as a result of the planned construction of Central Park in the late 1850s.¹⁵ To the south of the park, residential development expanded into what is now midtown Manhattan, west of Fifth Avenue, while on the West Side land speculators focused on the vacant blocks adjacent to the park's border. The second wave of speculation in the Upper West Side followed the Civil War as improved transportation and infrastructure arrived in the area. In 1864, the Eighth Avenue horse car line was extended along today's Central Park West to West 84th Street supplementing the stage lines on the Bloomingdale Road that had been serving the area since the 1820s.¹⁶ In 1865, the Commissioners of Central Park were authorized to complete the laying out of streets west of the park and three years later a wide street with landscaped malls, called the Boulevard (renamed

¹¹ Matthew Dripps, *Map of that Part of the City and County of New-York North of 50th Street* (New York: M. Dripps, 1851).

¹² J. F. Richmond, *New York and its Institutions 1609-1871* (New York: E. B. Treat, 1871), 299-301; "150 Years of Growth," *The Hastings News*, March 1, 1956, 5.

¹³ Harsenville and Bloomingdale were two of the four hamlets that were established in Bloomingdale in the 18th century, the others were Great Kills and Striker's Bay.

¹⁴ Office of the Register, New York County, Liber Abstracts. The land within Jacob Harsen's farm that was acquired by Gustavus A. Sacchi (northern parts of blocks 1183 and 1163, southern block of 1184, block 1164 and southern part of block 1165), was sold in lots by him, beginning in 1867, with restrictive covenants that prohibited uses and building types deemed to be nuisances. See Lori Zabar, "The Influence of W. E. D. Stokes's Real Estate Career on West Side Development" (Master's Thesis, Columbia University, 1977), 16 and LPC, *The Sutphen Residence Designation Report* (LP-1718) (New York: City of New York, 1991) prepared by Margaret M. Pickart, 4-5.

¹⁵ "West Side Number," *Real Estate Record and Builders Guide*, December 20, 1890, Supplement, 24.

¹⁶ The lines were established in 1819 and 1823. Salwen, 31.

Broadway in 1899), was opened from West 59th to West 155th Streets replacing the old Bloomingdale Road. By 1873, real estate speculation had increased the price of land in the Upper West Side by as much as 200 to 400 percent.¹⁷ However, the Panic of 1873, caused by the failure of Jay Cooke & Co. and the suspension of the Union Trust Co., burst the speculative bubble.

When building activity in New York City resumed at the end of the 1870s, developers focused their efforts on the Upper East Side because of the existing transportation services and more favorable land prices. The Upper West Side was hampered by its rugged topography, its distance from the city's historic Fifth Avenue axis, the high prices asked by land speculators hoping to recover their losses, and the reluctance of developers to build in a nearly empty area whose social composition, exclusive of Central Park West and Riverside Drive, had not yet been determined.¹⁸ When the Ninth Avenue Elevated was completed to West 155th Street in 1879, the West End-Collegiate Historic District Extension, to the west of the nearest stations at West 72nd and 81st Streets, was generally not developed. All the streets were opened west of the Boulevard but many had not been graded and paved. The Orphan Asylum, Burham's Hotel and a few scattered buildings, mostly along the Boulevard, occupied the land in the extension in 1879.¹⁹

By 1885, the pace of development on the Upper West Side had sped up. On September 11, 1886 the author of an article in the *New York Times* wrote:

The west side of the city presents just now a scene of building activity such as was never before witnessed in that section, and which gives promise of the speedy disappearance of all the shanties in the neighborhood and the rapid population of this long neglected part of New York. The huge masses of rock which formerly met the eye, usually crowned by a rickety shanty and a browsing goat, are being blasted out of existence. Streets are being graded, and thousands of carpenters and masons are engaged in rearing substantial buildings where a year ago nothing was to be seen but market gardens or barren rocky fields.²⁰

The West End Association, founded in 1884 by William Earle Dodge Stokes and other developers as the Citizens' West Side Improvement Association, lobbied city and state governments for improvements throughout the Upper West Side. Through the efforts of the Association, and existing twenty-year restrictive covenants governing development, West End Avenue became a street of row houses for upper-middle-class professionals and their families, rather than, as first imaged, a street of small shops. Stokes, best known as the developer of the Ansonia Hotel (1899-1904, Paul E. M. DuBoy, a designated New York City Landmark), developed numerous row houses in the West End-Collegiate Historic District Extension, on West 74th and 75th Street between 1886-87, all designed by William J. Merritt in the Queen Anne style.²¹

¹⁷ *A History of Real Estate, Building and Architecture in New York City, During the Last Quarter Century* (New York: Record and Guide, 1898; reprinted Arno Press, 1976), 62-63.

¹⁸ *Ibid*, 86-87.

¹⁹ George W. Bromley, *Atlas of the Entire City of New York* (New York: George W. Bromley & E. Robinson, 1879), pl. 17; *The City of New York Map* (Will L. Taylor, chief draughtsman) (New York: Galt and Hoy, 1879).

²⁰ "Settling the West Side," *New York Times* (NYT), September 11, 1886, 8.

²¹ Zabar, 1-2, 16, 31; LPC, *Guide to New York City Landmarks*, 4th ed., edited by Matthew A. Postal, text by Andrew S. Dolkart, Matthew A. Postal (New York: John Wiley, 2009), 140. These houses include 231 to 233 West

The biggest boost to the development of the area west of Broadway prior to 1900 was the creation of Riverside Drive and Park (1873-75, construction 1875-80, with later additions, a designated New York City Scenic Landmark) north of West 72nd Street near the Hudson River. The park was first proposed by William R. Martin, a Park Commissioner, in 1865 for the bluff above the tracks of the Hudson River Railroad (later New York Central Railroad). However, it was not until the Parks Department was authorized in 1873 to re-establish the grade of what was then proposed as Riverside Avenue that Frederick Law Olmsted, designer with Calvert Vaux of both Central Park and Prospect Park (designated New York City Scenic Landmarks), was hired to revise the plans. Olmsted combined the park and drive in a single design, creating a curving drive and promenade above the landscaped hillside.²²

In 1846 the New York State Legislature granted a charter to the Hudson River Railroad Company to open a line between New York City and Albany. The following year the City of New York passed an ordinance allowing the railroad to run tracks at grade along Manhattan's west side, and by 1851 the entire run had been completed.²³ By the 1880s the railroad was constructing docks from West 65th to 72nd Streets²⁴ and filling in the Hudson River west of the tracks from 72nd to 76th Streets to erect a dock and freight depot. Above this to 79th Street, the Dock Department constructed a bulkhead.²⁵

Development in the West End-Collegiate Historic District Extension went through several phases in the years between the 1880s and 1930s. The earliest phase between roughly 1885 and 1900 saw the construction of speculatively built row houses and flats for the middle and upper classes (figures 2 and 3); however, even as late as December 1890, West 77th and 78th Streets between the Boulevard and West End Avenue still required grading and paving.²⁶ By the turn of the century, developers began to focus on constructing larger apartment buildings as increasing construction costs ended row house construction, and the newly opened IRT on Broadway made the Upper West Side more accessible to the city's expanding population. Legislation such as the 1901 Tenement House Act, the 1916 Zoning Resolution, and the 1929 Multiple Dwelling Law contributed to the transformation in the scale of the streetscapes throughout the extension as row houses and smaller buildings were replaced by newer, larger buildings.

74th Street (1885-86), 248 to 252 West 74th Street (1886-87), 228 to 232 West 75th Street (1886-87), and 254 to 256 West 75th Street.

²² Opened to the public in 1880, the drive remained incomplete until the construction of the 96th Street viaduct (1900-02). The park was extended in the 1930s under Parks Commissioner Robert Moses as part of the West Side Improvement that created the West Side Highway and roofed over the train tracks. 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.

²³ The ordinance specified that the tracks would run along Twelfth Avenue from Spuyten Duyvil Creek to West 60th Street, then along Eleventh Avenue to West 30th Street, and then along Tenth Avenue and West Street to Canal Street. Harry James Carman, *The Street Surface Railway Franchises of New York City* (New York: Columbia University Press, 1919), 33-38, cited in LPC, *West Chelsea Historic District Designation Report* (LP-2302) (New York: City of New York, 2008), prepared by Christopher D. Brazee and Jennifer L. Most, 12.

²⁴ Christine M. Boyer, *Manhattan Manners: Architecture and Style 1850-1900* (New York: Rizzoli, 1985), 200.

²⁵ Ann L. Bittenwieser, *Manhattan Water-Bound* (New York: New York University Press, 1987), 114.

²⁶ "The Grand Boulevard. Between Fifth-ninth and Eighty-sixth Streets," *The Real Estate Record and Builders' Guide*, December 20, 1890 Supplement, 60.

Residential Row Houses Development

Speculative row house construction began in the mid-1880s and continued until the turn of the century. These rows were designed in the most popular historical revival styles of the time by some of New York's leading architects.²⁷

One early row of houses was constructed in the neo-Grec style, which originated in Paris in the 1840s, was brought to the United States by Richard Morris Hunt, and began to appear in New York after the Civil War. "In a reaction to the round forms and foliate ornament of the ... Italianate style," Charles Lockwood explains, "the forms and details of the neo-Grec row house took on a regularity and precision thought to be expressive of an increasingly mechanized and industrial society."²⁸ Classical motifs were symbolized and abstracted instead of imitated; one of the style's distinguishing features was its novel use of incised ornament, made possible by advances in stoneworking tools, which included stylized rosettes and vines, as well as channeling known as "neo-Grec fluting." The popularity of the neo-Grec style in New York extended from the mid-1870s to about 1890 and the only example in the extension is the row at 239 to 245 West 71st Street, designed by John H. Steinmetz and built in 1885-86. No. 241 (figure 4) remains the most intact and features characteristic elements of the style including door and window enframements with angular decorative elements resting on stylized brackets and stylized floral designs, double-leaf wood entrance doors, projecting cornice resting on angular brackets, and a high stoop with massive, heavy, angular cast-iron handrails.

Some of the district's earliest surviving buildings were constructed in the Romanesque Revival and Queen Anne styles, which were popular from around 1880 to the turn of the century. These styles exhibit a greater freedom in their form and massing than the neo-Grec; certain motifs, such as the juxtaposition of rough-faced stone with smooth stone and brick, along with heavy round arches, stone transom bars, dwarf columns, towers, and turrets, are seen on many of the houses built in these styles, where they are combined with other decorative elements in an endless variety of ways. Houses built in the Romanesque Revival style are generally more severe in their massing than the more asymmetrical and picturesque Queen Anne style houses. The former often have a fortress-like appearance that is relieved by the ornate decorative treatment of their facades, while the latter tend to mix materials, textures, and colors in a freer manner. The Queen Anne style, which blends Elizabethan cottage architecture with Tudor, Gothic, and Renaissance influences, often makes use of classical design forms, while the Romanesque Revival, which draws upon Western European architecture of the 10th, 11th, and 12th centuries, frequently incorporates Medieval-inspired ornament.

Romanesque Revival style row houses include 215 to 223 West 70th Street (1893-94, Clarence True) (figure 5) designed in a unified whole in an ABBBA pattern. The houses have rusticated limestone at the basement and first story, capped by continuous molded banding, and Roman brick at the upper stories with limestone details. The center three houses have curved bays at second and third stories, capped by limestone balustrades with recessed fourth stories above. All five houses have arched window openings with keystones at the fourth story and stylized cruciform windows at the attic below a projecting cornice. The outer houses with their flush street wall flank the center three houses. The imposing corner house at 277 West 73rd

²⁷ Portions of this essay relating to architectural styles are adapted from LPC, *Crown Heights North II Historic District Designation Report* (LP-2361) (New York: City of New York, 2011) prepared by Michael D. Caratzas and LPC, *Park Slope Historic District Extension* (LP-2443) (New York: City of New York, 2012) prepared by Cynthia Danza.

²⁸ Charles Lockwood, *Bricks and Brownstone: The New York Town House, 1783-1929* (New York: Rizzoli International, 2003), 227. The extension does not have any buildings designed in the Italianate style.

Street aka 280 West End Avenue (1887-89, Charles T. Mott) (figure 6) has a prominent gable roof with dormers, two-story round oriels at the corners, and continuous molding above the stone base. Also part of the same row are the paired Queen Anne style houses at 269 and 271 West 73rd Street²⁹ (figure 7) that are identical in design to one another but are reversed with the stoops at the common lot line. They have curved oriels at the second and third stories, foliate stone carving, and dormers with paired windows and decorated triangular pediment. The Queen Anne style row houses at 251 to 255 West 70th Street (1885-86, W. H. W. Youngs) (figure 8) were meant to look as one large house. They were designed in an ABA pattern in such a way as to give the center house the appearance of a grand main entry for all three buildings. The houses have large round-arched openings at first story, oriels at the second story, with a terrace above the oriel at the center house that has a front-facing triangular gable above, and terra-cotta parapets with arcaded balustrades and foliate detailing.

Classically-inspired styles gained in popularity in America as a reaction to the picturesque Romanesque Revival and Queen Anne styles. The revival of Renaissance-inspired forms in America began with the construction of McKim, Mead & White's Villard Houses (a designated New York City Landmark), based on Rome's Palazzo della Cancelleria, on Madison Avenue between 1882 and 1885; Chicago's 1893 World's Columbian Exposition played a major role in making the public and architectural profession aware of the grandeur of Renaissance architecture and planning, spurring the construction of classically-inspired buildings across the country. Typical Renaissance Revival style houses feature rhythmically placed rounded and angled bays, and classical detailing including cartouches, swags, garlands, and other foliate ornament. Sometimes, these houses also feature balustraded front terraces; frequently, they are faced with limestone, which recalls the white marble of classical architecture, although many are faced with brownstone or brick.

The Renaissance and Romanesque Revivals are the most popular styles of architecture in the extension; about half the buildings in the extension were designed in one of these two styles. The Renaissance Revival style row of identical houses at 258 to 266 West 71st Street³⁰ (1892, M. V. B. Ferdon) (figure 9) have rusticated brownstone bases, main entry porticos with fluted pilasters supporting a molded entablature on brackets with dragon reliefs, molded lintels and sills, richly-carved friezes with foliate and bird reliefs, and a sculptural female figure within a roundel, above the first story, and bracketed molded cornices with sunburst and anthemion details. The Diller Residence at 309 West 72nd Street (1899-1901, Gilbert A. Schellenger, a designated New York City Landmark) is also designed in the Renaissance Revival style. This limestone-and-brick town house has an entrance portico with Ionic columns, an angled limestone oriel at the second and third stories, classical-inspired ornament, and a bracketed cornice. The Kleeberg Residence at 3 Riverside Drive (1896-98, C. P. H. Gilbert, a designated New York City Landmark) is an example of the French Renaissance Revival style, a variant of the Renaissance Revival. A combination of Gothic and Renaissance details from the period of François I are exhibited in elaborately carved details and decorative roofline.

As the 20th century approached, developers and private owners began constructing Colonial Revival style houses. Although this style has been traced back to 1828 and the completion of William Strickland's new steeple for Independence Hall, it began to flourish after Philadelphia's 1876 Centennial Exhibition, where several examples of early American buildings

²⁹ This row of 18 houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street) has nine houses remaining (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

³⁰ No. 256 of the row has been demolished.

were constructed and displayed. The Colonial Revival was gaining in popularity by the time of the 1893 Columbian Exposition, which featured several pavilions in the style, including the Massachusetts Pavilion, which was a reconstructed model of John Hancock's house. Generally, the Colonial Revival style is based upon the architecture of America's English colonies, although the Dutch Colonial Revival, with its distinctive gambrel roof, was popular in New York and New Jersey, and the Spanish Colonial Revival style spread throughout Florida and the western U.S. Colonial Revival style row houses in New York City generally feature red-brick facades, sometimes with projecting bays, set off by limestone or other light-colored trim, which frequently includes splayed lintels with single or double keystones as well as pilasters, pediments, swags, wreaths, and other details derived from classical architecture. The style, which was symbolic of and promoted American national pride partly in response to rising immigration, came to be seen as "a tangible expression of our national character."³¹ Although the Colonial Revival style was popular for early 20th century apartment buildings built in the extension, only one house, 312 West 73rd Street (1897-98, C. P. H. Gilbert) (figure 10), was designed in the style. This red-brick house, an example of the American basement plan, has a round portico with Doric columns at the entrance, a fanlight above the door, oval windows on either side of the entrance, a center curved bay at the first through fourth stories, crenellated lintels at first and fifth stories, and splayed brick lintels with keystones at second through fourth stories.

Within the context of the overall design of these rows, a rhythmic pattern was often established by the application of distinctive architectural elements, such as bow fronts, bay and oriel windows, dormers, gables, and balconies, used to distinguish each house. Architectural critic Montgomery Schuyler wrote in 1899 that "the houses that now characterize the West Side are without doubt the most interesting examples of domestic architecture that New York has to show." However, he called the block-front on the south side of West 75th Street between the Boulevard and West End Avenue "an atrocity compared to which a row of merely dull and dismal brown-stone fronts takes on repose and dignity."³² He was undoubtedly referring to the houses built between 1884 and 1887 that were designed by William J. Merritt for developers W. E. D. Stokes and Daniel D. Brandt. Merritt and Charles T. Mott are the most prolific architects in the extension.

The Beaux Arts style provided a formal and monumental architecture that was particularly appropriate for the design of banks and public buildings such as libraries, museums and government buildings; although in the extension it was used for residential buildings. Borrowing architectural elements from the Baroque period such as bold massing and sculptural plasticity of the facade, and prominent roof treatments such as the mansard, the Beaux Arts style was disseminated in this country by the generation of American architects who studied at the Ecole des Beaux Arts in the late 19th century and who were familiar with the recent architecture of Paris. The Beaux Arts style was used for several residential buildings in the extension, including the C. P. H. Gilbert-designed adjacent town houses at the corner of Riverside Drive and West 72nd Street, the Prentiss Residence at 1 Riverside Drive (1899-1901) and the Sutphen Residence at 311 West 72nd Street (1901-02), both designated New York City Landmarks. These

³¹ William B. Rhoads, "The Colonial Revival and American Nationalism," *Journal of the Society of Architectural Historians* (December 1976), 241, cited in LPC, *Fieldston Historic District Designation Report* (LP-2138) (New York: City of New York, 2006), prepared by Virginia Kurshan, 21.

³² Montgomery Schuyler, "The Small City House in New York," *Architectural Record*, VIII: 4 (April-June 1899), 376. His general criticism was that speculative builders employed draughtsmen rather than real architects and this resulted in poorly designed houses.

imposing limestone houses have entrance porticos, curved bays, classical-inspired ornament, and prominent mansard roofs with dormers.

Clarence True, a developer and architect credited as being largely responsible for the development of Riverside Drive below West 84th Street, had a significant influence on the appearance of the row houses. In the 1890s he popularized the American basement plan that lowered the stoop nearly to grade, elevating the dining area to the floor above this offering more privacy and elegance for entertaining. The house at 249 West End Avenue, one of the few remaining single-family houses on West End Avenue, was designed by Clarence True in the Romanesque Revival style in 1892-93 (figure 11) and features an American basement plan with a low stoop. It is very similar in details to the houses at 215 to 223 West 70th Street.

By the turn of the century, land and construction costs in Manhattan had risen to a point where only the wealthiest households could afford to purchase and maintain a single-family house and speculative row house development within the extension came to a halt. The only single-family houses completed after the turn of the century are the Diller, Prentiss and Sutphen residences.

Flats

Although they would not appear in the West End-Collegiate Historic District Extension until the 1890s, multiple dwellings, or “tenements,”³³ had become the standard mode of housing for the majority of Manhattan residents starting in 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 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 Apartments at 142 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 (1880-84, Henry J. Hardenberg, a designated New York City Landmark, also within the Upper West Side/Central Park West Historic District), a courtyard apartment, helped change the attitudes of the upper classes toward multiple housing.

Developers in the historic district extension began constructing flats offering prospective middle- and upper-class residents an alternative to the single-family row house, which was becoming increasingly expensive to build and maintain. In their materials, style, ornament, compatible scale, and architectural elements, these flats emulated the row houses. One of the earliest flats buildings within the extension are the row of six, five-story, brick-and-brownstone buildings at 250 West 78th Street and 2191-2199 Broadway, designed by Gilbert A. Schellenger and built in 1891-92 in the Romanesque Revival style with neo-Grec style elements (figure 12). The ground floor storefronts along Broadway were installed prior to 1910.³⁴

The advent of the smaller, more practical electric elevator in the 1890s enabled designers

³³ From 1866 to 1874, 3rd class dwellings or tenements encompassed all buildings which were four to five stories tall and housed from one to 10 families per floor. French Flats became a new category in 1875 to describe all multi-family dwellings above tenements and was probably applied subjectively based on neighborhood, costs, architect, building size, plumbing and class of occupants. Elizabeth Collins Cromley, *Alone Together: A History of New York's Early Apartments* (Ithaca: Cornell University Press, 1990), 11, 12, 62, 65-67, 71-73.

³⁴ These six buildings have been combined into one building with the residential entrance on West 78th Street. See the photograph at *The World's Loose Leaf Album of Apartment Houses* (New York: New York World, 1910), 6.

of flats and apartments to increase the size of their buildings.³⁵ With this added convenience, new flats rose from six to nine stories throughout the historic district extension, often constructed on multiple lots. The three seven-story Renaissance Revival style flat buildings at 342, 346 and 350 West 71st Street (1900-01, William H. Boylan) are among the earliest in the extension.

By the turn of the century, the area in and around the historic district extension had evolved into one of the most, if not the most, fashionable, residential districts in the city. In 1899, one observer noted that West End Avenue above 68th Street with its cohesive groups of four- and five-story single-family dwellings broken only by small flats and institutional buildings was one of the finest residential streets in New York City, while Riverside Drive, then known as Riverside Avenue, was “universally acknowledged to be one of the most beautiful and picturesque [streets] in the world.”³⁶

Religious and Institutional Buildings

Very few non-residential buildings were constructed in the historic district extension. Residents of the extension in the late 19th and early 20th century were largely affluent, native-born Protestants and the extension has two purpose-built religious buildings that reflect their prevalence.³⁷

The Collegiate Churches are part of the Dutch Reformed Church, which was organized in 1628 when New York City was still under Dutch colonial rule and known as New Amsterdam. Ten years later the church established the Collegiate School, a secondary school that is believed to be the oldest private secondary school in the nation. The West End Collegiate Church and Collegiate School (a designated New York City Landmark) (figure 13) have been located at the northeast corner of West End Avenue and West 77th Street since 1892. The complex was designed by Robert W. Gibson in the Dutch and Flemish Renaissance Revival styles. The large elaborate stepped gable on the front facade of the church is repeated in a smaller gable and dormers on the West End Avenue church facade, and on the chapel, and on an even smaller gable on the school building.³⁸ The large stained-glass rose window on the front facade of the church contains the armorial bearings of the various Dutch Provinces forming the Union of Utrecht, and the heraldic symbols of the United States and the State and City of New York.³⁹

The Rutgers Presbyterian Church, like the State University of New Jersey, is named for Colonel Henry Rutgers, a Revolutionary War Soldier and owner of a farm on the Lower East Side. Rutgers had given a parcel of his land at Rutgers and Henry Streets to the First Presbyterian Church for an adjunct congregation called the Rutgers Street Church (1797-98). In 1863, the congregation moved uptown to a new building constructed at 90 Madison Avenue. In 1888, Rutgers opened a chapel by R. H. Robertson on West 73rd Street, called Rutgers Riverside. Only two years later, the chapel was followed by a more substantial house of worship that extended to Broadway. Soon afterwards, the church leased its Broadway frontage to the United States Mortgage & Trust Company, which financed construction of a new office building on Broadway

³⁵ Cromley, 155.

³⁶ Andrew Scott Dolkart, “West End Avenue Survey: A Proposal for Historic District Designation” (New York, 2009), 8-9; E. Idell Zeisloft, *The New Metropolis* (New York: D. Appleton, 1899), 618, quoted in LPC, *West End-Collegiate Historic District Designation Report*, 19.

³⁷ Dolkart, 8.

³⁸ LPC, *West End Collegiate Church and Collegiate School Designation Report* (LP-0287) (New York: City of New York, 1967).

³⁹ West End Collegiate Church website, <http://www.westendchurch.org/about-us/history>.

(not part of the extension), and a new church building and church house on West 73rd Street.⁴⁰ (figure 14) The Gothic Revival style mid-block sanctuary and church house was designed by Henry Otis Chapman and constructed from 1921 to 1926. Rutgers merged in 1942 with the Harlem-New York Presbyterian Church. The church is constructed of red brick with cast-stone details and features three large Gothic-arched stained-glass windows directly above the entrance.⁴¹

Construction began in 1923 on the Hudson Towers at 263 West End Avenue aka 301 West 72nd Street (figure 15). It was intended to be a new type of facility—a hotel, sanitarium, and hospital where patients could stay with their families while receiving treatment. The Renaissance Revival style building was designed by Sugarman, Hess & Berger and is one of the tallest buildings in the extension. Construction cost overruns ultimately led to foreclosure and the building’s interior was never completed. In 1927, the New York Cancer Association announced plans to acquire the building for use as a National Cancer Centre and Hospital but the group was unable to raise the necessary money necessary. By 1941, the building had been through numerous foreclosures and was still not complete. It was noted in the *New York Times* as “one of the curiosities of the city, a monster curiosity” and was taken over by the city on a tax lien. The vacant structure was on the verge of being demolished for war-time scrap metal in 1942; however, in 1945 the building was sold at auction to a private firm, and plans were filed by architect Arthur Weisler for completion of the building as cooperative apartments for 124 families to be known as the Riverside Towers.⁴²

The Level Club and Masonic Hotel, intended as the first solely Masonic hotel and clubhouse in the world, was constructed in 1925-27 to the Romanesque Revival style design of the firm of Clinton & Russell, Wells, Holton & George (figure 16). The Level Club, established in 1919, was previously located on St. Nicholas Avenue, and by the mid-1920s had some 4,000 members in the metropolitan region, said to be the biggest Masonic club in the world. The club purchased a site on West 73rd Street located close to the Ansonia Hotel. The new 16-story, \$4.3 million structure featured amenities such as hotel rooms, an auditorium/ballroom/banquet hall, dining rooms, a library, lounges, recreation/club rooms, a gymnasium, handball and squash courts, a swimming pool, a Turkish bath, a billiard parlor, bowling alleys, and a roof garden. The Level Club and Masonic Hotel building is clad in tan brick, cast stone, and terra cotta above a two-story granite base, and is complexly massed with a series of setbacks. Two pavilions that rise into towers frame a central section having monumental columns, set on corbels in the form of the heads of King Solomon and Hiram Abiff (the Masons’ allegorical master of construction of Solomon’s Temple) and supporting bronze globes. The building is exotically ornamented with signs and symbols pertinent to the Masons. This was one of the earliest commissions of Rene P. Chambellan, “the architectural modeler and sculptor” of the club/hotel, who went on to become one of New York’s most noted architectural sculptors. The Level Club in its magnificent new building soon found itself overextended financially, particularly with the onset of the Depression; foreclosure proceedings were begun in 1930 and the building was sold in 1931. It was re-opened as the Hotel Lismore by 1933, and then the Riverside Plaza Hotel from 1936 to

⁴⁰ Rutgers Presbyterian Church uses the address 236 West 73rd Street for both the church and the church house.

⁴¹ David W. Dunlap, *Abyssinian to Zion: A Guide to Manhattan's Houses of Worship* (New York: Columbia University Press, 2004), 186.

⁴² “Cornerstone Laid for Hotel-Hospital,” *NYT*, April 28, 1924, 8; “\$5,000,000 Hospital will Treat Cancer,” *NYT*, March 23, 1927, 1; “Plans are Dropped for Cancer Centre,” *NYT*, January 24, 1928, 60; “To Sell Hudson Towers,” *NYT*, June 21, 1932, 40; “Vacant Buildings to Go for Scrap; \$5,000,000 Structure Is Doomed,” *NYT*, September 23, 1942, 1; “Hudson Towers Sold for \$290,000,” *NYT*, June 6, 1945, 32; “Hudson Towers Plans Filed,” *NYT*, August 2, 1945, 31; “West Side House Will be a ‘Co-Op,’” *NYT*, May 26, 1946, R1.

1976. By the 1970s, the Riverside Plaza had become a single-room-occupancy hotel (SRO), considered by the police as one of the more notorious ones in Manhattan.⁴³ From 1976 to 1982, the building was known as Riverside House, a facility operated by the Phoenix House Foundation, the largest residential drug rehabilitation program in the United States. It was converted into residential condominiums in 1983-84.⁴⁴

The Godmothers League Shelter for Babies at 255 West 71st Street was designed in the Moderne style by Sylvan Bien and constructed in 1946-50. The Godmothers League used the building for the temporary care of infants "without home or mother." The league, originally founded in 1919 by Beth Levin Sigel, had previously operated a shelter on East 101st Street, but the new shelter here more than tripled the capacity of the organization. Three houses of a row of originally 13 houses were demolished for building. The current occupant of the facility is the West End Day School, a specialized elementary school dedicated for children with learning, language and/or emotional issues. The building was altered in 1992 by replacing the matching yellow brick at the curved balconies with red brick.⁴⁵

Early 20th Century Development in the Historic District Extension

In the 20th century the character of the historic district extension changed from one of single-family homes and small multiple dwellings to one dominated by large apartment buildings. The arrival of the IRT subway along Broadway north of 42nd Street in 1904 and its southern extension in 1918, greatly improved accessibility to the western reaches of the Upper West Side. With a convenient link to midtown and lower Manhattan, the area became attractive to increasing numbers of people. As noted above, changing economic conditions had already made the continued construction of the single-family row house infeasible by the turn of the century and developers focused on more lucrative multi-family dwellings. Revisions of housing legislation and the establishment of the city's first zoning ordinance in 1916 also played a role in the neighborhood's transition. By the 1920s this transition was well underway, as an observer noted in a 1924 *New York Times* article:

Nowhere on the west side is the doom of the private individual residence so strikingly seen as on West End Avenue. While that thoroughfare is being developed along lines very similar to those seen on Park Avenue, there is this difference in that, while the palatial multi-family structures on that east side thoroughfare displaced, chiefly, old flats, the modern West End apartments have

⁴³ According to police officials in September 1974, five of the most notorious SROs included two buildings that are in the extension, Riverside Plaza (now Level Club) and West Side Towers (now Astor Apartments, Broadway between West 75th and 76th Streets). David A. Andelman, "Single-Room-Occupancy Hotels were Home to 16 Slain in Year," *NYT*, September 15, 1974, 45.

⁴⁴ "New York Masons Invite Coolidge," *NYT*, March 13, 1925, 6; "Artisans Honored by the Level Club," *NYT*, November 4, 1926, 27; "Completing Level Club," *NYT*, November 7, 1926, E16; Display Ad 54, *NYT*, September 22, 1927, 49; "Parade on Fifth Av. to New Level Club," *NYT*, November 13, 1927, 17; "Level Club is Sued on \$2,223,800 Lien," *NYT*, October 4, 1930, 19; "Level Club Sold," *NYT*, May 19, 1931, 53; "Chicopee Club Dines Leaders," *NYT*, May 7, 1933, 3; "Applies to Reorganize," *NYT*, December 13, 1936, 12; Carter B. Horsley, "Phoenix House Buys Hotel as Center to Cure Addicts," *NYT*, July 28, 1976, 28; "3rd Recycling: Phoenix Reborn," *NYT*, February 6, 1983, sect. 8, 1.

⁴⁵ George Alexanderson, "A New Home for Babies That Has Been Built Here: 'Godfathers' Give 60 Babies a Home," *NYT*, September 19, 1950, 33; Christopher Gray, "Two Ways of Dealing with Aging Non-Landmarks," *NYT*, November 30, 1993, R5.

caused the demolition of scores of the most expensive and finest private dwellings erected on the west side.⁴⁶

Apartment Houses and Apartment Hotels

As vacant lots became more scarce, particularly after World War I, developers purchased existing row houses and smaller flats buildings, many of which were less than thirty years old, in order to assemble sites for more lucrative apartment house construction. Riverside Drive and West End Avenue were particularly vulnerable to this trend. The destruction of two row houses at 164 and 166 West 72nd Street near Broadway in 1911 for the construction of an apartment building led to the creation of the “Ye Olde Settlers’ Association of Ye West Side.” Membership was limited to 100 men and included historian Hopper Striker Mott and row house developer William E. D. Stokes. Its purpose was to promote “good fellowship and neighborly feeling” among gentlemen who had resided on the west side (between 60th and 120th Streets, west of Central Park West) for 20 years or more.⁴⁷

In addition to regulating light, ventilation, fireproofing, and lot coverage for new multi-family dwellings, the 1901 Tenement House Act established the maximum height to which these buildings could rise. Originally set at one and a third times the width of the street, the ratio was amended to one and a half times in 1902.⁴⁸ The rule remained in effect until 1929, the period of greatest apartment development on West End Avenue, contributing to the height of the apartment houses there.⁴⁹ Prior to World War I, the buildings were 12 to 14 stories, with flat roofs, no setbacks, limestone bases, brick upper stories, white terra-cotta trim and projecting cornices designed in various neo-classical styles. After the war, apartments retained the same massing and materials of their predecessors but two major changes had taken place. Individual apartments were made smaller both in height and number of rooms increasing density in buildings that could now rise to 15 or 16 stories within the permitted height requirement.⁵⁰

The earliest apartment buildings in the extension were designed in the Beaux Arts and Renaissance Revival styles. The Chatsworth Apartment complex (1902-1904 and 1905-06, John E. Scharsmith, a designated New York City Landmark) and the Hotel Churchill, at 252 West 76th Street, (1902-03, Ralph S. Townsend) (figure 17) were designed in the Beaux Arts style. The limestone-and-brick facade of the Hotel Churchill features splayed lintels at the rusticated limestone base, bracketed stone balconets with balustrades above the door and at fourth story, angled oriels at fourth to sixth stories, classically-inspired decorative stone details, projecting cornice with scroll brackets and dentils, and curved pitched roof with dormers.

The Renaissance Revival style Orienta Apartments at 302 West 79th Street (1904-05, Schneider & Herter) (figure 18) has a symmetrical facade with a rusticated stone base, two multi-story round oriels at upper stories, decorative stone details including scroll brackets, figures and cartouches, rusticated brick piers, and splayed lintels. The Orienta had four apartments with five to seven rooms on each story.⁵¹ The Astor Apartments and Annex (1900-01, Clinton & Russell; 1913-14, Peabody, Wilson & Brown) at 235 West 75th Street and 230 West 76th Street, and

⁴⁶ “West End Avenue Residences Going,” *NYT*, August 10, 1924, RE1.

⁴⁷ *Ye Olde Settlers’ Association of Ye West Side: History, By-laws, List of Members, and Historical Papers* (New York; n. p., 1921); “Ye Olde Settlers of Ye West Side Celebrate,” *NYT*, March 24, 1912, SM12. The association remained in existence for at least 10 years and was primarily a social organization.

⁴⁸ Dolkart, 14-15.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*, 17, 19-20.

⁵¹ *The World’s Loose Leaf Album of Apartment Houses*, 64. The entry in this book boasted that “Indiana limestone is used throughout the front, no terra cotta of any kind being employed.”

spanning the block front on Broadway, were built by William Waldorf Astor (figure 19). Although designed by different architects the ornament on both are very similar, especially on the Broadway facades. Both buildings have splayed lintels with keystones at the stone base, rusticated brick at the upper stories, and prominent projecting cornices with anthemions. The Italian Renaissance Revival style Apthorp Apartments (1906-08, Clinton & Russell, a designated New York City Landmark), also built by William Waldorf Astor, occupy a whole block and feature monumental arched courtyard entrances flanked by paired Corinthian pilasters and capped by statues at Broadway and West End Avenue (through which the interior landscaped courtyard with fountain is visible), rusticated stone at the base, center and corners, and pilasters and arched windows below projecting cornice at top two stories.

The earliest Colonial Revival style apartment buildings in the extension are 255 and 300 West End Avenue, both designed by Schwartz & Gross in 1916. No. 300 (figure 20) has a stone door surround with arched pediments, shield and pilasters, a triple-window stone surround above the entrance door, Flemish bond and decorative brickwork, continuous stone banding, terra-cotta window surrounds with triangular pediment at 12th story, brick arched lintels and stone keystones at top story, and stone roundels at parapet.

Although some of the historical revival styles that gained popularity in the 19th century, including the Romanesque, Renaissance and Colonial Revivals, continued to be used after the turn of the century, the 20th century brought several styles that were not based on historical revivals of architectural styles but on new design concepts; these styles include the Art & Crafts, Art Deco and Moderne styles. The Arts & Crafts movement originated in England in the late 19th century as a reaction to the more elaborate revival styles of the time and machine-made mass production. Its emphasis was on simplicity of form, modest decoration and an “honest” use of materials. Proponents such as William Morris organized guilds of craftsmen to produce handmade crafts. The extension has two buildings with Arts & Crafts style facades, the 1887-88 row house at 268 West 73rd Street, which received a new facade designed by Max Muller in 1919 and the 1915-16 apartment building at 330 West End Avenue designed by Robert M. Farrington (figure 21). The latter’s design includes decorative brickwork, a pedimented door surround, segmental-arched window lintels with keystones at second story, brick spandrels with stone diamond-shaped inset designs, two-story brick pilasters with stone capitals at top stories, and a prominent bracketed cornice.

The Art Deco style, which was popular from about 1920 to 1940, featured low-relief, stylized, geometric ornamentation and was most often employed for skyscrapers and large commercial and apartment buildings. The extension has two apartment buildings designed in the Art Deco style, including 5 Riverside Drive (1936, Boak & Paris) (figure 22). The red-brick facade has cast-stone details including stylized ornament at the first story extending to the second story at the central bays, panels with cross details at the central bays at shaft, pinnacles at the 15th story, and decorative coping at upper-story setbacks; its slightly projecting entrance surround features stylized details including a broken pediment with sculptural urn detail, foliate reliefs, fretted band, and fluted molding. The Moderne style, a late variant of the Art Deco style, is characterized by smooth wall surfaces, strong horizontality, and a generally streamlined appearance. The apartment building at 315 West End Avenue (1946-48, Charles E. Greenberg) (figure 23) features a stone entrance surround with fluting, multi-color brick banding, and multi-pane steel casement windows.

The picturesque Medieval Revival style was a popular residential style in the 1920s and was loosely based on medieval architecture, with an emphasis on materials and textures that included the use of contrasting materials and shapes, particularly steep roofs and prominent chimneys. The six-story apartment building at 245 West 75th Street (1920, Fred F. French Co.) (figure 24) has a rusticated brick base, mock half-timbering, Tudor-arched entrance door and

crenelated parapet. The 1920s and early 1930s also saw several apartment buildings designed in the Romanesque Revival style, including 336 West End Avenue (1931-32, Boak & Paris) (figure 25). This large apartment building has a smooth stone base with a stone door surround topped by cornice and a triple arched window at the second story, the upper stories are red brick with decorative brickwork including corbelling and piers, and the upper stories are stepped back with corbelling at the parapets.

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 “New Law,” it required that all rooms had to have a window overlooking a street, yard, or light court. Handsome early apartment buildings such the Collinson at 225 West End Avenue (1903, William H. Birkmire) (figure 26), and the first Astor Apartments building, both designed in the Renaissance Revival style, incorporated deep light courts to accommodate this law in their primary facades, carrying the decorative elements into the courts.

A variant of the apartment building was being developed at the same time: the apartment hotel. The first of this building type appeared in the years prior to World War I. Similar to apartment houses, these hybrid buildings offered suites of rooms on long-term leases with complete hotel services. For developers, apartment hotels were an attractive option. Considered to be commercial buildings, they were not regulated by the tenement law in regard to their height and lot coverage, although most of the apartment hotels in the extension are not taller than other apartment buildings. Furthermore, fire-proofing requirements were less stringent since individual kitchens were prohibited, although some developers provided amenities such as sinks, refrigerators, and outlets for hot plates and burners.⁵² From the exterior there was little difference in the appearance of apartments and apartment hotels. The largest of the apartment hotels in the extension, the 22-story and two-story penthouse Westover Hotel (1925-26, Schwartz & Gross) at 253 West 72nd Street, had suites consisting of one-to-three rooms with bathrooms and serving pantries that could accommodate 250 families. Complete hotel and maid service was included in every lease.⁵³ The building has been converted to residential apartments.

With the passage of the Multiple Dwelling Law in 1929 all classes of residential buildings were included under the zoning regulations and apartment buildings rising 18 to 20 stories appeared in the extension. These tall new buildings had setbacks, and many of those along West End Avenue began at the cornice height of the older buildings contributing to the sense of a uniform skyline. By the 1930s, all buildings were built to the lot lines, faced with brick and stone and decoration.⁵⁴

Construction on West End Avenue, Riverside Drive, and West 72 and 79th Streets which had been quite active in the 1910s and 1920s with luxury apartment buildings and apartment hotels designed by many of the city’s most prominent residential architects slowed down considerably by the 1930s and 1940s.

Riverside-West End Historic District Extension Between the World Wars

The flats and apartment buildings in the West End-Collegiate Historic District Extension housed middle-class and upper middle-class families, many with servants, headed by

⁵² Dolkart, 20-22.

⁵³ “The Westover: Seventy-Second Street at West End Avenue,” (real estate brochure), The New York Real Estate Brochure Collection, Columbia University (available online at <http://nyre.cul.columbia.edu>); Display Ad., *NYT*, July 25, 1926, RE11.

⁵⁴ Dolkart, 29.

businessmen and professionals in a variety of fields from law and medicine to the arts. The luxury apartments built in the 1920s and 1930s on Riverside Drive and West End Avenue continued to attract prosperous tenants, many of them wealthy.

At the same time, the row houses and older flats and apartments underwent a significant change in population. In 1919, the Tenement House Act was amended to permit the conversion of single-family row houses into multi-family residences.⁵⁵ As a result, many of the houses were remodeled into apartments or operated as boarding or lodging houses. An amendment to the zoning ordinance in 1920 permitting businesses on West 72nd Street led to the alterations of row houses for commercial use at the lower stories. By 1930 single-family houses like 256 West 73rd Street had seven heads of households and five co-tenants, all of whom were renters, and 252 West 73rd Street was occupied by the owner and 18 “roomers” in one unit and a family of three in another unit.⁵⁶ The large, multi-room suites of the early flats and apartment buildings which had been designed to offer tenants the same comfort as a single-family home appear to have suffered the same fate as the row houses as census records report the presence of multiple boarders or lodgers within individual apartments beginning in 1920 and escalating by 1930, possibly as a result of the economic crisis of the Great Depression. Multiple dwellings such as apartment buildings and apartment hotels within the extension were converted into SROs in the late 1930s and 1940s where tenants, usually single adults of modest means, could rent private rooms with shared baths and communal cooking facilities. By 1944, the building at 342 West 71st Street was used as a SRO.

Post-World War II Era and 21st Century

In the second half of the 1940s, after World War II ended, several new buildings were constructed in the extension, including the Modern style Schwab House at 285 West End Avenue (aka 281-287 West End Avenue, 11-15 Riverside Drive, 301-319 West 73rd Street, 300-320 West 74th Street) (1949-50, Sylvan Bien). This large apartment building replaced the mansion of Charles M. Schwab, which in turn replaced the New York Orphan Society, on the whole-block site of West 73rd to 74th Streets between West End Avenue and Riverside Drive.⁵⁷ It features a red brick facade with large window openings, an irregular footprint and roofline, and has landscaped courtyards at all four facades.

Although gentrification would not arrive in the Upper West Side for another 20 to 30 years, the process of change began in the 1950s. With the 12-year exemption from real estate taxes offered by the 1955 J-51 tax exemption and abatement law, owners of income producing properties such as boarding houses and SROs began converting them into class A apartments.⁵⁸ In the 1970s and 1980s young professionals began moving into the Upper West Side and by the turn of the 21st century the area had a median income which exceeded that of the rest of

⁵⁵ Donald G. Presa, *The Development and Demise of the Upper West Side Row House: 1880 to 1980*, New York Neighborhood Studies, Working Paper, no. 6, (New York: Division of Urban Planning, Graduate School of Architecture and Planning, Columbia University, [c.1982]), 36-38.

⁵⁶ United States Census, 1930.

⁵⁷ Riverdale, the French Renaissance Chateausque style mansion of Charles M. Schwab, president of Carnegie Steel, then U. S. Steel and later Bethlehem Steel Company, was built in 1901-05 and designed by Maurice Hebert. Schwab bequeathed the property to New York City in 1939 and it was demolished in 1947. “Views of Charles M. Schwab’s New Home,” *NYT*, May 15, 1904, SM4; “Schwab Dies at 77 in His Home Here,” *NYT*, September 19, 1939, 1; “Sale Stirs Ghosts in Schwab Mansion,” *NYT*, October 22, 1947, 31.

⁵⁸ By the 1950s conditions in the SROs had begun to deteriorate and the city banned any additional conversions in 1954.

Manhattan. The population in the extension has remained predominantly white, despite an increased number of non-white residents since 1960.⁵⁹

Construction of new buildings, which had ceased in the 1940s, resumed in the 1960s when the last two new buildings in the extension, one school and one apartment building, were constructed. The 20-story, Modern style white-brick apartment building at 339 West 78th Street (aka 60 Riverside Drive) (1963-68, Wechsler & Schimenti) (figure 27), which features large window openings and glass balconies, is only residential building constructed in the extension after the 1961 Zoning Resolution was enacted.

The small park at 256 West 71st Street is called *Septuagesimo Uno*, which means “seventy-one” in Latin. It is named for its location on West 71st Street between West End and Amsterdam Avenues. Originally known as simply the “71st Street Plot”, the park was renamed by then Parks Commissioner Henry J. Stern. The land for the park was acquired through condemnation on March 28, 1969 as part of Mayor John V. Lindsay’s Vest Pocket Park initiative to convert small vacant lots between buildings into neighborhood parks. One of six row houses designed in 1892 by M. V. B. Ferdon previously stood on the lot and was demolished c. 1967. In May 1981, the Department of General Services transferred jurisdiction of the property to the Department of Parks & Recreation. The park is maintained in cooperation with Community Board 7.⁶⁰

The early built fabric of the extension has remained relatively intact. The most frequent alterations throughout the district have been the removal of stoops, replacement of entrances, roof top additions, and window and door replacement. Others buildings have received new facades, including the Queen Anne style row house at 252 West 75th Street designed by William J. Merritt and built in 1884-85 that was remodeled in 2007-09 with a Modern style facade designed by Michael Zenreich (figure 28).

Within a period of roughly 50 years, from the 1880s to the 1930s, the West End-Collegiate Historic District Extension was transformed from an isolated rural landscape to a dense urban enclave. On the side streets, late 19th century row houses and turn-of-the-century flats, in a variety of styles, represent the initial phase of development while along Riverside Drive and West End Avenue large apartment houses, built from the 1910s to the 1930s, replaced all but a few of the row houses. West End Avenue reflects the extension’s development in microcosm. Once restricted to single-family residential construction, it is lined with tall apartment buildings, interspersed with smaller flats, row and town houses. The West End-Collegiate Historic District Extension with its broad array of residential, institutional, and commercial buildings complements the previously designated West End-Collegiate, West 71st Street, Riverside-West End Extension I, and Riverside Drive-West 80th-81st Street Historic Districts.

⁵⁹The most specific statistical division that is applicable to the West End-Collegiate Historic District Extension is U.S. census tracts 159 and 163 which cover the area west of Amsterdam Avenue from West 70th Street to West 78th Street. U. S. Bureau of the Census, *Census Tract Data on Population and Housing New York City:1940-2010*.

⁶⁰New York City Department of Parks and Recreation website, www.nycgovparks.org/parks/septuagesimouno.

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 West End-Collegiate Historic District Extension contains buildings and other improvements which have a special character and a special historic and aesthetic interest and value and which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the city.

The Commission further finds, that among its special qualities, the West End-Collegiate Historic District Extension contains a large collection of architecturally significant examples of residential building types including town houses, row houses, flats, apartment houses, and apartment hotels dating primarily from the mid-1880s to the 1920s; that these building types represent distinct phases in the development of the West End-Collegiate Historic District Extension; that these buildings were designed by some of New York's premier residential architects including Clarence True, George F. Pelham, C. P. H. Gilbert, Henry J. Hardenburgh, Lamb & Rich, Thom & Wilson, Schwartz & Gross, Gaetan Ajello, Rosario Candela, and Emery Roth and that many of these architects, particularly George F. Pelham, were active in more than one period of the West End-Collegiate Historic District Extension's development; that these buildings were designed in the most popular architectural styles of the day; that the West End-Collegiate Historic District Extension was rapidly transformed as single-family dwellings, some less than thirty years old, were demolished and replaced by apartment buildings in a short period of time; that while dominated by large apartment buildings, West End Avenue retains some examples of its 19th century row house streetscape; that as the West End-Collegiate Historic District Extension developed, houses of worship and other institutional buildings were constructed to serve the needs of the growing population; that among the institutional buildings are West End Collegiate Church and Collegiate School, Rutgers Presbyterian Church, and the Level Club; and that commercial development is represented in the West End-Collegiate Historic District Extension with ground floor commercial space on Broadway and West 72nd Street.

Accordingly, pursuant to the provisions of Chapter 47, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Historic District the West End-Collegiate Historic District Extension.

Area I of the West End-Collegiate Historic District Extension consists of the property bounded by a line beginning at the southeast corner of West 77th Street and Riverside Drive, easterly along the southern curblineline of West 77th Street to a point on a line extending southerly from the eastern property line of 323-327 West 77th Street, northerly along said line and the eastern property line of 323-327 West 77th Street, westerly along part of the northern property line of 323-327 West 77th Street, northerly along the eastern property line of 53-54 Riverside Drive (aka 324-340 West 78th Street) to the southern curblineline of West 78th Street, easterly along the southern curblineline of West 78th Street to a point on a line extending southerly from the eastern property line of 317-331 West 78th Street, northerly along said line and the eastern property line of 317-331 West 78th Street, easterly along the southern property lines of 302-306 West 79th Street and 391-393 West End Avenue (aka 300 West 79th Street) to the western curblineline of West End Avenue, southerly along the western curblineline of West End Avenue, easterly along the

southern curbline of West 77th Street to a point on a line extending northerly from the eastern property line of 262 West 77th Street, northerly along said line to the northern curbline of West 77th Street, easterly along the northern curbline of West 77th Street, northerly along the western curbline of Broadway, westerly along the northern curbline of West 79th to a point on a line extending southerly from the western property line of 307 West 79th Street (aka 307-313 West 79th Street), southerly along said line to the southern curbline of West 79th Street, westerly along the southern curbline of West 79th Street, and southerly along the eastern curbline of Riverside Drive, to the point of beginning.

Area II of the West End-Collegiate Historic District Extension consists of the property bounded by a line beginning at the northeast corner of Riverside Drive and West 74th Street, extending southerly along the eastern curbline of Riverside Drive to the southern curbline of West 72nd Street, westerly along the southern curbline of West 72nd Street to a point on a line extending northerly from the western property line of 344 West 72nd Street (aka 353-357 West 71st Street), southerly along said line and the western property lines of 344 West 72nd Street (aka 353-357 West 71st Street) and 350-352 West 71st Street, easterly along the southern property lines of 350-352 West 71st Street through 342-344 West 71st Street, northerly along the eastern property line of 342-344 West 71st Street to the northern curbline of West 71st Street, westerly along the northern curbline of West 71st Street to a point on a line extending southerly from part of the eastern property line of 344 West 72nd Street (aka 353-357 West 71st Street), northerly along said line and part of the eastern property line of 344 West 72nd Street (aka 353-357 West 71st Street), easterly along part of the southern property line of 340-342 West 72nd Street and the southern property lines of 338 through 310-318 West 72nd Street, southerly along part of the western property lines of 251-255 West End Avenue through 241-247 West End Avenue (aka 301-303 West 71st Street) to the northern curbline of West 71st Street, westerly along the northern curbline of West 71st Street to a point on a line extending northerly from the western property line of 229-235 West End Avenue (aka 300-308 West 71st Street), southerly along said line and the western property line of 229-235 West End Avenue (aka 300-308 West 71st Street), easterly along part of the southern property line of 229-235 West End Avenue (aka 300-308 West 71st Street), southerly along the western property line of 301-303 West 70th Street (aka 221-227 West End Avenue) to the northern curbline of West 70th Street, easterly along the northern curb line of West 70th Street to a point on a line extending southerly from the eastern property line of 211 West 70th Street, northerly along said line and the eastern property line of 211 West 70th Street, westerly along part of the northern property line of 211 West 70th Street, northerly along the eastern property line of 212 West 71st Street to the northern curbline of West 71st Street, easterly along the northern curbline of West 71st Street to a point on a line extending southerly from part of the eastern property line of 213 West 71st Street, northerly along said line and northerly, westerly, and northerly along the eastern property line of 213 West 71st Street, westerly along the northern property lines of 213 through part of 217 West 71st Street, northerly along the eastern property line of 214 West 72nd Street to the southern curbline of West 72nd Street, westerly along the southern curbline of West 72nd Street to a point on a line extending southerly from the eastern property line of 233 West 72nd Street, northerly along said line and the eastern property line of 233 West 72nd Street, easterly along part of the southern property line of Lot 43, northerly and easterly along part of the eastern property line of Lot 43, easterly along the southern property line of 236 West 73rd Street, northerly along the eastern property line of 236 West 73rd Street to the southern curbline of West 73rd Street, westerly along the southern curbline

of West 73rd Street to a line extending southerly from the eastern property line of 251 West 73rd Street, northerly along said line and the eastern property lines of 251 West 73rd Street and 232 West 74th Street to the northern curblineline of West 74th Street, easterly along the northern curblineline of West 74th Street to a point on a line extending southerly from the eastern property line of 231 West 74th Street, northerly along said line and the eastern property lines of 231 West 74th Street and 228 West 75th Street to the northern curblineline of West 75th Street, easterly along the northern curblineline of West 75th Street, northerly along the western curblineline of Broadway to point on a line extending easterly from the northern property line of 2169 Broadway (aka 235-241 West 76th Street), westerly along said line and the northern property line of 2169 Broadway (aka 235-241 West 76th Street), southerly along the western property line of 2169 Broadway (aka 235-241 West 76th Street) to the northern curblineline of West 76th Street, westerly along the northern curblineline of West 76th Street, southerly along the western curblineline of West End Avenue, westerly along the northern curblineline of West 75th Street to point on a line extending northerly from the western property line of 302-304 West 75th Street, southerly along said line and the western property line of 302-304 West 75th Street, easterly along the southern property line of 302-304 West 75th Street, southerly along part of the western property line of 301-311 West End Avenue (aka 301 West 74th Street) to the northern curblineline of West 74th Street, and westerly along the northern curblineline of West 74th Street, to the point of beginning.

Robert B. Tierney, Chair

Frederick Bland, Michael Devonshire, Michael Goldblum, Christopher Moore, Margery Perlmutter, Elizabeth Ryan, Roberta Washington, Commissioners

BUILDING PROFILES

BROADWAY (ODD NUMBERS)

2139-2149 Broadway

Borough of Manhattan Tax Map Block 1167, Lot 11

See: 235 West 75th Street (aka 2139-2149 Broadway)

2151-2159 Broadway

Borough of Manhattan Tax Map Block 1167, Lot 11

See: 230 West 76th Street (aka 2151-2157 Broadway)

2161-2169 Broadway

Borough of Manhattan Tax Map Block 1168, Lot 10

See: 235 West 76th Street (aka 235-241 West 76th Street; 2161-2169 Broadway)

2181-2189 Broadway

Borough of Manhattan Tax Map Block 1169, Lot 8

See: 233 West 77th Street (aka 2181-2189 Broadway)

2191-2199 Broadway

Borough of Manhattan Tax Map Block 1169, Lot 57

See: 250 West 78th Street (aka 2191-2199 Broadway)

2211 Broadway (aka 2201-2219 Broadway; 380-390 West End Avenue; 251-257 West 78th Street; 250-256 West 79th Street)

Borough of Manhattan Tax Map Block 1170, Lot 7502

Building Name: Aphthorp Apartments

Date: 1906-08 (NB 77-1906)

Architect/Builder: Clinton & Russell

Original Owner: William Waldorf Astor

Type: Apartment building

Style: Italian Renaissance Revival

Stories: 12

Material(s): Limestone

Special Windows: Arched windows at third, 10th and 12th floors

Decorative Metal Work: Entry gates at courtyard entrances, railings at stone balconettes, fifth floor outer windows

Significant Architectural Features: Monumental arched courtyard entrances flanked by paired Corinthian pilasters and capped by statues at Broadway and West End Avenue; rusticated stone at base, center and corners; pilasters and arched windows below projecting cornice at top two stories

Alterations: Modern storefront infill except bay to north of the courtyard entrance has historic infill but a modern door and southern storefronts have historic infill; modern light fixtures attached to bottom of historic light fixtures at iron entry gates; security camera at driveway entrance

Building Notes: Designated a New York City Individual Landmark on September 9, 1969 (LP-0288). Rear wall of West End Avenue facade partially visible through courtyard entrance (limestone facade with rusticated base and north and south ends, arched windows at first and third stories). The building was built with commercial use at the ground floor on Broadway; however, the ground floor storefronts were installed later, sometime between 1910 and 1939. Historic tax map lot 1 (presently condo lots 1101-1268). (For more information, see LPC designation report for *The Aphorp Apartments*).

References: *The World's Loose Leaf Album of Apartment Houses* (NY: New York World, 1910), 6-7; New York City Department of Taxes, *Photographic Record*, c. 1939.

Site Features: Interior landscaped courtyard with fountain at center visible through courtyard entrances on Broadway and West End Avenue

East Facade: Designed (historic)

Windows: Historic

Storefront(s): Mixed

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone, concrete

North Facade: Designed (historic)

Facade Notes: Similar to Broadway facade above the first story; arched windows at first story; arched entry to parking garage with five signs; infill and grille in arch above parking entrance and two light fixtures with conduit; granite areaway walls with two granite stoops and concrete seating area, non-historic door and historic transom at eastern stoop, historic door and transom at western stoop; non-historic concrete stoop with metal railings at center of facade, transom sealed with infill above non-historic door; four window grilles at upper portion of arched window openings at first story; casement windows with transoms at six western bays, two transoms have infill and one has a window air conditioner; non-historic storefront infill at eastern bay; conduit with sensor or meter at first story; one-story rooftop addition with arched windows; concrete sidewalk, bluestone and concrete curb

South Facade: Designed (historic)

Facade Notes: Similar to West 79th Street facade; metal grille and scissor gates above areaway at basement stairs; exposed conduit with timer at first story; metal crane in areaway; historic storefront infill at eastern bay; six eastern first story window glazing painted beige; non-historic window grilles at 10 first story windows, one at the center of the facade is possibly historic; non-historic metal gates at basement and first story entrances; non-historic metal door at first story entrance; window air conditioner in transom above door; two window air conditioners and two vents in window transoms at first story; solid transom to east of entrance at first story; granite balustrade and wall at areaway; one-story rooftop addition; concrete sidewalk and curb

West Facade: Designed (historic)

Facade Notes: Similar to Broadway facade above the first story; arched courtyard entrance with metal entry gates similar to Broadway facade; arched window openings at first story; stone balustrade with two standing brass light fixtures by courtyard entrance; light fixture with conduit above northern historic door; possibly historic door and transom at southern entrance; window air conditioners in two first story window transoms; rear wall of Broadway facade partially visible through courtyard entrance (limestone facade with rusticated base and north and south ends, arched windows at first and third stories); concrete sidewalk and bluestone curb

RIVERSIDE DRIVE

1 Riverside Drive

Borough of Manhattan Tax Map Block 1184, Lot 3

Building Name: The Prentiss Residence, now the Islamic Cultural Center

Date: 1899-1901 (NB 907-1899)

Architect/Builder: C. P. H. Gilbert

Original Owner: Lydia S. F. Prentiss

Type: Row house

Style: Beaux Arts

Stories: 5 and American basement

Material(s): Limestone

Special Windows: Curved one-over-one double-hung sashes at second, third, and fifth stories of bay window

Decorative Metal Work: Copper anthemion cresting at cornice; copper trim at Mansard roof, including scrolls at ridge; copper facing at gabled dormers at primary (west) and south facades; copper facing and scroll brackets supporting molded cornice at fifth-story turret; simple balconette railing above main entry

Significant Architectural Features: Rusticated limestone at basement and first story, smooth limestone above; curved bays at projecting main portion of facade; simple molded surrounds and sills except for more ornamented surrounds above the main entry portico and at central opening at the second story of the curved bay; balustraded balconette on scroll brackets at curved bay; Ionic pilasters at fourth-story window openings at curved bay; heavy copper cornice with dentils and anthemion cresting above fourth story; gabled dormer and slightly recessed turret at fifth story, set into Mansard roof; Classically-inspired main entry portico featuring Ionic columns supporting a molded entablature including stylized brackets and a simple cornice and capped by a second-story balcony; main entry flanked by paneled Ionic pilasters

Alterations: Columns at main entry portico painted as faux marble; main entry door, door surround, and flanking columns painted; painted base trim; decorative metal work painted; half of northernmost window at basement filled in with vent; remaining basement windows blackened; "ISLAMIC CULTURAL CENTER" lettering at main entry portico; Arabic lettering at main entry transom; light fixture at main entry; speaker box at main entry; non-original brick and masonry at southern stoop

Building Notes: Designated a New York City Individual Landmark on January 8, 1991 (LP-1716). Located on a prominent lot, it is one of four grand town houses remaining at this corner (the others are also designated New York City Individual Landmarks and are also within the boundaries of the West End-Collegiate Historic District Extension). All four of the homes were built in accordance with restrictive covenants meant to ensure high-quality residential development and are impressive examples of the high-quality single-family homes designed for the area. The homes are all harmonious in design, with three of them designed by renowned architect C.P.H. Gilbert. The building was purchased in 1957 by the New York Mosque Foundation, Inc. and presently accommodates a mosque on the interior. (For more information, see LPC designation report for *The Prentiss Residence*).

Site Features: Three-step stoop at set-back southern bay; non-historic polished marble coping at stoop sidewalls and along areaway walls; non-historic decorative cinder blocks stacked along

northern sidewall at stoop

Notable History and Residents: Little is known of Lydia Smith Ffloyd Prentiss (1847-1932), who owned the residence at the time of its construction. She was a descendant, on her father's side, of David Gelston Ffloyd, one of the signatories of the Declaration of Independence. Her husband, Frederick Charles Prentiss, died in 1911, after which time she remained in the residence.

West Facade: Designed (historic)

Stoop: Altered and painted

Door(s): Historic (but not original) primary door; historic double-doors and transoms at opening above the main entry and at the central opening at the second story of the bay

Windows: Mixed (upper stories); historic (basement)

Security Grilles: Original (upper stories); historic (basement)

Roof: Original (pitched - slate)

Notable Roof Features: Mansard roof

Cornice: Original

Areaway Wall/Fence Material(s): Limestone (painted) with non-historic polished granite coping

Areaway Paving Material(s): Tile

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Significant Architectural Features: Similar to primary (west) facade, including rustication at basement and first story, curved bay, and simple surrounds and sills at window openings; four gabled dormers at roofline with westernmost dormer following design of primary (west) facade; smaller windows at eastern bay

Alterations: Painted at entry towards eastern end of facade; basement windows blackened

Building Notes: Historic one-over-one double-hung wood sashes above first story

Site Features: In-ground metal hatch doors along south facade

Windows: Mixed (upper stories); altered (basement)

Security Grilles: Historic (upper stories); historic (basement)

Areaway Wall/Fence Material(s): Limestone (painted) with non-historic polished granite coping

Areaway Paving Material(s): Tile

2 Riverside Drive

Borough of Manhattan Tax Map Block 1184, Lot 2

Date: 1961-64 (NB 222-1961)

Architect/Builder: Wechsler & Schimenti

Original Owner: Erwin & Leah Polk (aka Irwin Polk)

Type: Apartment building

Style: None

Stories: 6

Material(s): Brown and buff brick

Alterations: Areas of replaced brick; replaced sashes (1990); intercom at main entry; wood panel with address at main entry; vent opening in facade at first story

Building Notes: This prominent tax lot, located between two of the Upper West Side's grandest town houses, remained vacant until construction of this six-story cooperative apartment house in

the mid-1960s. At the time of its construction, all of the apartments consisted of one-and-a-half rooms, varying in configuration. The developer (Mr. Polk), a violinist, planned the apartments to appeal to musicians, artists, teachers, and other professionals.

Site Features: Two-step stoop at main entry with metal handrail; planting beds framed by low red-brick curbs in front of elevation, enclose two in-ground metal hatch doors

West Facade:

Door(s): Not historic primary door; not historic service door

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick

Alterations: Replaced brick towards roofline at western end of elevation

North Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick

3 Riverside Drive

Borough of Manhattan Tax Map Block 1184, Lot 1

Building Name: The Kleeberg Residence

Date: 1896-1898 (NB 1198-1896)

Architect/Builder: C. P. H. Gilbert (architect); Harvey Murdock (builder)

Original Owner: Philip Kleeberg

Type: Row house

Style: French Renaissance Revival

Stories: 5

Material(s): Limestone

Decorative Metal Work: Copper facing and decorative details at smaller dormer at recessed southern bay

Significant Architectural Features: Three-story, four-sided projecting bay at main part of building; facade richly decorated with carved details including putti heads with wings, curved vine moldings, shields, shells, gargoyles, and faceted pilasters; a balustrade with shields caps the projecting bay; round-edged window surrounds and Corinthian pilasters filled with ornament and topped by putti at recessed fourth story; gabled dormer at fifth story with curved sides and elaborate molding including pinnacles, scrolls, scallops, and putti; smaller-scale dormer at recessed southern bay; richly detailed main entrance includes segmental-arched opening with carved vines, stylized pilasters with foliate carvings and pinnacles, putti and gargoyles supporting projecting elements, in addition to carved wreath, shell, ribbon, scroll and shield elements

Alterations: Basement window openings filled in (after c. 1939 tax photograph; prior to 1981 landmark designation); replaced sashes (historically featured one-over-one double-hung wood sashes, altered prior to c. 1981 landmark designation, replaced afterwards c. 1997); transom replaced and iron grill removed at second story at recessed southern bay (after 1981 landmark designation); original iron grilles at first-story window openings removed (prior to 1981 landmark designation); non-historic metal railings above main entry portico (prior to 1981

landmark designation); small light above transom at recessed southern bay at second story; southern stoop wall, northern chimney, and part of the extended parapet of the southern gable removed with the construction of 2 and 4 Riverside Drive; historic low wall, in-line with the front of the stoop, was removed prior to the c. 1939 tax photograph

Building Notes: Designated a New York City Individual Landmark on January 8, 1991 (LP-1716). Located on a prominent lot, it is one of four grand town houses remaining at this corner (the others are also designated New York City Individual Landmarks and are also within the boundaries of the West End-Collegiate Historic District Extension). All four of the homes were built in accordance with restrictive covenants meant to ensure high-quality residential development and are impressive examples of the high-quality single-family homes designed for the area. The homes are all harmonious in design, with three of them designed by renowned architect C.P.H. Gilbert. This building takes advantage of its setting near Riverside Park by providing outdoor spaces, including a fourth-story balcony leading to a loggia at the south elevation. The building was converted to a multiple dwelling in 1950, but was occupied as a two-family dwelling at the time of the 1981 landmark designation. Presently the home has been returned to a single-family residence. (For more information, see LPC designation report for *The Kleeberg Residence*).

Site Features: Two in-ground metal hatches in front of primary (south) facade

Notable History and Residents: Philip and Maria Kleeberg occupied this residence from 1898 to 1903. Mr. Kleeberg was, at various times, a merchant in laces, involved in the oil business, a broker, and, later, inventor of a calculating machine that was used extensively in England. Little is known of Maria Kleeberg beyond the circumstances of her death by suicide at home. In 1915 the property was acquired by William H. Wellington Knipe's Twilight Sleep Sanitarium. A failed lawsuit brought by neighbors attempted to claim this use as a "nuisance" in violation of the restrictive covenant.

West Facade: Designed (historic)

Stoop: Original

Door(s): Replaced primary door; replaced door at recessed southern bay at second story

Windows: Replaced

Security Grilles: Removed (first story)

Roof: Original (pitched - tile)

Notable Roof Features: Pitched roof

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Partially designed (historic)

Facade Notes: Square Corinthian pillars featuring panels with floral carving supporting a roof overhang that forms a loggia at fourth story; balustrade continuous from primary (west) facade; gabled dormer at fifth story matches that of the primary (west) facade; doors and windows partially visible (mixed historic and replaced)

Alterations: Some decorative architectural details removed from dormer

5 Riverside Drive (aka 4 Riverside Drive; 6-8 Riverside Drive; 316-320 West 73rd Street)

Borough of Manhattan Tax Map Block 1184, Lot 28

Date: 1936 (NB 231-1936)

Architect/Builder: Boak & Paris

Original Owner: Orpington Estates, Inc. (aka Simon Brothers)

Type: Apartment building

Style: Art Deco

Stories: 20 and penthouse

Material(s): Red brick; cast stone; marble

Special Windows: Wrap-around corner window openings at Riverside Drive/West 74th Street (some contain original multi-paned sashes)

Decorative Metal Work: Balconette railings at upper-story setbacks

Significant Architectural Features: Red brick facade with cast-stone details including facing with stylized ornament at first story (extends to second story at central bays), panels with cross details at central bays at shaft, pinnacles at 15th story, and decorative coping at upper-story setbacks; slightly projecting main entry portico features stylized details including broken pediment with sculptural urn detail, foliate reliefs, fretted band, and fluted molding around main-entry opening; canted green marble reveals at main entry

Alterations: Areas of replacement brick where structural lintels replaced; details at central bays painted above second story; mostly replacement sashes (some original six-over-one double-hung and multi-paned corner sashes remain); single windows replaced with glass block at 17th and 18th stories; numerous through-the-wall air conditioners

Building Notes: The building has a possibly historic revolving door at its main entry. Inset black marble panels at base of building at the corner of the north and primary (west) facades may be historic. This building was one of the first, if not the first, large apartment houses to be constructed following completion of the Riverside Drive Parkway improvement project in the late 1930s. This improvement project resulted in, among other things, putting the tracks of the New York Central Railroad, and the associated noise and other irritants, underground. The estimated cost of construction was \$800,000. At the time of completion, the building contained 110 suites, including terraces and penthouses, with dropped living rooms, dining galleries, and fireplaces.

References: "School Group Buys Building on Drive," *New York Times*, March 11, 1938, 25; "Suites in Demand on Riverside Drive," *New York Times*, August 27, 1939, RE1, 4

Site Features: Very low cast stone step at main entry

Notable History and Residents: In 1937, the building was acquired in a \$2.5 million transaction, reported to be one of the largest realty exchanges at the time, as an investment property by the New York Protestant Episcopal Public School.

References: "School Group Buys Building on Drive," *New York Times*, March 11, 1938, 25

West Facade: Designed (historic)

Door(s): Possibly historic primary door

Windows: Mixed

Security Grilles: Historic (possibly original) (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

North Facade: Designed (historic)

Significant Architectural Features: Similar to primary (west) facade; recessed bays at center of facade (additional corner wrap-around windows at recessed area)

Alterations: Similar to primary (west) facade; intercom to west of service entry at first story; brick replaced at eastern corner of facade at all stories

Building Notes: Possibly historic cylindrical light fixture at main entry

Site Features: Very low cast stone step at main entry; one-story red-brick pavilion with masonry coping at eastern end of facade, contains service entry *Door(s):* Historic wood-and-glass double-leaf doors with geometric patterning at main entry; replaced service door towards eastern end of facade

Windows: Mixed

Security Grilles: Historic (possibly original) *Sidewalk Material(s):* Concrete *Curb Material(s):* Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Red brick; corner windows at north and south ends of facades

Alterations: Large areas of repointed and replacement brick where structural lintels replaced, particularly northern corner of facade at all stories

Windows: Mixed

South Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Red brick; corner windows at set-back upper stories

Alterations: Areas of replacement brick where structural lintels replaced; areas of repointing

Windows: Mixed

11-15 Riverside Drive

Borough of Manhattan Tax Map Block 1184, Lot 31

See: 285 West End Avenue (aka 281-287 West End Avenue; 11-15 Riverside Drive; 301-319 West 73rd Street; 300-320 West 74th Street)

50 Riverside Drive

Borough of Manhattan Tax Map Block 1186, Lot 1

See: 329 West 77th Street (aka 329-343 West 77th Street; 50 Riverside Drive)

51 Riverside Drive

Borough of Manhattan Tax Map Block 1186, Lot 51

See: 52 Riverside Drive (aka 51 Riverside Drive)

52 Riverside Drive (aka 51 Riverside Drive)

Borough of Manhattan Tax Map Block 1186, Lot 51

Date: 1925-26 (NB 719-1925)

Architect/Builder: Deutsch & Schneider

Original Owner: Thompson Contr. & Const. Co.

Type: Apartment building

Style: Renaissance Revival with Spanish Colonial Revival elements

Stories: 15

Material(s): Brick, stone, terra cotta

Decorative Metal Work: Below windows at the fifth, eighth, 11th and 15th stories

Significant Architectural Features: Elaborate decorative polychrome terra-cotta surrounds at entrance door and center windows at third and 13th stories; decorative stone planters at first story

Alterations: Basement windows sealed with infill; historic six-over-one double-hung wood windows replaced except at the second story; cameras and light fixtures at either end of first

story all with exposed conduit

Building Notes: Two light fixtures by entrance may be historic. Matching terra-cotta ornament can be seen on 243 West End Avenue (Emery Roth, 1924).

Site Features: Granite steps and historic railings at basement entrance

West Facade: Designed (historic)

Door(s): Historic primary door; non-historic door at basement

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

53-54 Riverside Drive

Borough of Manhattan Tax Map Block 1186, Lot 48

See: 324 West 78th Street (aka 324-340 West 78th Street; 53-54 Riverside Drive)

60 Riverside Drive; 62-64 Riverside Drive

Borough of Manhattan Tax Map Block 1186, Lot 52

See: 339 West 78th Street (aka 333-339 West 78th Street; 60 Riverside Drive; 62-64 Riverside Drive)

67 Riverside Drive (aka 320 West 79th Street)

Borough of Manhattan Tax Map Block 1186, Lot 95

Building Name: The Riverdale

Date: 1906-07 (NB 1454-1905)

Architect/Builder: George F. Pelham

Original Owner: Albertina Miller

Type: Apartment building

Style: Beaux Arts with alterations

Stories: 9

Material(s): Brick, limestone, terra cotta

Special Windows: Diamond sash at light wells, second floor casement

Decorative Metal Work: Railing above portico and second story windows; balconettes at third through seventh stories and at eighth story northern wing

Significant Architectural Features: Entrance portico with columns and pediment; stone balconettes with metal railings and elaborate stone brackets; splayed lintels with keystones; decorative stone details including swags and shells

Alterations: Some diamond sash replaced; two light fixtures by entrance; stoop railing possibly historic; rooftop railing; one-story brick rooftop addition

Building Notes: Soon after filing DOB required windows on 1-3 floors to have a pulley or be double-hung, these French windows are among the last of this type on lower floors, the building replaced small industrial buildings related to waterfront.

References: "The Riverdale," *Architects and Builders Magazine*, v. 40, 1907-08, p. 210.

West Facade: Designed (historic, basement and first story stone painted)

Stoop: Possibly historic

Door(s): Historic primary door

Windows: Mixed (upper stories); mixed (basement)

Security Grilles: Not historic (basement)

Cornice: Removed

Areaway Wall/Fence Material(s): Historic metal fence

Areaway Paving Material(s): Concrete, planters

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and granite

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue; replacement sash and non-historic grilles at four western basement windows; eastern basement windows sealed with infill and vents, one with a non-historic grille; some window sash replaced at upper stories, third western-most window at first story has stained glass; casement windows at second story remain; through-the-transom air conditioners at the third (three), fifth (one) and sixth (one) stories; non-historic rooftop railing; two brick chimneys with decorative stone details

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Painted stone at base with brick above; decorative detail at return of front facade at upper stories; replacement sash; stone lintels and sills; non-historic metal rooftop railing

East Facade: Partially designed (historic) (partially visible)

Facade Notes: First bay at the northern end similar to 79th Street facade; basement painted; brick facade; exposed conduit, light fixtures and metal box at first story; non-historic window grilles; stone lintels and sills; fire escape; water tank on roof; concrete driveway and rear yard; concrete and brick wall at southern lot line

WEST 70 STREET (ODD NUMBERS)

211 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 26

Date: 1893-94 (NB 1208-1893)

Architect/Builder: P. W. L. Ström

Original Owner: Harry Chaffe

Type: Row house

Style: Romanesque Revival

Stories: 4 1/2 and basement

Material(s): Masonry; Roman brick

Special Windows: Leaded transoms at second story

Decorative Metal Work: Balconette railings and posts at first story

Significant Architectural Features: Masonry base capped by small molded cornice; brick above with masonry details including molded window surrounds; curved elevation at second and third stories, capped by a small molded cornice; masonry facing and window surrounds at upper half story; molded, modillioned cornice with foliate brackets, continuous with 213 West 70th Street; recessed main entry with fluted columns

Alterations: Replaced sashes (historic configuration not determined, not visible in c. 1939 tax photograph); light fixtures at main entry and at basement entry; intercom to west of main entry;

address numbers to east of main entry

Building Notes: Originally part of a larger row of six row houses (nos. 203 to 213), of which only this and no. 213 remain.

Site Features: Masonry stairs with non-historic handrails descend to basement entry; non-historic metal gate at entrance to stoop

South Facade: Designed (historic, painted)

Stoop: Original stoop (gate under stoop - possibly original)

Door(s): Possibly historic primary door; replaced door, sidelight and transom at basement

Windows: Replaced

Security Grilles: Historic (first story)

Cornice: Original

Areaway Wall/Fence Material(s): Masonry posts with metal fencing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic) (partially visible)

Facade Notes: What appears to be the east facade of this building is actually part of the adjacent apartment complex; some small portions of the brick wall of the actual east facade of this building are visible towards the rear of the building

213 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 25

Date: 1893-94 (NB 1208-1893)

Architect/Builder: P. W. L. Ström

Original Owner: Harry Chaffe

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 1/2 and basement

Material(s): Masonry; buff Roman brick

Decorative Metal Work: Balconette railings and posts at second story; gate at basement entry

Significant Architectural Features: Masonry base capped by small molded cornice; brick above first story with masonry details including molded window surrounds; masonry facing and window surrounds at upper half-story; molded, modillioned cornice with foliate brackets, continuous with 211 West 70th Street; recessed opening containing fluted columns at first story

Alterations: Original stoop removed from eastern bay, eastern opening converted into a window, and new main entry installed at western bay (after c. 1939 tax photograph but prior to c. 1980s tax photograph, possibly at the time of the 1938-39 conversion of the building to a multiple dwelling (ALT 3086-38)); metal stoop installed at new main entry (after c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes at first through fourth stories, multi-paned at upper half-story, in c. 1939 tax photograph); non-historic metal balconette railing at first story window; light fixtures at main entry; intercom west of main entry; address numbers to east of main entry

Building Notes: Originally part of a larger row of six row houses (nos. 203 to 213), of which only this and no. 211 remain. This building was converted into an apartment building containing

nine units in 1938-39 (ALT 3086-38).

Site Features: Concrete steps with non-historic metal handrails descend to basement entry; non-historic metal handrails at metal stoop at main entry

South Facade: Designed (historic, painted at basement and first story; masonry details painted)

Stoop: Replaced

Door(s): Possibly historic primary door; non-historic basement door

Windows: Replaced

Security Grilles: Not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing and gate

Areaway Paving Material(s): Non-historic brick paving at grade; concrete below grade

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

215 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 124

Date: 1893-94 (NB 225-1893)

Architect/Builder: Clarence True

Original Owner: H. Chaffee

Type: Row house

Style: Romanesque Revival

Stories: 4 1/2 and basement

Material(s): Limestone; buff Roman brick

Special Windows: Cross-shaped window openings at upper half-story (possibly historic sashes); arch-headed window openings at fourth story (presently contain arch-headed upper sashes)

Decorative Metal Work: Balconette railings and posts at second story

Significant Architectural Features: Rusticated limestone at basement and first story, capped by a small molded cornice that is continuous with all of the houses of this row; Roman brick upper stories with richly-carved limestone details, particularly at the upper half story, and flanked by limestone quoins and spiral molding at the western edge of elevation; bracketed cornice, continuous with other houses of the row; heavy, solid stoop sidewalls with fretted molding continuous with facade

Alterations: Some replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); light fixture at main entry; address plaque to east of main entry

Building Notes: Part of a larger row of five row houses (215 to 223 West 70th Street), designed in an ABBBA pattern. Possibly historic sashes at second, fourth, and upper half stories.

Site Features: Areaway partially raised to grade (not historic); granite steps within areaway

South Facade: Designed (historic)

Stoop: Original stoop (historic gate under stoop)

Door(s): Possibly historic primary door

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Historic (first story); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low limestone wall with fretted molding on granite base (matching stoop)

Areaway Paving Material(s): Non-historic brick paving at grade; granite below grade

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Designed (historic) (partially visible)

Facade Notes: Building projects forward slightly from neighboring building; buff Roman brick with a strip of limestone quoins towards southern end of elevation; rope molding at corner

West Facade: Designed (historic) (partially visible)

Facade Notes: Similar to east facade; primary (south) facade details continue onto the visible portions of this facade

217 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 24

Date: 1893-94 (NB 225-1893)

Architect/Builder: Clarence True

Original Owner: H. Chaffee

Type: Row house

Style: Romanesque Revival

Stories: 4 1/2 and basement

Material(s): Limestone; buff Roman brick

Special Windows: Cross-shaped window openings at upper half story; arch-headed window openings at fourth story (sashes replaced); historically contained curved sashes at bay windows (sashes replaced)

Significant Architectural Features: Rusticated limestone at basement and first story, capped by a small molded cornice that is continuous with all of the houses of this row; Roman brick upper stories with limestone details including lintels at second and third stories, with foliate keystones at arched fourth story, and richly-carved window surrounds with cartouche details at upper half story; curved bays at second and third stories, capped by balustraded limestone balconette; bracketed cornice, continuous with other houses of the row; heavy, solid stoop sidewalls with fretted molding continuous with facade

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph; possibly contained French doors at second story); light fixture at main entry; light fixture at basement entry; address plaque at basement entry; sidelight with intercom at basement

Building Notes: Part of a larger row of five row houses (215 to 223 West 70th Street), designed in an ABBBA pattern. Of the three "B" type buildings, this is the only one with the main entry to the west and the window opening to the east at the first story.

Site Features: Concrete steps with non-historic metal handrail descend to basement entry; non-historic metal fencing and gate at entrance to stoop; non-historic metal fencing at areaway

South Facade: Designed (historic)

Stoop: Historic stoop (possibly historic gate under stoop)

Door(s): Possibly historic (painted) primary door; non-historic door at basement entry

Windows: Replaced

Security Grilles: Historic (first story)

Cornice: Original

Areaway Wall/Fence Material(s): Low limestone wall with fretted molding on granite base (matching stoop)

Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

219 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 23

Date: 1893-94 (NB 225-1893)
Architect/Builder: Clarence True
Original Owner: H. Chaffee
Type: Row house
Style: Romanesque Revival with alterations
Stories: 4 1/2 and basement
Material(s): Limestone; buff Roman brick

Special Windows: Cross-shaped window openings at upper half story (possibly historic sashes); arch-headed window openings at fourth story (sashes replaced); historically contained curved sashes at bay windows (sashes replaced)

Decorative Metal Work: Balconette rails at second and third stories (present in c. 1939 tax photograph)

Significant Architectural Features: Rusticated limestone at basement and first story, capped by a small molded cornice that is continuous with all of the houses of this row; Roman brick upper stories with limestone details including lintels at second and third stories, with foliate keystones at arched fourth story, and richly-carved window surrounds with cartouche details at upper half story; curved bays at second and third stories, capped by balustraded limestone balconette; bracketed cornice, continuous with other houses of the row; heavy, solid stoop sidewalls with fretted molding continuous with facade

Alterations: Original stoop replaced with metal stoop (stoop and areaway sidewalls removed; prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); air conditioner cuts through original balconette rail at western window at third story; light fixture at main entry; address plaque to west of main entry

Building Notes: Part of a larger row of five row houses (215 to 223 West 70th Street), designed in an ABBBA pattern. This house was converted to apartments in 1946 (ALT 1918-1946).

Site Features: Non-historic metal handrails at stoop; brick steps with non-historic metal handrails descend into areaway; brick planting beds within sidewalls of areaway

South Facade: Designed (historic, painted at basement and first story)

Stoop: Possibly historic

Door(s): Possibly historic primary door; non-historic door at basement entry

Windows: Replaced

Security Grilles: Not historic (first story); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing

Areaway Paving Material(s): Non-historic brick

221 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 122

Date: 1893-94 (NB 225-1893)

Architect/Builder: Clarence True

Original Owner: H. Chaffee

Type: Row house

Style: Romanesque Revival

Stories: 4 1/2 and basement

Material(s): Limestone; buff Roman brick

Special Windows: Cross-shaped window openings at upper half-story; arch-headed window openings at fourth story (replaced sashes); historically contained curved sashes at bay windows (replaced sashes)

Significant Architectural Features: First story capped by a small molded cornice that is continuous with all of the houses of this row; Roman brick upper stories with limestone details including splayed lintels at second and third stories, relieving arches with foliate keystones at fourth story, and richly-carved window surrounds with cartouche details at upper half-story; curved bays at second and third stories, capped by limestone balconette; bracketed cornice, continuous with other houses of the row

Alterations: Original stoop and areaway sidewalls removed from western bay at first story (after c. 1939 tax photograph but prior to c. 1980 tax photograph); new door and concrete-and-masonry stoop installed at eastern bay at first story (after c. 1939 tax photograph but prior to c. 1980s tax photograph); window openings shortened at first and second stories (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); through-wall air conditioners at first, second and third stories; light fixtures at main entry; intercom and address plaque to west of main entry

Building Notes: Part of a larger row of five row houses (215 to 223 West 70th Street), designed in an ABBBA pattern.

Site Features: Non-historic metal handrails at stoop; concrete steps descend into areaway

South Facade: Designed (historic, refaced and painted at basement and first story)

Stoop: Replaced

Door(s): Replaced primary door; non-historic door at basement entry

Windows: Replaced

Security Grilles: Not historic (first story)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal gate at entry to areaway

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

223 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 22

Date: 1893-94 (NB 225-1893)

Architect/Builder: Clarence True

Original Owner: H. Chaffee

Type: Row house
Style: Romanesque Revival
Stories: 4 1/2 and basement
Material(s): Limestone; buff Roman brick

Special Windows: Cross-shaped window openings at upper half-story (replaced sashes); arch-headed window openings at fourth story (replaced with square-headed upper sash)

Significant Architectural Features: Limestone at basement and first story, capped by a small molded cornice that is continuous with all of the houses of this row; Roman brick upper stories with richly-carved limestone details, particularly at the upper-half story, and flanked by limestone Gibbs surrounds and spiral molding at the eastern edge of elevation; bracketed cornice, continuous with other houses of the row; heavy, solid stoop sidewalls with fretted molding continuous with facade

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); through-wall vent at first story and at eastern bay at fourth story; light fixtures at main entry; address plaque at main entry reading; light fixture at basement entry; address plaque at basement entry; intercom at sidelight at basement entry

Building Notes: Part of a larger row of five row houses (215 to 223 West 70th Street), designed in an ABBBA pattern. This house was altered into apartments c. 1930.

Site Features: Concrete and masonry stairs descending into areaway; non-historic metal gate at entrance to stoop; non-historic metal handrails at areaway stairs

South Facade: Designed (historic, painted at first story)

Stoop: Original

Door(s): Replaced primary door; non-historic door at basement entry

Windows: Replaced

Security Grilles: Historic (first story)

Cornice: Original

Areaway Wall/Fence Material(s): Low limestone wall with fretted molding on granite base (matching stoop)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Designed (historic) (partially visible)

Facade Notes: Building projects forward slightly from neighboring building; buff Roman brick with similar details to primary (south) facade that wrap around to the visible portion of this facade

225 West 70th Street (aka 225-229 West 70th Street)

Borough of Manhattan Tax Map Block 1162, Lot 20

Date: 1966-68 (ALT 219-1966)

Architect/Builder: Alvin Fisher (engineer)

Original Owner: Kaiser Associates / 225 West 70th Street Corp.

Type: Apartment building

Style: None

Stories: 6 and basement

Material(s): Red brick; marble

Alterations: See “Building Notes”

Building Notes: Several row houses were combined and altered beyond recognition into the current apartment house. As per the *New York Times*, “the extensive conversion included moving the front wall forward five feet and the rear wall backward 10 feet and the addition of two floors.” The now red brick-faced building has apparently featured through-wall air conditioners, elongated fire escapes, and a parapet with brick posts and metal rails since its reconstruction. The double-hung sashes, doors and picture windows at the main entry, as well as the light fixtures that flank the main entry, may also date to this time. The design of the present apartment house is similar to that of the neighboring building at 235 West 70th Street.

References: “News of Realty: 70th Street Project,” *New York Times*, September 4, 1968, 73.

Site Features: Brick stairs descending to main entry; metal handrails with decorative panels at stairs (match areaway and fire escape)

South Facade:

Door(s): Original (to alteration) primary door; service doors probably original (to alteration)

Windows: Original (to alteration) (upper stories); original (to alteration) (basement)

Areaway Wall/Fence Material(s): Metal fence with decorative panels matching stair rails and fire escape

Areaway Paving Material(s): Concrete and brick

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

235 West 70th Street (aka 231-239 West 70th Street)

Borough of Manhattan Tax Map Block 1162, Lot 16

Date: c. 1967 (ALT 1709-67)

Architect/Builder: Kweller & Dubin Associates

Original Owner: Louis Farkas

Type: Apartment building

Style: None

Stories: 7

Material(s): Glazed white brick; black marble

Alterations: See “Building Notes”

Building Notes: Five row houses were combined and altered beyond recognition into the current apartment house (ALT 1709-67). The now white brick-faced building has apparently featured through-wall air conditioners and white fire escapes since its construction. The double-hung sashes, doors, and picture windows at the main entry, as well as the light fixtures which flank the main entry, may also date to this time. The design of the present apartment house is similar to that of the neighboring building at 225 West 70th Street.

Site Features: Concrete stairs descending to main entry and service entry; metal gate at service entry; metal handrails with decorative panels at stairs (match areaway and fire escape); planters hanging from areaway fencing

South Facade:

Door(s): Original (to alteration) primary door; service doors possibly original (to alteration)

Windows: Original (to alteration) (upper stories); original (to alteration) (basement)

Security Grilles: Original (to alteration) (upper stories); original (to alteration) (basement)

Areaway Wall/Fence Material(s): Metal fence with decorative panels matching stair rails and fire escape

Areaway Paving Material(s): Concrete; multi-colored terrazzo at main entry

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

243 West 70th Street (aka 241-249 West 70th Street)

Borough of Manhattan Tax Map Block 1162, Lot 12

Date: 1925-26 (NB 622-1925)

Architect/Builder: George A. Bagge & Sons

Original Owner: 243 W 70th St. Inc. (Peter J. Brennan, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 9

Material(s): Textured beige brick; masonry; terra cotta; granite

Significant Architectural Features: Tripartite vertical configuration; brick with terra-cotta details including molded bands and panels with garland and wreath details; brick soldier-course banding at base; masonry or terra-cotta balustrades and decorative brick panels at parapet; double-height main entry portico featuring rusticated masonry, engaged pilasters, decorative panel, and broken pediment above the main entry; granite base trim

Alterations: Basement opening filled in with plywood towards western end of facade; replaced sashes (six-over-six double-hung sashes present in c. 1939 tax photograph); awning at main entry, extends over sidewalk; light fixtures flanking main entry; handrail at main entry; intercom at main entry; security gate and transom at service entry; security cameras at service entry and at western end of facade at first story

Building Notes: At the time of completion, advertisements in the *New York Times* touted the buildings location for being “adjacent to West End Avenue”, its three- and four-room suites for being “of unusual size,” and for offering an “abundance of closet space,” “all the newest and modern appointments,” and “southern exposure, assuring the maximum of sunlight and air.” The present wood, glass, and metal, double-leaf main entry doors are possibly historic.

References: Display Advertisement 72, *New York Times*, (July 4, 1926) RE12.

Site Features: Recessed, three-step granite stoop at main entry; non-historic handrails at stoop

South Facade: Designed (historic)

Stoop: Original

Door(s): Possibly historic primary door

Windows: Replaced

Security Grilles: Not historic (first story)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Some beige brick and masonry/terra-cotta details from primary (south) facade return on this facade as flush bands; remainder of facade is red brick (partially visible above roofline of neighboring building)

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as east facade

251 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 11

Date: 1885-86 (NB 1068-1885)

Architect/Builder: W. H. W. Youngs

Original Owner: E. Stanton Riker

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and basement

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

Special Windows: Round-arched openings at first story, containing possibly original leaded quarter-round sashes (present in c. 1939 tax photograph); three stained-glass transoms at oriel window; leaded upper sashes at third-story and basement window openings (present in c. 1939 tax photograph)

Significant Architectural Features: Round-arched openings at first story, articulated by relieving arches supported on pilasters with decorative terra-cotta corbels; oriel window at second story on corbelled brick base and featuring floral terra-cotta details and molded sandstone cornice; terra-cotta parapet with arcaded balustrade and foliate detailing, continuous with 253 and 255 West 70th Street

Alterations: Stoop removed, arched-opening at first story converted to window (with sashes, mullions and other details to match window at eastern opening), and new main entry installed at basement level (after c. 1939 tax photograph but before c. 1980s tax photograph); light fixture at main entry; intercom at main entry

Building Notes: This row house was combined with the house at 253 West 70th Street in 1978, and many of the alterations (such as the removal of the stoop) may date to this time (ALT 318-1978). Together with 253 and 255 West 70th Street, the three homes were meant to be read as one large house. They were designed in an ABA pattern in such a way as to give the central house (no. 253) the appearance of a grand main entry for all three buildings. Leaded windows are present in the c. 1939 tax photograph, which shows the original main-entry configuration of this house. It appears that when the original main entry was converted to a window, replica sashes were created for the new opening.

Site Features: Concrete stairs descend into areaway; non-historic handrail at eastern sidewall within areaway

South Facade: Designed (historic, repointed, resurfaced at basement)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed (upper stories); possibly historic or original (basement)

Security Grilles: Possibly historic (basement)

Areaway Wall/Fence Material(s): Planters (non original; stuccoed and painted to match masonry)

Areaway Paving Material(s): Square paving blocks

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

253 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 11

Date: 1885-86 (NB 1068-1885)

Architect/Builder: W. H. W. Youngs

Original Owner: E. Stanton Riker

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Material(s): Red brick; metal; sandstone; terra cotta

Special Windows: Stained-glass transoms, curved at outer edges of oriel window (original); outer bays of oriel window historically featured curved sashes (replaced); possibly historic multi-light transom above main entry

Decorative Metal Work: Oriel window at second story with faux rivets, garland details, and decorative base with foliate bracket; possibly original or historic handrails and posts at stoop

Significant Architectural Features: Large round-arched opening at first story with recessed facade behind; metal oriel window at second story (see “Decorative Metal Work”); segmental-arched opening at third story, with recessed facade behind; front-facing gable above third story with molded terra-cotta coping, geometrically-arranged blocks with foliate details, and a foliate pinnacle

Alterations: Smaller openings beneath basement window openings filled in; light fixtures at main entry; address tiles to west of main entry

Building Notes: This row house was combined with the house at 251 West 70th Street in 1978 (ALT 318-1978). Together with 251 and 255 West 70th Street, the three homes were meant to be read as one large house. They were designed in an ABA pattern in such a way as to give this house (the central house) the appearance of a grand main entry for all three buildings.

Site Features: Concrete or masonry stairs descend into areaway (painted)

South Facade: Designed (historic, repointed, resurfaced at basement)

Stoop: Resurfaced stoop (gate under stoop - replaced)

Porch(es): Historic

Door(s): Possibly historic primary door; non-historic basement entry door under stoop

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (first story); possibly historic (basement)

Areaway Wall/Fence Material(s): Low concrete planter (stuccoed and painted to match masonry); possibly historic metal fencing

Areaway Paving Material(s): Square paving blocks

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

255 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 10

Date: 1885-86 (NB 1068-1885)

Architect/Builder: W. H. W. Youngs

Original Owner: E. Stanton Riker

Type: Row house

Style: Queen Anne with alterations
Stories: 3 and basement
Material(s): Red brick; sandstone; terra cotta

Decorative Metal Work: Round-arched openings at first story (replaced sashes)

Significant Architectural Features: Round-arched openings on first story, articulated by relieving arches supported on pilasters with decorative terra-cotta corbels; oriel window at second story on corbelled brick base and featuring floral terra-cotta details and molded sandstone cornice; terra-cotta parapet with arcaded balustrade and foliate detailing, continuous with 253 and 255 West 70th Street

Alterations: Stoop removed, arched-opening at first story converted to window, basement facade built out slightly, and new recessed main entry installed at basement level (before c. 1980s tax photograph); stuccoed and painted around new main entry; two separate window openings at third story combined into one large window opening; large amount of brick replaced at lintel of new third story window opening (after c. 1980s tax photograph); metal balconette railing at first story; address plaque to east of main entry; exposed bulb at soffit at new main entry; light fixture to east of new main entry

Building Notes: This row house, together with 251 and 253 West 70th Street, were meant to be read as one larger house. They were designed in an ABA pattern in such a way as to give the central house (no. 253) the appearance of a grand main entry for all three buildings.

Site Features: Concrete stairs descend into areaway

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Areaway Wall/Fence Material(s): Non-historic tall metal fencing and gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

257 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 109

Date: 1895 (NB 773-1895)

Architect/Builder: George Keister

Original Owner: James O'Brien

Type: Row house

Style: Renaissance Revival

Stories: 4 and basement

Material(s): Brick; masonry

Decorative Metal Work: Possibly historic screen door at main entry

Significant Architectural Features: Molded masonry window surrounds, including continuous lintel with foliate frieze and broken pediment supported on fluted Ionic columns at second-story triple-window openings, and large molded lintels on prominent brackets at third story; slightly projecting window surrounds at fourth story match those at nos. 259 and 261; molded cornice, continuous with nos. 259 and 261; main entry portico features pilasters with Ionic capitals

supporting a small molded entablature; low-rising, L-shaped stoop with heavy, curved masonry sidewalls and balustrade

Alterations: Decorative quoins removed when building resurfaced (after c. 1939 tax photograph; prior to c. 1980s tax photograph); masonry colonette with small Ionic capital removed from first-story window opening (after c. 1939 tax photograph; before c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; light fixtures at main entry; intercom at main entry; possibly historic urn-shaped planters removed from stoop (after c. 1939 tax photograph; before c. 1980s tax photograph); one baluster missing from portion of stoop facing West 70th Street

Building Notes: Three row houses (nos. 257, 259 and 261) constructed under the same new building application in an AAB pattern. Nos. 259 and 261 are mirror images.

South Facade: Designed (painted)

Stoop: Painted stoop (historic gate under stoop)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); possibly historic (basement)

Security Grilles: Not historic (first story); possibly original (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Masonry with low metal rail and gate (non-historic)

Areaway Paving Material(s): Masonry (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Designed (historic) (partially visible)

Facade Notes: Building projects very slightly forward from neighboring building; small strip of brick visible (painted); cornice continues from primary (south) facade and extends to the other houses of the row

259 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 9

Date: 1895 (NB 773-1895)

Architect/Builder: George Keister

Original Owner: James O'Brien

Type: Row house

Style: Renaissance Revival

Stories: 4 and basement

Material(s): Brick; masonry

Decorative Metal Work: Possibly historic screen door at main entry

Significant Architectural Features: Small molded cornice above first story, continuous with no. 261; bay windows at second and third stories, flanked by decorative pilasters with Ionic capitals (shared with no. 261) and capped by a molded cornice; slightly projecting window surrounds at fourth story match those at nos. 257 and 261; molded cornice, continuous with nos. 257 and 261; projecting masonry main entry portico features balustraded balconette on fluted Ionic columns (paired with no. 261); low-rising, L-shaped stoop with heavy, curved masonry sidewalls and balustrade

Alterations: Splayed masonry lintels at bay windows apparently shaved (after c. 1939 tax

photograph); masonry colonette with small Ionic capital removed from first-story window opening (after c. 1939 tax photograph; before c. 1980s tax photograph); replaced sashes (fixed sash with stained-glass transom present at second story and one-over-one double-hung sashes present at other window openings in c. 1939 tax photograph; possibly curved sashes historically); light fixture at main entry; intercom at main entry

Building Notes: Three row houses (nos. 257, 259 and 261) constructed under the same new building application in an AAB pattern. Nos. 259 and 261 are mirror images.

Site Features: Non-historic metal gate at entry to areaway

South Facade: Designed (historic, painted)

Stoop: Painted stoop (gate under stoop - not visible)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); possibly historic (basement)

Security Grilles: Not historic (first story); possibly original (basement)

Cornice: Original

Areaway Paving Material(s): Masonry (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

261 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 8

Date: 1895 (NB 773-1895)

Architect/Builder: George Keister

Original Owner: James O'Brien

Type: Row house

Style: Renaissance Revival

Stories: 4

Material(s): Brick; masonry

Significant Architectural Features: Small molded cornice above first story, continuous with no. 259; bay windows at second and third stories, flanked by decorative pilasters with Ionic capitals (shared with no. 259) and capped by a molded cornice; slightly projecting window surrounds at fourth story match those at nos. 257 and 259; molded cornice, continuous with nos. 257 and 259; projecting masonry main entry portico featuring balustraded balconette on fluted Ionic columns (paired with no. 259); low-rising, L-shaped stoop with heavy, curved masonry sidewalls and balustrade

Alterations: Splayed masonry lintels at bay windows apparently shaved (after c. 1939 tax photograph); masonry colonette with small Ionic capital removed from first-story window opening (after c. 1939 tax photograph; before c. 1980s tax photograph); replaced sashes (fixed sash with stained-glass transom present at second story and one-over-one double-hung sashes present at other window openings in c. 1939 tax photograph; possibly curved sashes historically); light fixture at main entry; intercom at main entry

Building Notes: Three row houses (nos. 257, 259 and 261) constructed under the same new building application in an AAB pattern. Nos. 259 and 261 are mirror images.

Notable History and Residents: Controversial "master builder" Robert Moses occupied this house with his wife Mary and two daughters from c. 1918 to 1929, a period during which he was consolidating his power and beginning his foray into large scale public work projects. He was

appointed as New York Secretary of State in 1927 apparently while living at this address. Moses also had a second home in Babylon, New York during this era. Moses's mother Bella appears to have been the owner of the home and may have lived with the family.

References: Stephen W. Plumb, "Same Tour: A Colorful Upper West Side Neighborhood," <http://www.plumden.com> (accessed December 4, 2012); "Three Flats Sold on the East Side," *New York Times*, June 13, 1929, 52; U.S. Census, 1920 and 1930.

South Facade: Designed (historic, painted)

Stoop: Painted stoop (gate under stoop - possibly original)

Door(s): Altered primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (first story); possibly original (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Metal gate at entrance to areaway

Areaway Paving Material(s): Masonry (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

263 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 107

Date: c. 1885-89 (original); 1920 (alteration) (ALT 3170-1920)

Architect/Builder: Not determined (c. 1885-89); Ewing & Allen (1920)

Original Owner: Not determined (c. 1885-89); Peter Anselmo (1920)

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brick; masonry

Significant Architectural Features: Foliate panels, molded lintels, and molded sills at third story; molded cornice above third story

Alterations: Stoop removed, new basement entry installed, facade-length porch added, and fourth-story added (ALT 3170-1920; see also "Building Notes"); replaced sashes (multi-paned sashes present in c. 1939 tax photograph); window openings at fourth story altered (all appear to be wider; outer window openings appear shortened); metal rails at first story (above porch) and at fourth story; screen windows at third and fourth stories; transom at main entry; light fixture at main entry; drain pipe at basement; small sign to west of main entry

Building Notes: This building appears to have been constructed between 1885 and 1889, likely as part of a larger row of three-story and basement rowhouses. It is unclear when a fourth-story was added to the building, but it may have been part of the 1920 alteration that also called for removal of the stoop and addition of the new porch (ALT 3170-1920).

Site Features: Very low masonry step at main entry (painted); brick stairs (painted) descend into areaway; metal handrails at stairs

Notable History and Residents: By 1888, this row house had come to be used exclusively as a clubhouse for the Manhattan Bicycle Club. As noted in their 1888 newsletter, "a handsomer little club house is not to be found." It was noted in a later newsletter that "the house is situated in a block of artistic residences" and that "West End Avenue, which is only a few yards away" will give club members "a good riding surface to the drives of Riverside and the Park."

References: “The New House of the Manhattan Bicycle Club,” *Cycling Trade Review* (April 2, 1888; May 4, 1888); “Wheelmen and their Friends,” *New York Times*, July 21, 1888, 5.

South Facade: Designed (historic, painted, resurfaced)

Stoop: Removed

Porch(es): Historic alteration

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (first story); possibly historic (basement)

Cornice: Possibly historic

Areaway Wall/Fence Material(s): Brick walls (painted) with non-historic metal fencing

Areaway Paving Material(s): Red square ceramic tiles

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible over the roofline of neighboring buildings; painted

267 West 70th Street (aka 265-269 West 70th Street)

Borough of Manhattan Tax Map Block 1162, Lot 5

Date: 1924 (NB 115-1924)

Architect/Builder: George A. Bagge & Sons

Original Owner: 265-269 West 70th Street Inc. (Chas P. Mc. Morrow, president)

Type: Apartment building

Style: Colonial Revival

Stories: 6

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

Special Windows: Stained-glass windows flanking main entry

Decorative Metal Work: Decorative rails at fire escape with stylized scroll brackets at first story

Significant Architectural Features: Recessed brick banding at first and second stories; terra-cotta details (including within courtyard) such as banding, splayed lintels, rectangular sills, ellipses, garlands, and panels with garland and cartouche details; masonry facing at far-wall of courtyard at first story, containing main entry and recessed window openings with decorative foliate frames; Classical masonry main entry portico

Alterations: Basement windows filled in with brick (west and east wall within courtyard and at primary facade towards west end of elevation); replaced sashes, except where noted in “Special Windows” (triple double-hung sashes present in c. 1939 tax photograph); address numbers to east of main entry; handrails and chain at service entry; masonry details painted at service entry

Building Notes: This apartment house with a small entrance courtyard was originally designed to accommodate 30 families. Possibly historic light fixtures flank the main entry.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Building courtyard raised one small masonry step above grade (concrete); concrete stairs descend to service entry; non-historic handrails at stoop

South Facade: Designed (historic)

Stoop: Original

Door(s): Replaced primary door; replaced at service entry
Windows: Replaced (except where noted) (upper stories); filled in (basement)
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)
Facade Notes: Red brick; some horizontal terra-cotta elements from primary (south) facade return onto this facade as flush bands

West Facade: Partially designed (historic) (partially visible)
Facade Notes: Same as east facade

271 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 104

Date: 1886 (original); 1981 (alteration) (NB 395-1886; ALT 1196-1981)
Architect/Builder: Edward L. Angell (1886); Joseph Pell Lombardi (1981)
Original Owner: Charles A. Fuller (1886); 271 West 70th Street Company (1981)
Type: Row house
Style: None
Stories: 3 and basement and penthouse
Material(s): Stucco (originally red brick and brownstone)

Special Windows: Round-arched opening at first story historically contained fanlight (replaced)
Alterations: Details stripped and facade stuccoed, including chimney (shared with no. 273) and rusticated masonry stoop (after c. 1939 tax photograph but prior to c. 1980s tax photograph; possibly ALT 1196-1981); set-back penthouse added and chimney extended (after c. 1939 tax photograph but before c. 1980s tax photograph - possibly ALT 1196-1981); through-wall air conditioners below all window openings; sashes replaced throughout; awning at main entry; light fixture near basement entry

Building Notes: One of a pair of row houses (nos. 271 and 273) constructed under the same new building application. The original buildings, which are visible in the c. 1939 tax photograph, were mirror images of one another. The tax lots of the two buildings were combined in 1981, and both were given the same stripped appearance they maintain today (probably ALT 1196-1981).

Site Features: Areaway raised one step above grade; concrete stairs with metal handrail descend to basement; shared planter with no. 273

South Facade: Altered; painted; resurfaced
Stoop: Altered stoop (possibly historic gate under stoop)
Door(s): Replaced primary door
Windows: Replaced (upper stories); possibly historic (basement)
Security Grilles: Not historic (basement)
Areaway Paving Material(s): Concrete (painted)
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

273 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 104

Date: 1886 (original); 1981 (alteration) (NB 395-1886; ALT 1196-1981)

Architect/Builder: Edward L. Angell (1886); Joseph Pell Lombardi (1981)

Original Owner: Charles A. Fuller (1886); 271 West 70th Street Company (1981)

Type: Row house

Style: None

Stories: 3 and basement and penthouse

Material(s): Stucco (originally red brick and brownstone)

Special Windows: Round-arched opening at first story historically contained fanlight (replaced)

Alterations: Details stripped and facade stuccoed, including chimney (shared with no. 271) and rusticated masonry stoop (after c. 1939 tax photograph but prior to c. 1980s tax photograph; possibly ALT 1196-1981); set-back penthouse added and chimney extended (after c. 1939 tax photograph but before c. 1980s tax photograph; possibly ALT 1196-1981); through-wall air conditioners below all window openings; sashes replaced throughout; awning at main entry; light fixture near basement entry

Building Notes: One of a pair of row houses (nos. 271 and 273) constructed under the same new building application. The original buildings, which are visible in the c. 1939 tax photograph, were mirror images of one another. The tax lots of the two buildings were combined in 1981, and both were given the same stripped appearance they maintain today (probably ALT 1196-1981).

Site Features: Areaway raised one step above grade; concrete stairs with metal handrails descend to basement; shared planter with no. 271

South Facade: Altered; painted; resurfaced

Stoop: Altered stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); possibly historic (basement)

Security Grilles: Not historic (basement)

Areaway Paving Material(s): Concrete (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

287 West 70th Street

Borough of Manhattan Tax Map Block 1162, Lot 1

See: 230 West End Avenue (aka 220-230 West End Avenue; 287 West 70th Street)

301-303 West 70th Street

Borough of Manhattan Tax Map Block 1182, Lot 29

See: 225 West End Avenue (aka 221-227 West End Avenue; 301-303 West 70th Street)

WEST 71 STREET (ODD NUMBERS)

213 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 25

Date: 1892 (NB ?-1892)

Architect/Builder: Rose & Stone

Original Owner: Christ Church (on premises)

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Beige brick; brownstone; terra cotta

Special Windows: Fanlight at main entry (replaced); arch-headed transoms at third story (sashes replaced; historically contained one-over-one double-hung sashes with arch-headed upper sashes)

Significant Architectural Features: Bay window from basement to second story; brownstone and terra-cotta decorative details including brownstone banding, molded terra-cotta banding, and arched terra-cotta lintels supported on brick pilasters with decorative terra-cotta capitals; terra-cotta cornice with foliate molding; arch-headed original main entry featuring terra-cotta door surround supported on foliate brackets (now a window opening)

Alterations: Stoop removed, original main entry converted into window opening with French doors, and new main entry and surround installed at basement level (after c. 1939 tax photograph but before c. 1980s tax photograph); through-wall air conditioners beneath central windows at bay at first and second stories, beneath westernmost window at third story, and beneath central window at fourth story; security grille at first-story air-conditioner opening; metal balconette at original main entry; metal balconette railing above bayed window at fourth story; metal security gate at original main entry; light at new main entry; intercom at new main entry; window boxes at basement

Building Notes: Possibly historic wood-and-glass double-leaf doors and parts of original stoop sidewalls remain at original main entry. [Note that the new building application for this structure as listed within the *Real Estate Record and Guide* erroneously notes the new building (NB) number as 284.]

Site Features: Polished granite stairs descend into areaway (new main entry); free-standing light post within areaway; planting beds within areaway

South Facade: Designed (historic, resurfaced at basement)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Brick walls with polished granite coping; metal railings; gate

Areaway Paving Material(s): Tinted concrete

Sidewalk Material(s): Concrete

Curb Material(s): Metal

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Building projects forward slightly from neighboring building; the most visible portion of the facade is highly designed with the same decorative elements as the primary (south) facade, including bay windows from basement to second story (capped by non-historic metal balconette railing); the remaining visible portions of the facade are red brick and not designed

Alterations: Non-designed portions of elevation painted; non-historic security grille at first story window opening; through-wall air conditioners

South Facade: Not designed (historic) (partially visible)

Alterations: Stuccoed; windows replaced; chain link fencing above fourth story

215 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 124

Date: 1891 (NB 903-1891)

Architect/Builder: Buchman & Deisler

Original Owner: D. J. Dineen

Type: Row house

Style: Renaissance Revival

Stories: 4 and basement

Material(s): Brownstone

Decorative Metal Work: Transom screen at main entry; possibly historic screen doors at main entry

Significant Architectural Features: Rusticated basement; richly-carved cornice above first story, including frieze with garland and foliate details (continuous with rest of houses in row); molded door and window surrounds, including molded sills and lintels throughout and engaged pilasters at fourth-story window openings; foliate panel at first story; modillioned metal cornice with foliate frieze; arch-headed entryway beneath stoop

Alterations: Replaced sashes throughout, except possibly at first story (one-over-one double-hung sashes at time of c. 1939 tax photograph); openings beneath basement window openings filled in; lights at main entry; intercom at main entry; security light at entrance beneath stoop

Building Notes: Part of a row a larger row of houses, of which three remain intact, including this, 217 and 219 West 71st Street. These three houses were originally identical in appearance.

Site Features: Masonry steps descend into areaway (painted); gate at entrance to areaway

South Facade: Designed (historic, painted)

Stoop: Painted stoop (possibly historic gate under stoop)

Door(s): Possibly historic primary door

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Masonry with metal railings

Areaway Paving Material(s): Tinted concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

217 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 24

Date: 1891 (NB 903-1891)
Architect/Builder: Buchman & Deisler
Original Owner: D. J. Dineen
Type: Row house
Style: Renaissance Revival with alterations
Stories: 4 and basement
Material(s): Brownstone

Decorative Metal Work: Transom screen at original main entry; possibly historic double-leaf screen doors at original main entry at first story

Significant Architectural Features: Rusticated basement; richly-carved cornice above first story, including frieze with garland and foliate details, continuous with 215 and 219 West 71st Street; molded door and window surrounds, including molded sills and lintels throughout and engaged pilasters at fourth-story window openings; foliate panel at first story; modillioned metal cornice with foliate frieze

Alterations: Stoop removed, original main entry altered into window opening, and new main entry installed at basement level (after c. 1939 tax photograph but before c. 1980s tax photograph); facade and decorative elements painted, including cornice; screen doors and metal balconette railing at original main entry (after c. 1980s tax photograph); replaced sashes (three-over-three double-hung sashes present in c. 1939 tax photograph); screen windows at second through fourth stories; lights and address plaque at main entry; handrails at new main entry

Building Notes: Part of a larger row of houses, of which three remain intact, including this, 215 and 219 West 71st Street. These three houses were originally identical in appearance. Some possibly historic wood window frames remain.

Site Features: Pink granite-faced steps descend into areaway

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low masonry wall with pink granite coping and non-historic metal railing

Areaway Paving Material(s): Pink granite paving

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

219 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 23

Date: 1891 (NB 903-1891)
Architect/Builder: Buchman & Deisler
Original Owner: D. J. Dineen
Type: Row house

Style: Renaissance Revival
Stories: 4 and basement
Material(s): Brownstone

Significant Architectural Features: Rusticated basement; richly-carved cornice above first story, including frieze with garland and foliate details; molded door and window surrounds, including molded sills and lintels throughout and engaged pilasters at fourth story window openings; foliate panel at first story; modillioned metal cornice with foliate frieze; arch-headed entryway beneath stoop

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); non-historic decorative screen doors at main entry (after c. 1980s tax photograph); lights at main entry; awning at main entry; gate at entrance to areaway; light at entrance beneath stoop

Building Notes: Part of a larger row of houses, of which three remain intact, including this, 215 and 217 West 71st Street. These three houses were originally identical in appearance.

Site Features: Brownstone steps (resurfaced) descend into areaway; non-historic gate at entry to areaway

South Facade: Designed (historic, resurfaced)

Stoop: Resurfaced stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Brownstone with metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

221 West 71st Street (aka 221-227 West 71st Street)

Borough of Manhattan Tax Map Block 1163, Lot 20

Date: 1919-20 (NB 242-1919)

Architect/Builder: Gaetan Ajello

Original Owner: 225 W 71st Street Corporation

Type: Apartment building

Style: Renaissance Revival

Stories: 9 and penthouse

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

Special Windows: Segmental-arched window openings above main entry (probably originally featured segmental-arched upper sashes, replaced)

Significant Architectural Features: Tripartite vertical configuration; two-story brick base with terra-cotta details including hooded lintels at second story and a molded terra-cotta cornice; molded terra-cotta sills and recessed brick panels at shaft; one-story brick capital with terra-cotta details including hooded lintels and a molded terra-cotta cornice; double-height limestone main entry portico; granite base trim

Alterations: Replacement sash throughout (one-over-one double-hung sashes at time of c. 1939

tax photograph); service entry and transom filled-in towards western end of facade; lights at main entry; small sign to right of main entry

Building Notes: One of three very similar buildings designed by Gaetan Ajello on this block (the others are no. 220 and no. 231, the latter being the least similar and most altered). Possibly historic molded and paneled metal doors and door enframing at main entry. Penthouse not visible from street.

Site Features: Concrete-and-metal steps descend to service entry towards western end of southern facade (painted); large in-ground metal vents to west of main entry; in-ground metal hatch to right of main entry

South Facade: Designed (historic, repointed, particularly at lintels)

Door(s): Possibly historic primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; terra-cotta details from primary (south) facade wrap slightly at southern end of elevation as flush bands

Alterations: Parged towards upper stories

West Facade: Not designed (historic) (partially visible)

Facade Notes: Same as east facade

Alterations: Repointed; parged at upper stories

229 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 119

Date: 1884 (original); c. 1946-48 (alteration) (NB 338-1884)

Architect/Builder: John H. Steinmetz (1884); probably Irving Kudroff (c. 1946-48)

Original Owner: Elizabeth Steinmetz (1884); probably Irving Kudroff (c. 1946-48)

Type: Row house altered to apartment building

Style: None

Stories: 3 and basement

Material(s): Red brick; masonry

Alterations: Historic details, including cornice, window and door surrounds, and stoop, removed, building brought out to lot line and refaced in brick, and new main entry at basement level installed sometime between 1940 and 1950 (see "Building Notes"); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); lights at main entry; large address numbers at main entry; conduit towards western end of elevation at first story; small through-wall vent towards western end of elevation at first story

Building Notes: Present appearance of building dates to between 1940 and 1950, probably to the conversion of the row house from a single-family home to a multiple dwelling c. 1946-48 (ALT 1913-1946). Two historic tax photos exist for this building, one dating to c. 1939, the other to sometime thereafter, possibly c. 1945 (tax photos were sometimes, though rarely, re-photographed years later). The building is presently a two-family home.

References: New York City Department of Buildings, *Alteration Application Dockets*.

Site Features: Single concrete step descends to main entry; low granite threshold at main entry; non-original metal handrails at main entry; in-ground vented hatch towards western end of facade

South Facade: Altered; repointed

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

231 West 71st Street (aka 231-237 West 71st Street)

Borough of Manhattan Tax Map Block 1163, Lot 7502

Building Name: (former) Lucania

Date: 1912 (original); 2006-09 (altered) (NB 131-1912; Job No. ALT 104830854)

Architect/Builder: Gaetan Ajello (1912); Mario Arbore (2006-09)

Original Owner: A. Campagna Const. Co. (1912); James Rinzler, Developer (2006-09)

Type: Apartment building

Style: Renaissance Revival with Post-Modern alterations

Stories: 9

Material(s): Multi-toned brick; limestone; terra cotta; granite

Decorative Metal Work: Balconette rails at second story; possibly historic transom screen at main entry

Significant Architectural Features: Tripartite vertical configuration; two-story masonry base with limestone and terra-cotta details including molded window surrounds, bracketed sills, molded panels, cartouches, and a denticulated cornice; two large cartouches above the second story; double-height terra-cotta main entry portico; granite base trim

Alterations: Facade rebuilt above second story, including removal of all original terra-cotta and masonry details such as a fifth-story balconette, molded window surrounds and arch-headed window openings at the ninth floor (see c. 1939 tax photograph for historic appearance); cornice removed (prior to c. 1980s tax photograph); some window openings altered when new facade installed; replaced sashes (except where noted, see "Building Notes"); lights at main entry; flag and metal armature above main entry; security cameras at first story at east and west ends of elevation

Building Notes: One of three very similar buildings designed by Gaetan Ajello on this block (the others are no. 220 and 221). This one was always the least similar, and is by far the most altered. The alterations to the upper stories were undertaken as part of the building's conversion to condominiums between 2006-09 and in conjunction with large-scale interior alterations. Possibly historic triple-windows with casement sashes and transoms at second story. Historic tax map lot 17 (presently condo lots 1201-1229).

References: *Arbore Design*, "Featured Work: 235 West 71st Street," <http://www.arboredesign.com> (accessed May 8, 2013); Christopher Gray, "For a Grande Dame, More Than an Eye-Lift," *New York Times*, March 1, 2009, RE5.

Site Features: Small granite step at main entry; in-ground metal hatch door to west of main entry

South Facade: Designed (historic at first and second stories; rebuilt above second story)

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Cornice: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Not historic (partially visible)

Facade Notes: Facade altered and portions refaced with new brick facing to match new primary (south) facade; new masonry quoins towards southern end of elevation

Alterations: Repointed at parapet

Not historic (partially visible)

Facade Notes: Same as west facade

Alterations: Large painted area

East Facade: Not historic (partially visible)

Facade Notes: Same as west facade

Alterations: Large painted area

239 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 16

Date: 1885-86 (original); c. 2005-06 (alteration) (NB 498-1885; Job No. ALT 104134884)

Architect/Builder: John H. Steinmetz (1885-86); Paul S. Gleicher (c. 2005-6)

Original Owner: Elizabeth Steinmetz (1885-86); Paul S. Gleicher (c. 2005-6)

Type: Row house

Style: Stripped neo-Grec

Stories: 3 and basement

Material(s): Masonry

Significant Architectural Features: Original bracketed cornice with paneled frieze

Alterations: Original stoop removed and facade rebuilt with new window openings (c. 2005-6; significant architectural details, except for cornice, were stripped prior to c. 1980s tax photograph; see "Building Notes"); light at basement

Building Notes: The present appearance of building dates to c. 2005-6 alteration by architect Paul S. Gleicher that turned the already stripped row house into an eco-friendly, single-family townhouse.

References: "Gleicher's Eco-Friendly Townhouse," *Gleicher Design Group Website*, <http://gleicherdesign.com> (accessed May 9, 2013); Nancy A. Ruhling, "Green Brownstone," *New York House* (November 2006).

Site Features: Brick stairs descend to main entry; non-historic metal hand rails at stairs

South Facade: Designed (resurfaced, altered)

Stoop: Removed

Door(s): Replaced primary door; secondary entry also replaced (not historic)

Windows: Replaced

Cornice: Original

Areaway Wall/Fence Material(s): Low concrete walls with metal railing

Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

241 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 15

Date: 1885-86 (NB 498-1885)
Architect/Builder: John H. Steinmetz
Original Owner: Elizabeth Steinmetz
Type: Row house
Style: Neo-Grec
Stories: 3 and basement
Material(s): Brownstone

Decorative Metal Work: Balustraded rail and decorative posts at stoop

Significant Architectural Features: Incised lintels supported on stylized pilasters and bracketed sills; bracketed cornice with paneled fascia; main entry portico consisting of denticulated entablature supported on incised pilasters

Alterations: Replaced sash (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows present at second story; lights at main entry; light at entry under stoop; mailbox affixed to stoop; doorbell at basement

Building Notes: Possibly original double-leaf wood doors, rectangular transom, and molded transom bar at main entry. Possibly historic door with portal window and transom under stoop. Possibly historic sashes and security grilles in openings beneath basement window openings.

Site Features: Brownstone stairs (resurfaced) with non-original handrails descend into areaway

South Facade: Designed (historic, resurfaced)

Stoop: Resurfaced

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low brownstone walls (resurfaced) with non-original metal rails

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

243 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 114

Date: 1885-86; later altered (date not determined) (NB 498-1885)
Architect/Builder: John H. Steinmetz (1885-86); not determined (alteration)
Original Owner: Elizabeth Steinmetz (1885-86); not determined (alteration)
Type: Row house altered to apartment building
Style: None
Stories: 3 and basement
Material(s): Glazed white brick; concrete

Alterations: Stoop removed and facade rebuilt with basement-level main entry (after c. 1939 tax photograph but before c. 1980s tax photograph; see “Building Notes”); metal railing at roofline (not present in c. 1980s tax photograph); intercom at main entry

Building Notes: Row house altered into an apartment house featuring glazed white brick facing and deep concrete balconies with glazed white brick sidewalls. The date of this alteration has not been determined, however it was after the c. 1939 tax photograph and prior to the c. 1980s tax photograph.

Site Features: Concrete stairs descend into areaway; in-ground hatch within areaway

South Facade: Altered

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Removed

Areaway Wall/Fence Material(s): Glazed white brick walls with masonry coping, plantings, and metal railings (matching new facade)

Areaway Paving Material(s): Multi-colored flagstone

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

245 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 14

Date: 1885-86 (NB 498-1885)

Architect/Builder: John H. Steinmetz

Original Owner: Elizabeth Steinmetz

Type: Row house

Style: Neo-Grec

Stories: 3 and basement and sub-basement

Material(s): Brownstone

Significant Architectural Features: Incised lintels supported on stylized pilasters and bracketed sills; bracketed cornice with paneled fascia; main entry portico consisting of denticulated entablature supported on incised pilasters

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); lights at main entry; light at entry under stoop and at sub-basement; security camera at main entry, at basement, and at sub-basement

Building Notes: Possibly historic molded transom bar at main entry.

Site Features: Stairs descend into areaway; non-historic tall posts at stoop; non-original handrails at stoop; additional stairs lead to additional sub-basement entry

South Facade: Designed (historic, painted, resurfaced)

Stoop: Painted stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic tall concrete walls with tall concrete posts and gate

Areaway Paving Material(s): Square paving
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

247 West 71st Street (aka 247-253 West 71st Street)
Borough of Manhattan Tax Map Block 1163, Lot 11

Date: 1924-25 (NB 338-1924)
Architect/Builder: Henry Beaumont Herts
Original Owner: 251 West 71st Street Inc.
Type: Apartment building
Style: Romanesque Revival / Arts & Crafts with alterations
Stories: 6 1/2
Material(s): Multi-toned dark brick; terra cotta; stucco

Special Windows: Roundel window at main entry with leaded stained glass

Decorative Metal Work: Corbels at drainpipe at upper stories

Significant Architectural Features: Slightly recessed area of stucco surrounded by larger areas of red brick; intricate terra-cotta detailing at first story, including small gargoyle blocks, foliate, animal and dragon details, bracketed balconette with elaborate rinceaux, and richly decorated main entry surround including molded reveals and tympanum with foliate and fauna details

Alterations: Small decorative brick panels replaced between fifth and sixth stories; terra-cotta details painted; painted at base; area of stucco painted (appears to be a darker color in the c. 1939 tax photograph); replaced sashes (see c. 1939 tax photograph for historic configuration); screen windows at some openings; small window filled in above service entry towards eastern end of facade; roundel window at main entry was historically backlit; keypad at main entry

Building Notes: The building was constructed to accommodate 24 families and a “janitor.” Possibly original or historic wood door with leaded light at main entry. Possibly historic light fixtures at main entry.

References: New York City Department of Buildings, *New Building Application Dockets.*

Site Features: In-ground metal hatch doors in sidewalk towards western end of elevation

South Facade: Designed (historic, repointed at first story)

Door(s): Possibly historic primary door; replaced service door towards eastern end of elevation

Windows: Possibly historic

Security Grilles: Possibly historic (upper stories)

Roof: Historic (pitched - material(s) not determined)

Notable Roof Features: Hipped roof, slightly raised towards center bays

Sidewalk Material(s): Concrete

East Facade: Not designed (historic) (partially visible)

Facade Notes: Multi-toned dark brick; projecting chimney

Alterations: Repointed towards roofline

West Facade: Not designed (historic) (partially visible)

Alterations: Painted

255 West 71st Street (aka 255-259 West 71st Street)
Borough of Manhattan Tax Map Block 1163, Lot 9

Building Name: (former) Godmothers League Shelter for Babies, now West End Day School
Date: 1946-50 (NB 52-1946)
Architect/Builder: Sylvan Bien
Original Owner: Godmothers League Inc. (Birdie Reich Shapiro, President)
Type: School
Style: Moderne with alterations
Stories: 4 and penthouse
Material(s): Red brick; yellow brick; concrete

Significant Architectural Features: Large, curved, wrap-around balconies with metal railings (also at parapet); rectangular base with slightly projecting canopy

Alterations: Replacement bricks at curved balconies (originally yellow brick matching remaining areas of building, replaced with red brick c. 1992); open areas of balcony filled in with wire mesh from floor to ceiling; replacement sashes at first story; non-original fencing and gate at entrance to garden (originally solid brick wall with gate); security cameras beneath canopy at main entry; chain-link fencing at parapet

References: Christopher Gray, "Two Ways of Dealing with Aging Non-Landmarks," *New York Times*, November 28, 1993, R5.

Building Notes: At least two of a larger row of 13 row houses (visible in the c. 1939 tax photograph) were demolished for construction the Godmothers League Shelter for Babies. The building was noted as a "club" on the new building application, but did not function as such. After a number of redesigns, ground was finally broken for this building in March 1949. The shelter ultimately opened in 1950.

References: "Baby Shelter Dedicated," *New York Times*, April 24, 1950, 25; "New Home for Babies That has Been Built Here," *New York Times*, September 19, 1950, 33; New York City Department of Buildings, *New Building Application Dockets*; "Start Made on Nursery Home," *New York Times*, March 22, 1949, 23.

Site Features: Building occupies rear portion and eastern half of lot with garden at western half; non-original concrete-and-metal steps and ramp with low polished granite sidewall and glass-and-metal rails at main entry; non-original metal fence and gate on low polished granite curbs at entry to garden area; patterned brick paving and plantings within garden area; stairway to below-grade entry towards rear of garden area, surrounded by metal fencing, handrails, and gate; playground on roof (not visible from street)

Notable History and Residents: This building was originally constructed as facilities for the Godmothers League, for the temporary care of infants "without home or mother." The league, originally founded in 1919 by Beth Levin Sigel, had previously operated a shelter on East 101st Street, but the new shelter here more than tripled the capacity of the organization. Upon opening, there were cribs for between 50 and 60 babies aged six months to two years, with nurses' quarters in the penthouse. The current tenant of the facility is the West End Day School, a specialized elementary school dedicated for children with mild to moderate learning, language, and/or emotional disabilities.

References: "Godfathers' Give 60 Babies a Home," *New York Times*, September 19, 1950, 33; "Godmothers League Reports Aid to 15,000," *New York Times*, March 26, 1947, 29; "New Nursery for the Godmothers' League," *New York Times*, December 2, 1945, R1.

South Facade: Designed (historic, replaced brick)

Door(s): Replaced primary door

Windows: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Designed (historic)

Facade Notes: Red brick (non-original) balconies from south (primary) facade continuous for a portion of second and third stories and entirety of fourth story at this elevation; remaining areas of facade is yellow brick with no ornamentation (original)

Alterations: See “Facade Notes”; lights at service entry; conduit

Door(s): Replaced

Windows: Mixed

261 and 263 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 8

Date: 1886-87 (NB 385-1886)

Architect/Builder: W. Holman Smith

Original Owner: Van Loon & Capron

Type: Row houses altered to apartment building

Style: None

Stories: 3 and basement

Material(s): Masonry; stucco

Alterations: Two row houses combined into a single apartment house; details removed, facade resurfaced and scored to look like masonry and window openings reconfigured (after c. 1939 tax photograph and before c. 1980s tax photograph); stoops removed and new main entry installed at basement level (after c. 1939 tax photograph and before c. 1980s tax photograph); replaced sashes; screen windows at second and third stories; through-wall air conditioners; awning at combined main entry; lights at combined main entry; address numbers to east of combined main entry; intercom at combined main entry

Building Notes: One of originally 13 houses designed as a larger row. Each house looked different from one another employing multiple sandstone hues and painted cornices, assorted rooflines, and varied placement of large open bays. The row was described more than once as a “reign of terror” and was acknowledged for its “energy.” Of the larger row, only 265 and 271 West 71st Street remain intact.

References: Christopher Gray, “Row Houses Gone Wild,” *New York Times*, December 12, 2012, RE8.

Site Features: Concrete stairs with non-historic handrails descend into areaway

South Facade: Altered; resurfaced

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Removed

Areaway Wall/Fence Material(s): Concrete or masonry (stuccoed) with metal railings

Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

East Facade: Not designed (historic)
Alterations: Painted

265 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 7

Date: 1886-87 (NB 385-1886)
Architect/Builder: W. Holman Smith
Original Owner: Van Loon & Capron
Type: Row house
Style: Queen Anne with alterations
Stories: 3 and basement
Material(s): Brownstone; brick

Decorative Metal Work: Decorative grilles at openings beneath basement window openings

Significant Architectural Features: Windows slightly recessed beneath large segmental-arch

Alterations: Stoop removed, original main entry at first story altered into a window opening, new slightly projecting brick facade with new main entry at basement level installed (after c. 1939 tax photograph but before c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows at second story; tympanum presently features moon-and-star pattern, which is likely not original but appears to date to before c. 1939 tax photograph; cornice painted; metal balconette railing at arched opening at first story; light and conduit at main entry

Building Notes: One of originally 13 houses designed as a larger row. Each house looked different from one another employing multiple sandstone hues and painted cornices, assorted rooflines, and varied placement of large open bays. The row was described more than once as a “reign of terror” and was acknowledged for its “energy.” Of the larger row, only 265 and 271 West 71st Street remain intact.

References: Christopher Gray, “Row Houses Gone Wild,” *New York Times*, December 12, 2012, RE8.

Site Features: Plantings within areaway; metal gate at entrance to areaway; concrete stairs with metal handrail descend into areaway

South Facade: Designed (historic, painted, painted at basement)

Stoop: Removed

Door(s): Not historic primary door; not historic secondary door at basement

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Concrete; metal fencing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

267 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 6

Date: 1886-87 (NB 385-1886)

Architect/Builder: W. Holman Smith

Original Owner: Van Loon & Capron

Type: Row house altered to apartment building

Style: None

Stories: 3 and basement

Material(s): White glazed brick

Significant Architectural Features: Bowed front with five rectangular window openings at first through third stories (three at basement) separated by slender, four-story brick piers; glazed brick portico

Alterations: The present appearance of the building dates to a 1961 alteration, at which time the building's stoop was removed and entire facade rebuilt with new main entry at basement level (see "Building Notes"); canopy at main entry altered after c. 1980s tax photograph; through-wall air conditioners at central bays at each story and at basement under easternmost window opening, may date to 1961 alteration (present in c. 1980s tax photograph); numerous screen windows; non-historic sidelight, transom, and door enframing at main entry; intercom at main entry; recessed light in canopy soffit at main entry

Building Notes: Present appearance of building dates to a 1961 alteration (ALT 1408-61). The bowed front of the building follows a similar curve to the balconies formerly present on the row house. One of originally 13 houses designed as a larger row. Each house looked different from one another employing multiple sandstone hues and painted cornices, assorted rooflines, and varied placement of large open bays. The row was described more than once as a "reign of terror" and was acknowledged for its "energy." Of the larger row, only 265 and 271 West 71st Street remain intact.

References: Christopher Gray, "Row Houses Gone Wild," *New York Times*, December 12, 2012, RE8.

Site Features: In-ground metal vent within areaway; non-historic built-in garbage enclosure with decorative gates along western wall within areaway

South Facade: Altered; stuccoed at basement and first story

Door(s): Not historic primary door

Windows: Not historic (upper stories); not historic (basement)

Security Grilles: Not original (basement)

Areaway Wall/Fence Material(s): Tall concrete posts and decorative metal fencing (after c. 2009)

Areaway Paving Material(s): Square granite paving

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

269 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 105

Date: 1886-87 (NB 385-1886)

Architect/Builder: W. Holman Smith

Original Owner: Van Loon & Capron

Type: Row house
Style: Altered Queen Anne
Stories: 3 and basement
Material(s): Beige brick; masonry

Special Windows: Round-arched opening at main entry (original fanlight(s) replaced); round-arched opening at third story (opening altered; sash replaced)

Significant Architectural Features: Rusticated masonry base, including sidewalls at L-shaped stoop; brick at second and third stories; small decorative masonry panels at parapet; wrap-around sidewall at L-shaped stoop; brick upper stories; round-arched main entry; paneled wood reveals at main entry

Alterations: Present appearance of building dates to c. 1983 alteration (ALT 93-1983) following a fire that damaged the second and third stories, requiring the removal of the original gabled parapet and resulting in the combining of the second- and third-story window openings into one large double-height opening; railing at parapet; address plaque above main entry; non-historic lights at main entry; small sign to east of main entry; intercom at basement; arched opening within stoop sidewall facing West 71st Street filled in; painted security grilles at basement

Building Notes: One of originally 13 houses designed as a larger row. Each house looked different from one another employing multiple sandstone hues and painted cornices, assorted rooflines, and varied placement of large open bays. The row was described more than once as a “reign of terror” and was acknowledged for its “energy.” Of the larger row, only 265 and 271 West 71st Street remain intact.

References: Christopher Gray, “Row Houses Gone Wild,” *New York Times*, December 12, 2012, RE8.

Site Features: Masonry stairs descend into areaway; metal gate at entry to areaway

South Facade: Designed (painted at basement and first story)

Stoop: Painted stoop (possibly historic gate under stoop)

Door(s): Replaced primary door; non-original fireproof door under stoop

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Areaway Paving Material(s): Ceramic tile

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

271 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 5

Date: 1886-87 (NB 385-1886)

Architect/Builder: W. Holman Smith

Original Owner: Van Loon & Capron

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Material(s): Red brick; brownstone

Significant Architectural Features: Rusticated masonry base and first story, including wrap-around sidewall at L-shaped stoop; main entry recessed behind large round-arched opening

articulated with a brick relieving arch; pressed metal (or other material) cornice, frieze and patterned soffit within recessed porch area; geometric panel above second story; recessed brick edges at third story; molded cornice and triangular parapeted pediment at roofline

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); painted at first story; some resurfacing beneath basement window openings; vent in opening below eastern basement window opening; hanging light fixture within porch area; light at basement

Building Notes: One of originally 13 houses designed as a larger row. Each house looked different from one another employing multiple sandstone hues and painted cornices, assorted rooflines, and varied placement of large open bays. The row was described more than once as a “reign of terror” and was acknowledged for its “energy.” Of the larger row, only 265 and 271 West 71st Street remain intact.

References: Christopher Gray, “Row Houses Gone Wild,” *New York Times*, December 12, 2012, RE8.

Site Features: Masonry steps descend into areaway (resurfaced)

South Facade: Designed (historic, repointed)

Stoop: Original

Door(s): Possibly historic primary door; non-historic door beneath stoop

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Paving Material(s): Patterned concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Not designed (historic)

Facade Notes: Brick; painted

273-283 West 71st Street

Borough of Manhattan Tax Map Block 1163, Lot 1

See: 246 West End Avenue (aka 273-283 West 71st Street)

301-303 West 71st Street

Borough of Manhattan Tax Map Block 1183, Lot 29

See: 243 West End Avenue (aka 241-247 West End Avenue; 301-303 West 71st Street)

353-357 West 71st Street (see also 344 West 72nd Street)

Borough of Manhattan Tax Map Block 1183, Lot 53

Building Name: Chatsworth Apartments

Date: 1902-1904 (NB 395-1902)

Architect/Builder: John E. Scharsmith

Original Owner: Johnson Kahn Company

Type: Apartment building

Style: Beaux Arts

Stories: 12 and basement

Material(s): Limestone; russet brick

Special Windows: Round-arched openings at 10th story (sashes apparently replaced)

Decorative Metal Work: Wrought-iron balcony fence at capital

Significant Architectural Features: Tripartite vertical configuration; heavily rusticated limestone at basement capped by a heavy molded cornice; brick with limestone bands at second and third stories; voussoired lintels with keystones at second and third stories; two three-sided oriel bays at second story and shaft; russet brick shaft with limestone details including quoins, Gibbs surrounds, voussoired lintels, keystones, footed sills, and plain rectangular limestone spandrels between stories; pair of narrow band courses separated by brick bands caps the 10th story; brick with flush limestone bands and molded limestone window surrounds at 11th and 12th stories; cornice supported on large cartouche brackets caps the shaft; window openings set into molded surrounds crowned with segmental-arched pediments at mansard roof

Alterations: Painted at base; repointed at base; installation of handicap access ramp (1996) with non-historic metal handrails; window towards center of facade filled in with non-historic metal door; transom at main entry filled in with plywood; replaced sashes (current three-over-three double-hung sashes date to after c. 1939 tax photograph); light fixtures and intercom at main entry and towards center of elevation at first story; security camera towards eastern end of elevation at first story; rectangular address sign to west of main entry; conduit at first story

Building Notes: Designated a New York City Individual Landmark on September 11, 1984 (LP-1506). Along with its nearby Upper West Side contemporaries, the Ansonia Hotel and the Dorilton Apartments (designated New York City Individual Landmarks), the Chatsworth recalls an era when wealthy New Yorkers began to forsake the practice of maintaining large houses in favor of residing in luxurious apartment buildings. At the Chatsworth Apartments and Annex, the architect successfully reinforced the effect of luxury by relying on large-scale design, and exuberant use of classical detail and sumptuous choice of materials in the grand French Beaux-Arts architectural tradition. Both buildings, due to their conspicuous siting at the foot of Riverside Park, provide an appealing and arresting visual terminus from Riverside Park, Riverside drive, and the Henry Hudson Parkway. The original Chatsworth Apartments consisted of two separate blocks sharing a common base and entry and fills an irregular site defined by what were railroad yards at the time of construction. (For more information, see LPC designation report for *The Chatsworth Apartments and Annex*). Some historic molded wood window frames remain at window openings throughout facade.

Site Features: Large metal shed on slightly raised concrete platform towards western end of elevation; reflective strips on handrails at handicap access ramp; concrete steps with non-historic metal handrails descend to partially below-grade areaway; automatic gate set back from streetwall at eastern driveway/service alley

South Facade: Designed (historic)

Door(s): Replaced

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - slate)

Notable Roof Features: Mansard roof

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Russet brick (where visible); light brick quoins at southern edge of facade; sign at

basement towards southern end of facade visible fire escapes at most stories; non-historic security grilles (where visible)

West Facade: Not designed (historic) (partially visible)

Facade Notes: Russet brick with buff brick at southern edge of elevation

WEST 71 STREET (EVEN NUMBERS)

212 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 40

Date: 1891 (NB 459-1891)

Architect/Builder: George F. Pelham

Original Owner: Edelmeyer & Morgan

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement and sub-basement

Material(s): Brownstone

Special Windows: Leaded windows with stained-glass decorative panes and transoms at first story

Decorative Metal Work: Tall iron gate with arrowheads and decorative scrollwork at areaway appears to date to at least the c. 1939 tax photograph (painted)

Significant Architectural Features: Edwardian bay window at first story with shield and herald details; richly-carved foliate details at second and third stories; recessed windows at third story separated by recessed colonettes; molded cornice flanked by turret-like details and featuring foliate and floral details and fretwork at frieze

Alterations: At least one basement entry is historic but likely not original (prior to 1917; see “Building Notes”); replaced sashes, except where noted in “Special Windows” (presently has nine-over-one double-hung sashes, as is present in the c. 1939 tax photograph, but the sashes themselves do not appear historic); corbel missing from eastern turret-like detail at cornice; lights, signage, and intercoms at main entry

Building Notes: Originally part of a larger row of seven houses of which this, 214, 222, and 224 West 71st Street are the only remaining houses. Although it is not known what the houses at 216-220 West 71st Street looked like (demolished for construction of the existing apartment house), it is evident based on the c. 1939 tax photograph that no. 212 and no. 224 were originally identical in appearance, as were no. 214 and no. 222. This indicates that the existing Edwardian bay window at this building is not original to the structure. It was probably added between 1905 and 1917, during which time the stoop was apparently removed (the building is described as 3 stories and basement in 1905, but as four stories in 1917).

Site Features: Two-masonry stoops (covered in flagstone) within areaway; non-historic metal handrails within areaway; metal stairs to sub-basement entry within areaway

Notable History and Residents: In 1932, prohibition agents raided the building, which was then a speakeasy known as the “Iron Gate,” arresting five persons and seizing 50 bottles of liquor. At the time, the entire four-story building was occupied by the night club. It is rumored that notable persons, including Mayor Jimmy Walker and Harry Houdini, at one point resided within the row house. The building presently functions again as a residence with offices at the lower stories.

References: “Dry Raid at Night Club,” *New York Times*, December 24, 1932, 14; Tracie Rozhon, “Jimmy Walker Lied Here... Well Maybe He Did,” *New York Times*, April 16, 1995, R4.

North Facade: Designed (historic, painted)

Door(s): Replaced primary door; non-historic secondary door (matches primary door)

Windows: Mixed (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low masonry walls (painted) with metal fencing and gate (see “Decorative Metal Work”)

Areaway Paving Material(s): Flagstone

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic)

Facade Notes: Red brick

Alterations: Sashes replaced (openings may not be original); two through-wall air conditioner units; commercial signage for adjacent parking garage; repointed; chimney resurfaced and painted

214 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 41

Date: 1891 (NB 459-1891)

Architect/Builder: George F. Pelham

Original Owner: Edelmeyer & Morgan

Type: Row house

Style: Romanesque Revival

Stories: 3 and basement

Material(s): Brownstone

Special Windows: Segmental-arched transom at main entry (possibly historic sash)

Significant Architectural Features: Rusticated brownstone banding at basement; stylized columns and pilasters at first and second stories with foliate capitals; foliate details at third story and at main entryway, which is also flanked by spiral-molded pillars on foliate corbels; molded cornice with foliate frieze caps the building; segmental-arched main entry

Alterations: Replacement sashes (one-over-one double-hung sashes present in c. 1939 tax photograph; pigeon-deterrent spikes at third story; light at main entry; metal box to west of main entry; light at basement entry; doorbell at basement

Building Notes: Possibly historic double-leaf wood doors with glass lights at main entry. Originally part of a larger row of seven houses of which this, 212, 222, and 224 West 71st Street are the only remaining houses. Although it is not known what the houses at 216-220 West 71st Street looked like (demolished for construction of the existing apartment house), it is evident based on the c. 1939 tax photograph that this building was originally identical in appearance to the row house at no. 222 (now altered), and that no. 212 and no. 224 were originally identical in appearance.

Site Features: Spiral-molded posts with foliate caps at stoop; non-historic metal gate at entrance to stoop and areaway; brownstone stairs (painted) descend into areaway

North Facade: Designed (historic, painted, resurfaced)

Stoop: Resurfaced and painted stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low brownstone walls (resurfaced and painted) enclosing planters with metal railings

Areaway Paving Material(s): Square tiles

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

220 West 71st Street (aka 216-220 West 71st Street)

Borough of Manhattan Tax Map Block 1162, Lot 141

Date: 1920 (NB 94-1920)

Architect/Builder: Gaetan Ajello

Original Owner: 220 W. 71st St. Corporation

Type: Apartment building

Style: Renaissance Revival

Stories: 9 and penthouse

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

Special Windows: Segmental-arched window openings above main entry (sashes replaced)

Significant Architectural Features: Molded masonry and terra-cotta details including banding, sills, lintels at second and ninth stories, surrounds at third story, and cornice; double-height limestone main entry portico with segmental-arched opening and cartouche detail; granite base trim

Alterations: Replaced sashes (historic configuration not determined); lights above main entry; transom partially filled in at main entry; non-historic metal security gate and transom at service entry

Building Notes: One of three very similar buildings designed by Gaetan Ajello on this block (the others are no. 221 and no. 231, the latter being the least similar and most altered).

Site Features: Concrete stoop descends to service entry towards western end of elevation

North Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick returns slightly from primary (north) facade; some masonry and terra-cotta details return slightly from primary (north) facade as flush bands; common red brick at remaining areas

Alterations: Repointed

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as east elevation

Alterations: Southern portion of facade parged/painted (where visible)

222 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 143

Date: 1891 (NB 459-1891)

Architect/Builder: George F. Pelham

Original Owner: Edelmeyer & Morgan

Type: Row house

Style: Stripped Romanesque Revival

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Molded cornice with foliate frieze

Alterations: Renaissance revival style details removed (c. 1939); stoop removed, original main entry altered into window opening, and new main entry installed at basement (c. 1939); resurfaced with stylized faux-Chinese characters imprinted into surface (after c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); conduit at basement; address numbers at basement; light at main entry; intercom at main entry

Building Notes: Originally part of a larger row of seven houses of which this, 212, 214, and 224 West 71st Street are the only remaining houses. Although it is not known what the houses at 216-220 West 71st Street looked like (demolished for construction of the existing apartment house), it is evident based on the c. 1939 tax photograph for no. 224 that this building was originally identical in appearance to the row house at no. 214. Curiously, the c. 1939 tax photograph for this building shows the building already stripped of its details (with the exception of the cornice) and with the stoop removed, while the c. 1939 tax photograph for no. 224 shows this building still intact. This indicates the original details were removed some time between the photographing of this building and its neighbor at no. 224, or that the tax photograph was retaken sometime shortly thereafter.

Site Features: Low concrete threshold at main entry; brick stairs with non-historic handrails descend into areaway

North Facade: Designed (resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Painted/resurfaced concrete or masonry with non-historic metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

224 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 44

Date: 1891 (NB 459-1891)

Architect/Builder: George F. Pelham

Original Owner: Edelmeyer & Morgan

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Richly-carved foliate details at second and third stories; recessed windows at third story separated by recessed colonettes; molded cornice flanked by turret-like details and featuring anthemions and fretwork at frieze

Alterations: First-story and basement details removed, including stoop, after c. 1939 tax photograph but before c. 1980s tax photograph (ALT 330-1951); the main entry was reestablished at the first story after the c. 1980s tax photograph; the present non-historic metal stoop was installed c. 1987; replaced sashes (one-over-one double-hung sashes at time of c. 1939 tax photograph); screen windows; wood door surround at main entry; pigeon-deterrent pikes at second story; non-historic light fixtures at main entry and at basement entry; address numbers at basement entry; intercom at basement entry

Building Notes: Originally part of a larger row of seven houses of which this, 212, 214 and 222

Site Features: Masonry stairs (resurfaced) with metal handrails descend into areaway

North Facade: Designed (historic, resurfaced)

Stoop: Replaced

Door(s): Replaced primary door; non-historic door at basement entry

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Masonry walls within area (resurfaced); non-historic metal railings

Areaway Paving Material(s): Resurfaced concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

226 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 45

Date: 1892 (NB 522-1892)

Architect/Builder: George F. Pelham

Original Owner: Edelmeyer & Morgan

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Brownstone

Significant Architectural Features: Brownstone banding and carved foliate details at first story; oriel window on large brownstone corbel at second and third stories, featuring engaged fluted

pilasters with decorative capitals and inset panels with foliate and other details; molded window surround at third story with garland detail; bracketed metal cornice with foliate frieze

Alterations: Large fourth story added c. 2011-13 (large window opening, white surface; Job Nos. 120696611; 120859035); stoop removed, original main entry converted to a window opening, and new main entry installed at basement level (after c. 1939 tax photograph but before c. 1980s tax photograph); basement details stripped (after c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1980s tax photograph); light at main entry

Building Notes: Originally part of a row of five row houses, of which this is the only one that remains. The others were demolished for the construction of the apartment house at 228 West 71st Street. As of the time of designation, there is ongoing construction to the building; the basement and areaway are obscured by a plywood enclosure.

North Facade: Designed (historic, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Concrete walls with non-historic metal rails

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

228 West 71st Street (aka 228-236 West 71st Street)

Borough of Manhattan Tax Map Block 1162, Lot 46

Building Name: (former) Hotel Robert Fulton, now Parc Coliseum

Date: 1916-17 (NB 229-1916)

Architect/Builder: Emery Roth

Original Owner: Gresham Realty Co., Inc.

Type: Apartment building

Style: Colonial Revival with alterations

Stories: 14 and penthouse

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

Decorative Metal Work: Roundels with sculptural lion's heads with rings in mouths at second story (historically held suspended canopy; see c. 1939 tax photograph); balconette railings at third story

Significant Architectural Features: Two-story limestone base with large engaged pilasters on molded bases; Classical door surrounds at base; granite base trim; red brick above second story with few terra-cotta details including molded sills, decorative lintels at third and fourth stories, balconettes at third and 11th stories, and decorative spandrels at the 12th and 13th stories; stylized brick pilasters extend from third to 13th story and culminate in small terra-cotta capitals; terra-cotta molding above 14th story

Alterations: Geometric terra-cotta details removed from rebuilt brick parapet (still present at east, west and south facades, latter only visible in aerial photographs; possibly still extant at penthouse); replaced sashes (six-over-six double-hung sashes present in c. 1939 tax photograph and in historic postcard images); historic overhanging marquee removed from first story (present

in c. 1939 tax photograph); commercial advertisements in first-story windows west of main entry; non-historic transoms at first-story window and door openings; non-historic awning at main entry (extends over sidewalk); lights at main entry; small sign to east of main entry; security gate at service entry at western end of facade; metal spikes at recessed first-story window openings; conduit at first story towards eastern end of facade; sign and small intercom at reveal of eastern secondary entry

Building Notes: Several row houses were demolished for construction of this apartment hotel, including four of the five houses that were part of the row at 226 to 234 West 71st Street (NB 522-1892; only no. 226 remains) and one of a row of ten at 238 to 254 West 71st Street designed by Thom & Wilson (NB 515-1892; the other nine remain).

Site Features: Single granite step at main entry; single granite step at eastern secondary entry; three-step granite stoop at western secondary entry; in-ground vents to east of main entry; masonry stairs descend to service area

Notable History and Residents: This building was constructed as an apartment hotel known as the Hotel Robert Fulton, named for the inventor of the first commercially successful steamboat to provide ferry service up the Hudson River from New York City to Albany in 1807. Advertisements for the hotel, beginning shortly after its c. 1917 opening through at least 1955 touted one- to three-room suites (either furnished or unfurnished), “complete hotel service,” an “excellent restaurant,” and emphasized its views overlooking the Hudson River. By 1955, kitchenettes were also being advertised, though previously illegal in apartment hotels. The interior of the hotel was noted for its tasteful design in a 1917 issue of *Architecture and Building Magazine* in an article that included images of the lobby, a typical living room, and the hotel dining room (interior not part of this designation). The building now functions as a rental apartment building.

References: Display Advertisement 45, *New York Times*, July 6, 1955, 47; Display Advertisement 63, *New York Times*, June 29, 1924, X6; Display Advertisement 136, *New York Times*, June 22, 1919, 41; “Notes on Illustrations,” *Architecture and Building Magazine*, Vol. XLIX No. 12 (December 1917) 112; “Robert Fulton Hotel 2,” *The Restaurant Ware Collectors Network*, <http://www.restaurantwarecollectors.com/forums> (accessed November 23, 2012).

North Facade: Designed (historic, repointed, some painting at first story; parapet rebuilt)

Door(s): Replaced primary door; doors replaced at secondary entries

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Limestone at base; red brick above second story; some details from primary (north) facade return slightly onto this facade; geometric-terra-cotta details at parapet continuous within lightwell of the H-shaped building

Alterations: Brick repointed

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as east elevation

238 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 50

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Masonry; orange Roman brick

Special Windows: Round-arched window openings at fourth story (sashes replaced)

Significant Architectural Features: Masonry at basement and first story, including details such as a molded door surround at the original main entry and a small denticulated cornice featuring a frieze with wreath detailing above the first story; possibly historic doors and transom at original main entry; orange Roman brick at second through fourth stories with splayed lintels, brick relieving arches, and simple masonry details; molded, modillioned metal cornice

Alterations: Stoop removed, metal balconette railing added at original main entry, and new main entry with polished granite surround established at basement level (after c. 1939 tax photograph but before c. 1980 tax photograph); replaced sashes (five- and eight-over-one double-hung sashes present in c. 1939 tax photograph); outer transom windows at first story filled in and replaced with through-wall air conditioners (prior to c. 1980s tax photograph); other through-wall air conditioners throughout; intercom at basement; conduit at basement; awning at new main entry

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" was demolished for construction of the apartment house at 228-236 West 71st Street in 1916. Possibly original double-leaf wood doors, transom, molded surround, reveal, and transom bar at original main entry.

Site Features: Single granite step at new main entry; concrete stairs with metal handrail descend into areaway; plantings within areaway

North Facade: Designed (historic, painted/resurfaced at basement and first story)

Stoop: Removed

Door(s): Possibly historic primary door; non-historic door at new main entry

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic low concrete curb with metal railing

Areaway Paving Material(s): Flagstone

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

Alterations: Repointed at upper stories

240 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 150

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement

Material(s): Brownstone

Special Windows: Curved sashes historically at oriel (sashes replaced)

Significant Architectural Features: Molded window surrounds with rounded corners at first and third stories; oriel window at second story on decorative corbel with sculptural mask pendant drop and conical cap; small cherub-faced corbels at second story; bracketed cornice with wreaths at frieze

Alterations: Stoop removed, original main entry converted to window opening, and new main entry installed at basement level (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (historic configuration not determined); opening beneath western basement window opening darkened; non-historic infill at opening beneath eastern basement window opening; molding possibly simplified at first-story window surround (see 242 West 71st Street for comparison); light fixtures at new main entry; intercom and doorbell at main entry; conduit towards western edge of elevation at basement

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 242. This pair is nearly identical in appearance to the pair at nos. 248 and 250 (the latter pair retains more details).

Site Features: Concrete-and-metal stairs with metal rails descend into areaway; in-ground metal hatch doors within areaway

North Facade: Designed (historic, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Metal railing

Areaway Paving Material(s): Slate paving at new main entry, concrete elsewhere

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

242 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 51

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Romanesque Revival with alterations
Stories: 3 and basement
Material(s): Brownstone

Significant Architectural Features: Molded window surrounds with rounded corners at first and third stories; molded lintels at second story supported on small cherub-faced corbels; bracketed cornice with wreaths at frieze

Alterations: Stoop removed, original main entry converted to window opening, and new main entry installed at basement level (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (historic configuration not determined); screen windows at first through third stories; non-historic infill (vent) at opening beneath western window opening at basement; awning at main entry; light fixture at basement; conduit at eastern end of elevation at basement

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 240. This pair is nearly identical in appearance to the pair at nos. 248 and 250 (the latter pair retains more details).

Site Features: Concrete stairs with metal handrails descend into areaway

North Facade: Designed (historic, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic concrete curb with metal railings

Areaway Paving Material(s): Orange ceramic tiles

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

244 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 52

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival

Stories: 3 1/2 and basement

Material(s): Yellow brick; masonry

Special Windows: Stained glass transoms at first story

Significant Architectural Features: Large oriel window at center of second story featuring a conical cap and decorative corbel with denticulated band and wreath details that extend to the rest of the elevation; double-height molded window surround from second to third stories includes decorative panel with fleur-de-lis details; richly-carved lintel at main entry includes garland and mask details; triangular pediments at dormers; molded cornice; large masonry stoop with stepped sidewalls

Alterations: Replaced sashes (six-, eight-, and nine-over-one double-hung sashes present in c. 1939 tax photograph); through-wall air conditioner at first story; opening beneath western window opening at basement filled in with air conditioner; opening beneath eastern basement window opening filled in and hooded vents installed; replaced transom at main entry; metal gate at top of stoop; security camera at western end of first story; intercom at main entry and at basement; address plaque at main entry; lights at main entry and at stoop gate; mailbox affixed to stoop within areaway; support fixture for water hose at basement

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 246. It has similar characteristics to the pair at nos. 252 and 254. Drainpipe at western end of elevation is possibly historic (present in c. 1939 tax photograph).

Site Features: Concrete stairs with metal handrails descend into areaway; metal gate at entrance to areaway; plantings within areaway

North Facade: Designed (historic, painted at basement and first story, masonry details painted)

Stoop: Resurfaced and painted stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Possibly historic (pitched - copper)

Notable Roof Features: Gabled roof with three dormers

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic low concrete curb with metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

246 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 53

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival with alterations

Stories: 3 and basement

Material(s): Yellow brick; masonry

Significant Architectural Features: Denticulated molding and frieze with wreath details above first story; double-height molded window surround from second to third stories includes decorative panel with fleur-de-lis details; roundel with cartouche at third story

Alterations: Stoop removed, original main entry converted into window opening, and new main entry installed at basement level (prior to c. 1939 tax photograph); polished granite surround with large address numbers and light fixtures at new basement entry (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (six-, eight-, and nine-over-one double-hung sashes present in c. 1939 tax photograph); transoms filled in at first-story window openings and at original main entry (after c. 1939 tax photograph but prior to c. 1980s tax

photograph); openings beneath basement window openings filled in and small square vents installed; through-wall air conditioners at first and second stories; lights at new main entry; metal box at easternmost window opening at first story

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 244. It has similar characteristics to the pair at nos. 252 and 254.

Site Features: Concrete stairs with metal handrails descend into areaway; plantings within areaway; in-ground metal hatch within areaway

North Facade: Designed (historic, painted at basement and first story, masonry details painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Historic (pitched - material(s) not determined)

Notable Roof Features: Slightly pitched roof above cornice

Cornice: Original

Areaway Wall/Fence Material(s): Low concrete curb with metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

248 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 54

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival with alterations

Stories: 3 and basement

Material(s): Brownstone

Special Windows: Rounded double-hung sashes at oriel

Significant Architectural Features: Molded surround at original main entry with cartouche keystone, surmounted by bas relief foliate and mask details; molded window surrounds with rounded corners at first and third stories; oriel window at second story on decorative corbels with sculptural mask pendant drop and conical cap; small cherub-faced corbels at second story; bracketed cornice with wreaths at frieze

Alterations: Stoop removed, original main entry converted to window opening, and new main entry installed at basement level (after c. 1939 tax photograph but prior to c. 1980s tax photograph); brick facing around new main entry present in c. 1980s tax photograph; opening beneath eastern basement window opening filled in with plywood and vents; metal railings at third- and fourth-story window openings (including curved railings at oriel) date to after c. 1980s tax photograph; light fixture at new main entry; intercom at new main entry; security camera at first story

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254).

Site Features: Brick stairs descend into areaway; metal rail at stairs

North Facade: Designed (historic, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Possibly historic (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low brick walls with metal railings

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

250 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 154

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival with alterations

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Molded surround at original main entry with cartouche keystone, surmounted by bas relief foliate and mask details; molded window surrounds with rounded corners at first and third stories; molded lintels at second story supported on small cherub-faced corbels; bracketed cornice with wreaths at frieze

Alterations: Stoop removed, original main entry converted to window opening, and new main entry, including Classical portico, installed at basement level (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (though possibly historic wood window frames); window screens at some window openings; non-historic infill at openings beneath basement window openings; light fixture at new main entry

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 248. This pair is nearly identical in appearance to the pair at nos. 240 and 242 (this pair retains more details). Historic security grilles at openings beneath basement window openings.

Site Features: Non-historic concrete or cast-stone posts with pyramidal caps at entrance to areaway (after c. 1980s tax photograph); concrete stairs descend into areaway; high-walled planting beds within areaway

North Facade: Designed (historic, painted, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Masonry walls and coping (painted)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

252 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 55

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Material(s): Brownstone; brick

Special Windows: Possibly featured curved double-hung sashes at oriel window (replaced sashes; nine-over-one and eight-over-one double-hung sashes present in tax photograph); historic stained-glass transoms at first story

Significant Architectural Features: Large oriel window at center of second story featuring a conical cap and decorative corbel with a denticulated band and wreath details that extend to the rest of the elevation; molded sills and sunburst pediment at third story; molded door surround at main entry; large masonry stoop with stepped sidewalls

Alterations: Replaced sashes (five-, eight-, and nine-over-one double-hung sashes present in c. 1939 tax photograph); light fixture at main entry; security camera and conduit towards western end of elevation at first story; light fixture at basement; intercom at basement

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 254. It has similar characteristics to the pair at nos. 244 and 246. The drainpipe located between this building and no. 254 dates to at least the c. 1939 tax photograph. Possibly historic molded wood door frame, transom bar, transom window, and double-leaf wood doors with glass lights at main entry.

Site Features: Masonry stairs descend into areaway; non-historic metal gate at entry to areaway

North Facade: Designed (historic, painted, resurfaced)

Stoop: Painted and resurfaced stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Possibly historic (pitched - barrel tiles)

Notable Roof Features: Slightly pitched roof above cornice

Cornice: Original

Areaway Wall/Fence Material(s): Curved masonry wall with molded coping (painted)

Areaway Paving Material(s): Slate

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

254 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 56

Date: 1892 (NB 515-1892)

Architect/Builder: Thom & Wilson

Original Owner: J. A. Frame

Type: Row house

Style: Renaissance Revival with alterations

Stories: 3 and basement

Material(s): Brownstone; orange Roman brick

Significant Architectural Features: Denticulated molding and frieze with wreath details above first story; splayed brick lintels at second story; continuous molded brownstone window surround featuring Gibbs surrounds, engaged colonettes, and sunburst pediment at third story; molded brownstone door surround at original main entry

Alterations: Stoop removed, original main entry converted to window opening, and new main entry

Building Notes: Part of a row of ten houses (236 through 254 West 71st Street), designed to appear as five independent, non-identical pairs. Nine of the houses remain (nos. 238 through 254). This building's "partner" is no. 252. It has similar characteristics to the pair at nos. 244 and 246. The drainpipe located between this building and no. 254 dates to at least the c. 1939 tax photograph. Possibly historic light fixtures at new main entry and possibly historic security grilles at openings beneath basement window openings.

Site Features: Tinted concrete stairs descend into areaway

North Facade: Designed (historic, resurfaced at basement, first story, and within areaway)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Possibly historic (pitched - barrel tiles)

Notable Roof Features: Slightly pitched roof above cornice

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic masonry walls

Areaway Paving Material(s): Large concrete slabs

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Not designed (historic)

Facade Notes: Brick

Alterations: Resurfaced and painted

South Facade: Partially designed (altered) (partially visible)

Facade Notes: The south facade is partially visible only within Septuagesimo Uno Park

Alterations: Painted; window opening configuration altered at third story; replaced sashes (where visible); non-historic security grilles (where visible)

256 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 57

Building Name: Septuagesimo Uno Park
Date: 1969 (original); 2000 (altered)
Architect/Builder: Department of Parks & Recreation
Original Owner: Department of Parks & Recreation
Type: Park
Stories: Not determined
Material(s): Not determined

Description: Park Description: The landscaping of Septuagesimo Uno Park consists of several benches surrounded by well-maintained gardens enclosed in wooden frames and accessed by a brick-paved walkway. Among the notable plantings within the park is a dense thicket of bamboo towards the southern half of the park, and an ivy-covered fence at the south-west portion. Tall fencing with Parks Department signage and gates enclose the park at the northern end. Notable History: The name of this park, Septuagesimo Uno, means “seventy-one” in Latin. It is named for its location on West 71st Street between West End and Amsterdam Avenues. Originally known as simply the “71st Street Plot”, the park was renamed at the turn of the millennium by then Parks Commissioner Henry J. Stern. The land for the park was acquired through condemnation on March 28, 1969 as part of Mayor John V. Lindsay’s Vest Pocket Park initiative. This campaign converted small vacant lots between buildings into small neighborhood parks as a means of improving urban living conditions during the 1960s. In many cases, community organizations and charitable groups petitioned for the construction of the parks. Like Septuagesimo Uno, the parks are typically located in densely populated neighborhoods and are characterized by sitting areas, gardens and playgrounds. The Vest Pocket Park Initiative supervised the landscaping of this parcel, which is only slightly narrower than the typical New York City tax lot (16.67’ x 100.42’). One of six row houses designed in 1892 by M.V.B. Ferdon previously stood on the lot (NB 725-1892; demolished c. 1967 (DP 320-67)); all of the remaining houses still stand). In May 1981, the Department of General Services transferred jurisdiction of the property to the Department of Parks & Recreation. The park is maintained in cooperation with Community Board 7. In 2000, the park received a \$14,325 renovation sponsored by Mayor Rudolph W. Giuliani. The improvements included the addition of steel fencing with bear claw extensions. At night, the fences are closed to deter vandalism.

References: City of New York Parks & Recreation, “Septuagesimo UNO,” <http://www.nycgovparks.org/parks/septuagesimouno> (accessed April 26, 2013)

258 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 157

Date: 1892 (NB 725-1892)
Architect/Builder: M. V. B. Ferdon
Original Owner: Egan & Hallecy
Type: Row house
Style: Renaissance Revival
Stories: 4 and basement
Material(s): Brownstone

Significant Architectural Features: Rusticated brownstone at basement, first and second stories; molded lintels and sills, richly-carved frieze with foliate and bird reliefs, and a sculptural female figure within a roundel at first story; main entry portico consisting of fluted pilasters supporting a molded entablature on brackets with dragon reliefs; bracketed, molded cornice above third story with sunburst and anthemion details

Alterations: Mansard roof added c. 1906 (ALT 964-03), later altered including removal of original front-facing dormers and widening of window openings into one large opening (after c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows at first through third stories; pigeon-deterrent spikes at third story and at cornice; light fixtures at main entry; intercom and doorbell at main entry; light fixture at gate under stoop; security camera at gate under stoop; conduit at basement

Building Notes: Originally part of a row of six identical row houses (no. 256 through 266), of which five still remain (no. 256 was demolished).

Site Features: Brownstone posts at stoop with molded conical caps and dragon and foliate reliefs on three sides; brownstone stairs (resurfaced) descend into areaway; planters within areaway; non-original metal gate at entrance to areaway

North Facade: Designed (historic, resurfaced, painted at basement)

Stoop: Resurfaced stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Altered (pitched - non-historic metal facing)

Notable Roof Features: Mansard roof

Cornice: Original

Areaway Wall/Fence Material(s): Brownstone with metal rails

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

Facade Notes: Brick

Alterations: Resurfaced and painted; replaced sashes

East Facade: Not designed (historic)

Facade Notes: Brick

Alterations: Resurfaced and painted; replaced sashes

South Facade: Not historic (partially visible)

Facade Notes: The south facade is partially visible within Septuagesimo Uno Park and from West End Avenue

Alterations: Brick rear extension at all stories and additional greenhouse extension at first story (2008-13; Job No. 110406034)

260 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 58

Date: 1892 (NB 725-1892)

Architect/Builder: M. V. B. Ferdon

Original Owner: Egan & Hallecy

Type: Row house
Style: Renaissance Revival
Stories: 4 and basement
Material(s): Brownstone

Significant Architectural Features: Rusticated brownstone at basement, first and second stories; molded lintels and sills, richly-carved frieze with foliate and bird reliefs, and a sculptural female figure within a roundel at first story; main entry portico consisting of fluted pilasters supporting a molded entablature on brackets with dragon reliefs; bracketed, molded cornice above third story with sunburst and anthemion details

Alterations: Fourth-story added (2011-13, Job No. 120654498); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); light fixtures at main entry; intercom at main entry; light at gate under stoop; intercom at gate under stoop

Building Notes: Originally part of a row of six identical row houses (no. 256 through 266), of which five still remain (no. 256 was demolished).

Site Features: Brownstone posts at stoop with molded conical caps and dragon and foliate reliefs on three sides; brownstone (resurfaced, or possibly tinted concrete) stairs descend into areaway; non-original metal gate at areaway

North Facade: Designed (historic, resurfaced, painted at basement)

Stoop: Resurfaced stoop (possibly historic gate under stoop)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Brownstone with metal rails

Areaway Paving Material(s): Slate

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

South Facade: Partially designed (altered) (partially visible)

Facade Notes: Partially visible from West End Avenue; red brick; one-story extension at ground dates to 2011-13 (Job No. 120654498)

262 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 59

Date: 1892 (NB 725-1892)

Architect/Builder: M. V. B. Ferdon

Original Owner: Egan & Hallecy

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Rusticated brownstone at basement, first and second stories; molded lintels and sills, richly-carved frieze with foliate and bird reliefs, and a sculptural female figure within a roundel at first story; main entry portico consisting of fluted pilasters supporting a molded entablature on brackets with dragon reliefs; bracketed, molded cornice above third story

with sunburst and anthemion details

Alterations: Fourth-story added (2012-13; Job No. 120967141); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows at first through third stories; security bars at transom; light at main entry; intercom at main entry; conduit and light at basement

Building Notes: Originally part of a row of six identical row houses (no. 256 through 266), of which five still remain (no. 256 was demolished). Possibly historic transom at main entry. Basement and first story under netting at time of designation.

Site Features: Brownstone posts at stoop with molded conical caps and dragon and foliate reliefs on three sides; concrete (painted) stairs descend into areaway; non-original metal gate at entrance to areaway

North Facade: Designed (historic, painted)

Stoop: Resurfaced stoop (gate under stoop - removed)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Brownstone with metal rails

Areaway Paving Material(s): Concrete (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

South Facade: Partially designed (altered) (partially visible)

Facade Notes: Partially visible from West End Avenue; painted

264 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 159

Date: 1892 (NB 725-1892)

Architect/Builder: M. V. B. Ferdon

Original Owner: Egan & Hallecy

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Rusticated brownstone at basement, first and second stories; molded lintels and sills, richly-carved frieze with foliate and bird reliefs, and a sculptural female figure within a roundel at first story; main entry portico consisting of fluted pilasters supporting a molded entablature on brackets with dragon reliefs; bracketed, molded cornice above third story with sunburst and anthemion details

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); non-historic infill at openings beneath basement window opening; light fixtures and conduit at main entry; small doorbell at main entry; light at basement entry; doorbell at basement

Building Notes: Originally part of a row of six identical row houses (no. 256 through 266), of which five still remain (no. 256 was demolished). Possibly historic transom at main entry.

Site Features: Brownstone posts at stoop with molded conical caps and dragon and foliate reliefs

on three sides; masonry (painted) stairs descend into areaway; non-original metal gate at entrance to areaway

North Facade: Designed (historic, resurfaced)

Stoop: Original stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Possibly historic (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic low masonry walls with metal rails

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

266 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 60

Date: 1892 (NB 725-1892)

Architect/Builder: M. V. B. Ferdon

Original Owner: Egan & Hallecy

Type: Row house

Style: Renaissance Revival

Stories: 3 and basement

Material(s): Brownstone

Significant Architectural Features: Rusticated brownstone at basement, first and second stories; molded lintels and sills; main entry portico consisting of fluted pilasters supporting a molded entablature on brackets with dragon reliefs; bracketed, molded cornice above third story with sunburst and anthemion details

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); non-historic infill at openings beneath basement window opening; frieze stripped at first story (see nos. 258 through 264 for original appearance); pigeon-deterrent spikes above first story; light fixtures at main entry (prior to c. 1980s tax photograph); intercom at main entry; awning at main entry; light fixture at basement; intercom at basement; awnings at basement window openings

Building Notes: Originally part of a row of six identical row houses (no. 256 through 266), of which five still remain (no. 256 was demolished).

Site Features: Brownstone posts at stoop with molded conical caps and dragon and foliate reliefs on three sides; masonry (painted) stairs descend into areaway; in-ground metal vent within areaway; non-historic wood handrails at stoop (after c. 1980s tax photograph); non-original metal gate at entrance to areaway

North Facade: Designed (historic, resurfaced)

Stoop: Original stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic low masonry walls with metal rails

Areaway Paving Material(s): Orange ceramic tiles

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

274 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 61

Date: 1886-87 (NB 197-1886)

Architect/Builder: Edward L. Angell

Original Owner: Fonner & Lowther

Type: Row house

Style: Romanesque Revival

Stories: 3 and basement

Material(s): Brownstone; brick

Special Windows: Large stained-glass fanlight at round-arched first-story window opening (probably original)

Significant Architectural Features: Rough-cut masonry at basement and first story; oriel window at first story; brick above first story with molded masonry details including bell-shaped pediment at second-story window opening; prominent, wide front-facing gable at third story; masonry main entry portico featuring pilasters supported on carved corbels and a molded entablature with garland detail; entablature with garland detail

Alterations: Pinnacle removed from gable; replaced sashes (six-over-six double-hung sashes present at third story in c. 1939 tax photograph; one-over-one double-hung sashes present elsewhere in c. 1939 tax photograph); light fixture at main entry; lights at under-stoop entry; small rectangular opening at stoop filled in

Building Notes: Originally part of a row of four row houses (no. 274 through 280), of which only this and no. 276 still remain. Possibly historic transom at main entry.

Site Features: L-shaped stoop (painted, including sidewalls); window opening at stoop wall facing West 71st Street filled in; non-historic handrail at stoop; concrete or masonry stairs (resurfaced and painted) descend into areaway

North Facade: Designed (historic, painted)

Stoop: Painted stoop (gate under stoop - removed)

Door(s): Possibly historic primary door; non-historic door under stoop

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Areaway Wall/Fence Material(s): Brownstone

Areaway Paving Material(s): Not visible from street

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

276 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 161

Date: 1886-87 (NB 197-1886)

Architect/Builder: Edward L. Angell

Original Owner: Fonner & Lowther

Type: Row house
Style: Romanesque Revival
Stories: 3 1/2 and basement
Material(s): Brownstone; brick

Significant Architectural Features: Brownstone at basement and first story; brownstone and brick details above; oriel window at second story on heavy brownstone corbel with foliate brackets and sculptural mask details; prominent, wide front-facing gable; possibly historic transom at main entry

Alterations: Fanlight filled in at first-story window opening; metal coverings at corners at oriel (after c. 1939 tax photograph); replaced sashes (combination of multi-paned-over-one and one-over-one double-hung sashes present in c. 1939 tax photograph); lights at main entry; lights at basement entry; small rectangular opening at stoop filled in

Building Notes: Originally part of a row of four row houses (no. 274 through 280), of which only this and no. 274 still remain. Possibly historic transom at main entry.

Site Features: L-shaped stoop (painted, including sidewalls); concrete or masonry stairs (resurfaced and painted) descend into areaway

North Facade: Designed (historic, painted)

Stoop: Painted stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (first story); not historic (basement)

Roof: Historic (pitched - shingles (possibly historic))

Notable Roof Features: Mansard roof with wide front-facing gable

Areaway Wall/Fence Material(s): Brownstone

Areaway Paving Material(s): Not visible from street

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

278-282 West 71st Street

Borough of Manhattan Tax Map Block 1162, Lot 7501

See: 240 West End Avenue (aka 278-282 West 71st Street)

300-308 West 71st Street

Borough of Manhattan Tax Map Block 1182, Lot 7501

See: 235 West End Avenue (aka 229-235 West End Avenue; 300-308 West 71st Street)

342 West 71st Street (aka 342-344 West 71st Street)

Borough of Manhattan Tax Map Block 1182, Lot 49

Building Name: (former) West View Apartments (aka Westview); (now) Riverside Studios

Date: 1900-01 (NB 18-1900)

Architect/Builder: William H. Boylan

Original Owner: Kate C. Brown

Type: Apartment building

Style: Renaissance Revival with alterations

Stories: 7 and basement

Material(s): Buff brick; limestone

Significant Architectural Features: Tripartite vertical configuration; semi-circular, tower-like outer bays; rusticated limestone at base; double-height limestone main entry portico with molded entablature and cartouche detail at soffit; limestone Gibbs surrounds at third-story window openings; splayed limestone lintels above

Alterations: Cornice and balustraded parapet removed from roofline (presently a solid, painted parapet; apparently altered prior to c. 1939 tax photograph); bracketed, full-length, molded masonry balconette removed from sixth story (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present at time of c. 1939 tax photograph); awning at main entry projects onto sidewalk; non-historic transom, sidelights, and metal infill at main entry

Building Notes: The buildings at 342, 346 and 350 West 71st Street were all constructed by developer Kate C. Brown and designed by William H. Boylan. Though constructed as separate structures, the buildings read as a single, elongated structure with an A-B-A pattern. There was initial resistance to the construction of these apartment houses on what was then a block of row houses. The owners of the houses on the block brought suit against the planned construction citing property restrictions prohibiting “tenements” to be built in the area. As with other parts of Manhattan, the court ruled that the restriction did not apply to mid- or upper-grade apartment houses, and so the apartments were constructed. By the mid-1940s, the once luxury, cooperative apartment house was converted into a single-room-occupancy hotel know as the Riverside Studios. The building remains a hotel today.

References: Christopher Gray, “The End of a Dead End, at Least for Pedestrians,” *New York Times*, October 17, 2004, RE12.

Site Features: Below-grade areaway towards western end of facade; metal stairs with metal handrail within areaway

North Facade: Designed (historic, painted at basement)

Door(s): Replaced primary door

Windows: Replaced

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic metal fencing on low, painted concrete curb at western end of facade

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic, altered) (partially visible)

Alterations: Parged

346 West 71st Street (aka 346-348 West 71st Street)

Borough of Manhattan Tax Map Block 1182, Lot 51

Building Name: (former) West View Apartments (aka Westview)

Date: 1900-01 (NB 259-1900)

Architect/Builder: William H. Boylan

Original Owner: Kate C. Brown

Type: Apartment building

Style: Renaissance Revival with alterations

Stories: 7

Material(s): Buff brick; limestone

Special Windows: Segmental-arched window openings at first story (sashes replaced); possibly historic multi-paned casement sashes at basement window openings to east of main entry

Significant Architectural Features: Tripartite vertical configuration; rusticated limestone at base; double-height main entry portico with molded entablature and cartouche detail at soffit; limestone quoins at rounded outer edges of shaft; limestone details at window openings including continuous, molded surrounds from third to fourth stories with triangular pediments at third story

Alterations: Balustraded parapet removed from roofline (apparently altered prior to c. 1939 tax photograph); bracketed, full-length molded masonry balconette removed from sixth story (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present at time of c. 1939 tax photograph); basement window filled in at western end of facade; non-historic sidelights, transom, and metal infill at main entry; light fixture at main entry; security camera at first story to west of main entry

Building Notes: The buildings at 342, 346 and 350 West 71st Street were all constructed by developer Kate C. Brown and designed by William H. Boylan. Though constructed as separate structures, the buildings read as a single, elongated structure with an A-B-A pattern. There was initial resistance to the construction of these apartment houses on what was then a block of row houses. The owners of the houses on the block brought suit against the planned construction citing property restrictions prohibiting “tenements” to be built in the area. As with other parts of Manhattan, the court ruled that the restriction did not apply to mid- or upper-grade apartment houses, and so the apartments were constructed.

References: Christopher Gray, “The End of a Dead End, at Least for Pedestrians,” *New York Times*, October 17, 2004, RE12.

Site Features: Single concrete step with large landing area at main entry; below-grade areaway towards western end of facade; concrete stairs (painted) with non-historic metal handrail descends into areaway

North Facade: Designed (historic, painted at basement)

Door(s): Replaced primary door; replaced service entry at basement

Windows: Replaced

Cornice: Altered

Areaway Wall/Fence Material(s): Non-historic metal fencing on low painted concrete curb at western end of facade

Areaway Paving Material(s): Concrete (painted)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

350 West 71st Street (aka 350-352 West 71st Street)

Borough of Manhattan Tax Map Block 1182, Lot 53

Building Name: (former) West View Apartments (aka Westview)

Date: 1900-01 (NB 344-1900)

Architect/Builder: William H. Boylan

Original Owner: Kate C. Brown

Type: Apartment building

Style: Renaissance Revival with alterations

Stories: 7 and basement

Material(s): Buff brick; limestone

Decorative Metal Work: Fire escape with decorative railings (not original, but dates to before c. 1939 tax photograph)

Significant Architectural Features: Tripartite vertical configuration; semi-circular, tower-like outer bays; rusticated limestone at base; double-height limestone main entry portico with molded entablature and cartouche detail at soffit; limestone Gibbs surrounds at third-story window openings; splayed limestone lintels above

Alterations: Balustraded parapet removed from roofline (apparently altered prior to c. 1939 tax photograph); bracketed, full-length molded masonry balconette removed from sixth story (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present at time of c. 1939 tax photograph); non-historic sidelights, transom, and metal infill at main entry; light fixture at main entry

Building Notes: The buildings at 342, 346 and 350 West 71st Street were all constructed by developer Kate C. Brown and designed by William H. Boylan. Though constructed as separate structures, the buildings read as a single, elongated structure with an A-B-A pattern. There was initial resistance to the construction of these apartment houses on what was then a block of row houses. The owners of the houses on the block brought suit against the planned construction citing property restrictions prohibiting “tenements” to be built in the area. As with other parts of Manhattan, the court ruled that the restriction did not apply to mid- or upper-grade apartment houses, and so the apartments were constructed. Possibly historic molded wood window frames at basement window openings.

References: Christopher Gray, “The End of a Dead End, at Least for Pedestrians,” *New York Times*, October 17, 2004, RE12.

Site Features: Single concrete step with large landing area at main entry; below-grade areaway towards western end of facade; metal stairs with metal handrail descends into areaway

North Facade: Designed (historic, painted at basement)

Door(s): Replaced primary door; replaced door at service entry at basement

Windows: Replaced

Security Grilles: Possibly historic (basement)

Cornice: Altered

Areaway Wall/Fence Material(s): Non-historic metal fencing on low concrete curb (painted) at western end of facade

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

WEST 72 STREET (ODD NUMBERS)

233 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 19

Date: 1895-96 (NB 1716-1895)

Architect/Builder: Henry F. Cook

Original Owner: Chas. Buek

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Orange brick; masonry

Significant Architectural Features: Rusticated limestone at first story; brick upper stories with limestone details including molded window surrounds and splayed lintels with foliate keystones; triple windows at second story with continuous molded lintel; rusticated brick at fifth story; main entry portico with foliate frieze, molded entablature, recessed stoop, and recessed main entry

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); original bracketed cornice replaced with simplified masonry cornice (after c. 1939 tax photograph but prior to c. 1980s tax photograph); small projecting commercial sign towards eastern end of facade at first story

Building Notes: Possibly historic paneled wood-and-glass door, sidelight, deep paneled reveals, and light fixture at porch area. Decorative tiling at porch area. Non-historic handrails at main entry.

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic, painted masonry above first story)

Stoop: Original

Door(s): Possibly historic primary door; possibly historic wood door at commercial entry

Windows: Replaced

Storefront(s): Historic

Cornice: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects slightly from front facade of neighboring building; some orange brick visible

West Facade: Not designed (historic) (partially visible)

Facade Notes: Same as east facade

235 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 18

Date: 1895-96 (NB 1716-1895)

Architect/Builder: Henry F. Cook

Original Owner: Chas. Buek

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Masonry

Special Windows: Round-arched window openings at fifth story (sashes replaced)

Significant Architectural Features: Bay windows at second through fourth stories with bracketed segmental pediment at second story and capped by a denticulated cornice that extends as a stringcourse to 237 West 72nd Street; foliate keystones at fourth and fifth stories; rusticated masonry at fifth story; molded metal cornice at roofline (continuous with no. 237)

Alterations: First story altered with introduction of storefront, including removal of elaborate main entry portico, eventually resulting in the current marble facing (after c. 1939 tax photograph but before c. 1980s tax photograph, and again after c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1930s tax photograph); commercial signage at first story; projecting vertical sign from second to third story at eastern

end of facade; metal armature above eastern window opening at second story (function not determined); lights at residential entry; recessed stoops at commercial and residential entries (probably replaced original masonry stoops)

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic, painted)

Stoop: Replaced

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

237 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 17

Date: 1895-96 (NB 1716-1895)

Architect/Builder: Henry F. Cook

Original Owner: Chas. Buek

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Masonry

Special Windows: Round-arched window openings at fifth story (sashes replaced)

Significant Architectural Features: Bay windows at second and third stories with bracketed segmental pediment at second story and capped by a molded cornice with garland frieze; foliate keystones at fourth and fifth stories; molded stringcourse above fourth story (continuous with 235 West 72nd Street); rusticated masonry at fifth story; molded metal cornice at roofline (continuous with no. 235)

Alterations: First story altered with introduction of storefront, including removal of elaborate main entry portico (after c. 1939 tax photograph but before c. 1980s tax photograph); low stoop likely removed from original first-story entry (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); commercial signage at first story; roll-down gate at storefront; non-historic transom at residential entry; intercom at residential entry

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; partially visible above roofline of neighboring building

239 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 16

Date: c. 1891-1897 Architect/Builder: Not determined

Original Owner: Not determined

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Orange brick; limestone

Special Windows: Round-arched window openings at fourth story (sashes replaced)

Significant Architectural Features: Limestone details at window openings including Gibbs surrounds, voussoired lintels with foliate keystones, and engaged Corinthian columns; bay window at eastern portion of second story featuring cornice with anthemion molding; modillioned cornice with foliate frieze at roofline

Alterations: Stoops removed and storefronts introduced at the basement and first stories of each house (at western house prior to c. 1939 tax photograph; at eastern house afterward c. 1939 tax photograph); presently contains one main (residential) entry, two commercial spaces at the basement level, and two commercial spaces at the first story; replaced sashes (one-over-one double-hung sashes present in c. 1930s tax photograph); commercial signage and awnings at basement and first-story storefronts, including vertical sign towards eastern side of facade at first story; commercial signboxes to east of residential entry

Building Notes: Based on historic maps, this building was constructed between 1891 and 1897. The lot dimensions fall within the range of the five row houses constructed as part of the Department of Buildings new building application NB 1716-1895; however the appearance of the building is significantly different from those, and so it was more likely constructed at a later time.

References: G.W. Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1891); G.W. Bromley & Co., *Atlas, City of New York* (New York: Geo. W. Bromley & E. Robinson, 1897); New York City Department of Buildings, *New Building Application Dockets*.

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Altered

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

241 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 15

Date: 1939 (NB 90-1939)

Architect/Builder: William Shary

Original Owner: Dolwood Co. (Beatrice Willmurt, president)

Type: Office building, now community center

Style: Colonial Revival

Stories: 4

Material(s): Red brick; limestone; granite; marble

Decorative Metal Work: Balconettes at second through fourth stories; rails at parapet

Significant Architectural Features: Brick facade; small molded limestone cornice above first story; continuous rectangular lintel at fourth story; splayed brick lintels with small limestone keystones at second and fourth stories; limestone band above fourth story; brick parapet with limestone coping; limestone portico at main entry featuring engaged pilasters supporting a triangular pediment with cartouche and inscribed address number; inscription above main entry reading "Carol Bernstein Building;" granite water table

Alterations: Marble facing at first story dates to at least c. 1980s tax photograph; replaced sashes (six-over-six double-hung sashes present in 1941 *New York Times* photograph ("West Side Firm in New Building," *New York Times*, January 5, 1941, RE2); flagpole at center of elevation above second story; signbox affixed to elevation at first story; intercom and small sign at main entry

Building Notes: This building replaced two row houses previously on the site, present in c. 1939 tax photograph.

Site Features: In-ground vent in sidewalk

Notable History and Residents: This building was originally constructed as offices for the Wood Dolson Company, a prominent west side realty firm. The current tenants, the National Council of Jewish Women, moved in during the 1940s/50s, at which time they opened the first full-day senior center in Manhattan, the Council Senior Center (CSC). The CSC continues to occupy the building today.

References: "About our Past," *National Council of Jewish Women Website*, <http://www.ncjwny.org/about> (accessed April 25, 2013); "F.A. Wyckoff Dies; Realty Firm Head," *New York Times*, May 24, 1943, 15; "West Side Civic Group Moves," *New York Times*, June 3, 1954, 46; "West Side Firm in New Building," *New York Times*, January 5, 1941, RE2.

South Facade: Designed (historic, repointed)

Door(s): Replaced primary door; non-historic secondary entry door and transom

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Designed (historic) (partially visible)

Facade Notes: Building projects forward slightly from neighboring buildings; some red brick visible; limestone bands from primary (south) facade wrap onto this facade

Alteration: Repointed

West Facade: Designed (historic) (partially visible)

Facade Notes: Same as east facade

243 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 14

Date: 1894-95 (NB 374-1894)

Architect/Builder: Lamb & Rich

Original Owner: Hugh Lamb

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Orange brick; terra cotta

Special Windows: Historically featured curved sashes at bay windows (sashes replaced)

Significant Architectural Features: Orange brick with sandstone details including lintels, window surrounds, balustraded, bracketed balconettes, and panels featuring cartouches and cherubs; bay windows at third and fourth stories

Alterations: First and second stories altered into storefronts prior to c. 1939 tax photograph; first-story storefront replaced and second-story storefront filled in and replaced with two windows and through-wall air conditioners prior to c. 1980s tax photograph; replaced sashes (historic configuration not determined, except where noted in “Special Windows”); probably not historic transom at main entry; commercial signage at storefront; roll-down gate at storefront; light and intercom at main entry

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic, painted at first and second stories)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; partially visible above roofline of neighboring building

245 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 13

Date: 1923-24 (NB 267-1923)

Architect/Builder: Samuel Cohen

Original Owner: 245 West 72nd Street Corporation (Gail T. Brown, president)

Type: Apartment building

Style: Colonial Revival with alterations

Stories: 7

Material(s): Brick; limestone

Decorative Metal Work: Balconettes at seventh story

Significant Architectural Features: Brick facade with limestone details including banding and rectangular limestone sills; masonry door surround featuring engaged pilasters supporting a molded entablature

Alterations: Parapet simplified and rebuilt after c. 1939 tax photograph; first story simplified and storefront replaced after c. 1980s tax photograph; replaced sashes, except where noted (see “Building Notes”; both single- and multi-paned sashes present in c. 1939 tax photograph); non-historic sidelights and transom at main residential entry; intercom at main residential entry; awning at main residential entry; signboxes at main entry; conduit and lights above storefront; commercial signage at storefront; roll-down gate at storefront

Building Notes: The apartment building was designed to contain storage, a caretaker's apartment,

doctor's offices and bachelor apartments. Possibly historic multi-paned double-hung sashes at eastern bay at seventh story.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: In-ground metal hatch in sidewalk.

South Facade: Designed (historic, repointed, painted at first story)

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (altered) (partially visible)

Significant Architectural Features: Red brick and limestone details from primary (south) facade wrap onto this facade for several feet

Alterations: Non-designed visible areas of facade are resurfaced; metal covering visible at roofline

West Facade: Partially designed (altered) (partially visible)

Significant Architectural Features: Red brick and limestone details from primary (south) facade wrap onto this facade for several feet

Alterations: Non-historic metal covering visible at roofline

247 West 72nd Street (aka 247-249 West 72nd Street)

Borough of Manhattan Tax Map Block 1164, Lot 11

Date: Not determined (before 1893)

Architect/Builder: Not determined

Original Owner: Not determined

Type: Row house

Style: Romanesque Revival with alterations

Stories: 5

Material(s): Red brick; brownstone

Special Windows: Leaded fanlights at fifth story; curved sashes at bay windows (historic sashes remain at second story at eastern bay (one-over-one double-hung sashes) and at first story at western bay (five-over-one double-hung sashes)); stained glass transoms at central bays at second story

Decorative Metal Work: Possibly historic balconette at third story at center of facade

Significant Architectural Features: Brick with brownstone details including banding, window surrounds, molded lintels, and panels with foliate details; bay windows capped by balustraded brownstone balconettes on foliate brackets; prominent south-facing gables with brick corbelling and brownstone edging; chimneys

Alterations: Separate row houses altered at first story, including the probable removal of original stoops (prior to c. 1939 tax photograph), to contain one new residential entry at the original basement level at the eastern end of the facade and one large, combined commercial space (after c. 1939 tax photograph but prior to c. 1980s tax photograph); non-historic restaurant enclosure extends nearly the length of the elevation and projects onto sidewalk (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes, except where noted (see "Special Windows"); some screen

windows; masonry finials removed from gables (after c. 1939 tax photograph but prior to c. 1980s tax photograph); masonry details resurfaced; metal railings at western bays at fifth story; altered configuration of drainpipes; commercial signage; awning at residential entry; lights at residential entry; small commercial signbox at main entry; non-original metal handrails at main entry

Building Notes: Originally two row houses, combined internally into one building.

Site Features: Concrete stairs descend to main entry

South Facade: Designed (historic)

Door(s): Not historic primary door

Windows: Mixed

Storefront(s): Not historic

Roof: Mixed (pitched - non-historic asphalt (western half); possibly historic shingles (eastern half))

Notable Roof Features: Pitched with large front-facing gables

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

251 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 10

Date: c. 1892 Architect/Builder: Lamb & Rich

Original Owner: J. W. Stokes

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Masonry

Special Windows: Round-arched window openings at fifth story (replaced sashes)

Significant Architectural Features: Rusticated masonry at second story; bay window from third to fourth stories with masonry details including a foliate ornament and lion's-head brackets, capped by a molded cornice and paneled masonry balconette; molded window surrounds at fifth story support small molded entablatures; bracketed cornice

Alterations: Stoop removed, original main entry converted to window opening, and new commercial and residential entries installed at basement level (possibly 1919 when building converted to multiple dwelling (ALT 2107-19); altered again after c. 1939 tax photograph); replaced sashes (casement sashes at second story and one-over-one double-hung sashes above at time of c. 1939 tax photograph); screen windows; commercial signage; intercom at residential entry; lights at residential entry; lights at commercial space at first story

Building Notes: This building was originally constructed as part of a larger row of three four-story rowhouses with stoops, all under the same new building number. This is the only one of the three to have survived. It was converted from a single-family home into "bachelor apartments" in 1919 (ALT 2107-1919).

Site Features: In-ground metal hatch in sidewalk

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

253 West 72nd Street (aka 253-263 West 72nd Street)

Borough of Manhattan Tax Map Block 1164, Lot 5

Building Name: (former) Westover Hotel; (later) West Pierre
Date: 1925-26 (NB 709-1925)
Architect/Builder: Schwartz & Gross (Louis Kamper, associate)
Original Owner: 253-263 West 72nd Street Corporation (J. Burgess Book, Jr., president)Type:
Apartment building
Style: Renaissance Revival
Stories: 22 and 2-story penthouse
Material(s): Limestone; buff brick

Special Windows: Some historic eight-over-one double-hung sashes at second, third and fourth stories (present in c. 1939 tax photograph)

Significant Architectural Features: Three-story limestone base with brick above; limestone cartouches at third and above 13th story; limestone window surrounds at fourth story; balustraded balconettes at fourth and set-back upper stories, bracketed at center of elevation at 20th story; ogee pediment with wreath details at 20th story; canopy at main entry suspended from second story; molded masonry door surround at service entry towards eastern end

Alterations: Replaced brick at eastern edge of facade above seventh story; other areas of replaced brick, particularly where structure lintels replaced; commercial window openings and original service entry to west of main entry altered, including removal of molded door surround (after c. 1939 tax photograph); painted at first and second stories; replaced sashes, except where noted (see “Special Windows”); one-over-one double-hung sashes present above fifth story in c. 1939 tax photograph); non-original or altered canopy at main entry (a canopy is present in the c. 1939 tax photograph for the neighboring building, but the present canopy appears altered); commercial signage west of main entry; commercial awnings east of main entry

Building Notes: The (former) Westover Hotel was built by J. Burgess Book, Jr., president of the Book-Cadillac Hotel in Detroit, who opted to hire Detroit-based architect Louis Kamper, in association with the firm Schwartz & Gross, to design this New York City apartment hotel. At the time of construction, this building contained six small shops at first story that were altered over time into one large commercial space west of the main entry and two commercial spaces to the east. The storefronts were originally finished with gold bronze fronts. The polished black masonry facing at the main entry is not original but may be historic. Early advertisements for this building touted it as “New York's Newest and Smartest Mid-Town Hotel,” offering an “aristocratic air” with “perfect accessibility.” The rooms in this apartment hotel ranged from one to three rooms, and could be converted to larger apartments. The building was designed to accommodate 250 families. Complete hotel and maid service was included in every lease. The building was converted to rental apartments in 1968-69.

References: Display Advertisement, *New York Times*, July 25, 1926, RE11; “West 72d St. Hotel to Cost \$3,000,000,” *New York Times*, September 12, 1926, RE2; New York City Department of Buildings, *New Building Application Dockets*.

Notable History and Residents: The 1973 murder of a 28-year old tenant in the building became the inspiration for the 1975 novel “Looking for Mr. Goodbar” and the 1977 film by the same

name. Actress Diane Keaton won the Golden Globe award for best actress for her role in the film.

South Facade: Designed (historic)

Door(s): Replaced primary door; non-original service doors

Windows: Mixed

Storefront(s): Altered

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Not designed (historic) (partially visible)

Facade Notes: Painted or parged brick

West Facade: Not designed (historic) (partially visible)

Facade Notes: Some areas of replaced brick at upper stories, particularly towards southern edge of facade and where structural lintels replaced

265 West 72nd Street

Borough of Manhattan Tax Map Block 1164, Lot 4

Date: 1895-96 (NB 731-1895)

Architect/Builder: Gilbert A. Schellenger

Original Owner: William E. Diller

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 and basement

Material(s): Orange Roman brick; brownstone

Decorative Metal Work: Rail above second story at western half of elevation

Significant Architectural Features: Brownstone window surrounds at second through fifth stories feature Ionic pilasters supporting molded entablatures with garland and foliate friezes; molded cornice with foliate frieze above third story; bracketed cornice at roofline

Alterations: Original stoop removed and front extended and rebuilt at basement and first stories, including new residential and commercial entries at basement level (ALT 1238-1918; ALT 2891-1919); replaced sashes (mixture of one-over-one double-hung and multi-paned sashes present in c. 1939 tax photograph); light fixture at residential entries; intercom at residential entry; commercial awning at first story; commercial signage at second story; security camera at commercial entry

Building Notes: The only remaining house of a row of three four-story and basement rowhouses.

Site Features: In-ground metal hatch doors

Notable History and Residents: For approximately five decades, the building served as home to the realty firm of Earle & Calhoun, which later merged with the realty firm Slawson & Hobbs. Both firms were well known for specializing in west side residential development. In 1972, the World Yoga Center opened in a studio space on the second story of the building and continues to occupy this space today, more than 40 years later. The center is thought to be among the oldest, if not the oldest, continuous-run yoga practice in New York City.

References: "2 Realty Companies on West Side Merge," *New York Times*, October 26, 1947, R1; "John F. Calhoun, Realty Operator," *New York Times*, March 15, 1951, 29; *World Yoga Center*, <http://worldyogacenter.com> (accessed December 2012).

South Facade: Designed (historic, painted masonry details)

Stoop: Removed

Door(s): Non-historic primary door; non-historic door at commercial entry

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

269 West 72nd Street (aka 267-269 West 72nd Street)

Borough of Manhattan Tax Map Block 1164, Lot 2

Date: c. 1924 (NB 88-1924)

Architect/Builder: Schwartz & Gross

Original Owner: Jatison Const. Co. (Alex Tishman, president)

Type: Apartment building

Style: Colonial Revival

Stories: 15 and penthouse

Material(s): Dark red multi-tonal brick; masonry; terra cotta

Decorative Metal Work: Railing above main entry entablature

Significant Architectural Features: Brick facade with restrained terra-cotta ornament including molded sills, window surrounds with urn and garland details, molded cornices above third and 13th stories, banding, and roundels at 15th story; decorative brick panels at sixth, eighth, tenth and 12th stories; masonry details at first story, including window surrounds and main entry portico with columns supporting a molded entablature; storefront configuration dates to before c. 1939 tax photograph (possibly original)

Alterations: Large areas of repointing and/or replaced brick; replaced sashes (multi-paned double-hung sashes present in c. 1939 tax photograph); some screen windows; probably not historic transom at main entry; enclosed metal-mesh security gate at service entry towards eastern end of facade; awning at main entry; light fixtures at main entry; intercom at main entry; projecting commercial sign armature to east of main entry

Building Notes: This building replaced several row house and was constructed to contain offices, apartments, and a first-story commercial space. It was designed for 57 families. There are possibly historic light fixtures at western commercial space.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Low granite step at main entry; granite stairs descend to service entry at eastern end of facade; in-ground metal grate to west of main entry

South Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Possibly original

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Portion of building closest to West 72nd Street consists of red brick with

horizontal decorative terra-cotta elements from primary (south) facade continuing as flush terra-cotta bands the length of this portion of the facade; light-colored brick elsewhere

Alteration: Repointed

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as east facade

Alteration: Repointed; areas of replaced brick

North Facade: Not designed (historic) (partially visible)

Facade Notes: Light colored brick (where visible)

Alterations: Replaced brick at parapet

271 West 72nd Street (aka 271-273 West 72nd Street; 262-264 West End Avenue)

Borough of Manhattan Tax Map Block 1164, Lot 1

Date: 1895-97 (NB 1735-1895)

Architect/Builder: Gilbert A. Schellenger

Original Owner: Spencer Aldrich

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Buff Roman brick; sandstone

Special Windows: Round-arched openings at fourth story (sashes replaced)

Significant Architectural Features: Roman brick facade with rusticated and richly-carved sandstone elements throughout, including panels with foliate reliefs, quoins at window openings, molded bands and cornices, and relieving arches supported on pilasters; rounded turret at corner of West End Avenue and West 72nd Street culminates in a conical roof; gables and dormers further enliven the primary (south), west, and north facades

Alterations: Restored in 2007 (see "Building Notes"); original, ornate stoop and main entry portico removed (ALT 225-1950); facade replaced and new storefronts installed at first and second stories (ALT 225-1950); metal facing and guardrail at second-story commercial space; metal guardrail above second story; wrap-around awning at first-story commercial space

Building Notes: Originally constructed as a single family home, this building is unusual for not having been designed as part of a larger row. In 2007, the building underwent a large-scale restoration undertaken by the firm Architecture Restoration Conservation, which supervised a program of cleaning, repointing, replacing copper trim, installing a new slate roof, and completely reconstructing the original turret.

References: Christopher Gray, "Where Town Met Country," *New York Times*, April 15, 2007, J9.

South Facade: Designed (historic)

Stoop: Removed

Windows: Replaced

Storefront(s): Not original

Roof: Replaced (pitched - slate (replaced))

Notable Roof Features: Conical roof at tower, pitched at west facade

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Designed (historic, altered)

Special Windows: Round-arched openings at second story and at fourth story at turret (replaced sashes)

Decorative Metal Work: Copper facing at dormers towards northern end of facade; anthemion cresting at roofline

Significant Architectural Features: See primary (south) facade

Alterations: Original stoop and porch removed, basement simplified, first story altered to consist of a small commercial service entry towards northern end of facade and a residential entry within an addition at the northern end of the facade, and new storefronts installed at first and second stories towards southern end of facade (ALT 225-1950); painted at basement level and part of first story (possibly painted glass block); windows partially bricked in at second bay from southern end of facade at third and fourth stories, leaving a smaller window opening; some replacement brick within decorative sandstone panels at first bay from southern end of facade; metal facing and guard rail at second-story commercial space; replaced sashes (non-historic sashes and other infill throughout; not visible in c. 1939 tax photograph); awning projects onto sidewalk at residential entry; see "Building Notes" section of primary (south) facade for information on a 2007 restoration

Site Features: Cast-stone step at residential entry; concrete steps with non-historic handrails descend to partially below-grade commercial service entry; plywood fencing and gate at entrance to northern service alley; in-ground metal hatch doors in sidewalk

Windows: Replaced

Stoop(s): Removed

Porch(es): Removed

Door(s): Non-historic doors and sidelights at residential entry and at commercial service entry

Storefront(s): Not original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Significant Architectural Features: See primary (south) facade

Decorative Metal Work: Copper facing at dormers

Alterations: Parged and/or painted, including at northern facade of residential entry pavilion; large HVAC units

Windows: Possibly historic

Security Grilles: Possibly historic (but not original)

301 West 72nd Street

Borough of Manhattan Tax Map Block 1184, Lot 10

See: 263 West End Avenue (aka 261-267 West End Avenue; 301 West 72nd Street)

305 West 72nd Street (aka 303-307 West 72nd Street)

Borough of Manhattan Tax Map Block 1184, Lot 7

Building Name: The Luxonia

Date: 1912-13 (NB 684-1912)

Architect/Builder: Gaetan Ajello

Original Owner: A. Campagna Construction Co.

Type: Apartment building

Style: Renaissance Revival

Stories: 12 1/2 and basement and penthouse

Material(s): Brick; masonry; terra cotta

Special Windows: Round-arched window openings at 12th story (possibly historic sashes); large segmental arched transom at main entry

Decorative Metal Work: Railings at second and 12th-story window openings; heavy balconette railings at fourth, seventh, and eighth stories; parapet railing; possibly historic facade-length balconettes at third and fifth stories

Significant Architectural Features: Tripartite vertical configuration; double-height pilasters with Corinthian capitals at base support a heavy, bracketed, masonry balconette; similar balconette also at fourth story; molded, terra-cotta triple-window surrounds and molded bracketed sills throughout; elaborate terra-cotta details at capital including large triple-window surrounds with cartouche and geometric details and Corinthian pilasters on large foliate brackets with putti supporting an overhanging, modillioned cornice; segmental-arched main entryway with cartouche detail

Alterations: Westernmost window opening filled in, original easternmost window opening widened, and additional window opening added at easternmost end at half-story above 12th story; window opening to west of main entry at basement painted black; screen windows at 12th story; non-historic metal rails at 11th story window openings; metal railing at parapet; non-historic gate at service entry

Building Notes: This building was known as the Luxonia at the time of its construction. It was marketed for its “elegance, character, cheerfulness” and “comfort,” and was noted for being “situated on the most socially prominent street on the west side.” The building contained apartments of between 4 and 6 rooms. The architect’s name is inscribed at the building’s western cornerstone as “G. AJELLO” with the word “ARCHITECT.” The building’s entrance vestibule with elaborate molding is visible beyond the main entry doors. There are possibly historic light fixtures at the main entry.

References: Display Advertisement 17, *New York Times*, August 5, 1913, 12.

Site Features: Cruciform granite slab with inset brass address number in sidewalk in front of main entry; two-step masonry stoop; concrete-and-metal stairs with metal handrails descend to service entry; sidewalls painted at service entry; in-ground metal hatch towards eastern end of facade

South Facade: Designed (historic, painted at first and second stories)

Stoop: Original

Door(s): Possibly historic primary door

Windows: Possibly historic (upper stories); possibly historic (first story)

Security Grilles: Possibly historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick from primary (south) facade wraps to this facade for a few feet as thick quoining; red brick elsewhere

Alterations: Through-wall air conditioners; probable changes to window openings; metal railing above parapet

309 West 72nd Street

Borough of Manhattan Tax Map Block 1184, Lot 6

Building Name: The Diller Residence

Date: 1899-1901 (NB 1308-1899)

Architect/Builder: Gilbert A. Schellenger

Original Owner: William E. Diller

Type: Row house

Style: Renaissance Revival

Stories: 5 and basement

Material(s): Indiana limestone; buff Roman brick

Special Windows: Round-arched openings at fifth story (replaced sashes; contain non-original one-over-one double-hung windows with round-arched upper sashes)

Significant Architectural Features: Tripartite vertical configuration; rusticated limestone base; decorative bowed sill at western window at first story; Roman brick with limestone quoins and molded and carved limestone details at shaft, including prominent three-sided oriel at second and third stories; blind balustrade with carved geometric ornament caps the oriel; a molded cornice with rosettes and vines separates the shaft from the capital; Roman brick with limestone details at capital, including richly-carved window surrounds with keystones, topped by a bracketed cornice; portico at main entry consisting of Ionic columns supporting overhang of oriel above, including richly-carved entablature with foliate and anthemion detailing

Alterations: Replaced sashes (central bay originally had single-pane wood sashes; metal-mesh infill at basement window opening to west of main entry; other windows historically one-over-one double-hung wood sashes); original double-doors at main entry replaced by wood door and a fixed panel with a window; painted cornice; light fixture at portico; intercom at main entry

Building Notes: Designated a New York City Individual Landmark on January 8, 1991 (LP-1717). Located on a prominent lot, it is one of four grand town houses remaining at this corner (the others are also designated New York City Individual Landmarks and are also within the boundaries of the West End-Collegiate Historic District Extension). All four of the homes were built in accordance with restrictive covenants meant to ensure high-quality residential development and are impressive examples of the high-quality single-family homes designed for the area. The homes are all harmonious in design. (For more information, see LPC designation report for *The Diller Residence*).

Site Features: Possibly historic planters at stoop sidewall with floral details (painted); in-ground metal hatch in front of facade at eastern side of stoop

Notable History and Residents: William E. Diller (1859-1936) was a New York native and a physician. Diller retired from medicine in 1920 and pursued a career as a builder, having been involved in real estate as early as 1895. His obituary stated that he constructed more than 100 single-family houses on the west side of Midtown Manhattan. Diller apparently purchased and developed this lot for investment purposes only. It was sold the year after its construction. Nothing is known of Sophie H. Mann, the subsequent owner.

References: "Obituary, William E. Diller," *New York Times*, March 24, 1936, 23.

South Facade: Designed (historic, painted at first story)

Stoop: Painted

Door(s): Replaced primary door; historic wood double-doors with transoms at central bay at fourth story

Windows: Replaced (upper stories); altered (basement)

Security Grilles: Not historic (first story)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

311 West 72nd Street

Borough of Manhattan Tax Map Block 1184, Lot 4

Building Name: The Sutphen Residence

Date: 1901-1902 (NB 1193-1901)

Architect/Builder: C. P. H. Gilbert

Original Owner: Mary Tier Sutphen

Type: Row house

Style: Beaux Arts

Stories: 5 and American basement

Material(s): Limestone

Special Windows: Curved sashes and transoms at projecting bay at primary (south) facade at second and third stories, and at western facade at first, second and third stories

Decorative Metal Work: Elaborate copper brackets at cornice at fourth story at primary (south) and west facades; oversized sheet metal gabled dormers embellished with keystones, decorative brackets, and elaborate scrolls; historic wrought-iron fencing and gate enclosing areaway/courtyard

Significant Architectural Features: Rusticated limestone at base and corners of upper stories; central rounded bay from basement to third story; molded surrounds at window openings including decorative hood with a central opening at second story; curved balustrade above third story; entrance portico featuring Ionic columns and simple pilasters supporting an ornate entablature and balustraded balconette; historic wood sashes throughout, including single pane, one-over-one double-hung, and casements with transoms; glass entrance door with metal grille featuring molded stone surround with floral detail

Alterations: Intercoms at main and basement entries

Building Notes: Designated a New York City Individual Landmark on January 8, 1991 (LP-1718). Located on a prominent lot, it is one of four grand town houses remaining at this corner (the others are also designated New York City Individual Landmarks and are also within the boundaries of the West End-Collegiate Historic District Extension). All four of the homes were built in accordance with restrictive covenants meant to ensure high-quality residential development and are impressive examples of the high-quality single-family homes designed for the area. The homes are all harmonious in design, with three of them designed by renowned architect C.P.H. Gilbert. (For more information, see LPC designation report for *The Sutphen Residence*).

Site Features: Surrounded by a irregularly-shaped courtyard; concrete-and-masonry stairs with non-historic handrail descends into areaway

Notable History and Residents: Mary Tier Sutphen (1870-1949) owned the residence at the time of its construction. The father of her husband (John Schureman Sutphen, Jr. (1867-1925)), was involved in real estate and at one time owned the entire blockfront of property along Riverside Drive between West 72nd and West 73rd Streets. John Sutphen, Sr. was responsible for establishing and upholding the restrictive covenants that secured the high-quality residential

development of the area.

South Facade: Designed (historic)

Stoop: Original stoop (gate under stoop - replaced)

Door(s): Historic primary door

Windows: Historic (upper stories); historic (basement)

Security Grilles: Possibly historic (first story)

Roof: Historic (pitched - slate)

Notable Roof Features: Cross-gabled, mansard roof

Cornice: Original

Areaway Wall/Fence Material(s): Low granite wall with fencing (see “Decorative Metal Work”)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Designed (historic)

Facade Notes: Visible due to the irregular shape of the lot and provision of courtyard area

Significant Architectural Features: Similar to primary (south) facade; smaller and less-detailed hipped-roof dormers at fifth story flanked by pilasters

Alterations: One copper bracket removed at fourth story

WEST 72 STREET (EVEN NUMBERS)

214 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 42

Date: 1890-92 (NB 1751-1890)

Architect/Builder: William H. Boylan

Original Owner: William Miller

Type: Row house

Style: Queen Anne with alterations

Stories: 5

Material(s): Masonry

Significant Architectural Features: Rusticated stone banding at third and fourth stories and rope molding above fourth story; bay windows at third through fifth stories; incised lintels at fourth- and fifth-story window openings; bracketed limestone cornice with anthemion cresting at roofline; molded masonry entablature at main (residential) entry

Alterations: Built out at first and second stories to accommodate commercial storefronts (prior to c. 1939 tax photograph); first-story storefront further altered after c. 1995; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; non-historic door enframing and transom at main (residential) entry; awning at main (residential) entry; commercial signage and lights at first-story storefront and at main (residential) entry; sign or flag armature at second story

Building Notes: Originally part of a row of four houses of which this is the only one that remains.

Site Features: In-ground metal hatch in sidewalk

Notable History and Residents: This is reported to be an early childhood home of noted author Dorothy Parker (1893-1967), though the duration of her time on the premises is uncertain. As an adult, Parker remained on the Upper West Side, living at 71st, 73rd, 76th, 68th, and 80th Streets, the latter bearing a commemorative plaque.

References: Joseph Berger, "To Fan Fearing Wrecking 1, the City is Dorothy Parker's," *New York Times*, October 21, 2011, A28; Landmarks Preservation Commission, *Research Files*; Marion Meade, *Dorothy Parker: What Fresh Hell Is This* (New York: Penguin Books, 1989) 8; Stephen W. Plumb, "Sample Tour: A Colorful Upper West Side Neighborhood," <http://www.plumden.com> (accessed December 4, 2012).

North Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Very small portion of east facade visible; resurfaced

216 and 218 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 43

Date: 1886-88 (NB 1695-1886)

Architect/Builder: C. P. H. Gilbert

Original Owner: William H. McCormack

Type: Row house

Style: Queen Anne with alterations

Stories: 5

Material(s): Masonry

Special Windows: Round-arched window openings at third story at no. 218 (replaced sashes)

Significant Architectural Features: Bay windows at third and fourth stories capped by crenellated balcony at fifth story (no. 216); large segmental-arched opening at fifth story balcony (no. 216); triangular pediment with foliate detail at western window at second story (no. 216); rusticated masonry window surrounds at third story (no. 218); continuous molded sills and round-arched lintels at fourth story (no. 218); richly-carved foliate cornice above fourth story (no. 218); front-facing gables at fifth story (no. 216 & 218) with checkerboard masonry detailing (no. 218); round-arched main (residential) entry (no. 218)

Alterations: Separate row houses built out at first and second stories to accommodate commercial storefronts (with a shared cartouche detail) and containing one new, combined main (residential) entry at the western end of the facade (prior to c. 1939 tax photograph); first-story storefronts further altered prior to c. 1980s tax photograph; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; commercial signage at first-story storefronts; projecting vertical commercial sign at second story at no. 216; drainpipes at both facades and shared between buildings; conduit at first story; commercial signage and intercom at main entry

Building Notes: Part of a larger row of houses of which only this, 218 and 220 West 72nd Street remain. This building consists of two rowhouses, no. 216 to the east and no. 218 to the west, which were combined into a single apartment house.

Site Features: In-ground metal hatch doors in sidewalk (no. 216); in-ground metal grate in sidewalk (no. 218)

North Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Roof: Possibly historic (pitched - materials not determined)

Notable Roof Features: Pitched roofs with front-facing gables

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

220 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 144

Date: 1886-88 (NB 1695-1886)

Architect/Builder: C. P. H. Gilbert

Original Owner: William H. McCormack

Type: Row house

Style: Queen Anne with alterations

Stories: 5

Material(s): Masonry

Significant Architectural Features: Masonry details including double-height colonettes with Corinthian capitals flanking facade and molded cornice above fourth story; paired dormers at fifth story with triangular pediments

Alterations: Built out at first and second stories to accommodate commercial storefronts (prior to c. 1939 tax photograph); first-story storefront further altered after c. 1980s tax photograph and again in 2011-2012 with double-height glazed brick facing; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; commercial signage and intercom at storefronts

Building Notes: Part of a larger row of houses of which only this, 216 and 218 West 72nd Street remain.

Site Features: In-ground metal hatch doors in sidewalk towards eastern end of facade

North Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Roof: Possibly historic (pitched - material not determined)

Notable Roof Features: Pitched roof with paired street-facing dormers

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

222 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 45

Date: 1885-87 (original); c. 1987-89 (alteration) (NB 1271-1885; ALT 1045-1987)

Architect/Builder: C. P. H. Gilbert (1885-87); Joseph Feingold (c. 1987-89)

Original Owner: Wm. H. McCormack (1885-87); not determined (c. 1987-89)

Type: Row house altered to apartment building

Style: None

Stories: 5

Material(s): Masonry; buff brick

Alterations: A series of alterations beginning prior to the c. 1939 tax photograph and continuing thereafter (including ALT 1045-1987) has resulted in a completely new facade, including a double-height, neo-Classical storefront at the first and second stories, and a built-out facade of brick and masonry above; through-wall air conditioners at third through fifth stories; commercial awnings, lighting, and signage at storefronts; metal armature with hanging commercial flag at second story at western end of facade; light and intercom at main (residential) entry

Building Notes: Originally part of a row with a similar appearance to the row consisting of 216 through 220 West 72nd Street (separate new building application). Its original appearance was altered beyond recognition after the c. 1980s tax photograph (probably ALT 1045-1987). Though the building was originally altered at the first through third stories prior to the c. 1939 tax photograph, elements of the historic appearance of the upper stories are still present in that photograph.

North Facade: Altered

Door(s): Not historic primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible where building projects forward slightly from neighboring building; part of building also visible above roofline of neighboring building; buff or painted brick

224 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 46

Date: 1885-87 (original); 1935-36 (alteration) (NB 1271-1885; ALT 1707-1935)

Architect/Builder: C. P. H. Gilbert (1885); William J. Minogue, Sr. (1936)

Original Owner: Wm. H. McCormack (1885); not determined (1935)

Type: Row house altered to apartment building

Style: Moderne

Stories: 5

Material(s): Buff or painted brick; red brick

Significant Architectural Features: Large brick piers, continuous from third to fifth stories; brick spandrels with chevron patterning; historic hexagonal columns flanking storefronts at first and second stories, capped with pointed finials (present in c. 1939 tax photograph); small metal

cornice above second-story storefront; granite base trim at first story

Alterations: Altered in 1935-36 to the present appearance, converting the original row house into the current apartment building with two-stories of commercial space (ALT 1707-1935); replaced sashes throughout, including at storefronts and door transoms (historically multi-paned casement sashes in windows with leaded transoms, present in c. 1939 tax photograph); screen windows; commercial awning at first-story storefront; intercom at recessed main (residential) entry; barbershop pole on western column at first story; security gate at residential entry

Building Notes: Originally part of a row with a similar appearance to the row consisting of 216 through 220 West 72nd Street (separate new building application).

Site Features: In-ground metal hatch doors in sidewalk

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible where building projects forward slightly from neighboring building; buff or painted brick

226 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 47

Date: 1896-98 (NB 530-1896)

Architect/Builder: Henri Fouchaux

Original Owner: Benedickt Fischer

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Brownstone

Special Windows: Historically featured curved sashes at outer bays of bayed windows (sashes replaced)

Decorative Metal Work: Copper balustrade at fifth-story balcony

Significant Architectural Features: Bay windows at third and fourth stories, capped by a modillioned cornice with richly-carved foliate frieze; rusticated brownstone banding; colonettes with Corinthian capitals at fifth-story window openings; continuous molding surrounding fifth-story window openings; large cornice at roofline featuring foliate brackets and roundels at frieze

Alterations: Built out at first and second stories to accommodate commercial storefronts, including removal of stoop and addition of black metallic facing at second story (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes throughout (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; commercial awnings at storefront; non-original transom and sidelight at smaller eastern storefront; metal railing above second story (present in c. 1980s tax photograph)

Site Features: In-ground metal vent in sidewalk

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

228 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 48

Date: 1896-97 (NB 485-1896)

Architect/Builder: Gilbert A. Schellenger

Original Owner: Geo C. Edgar & Theodore Kilian (Kihan)

Type: Row house

Style: Renaissance Revival with alterations

Stories: 4 1/2 and basement

Material(s): Brownstone

Special Windows: Likely featured curved sashes at bayed window (sashes replaced)

Significant Architectural Features: Bay windows at third and fourth stories with molded window surrounds and capped by a molded cornice; molded window surrounds at fifth story with cartouche details; small foliate rectangular posts at fifth story (see "Alterations"); sunburst pediment with cartouche and fluted columns at dormer

Alterations: Built out at basement and first stories to accommodate commercial storefronts, including removal of original stoop (prior to c. 1939 tax photograph); storefronts further altered after c. 1980s tax photograph, including installation of a projecting storefront enclosure at ground level; balconette railing removed from fifth story (after c. 1980s tax photograph); main entry vestibule painted; drainpipes; commercial signage; awning at main entry, suspended from second story; light fixtures at second story; sign-box and conduit at main entry; lights at main entry

Site Features: Masonry stairs descend towards main entry; non-historic handrail at main entry stairs

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Roof: Historic (pitched - material not determined)

Areaway Paving Material(s): Granite tiles (non-historic)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

230 West 72nd Street (aka 230-232 West 72nd Street)

Borough of Manhattan Tax Map Block 1163, Lot 49

Date: 1894-96 (NB 871-1894)

Architect/Builder: C. P. H. Gilbert (architect); Harvey Murdock (builder)

Original Owner: R. C. Dorsett

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Brownstone

Special Windows: Possibly original, wood, double-hung curved sashes at outer bays of bayed windows (third and fourth stories)

Significant Architectural Features: Bay windows at third and fourth stories featuring molded window surrounds with richly-carved foliate lintels and cartouches; molded cornice above fourth story; richly-carved foliate panels flanking fifth story; colonettes with Corinthian capitals flanking panels and window openings at fifth story; molded cornice with foliate brackets and two modillion rows at roofline

Alterations: Built out at basement and first stories to accommodate commercial storefronts, including black stone facing and stepped parapet at second story (prior to c. 1939 tax photograph); metal sign armature at third story towards western end of facade; drainpipe towards eastern end of facade; commercial signage at storefronts; lights at main (residential) entry; metal rail at parapet

North Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Historic

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

236 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 50

Date: 1927-28 (NB 193-1927)

Architect/Builder: William W. Whitehill

Original Owner: New York Edison Company (Nicholas F. Brady, president)

Type: Apartment building

Style: Renaissance Revival with alterations

Stories: 6

Material(s): Buff brick; masonry

Decorative Metal Work: Molded metal door enframing and paneled reveal at main entry

Significant Architectural Features: Tripartite vertical configuration; one-story brick and masonry base capped with blind-arch banding; roundels with bas-relief figures at base; five-story brick shaft with small molded masonry sills and capped by a modillioned masonry cornice; one-story brick capital with rectangular windows within recessed round-arched openings; masonry balconette at capital, flanked by masonry urns and cartouches; paneled reveal at main entry

Alterations: First story altered to include, among other changes, a projecting, peaked canopy and new door openings (after the c. 1939 tax photograph but prior to the c. 1980s tax photograph); small cornice removed and brick replaced at upper portion of sixth story (after c. 1939 tax photograph); signage at first story; mesh netting at first and second stories

Building Notes: Originally built as the “New York Edison” showroom and offices. Functions presently as a church at the first story. Historic six-over-six double-hung sashes present at third through sixth stories (present in c. 1939 tax photograph). Historic metal door with decorative panel and large light at main entry.

References: New York City Department of Buildings, *New Building Application Dockets*.

North Facade: Designed (historic)

Door(s): Historic primary door; replaced service door

Windows: Historic

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects slightly from neighboring buildings; buff brick visible

West Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects slightly from neighboring buildings; buff brick visible; chimneys visible

238 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 51

Date: 1886-87 (NB 80-1886)

Architect/Builder: William Harlow / Harloe

Original Owner: John W. Noble

Type: Row house

Style: Renaissance Revival with alterations

Stories: 5

Material(s): Brownstone; brick

Special Windows: Historically featured curved sashes at bayed window (sashes replaced)

Decorative Metal Work: Metal facing with stylized panel details at third-story bayed window

Significant Architectural Features: Bay window at third story with decorative frieze and small molded cornice; molded lintels and foliate panel at fourth story; Gibbs surrounds at fourth- and fifth-story window openings; molded, bracketed metal cornice with foliate frieze and rosettes

Alterations: Built out at first and second stories to accommodate commercial storefronts, including brick with bands of decorative corbelling at the second story (prior to c. 1939 tax photograph); replaced sashes throughout; replacement panning at bay window; window screens; metal railing at parapet; commercial signage at first story; light fixtures at entries

Building Notes: Part of a larger row of houses with similar but unique detailing, of which only this and 242 West 72nd Street remain intact.

Site Features: In-ground metal hatch in sidewalk

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

240 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 52

Date: 1886-87 (original); 1941 (alteration) (NB 80-1886; ALT 1694-1941)

Architect/Builder: William Harlow / Harloe (1886-87); Robert Gottlieb (1941)

Original Owner: John W. Noble (1886-87); N.Y. Savings Bank (1941)

Type: Apartment building

Style: Moderne

Stories: 5

Material(s): Multi-toned orange and black brick

Significant Architectural Features: Orange brick with black brick banding throughout and basketweave brickwork towards roofline

Alterations: Present appearance is the result of an alteration after the c. 1939 tax photograph but prior to the c. 1980s tax photograph (probably ALT 1694-1941); replaced sashes throughout; brick lintels replaced at second through fifth stories; commercial signage and roll-down gate at first story; awning at residential entry; conduit, signage and lights at residential entry

Building Notes: Originally part of a larger row of houses with similar but unique detailing, of which only 238 and 242 West 72nd Street remain intact (see c. 1939 tax photograph tax photo for some of original details).

Site Features: In-ground metal hatch doors in sidewalk

North Facade: Designed (historic, painted at first story)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects slightly from neighboring buildings; red brick

West Facade: Not designed (historic) (partially visible)

Facade Notes: Same as east facade

242 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 152

Date: 1886-87 (NB 80-1886)

Architect/Builder: William Harlow / Harloe

Original Owner: John W. Noble

Type: Row house
Style: Renaissance Revival with alterations
Stories: 4 and basement
Material(s): Brownstone; brick

Significant Architectural Features: Decorative carved brownstone including molded lintels and foliate panels; Gibbs surrounds at second- through fourth-story window openings; bracketed metal cornice with foliate frieze and rosettes

Alterations: Built out at basement and first stories to accommodate commercial storefronts, including removal of stoop and adding double-height engaged brick pilasters with Corinthian columns and an elongated, recessed brick panel above the first-story storefront (prior to c. 1939 tax photograph; possibly ALT 742-1928, though maybe earlier); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); non-historic decorative balconette railings at basement and first stories; through-wall air conditioners at third and fourth stories; commercial awning at basement; awning and light at main (residential) entry; intercom at main (residential) entry

Building Notes: Part of a larger row of houses with similar but unique detailing, of which only this and 238 West 72nd Street remain intact.

Site Features: Stairs to slightly below-grade commercial space

North Facade: Designed (historic, painted)

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

244 West 72nd Street (244-248 West 72nd Street)

Borough of Manhattan Tax Map Block 1163, Lot 53

Date: 1927-28 (NB 322-1927)

Architect/Builder: George & Edward Blum

Original Owner: 244 West 72nd Street Corporation (Harry Silverman, president)

Type: Apartment building

Style: Mediterranean Revival / Art Deco

Stories: 15 and penthouse

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

Special Windows: Irregularly-shaped transom light

Decorative Metal Work: Metal-and-glass doors with decorative screen; metal vertical elements at transom at main entry; small roundels at first story (likely where suspended canopy attached)

Significant Architectural Features: Three-story masonry base capped by stylized egg-and-dart molding; terra-cotta/masonry Gibbs surrounds at central bays at fourth-story window openings, capped by oversized, stylized masonry lintels; double-height, molded terra-cotta window surrounds at alternating bays at 14th and 15th stories, with stylized balconettes at 14th story; stepped roofline with molded terra-cotta coping and stylized decorative elements; irregularly-arched main entry portico with stylized molding and foliate keystone, supported on fluted pilasters

Alterations: Replaced sashes throughout (six-over-one double-hung sashes present in c. 1939 tax photograph); painted at first through third stories; masonry/terra-cotta details painted; screen windows; awnings at commercial storefronts; lights at commercial storefronts; lights at main entry; metal rail at parapet

Building Notes: This apartment house was designed to accommodate 87 families. Possibly historic double-leaf wood-and-glass doors with multi-paned lights and decorative screen at main entry.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: One low masonry step at main entry with inlaid building address “244”; in-ground metal hatch in sidewalk towards eastern end of facade; entry vestibule visible from street with black and white tiling

North Facade: Designed (historic)

Door(s): Possibly original primary door; non-historic service door towards eastern end of facade

Windows: Replaced

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects forward slightly from neighboring buildings and is visible above rooflines of neighboring buildings; masonry at first through third stories with red brick above towards northern end of facade; yellow brick at other visible areas of facade

West Facade: Not designed (historic) (partially visible)

Facade Notes: Same as east facade

Alterations: Some areas repointed (where visible)

250 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 56

Date: 1887-88 (NB 1335-1887)

Architect/Builder: George F. Pelham

Original Owner: Michael Steinhart

Type: Row house

Style: Gothic Revival with alterations

Stories: 3 1/2 and basement

Material(s): Limestone; terra cotta

Special Windows: Pointed-arch openings at first through third stories, including at original main entry (possibly historic fixed sashes); segmental-arched openings at dormers (replaced sashes)

Significant Architectural Features: Bay windows at first through third stories; foliated surrounds supported on slender columns with Corinthian capitals at first and second stories, rusticated window surrounds at third story; small cornice with floral molding above second story; molded cornice above third story; larger dormer with triangular pediment and smaller copper-faced dormer with triangular pediment above third story

Alterations: Basement altered with introduction of storefront, original stoop removed, original main entry altered into a window opening, and new main entry installed at basement (after c. 1939 tax photograph but before c. 1980s tax photograph); non-historic metal-and-glass door,

sidelight and transom at main entry; non-historic rusticated stone facing at storefront; metal armature with small hanging sign at second story; signbox at first story; light fixture at commercial window opening

Building Notes: Part of a larger row of houses of which only three remain, including this building, 252 and 254 West 72nd Street. The buildings that remain are in an ABA pattern. Possibly historic double-hung sashes with pointed-arched upper sashes at pointed-arched openings.

Site Features: Stairs descend towards commercial entry; non-historic metal handrails at commercial entry stairs

North Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Replaced

Roof: Historic (pitched - possibly historic red fish-scale shingles)

Notable Roof Features: Pitched with street-facing dormers

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

252 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 156

Date: 1887-88 (NB 1335-1887)

Architect/Builder: George F. Pelham

Original Owner: Michael Steinhart

Type: Row house

Style: Gothic Revival with alterations

Stories: 3 1/2 and basement

Material(s): Limestone

Special Windows: Segmental-arched transoms at second story (possibly historic or original sashes); round-arched window openings at third story (possibly historic or original sashes); segmental-arched opening at western dormer (replaced sash)

Decorative Metal Work: Finial at western dormer

Significant Architectural Features: Bay window at second story capped by limestone balconette; foliate panel at third story above western window opening; molded masonry cornice above third story; larger (eastern) dormer with triangular pediment and smaller (western) copper-faced dormer with triangular pediment above third story

Alterations: Built out at basement and first story to accommodate commercial storefronts including removal of original stoop, installation of new main entry at basement, and installation of masonry storefront with small molded cornice capped by metal railing (prior to c. 1939 tax photograph); painted eastern dormer; screen windows; non-historic transom and sidelights at main (residential) entry; light and intercom at main (residential entry)

Building Notes: Part of a larger row of houses of which only three remain, including this building, 250 and 254 West 72nd Street. The buildings that remain are in an ABA pattern.

Site Features: In-ground metal hatch doors in sidewalk

North Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Possibly historic

Storefront(s): Altered

Roof: Historic (pitched - possibly historic fish-scale shingles (possibly painted))

Notable Roof Features: Pitched with street-facing dormers

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

254 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 57

Date: 1887-88 (NB 1335-1887)

Architect/Builder: George F. Pelham

Original Owner: Michael Steinhart

Type: Row house

Style: Gothic Revival with alterations

Stories: 3 1/2 and basement

Material(s): Limestone

Special Windows: Pointed-arch openings at second and third stories (historic or original sashes); segmental-arched openings at dormers (replaced sashes; possibly historic wood frame at western dormer)

Significant Architectural Features: Bay windows at second and third stories; pointed-arch window openings throughout with foliated surrounds supported on slender columns with Corinthian capitals at second story and rusticated window surrounds at third story; small cornice with floral molding above second story; molded cornice above third story; larger (eastern) dormer with triangular pediment and smaller (western) copper-faced dormer with triangular pediment above third story

Alterations: Built out at basement and first story to accommodate commercial storefronts (large storefront window with standard doorway at first story; large window flanked by two small hexagonal windows at second story), including removal of original stoop (prior to c. 1939 tax photograph); painted at basement and first story; non-original conical-shaped metal awning at main entry; cylindrical lights at second story; retractable awning at first story; metal railing above second story (present in c. 1939 tax photograph); signboxes at first story; intercom, security camera, address numbers, and cigarette disposal box at main entry; non-historic metal hinges affixed to facade to right of main entry

Building Notes: Part of a larger row of houses of which only three remain, including this building, 250 and 252 West 72nd Street. The buildings that remain are in an ABA pattern. The building was purchased in 1926, with an article in the *New York Times* noting that recent changes in zoning regulations for the block permitted the use of the building for business purposes.

References: "Another Ward Deal on 72d Street," *New York Times*, December 22, 1926, 38.

Site Features: In-ground metal hatch in sidewalk

Notable History and Residents: The Sugar Bar, which presently occupies the building, was established in 1996 by Nickolas Ashford and is co-owned by his wife Valerie Simpson, together known as songwriting and recording artists Ashford & Simpson. The renowned duo joined

Motown in 1966 where two of their best-known songs included “Ain't No Mountain High Enough” and “You're All I Need To Get By.” In 1978, they wrote the Chaka Khan's hit song “I'm Every Woman.” As performers, Ashford & Simpson's best-known duet is probably “Solid (As a Rock)” (1984). Ashford & Simpson were inducted into the Songwriters Hall of Fame in 2002.

References: Ben Sisario, “Nick Ashford, of Motown Writing Duo, Dies at 70,” *New York Times*, August 22, 2011, A23; “Nick Ashford of Ashford & Simpson Songwriting Team Dies at 70,” *Los Angeles Times*, August 24, 2011.

North Facade: Designed (historic)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed

Storefront(s): Altered (first story); historic (second story)

Roof: Historic (pitched - possibly historic red fish-scale shingles)

Notable Roof Features: Pitched with street-facing dormers

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

260 West 72nd Street (aka 256-260 West 72nd Street)

Borough of Manhattan Tax Map Block 1163, Lot 58

Building Name: The Wellwyn

Date: 1912-13 (NB 358-1912)

Architect/Builder: Rouse & Goldstone

Original Owner: Wellwyn Realty Co.

Type: Apartment building

Style: Renaissance Revival

Stories: 12 and basement and penthouse

Material(s): Multi-toned light brick; limestone; granite

Special Windows: Round-arched window openings at second and 12th stories (replaced sashes); tripartite angled windows at second and fourth bays at shaft (replaced sashes)

Decorative Metal Work: Possibly historic handrails with scroll details at service entry

Significant Architectural Features: Tripartite vertical configuration; limestone base featuring continuous, recessed window surrounds with slender, double-height columns between paired window openings; granite base trim; full-length balconette with cartouche details above base; similar window surrounds at capital feature brick arches and cartouche details; bracketed limestone balconettes at central bays at seventh and 11th stories; brick roundel details at capital; limestone door surround features molded entablature with garland details and molded transom bar at main entry; bracketed metal cornice with anthemion cresting above parapet

Alterations: Replaced brick at easternmost edge of facade; four large rectangular openings in parapet appear to be not original and not historic (prior to c. 1980s tax photograph; westernmost openings in parapet appear to be filled-in); two basement window openings to west of main entry filled with vents, other window openings at basement filled with plywood / metal; replaced sashes (multi-paned, double-hung sashes present in c. 1939 tax photograph; see also “Special Windows”); light fixtures at main entry

Building Notes: Three row houses were demolished for construction of this 12-story apartment house in 1912. The apartments were described in early advertisements as “accessible,” “refined,” “unique,” and “compact,” among other things. There is a possibly historic transom at the main entry. The penthouse is not visible from street level.

References: “Latest Dealings in Realty Field,” *New York Times*, March 10, 1912, XX1; Display Ad, *New York Times*, September 14, 1913, AHD15.

Site Features: Projecting enclosure at service entry towards western end of facade

Notable History and Residents: The Wellwyn was only the second apartment house to be constructed on West 72nd Street west of Broadway, the first being the Chatsworth, one block to the west (a designated New York City Individual Landmark and also designated as part of this historic district). The Wellwyn was considered at the time to have heralded the change in character of West 72nd Street from a private residential thoroughfare to an apartment house and commercial corridor. Despite its pioneering construction, an early advertisement from 1914 boasted the apartment’s being “surrounded by private dwellings.”

References: “72nd Street Improvement,” *Real Estate Record and Guide* (July 29, 1916) 155; Christopher Gray, “Where Town Met Country,” *New York Times*, April 15, 2007, J29; Display Ad, *New York Times*, July 26, 1914, RD8; Michael V. Susi, *Postcard History Series: Upper West Side* (Arcadia Publishing: San Francisco, 2009); “West End Construction,” *Real Estate Record and Guide* (May 24, 1913) 1086.

North Facade: Designed (historic)

Door(s): Replaced primary door; replaced door at service entry

Windows: Replaced (upper stories); altered (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Alterations: Parged; replaced brick at northernmost edge of facade

262-270 West 72nd Street

Borough of Manhattan Tax Map Block 1163, Lot 61

See: 260 West End Avenue (aka 262-270 West 72nd Street)

300 West 72nd Street (aka 300-308 West 72nd Street; 257-259 West End Avenue)

Borough of Manhattan Tax Map Block 1183, Lot 35

Date: 1941-42 (NB 137-1941)

Architect/Builder: H. Herbert Lilien

Original Owner: 300 West 72nd Street Construction Co. (Wm. Barkin, president)

Type: Apartment building

Style: Moderne

Stories: 6 and basement

Material(s): Buff iron-spot brick; cast stone; white granite

Decorative Metal Work: Fire escapes with decorative curved rails (West End Avenue and West 72nd Street facades) (painted)

Significant Architectural Features: Buff iron-spot brick facade with simple Moderne-style

detailing including slightly projecting wrap-around brick lintels and sills at corner of West 72nd Street and West End Avenue and continuous lintels and sills at central and westernmost bays; slender white-granite sills at window openings; decorative brickwork at parapet includes soldier and header course bands and slightly projecting header details; cast-stone coping at parapet; decorative cast-stone main-entry surround with geometric detailing

Alterations: Some replaced brick where structural lintels and sills replaced at window openings, including original curved return details at wrap-around lintels and sills; apparently replaced sashes (appear to be three-over-three double-hung sashes in *New York Times* rendering from May 24, 1942); some screen windows; basement windows filled in with metal, including vent to east of main entry; awning extends over sidewalk at main entry; conduit at first story; cellular antennas at roofline with metal-plate anchors affixed to parapet

Building Notes: This modest apartment building is characteristic of the smaller-scale development that occurred along West End Avenue immediately prior to World War II, as developers and architects responded to a general housing shortage and a rising demand for modern yet affordable housing. Lilien's use of light-colored brick, minimal geometric details in stone and brick, and curvilinear fire escapes (historically an eye-catching bronze color, according to the *New York Times*) make this building a good example of the Moderne style. The building contained apartments of two and four suites at the time of its opening and has possibly historic or original light fixture at main entry.

References: Landmarks Preservation Commission, *Research Files*; "New House on West End Avenue Corner," *New York Times*, May 24, 1942, RE5.

Site Features: Two-step stoop at main entry with possibly historic brass handrails; stepped buff brick wall with cast stone coping and tall metal fencing, gate, and barbed wire, at entrance to western service alley

North Facade: Designed (historic)

Stoop: Original

Door(s): Possibly original primary door

Windows: Replaced (upper stories); altered (basement)

Security Grilles: Historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Designed (historic)

Facade Notes: Similar to primary (north) facade (including alterations)

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick; some buff brick from primary (north) facade wraps slightly onto this facade

Alterations: Painted at first story

310 West 72nd Street (aka 310-318 West 72nd Street)

Borough of Manhattan Tax Map Block 1183, Lot 37

Date: c. 1924 (NB 459-1924)

Architect/Builder: Robert T. Lyons

Original Owner: 316 West 72nd Street Corporation (Samuel Behrman, president)

Type: Apartment building

Style: Colonial Revival

Stories: 15 and penthouse

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

Decorative Metal Work: Patterned screens at double doors at main entry; balconette railing above main entry portico; possibly historic metal light fixtures flanking main entry

Significant Architectural Features: Tripartite vertical configuration; limestone and brick base capped by small molded terra-cotta band; stacked bond brick panels and terra-cotta cartouches between second and third stories; red brick shaft and capital with minimal terra-cotta details, including spiral-molded window surrounds and a continuous molded terra-cotta sill at fourth-story window openings and three large balconettes at sixth story; rope-molding, round-arched pediments, and a continuous molded terra-cotta sill at 14th-story window openings; elaborate window enframing at central bay at second story consists of spiral columns supporting an entablature with scroll pediment; molded, modillioned cornice with cresting and gargoyles above 15th story; brick parapet with terra-cotta coping; limestone main entry portico consisting of enframing with foliate and shield details supporting a molded entablature

Alterations: Replaced sashes, except where noted (see “Building Notes;” not visible in c. 1939 tax photograph); central section of parapet removed (after c. 1939 tax photograph but prior to c. 1980s tax photograph); several through-wall air conditioners throughout facade; filled-in transom at westernmost service entry; awning at main entry, projects onto sidewalk; security cameras towards eastern and western ends of elevation at first story; awning and small commercial sign at eastern office entry; small commercial sign at western office entry; gate at service entry

Building Notes: Upon completion, this building was marketed as a “handsome 15-story building, overlooking Riverside Drive” boasting “charming foyers, pleasant dining alcoves and other unusual conveniences.” Apartments were available in two, three, four and five rooms with one to two baths, with one “special duplex” of eight rooms with three baths. The original capacity was for 115 families. Possibly historic transoms at service and easternmost office entries. Some possibly historic six-over-six double-hung sashes remain at central bay at second, sixth, seventh, ninth, 10th and 15th stories.

References: Display Advertisement 129, *New York Times*, May 17, 1925, RE18; Display Advertisement 158, *New York Times*, January 10, 1926, RE13; New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Metal stairs descend to service area; masonry sidewalls at service entry towards eastern end of facade; small stoop with low masonry sidewalls at westernmost office entry; in-ground vents along eastern half of elevation

North Facade: Designed (historic, repointed, painted at first story)

Door(s): Possibly historic primary door; possibly historic doors and enframements at office entries

Windows: Replaced

Security Grilles: Mixed (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick at northern section, yellow brick elsewhere (where visible)

Alterations: Repointed; stuccoed at first through fifth stories; large areas patched with stucco towards northern end of elevation above fifth story

322 West 72nd Street (322-328 West 72nd Street)

Borough of Manhattan Tax Map Block 1183, Lot 42

Date: 1924-25 (NB 492-1924)

Architect/Builder: George & Edward Blum

Original Owner: 322-328 West 72nd Street Corporation (Milton P. Silverman, president)

Type: Apartment building

Style: Colonial Revival with Art Deco details

Stories: 15 and penthouse

Material(s): Red brick; terra cotta; cast stone/masonry; granite

Decorative Metal Work: Patterned screens at double doors at main entry; possibly historic handrails at service entry

Significant Architectural Features: Tripartite vertical configuration; masonry base featuring double-height main entry enframing consisting of stylized waved panels and triple-window openings; red brick at shaft and capital; simple terra-cotta sills at shaft; double-height, textured terra-cotta window surrounds at capital with stylized triangular pediments; shallow, stylized terra-cotta cornices at base, shaft, and capital

Alterations: Replaced sashes (historic configuration appears to be six-over-six or six-over-one double-hung windows in c. 1939 tax photograph); through-wall air conditioners throughout; awning at main entry, projects onto sidewalk; security camera within service area

Building Notes: This large apartment building was designed to accommodate 60 families. Possibly historic light fixtures at main entry.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Low granite step at main entry; metal stairs descend to service area

North Facade: Designed (historic, repointed)

Door(s): Possibly historic primary door

Windows: Replaced

Security Grilles: Possibly historic (first story)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

330 West 72nd Street (aka 330-336 West 72nd Street)

Borough of Manhattan Tax Map Block 1183, Lot 46

Date: 1927 (NB 167-1927)

Architect/Builder: George & Edward Blum

Original Owner: Delgado Hermanos Corporation (Jos. B. Delgado)

Type: Apartment building

Style: Medieval Revival / Art Deco

Stories: 15 and penthouse

Material(s): Buff brick; masonry/cast stone; terra cotta

Decorative Metal Work: Patterned screens at double doors at main entry

Significant Architectural Features: Tripartite vertical configuration; masonry/cast stone base capped by small molded, bracketed cornice; brick at shaft and capital with slightly projecting central bays with stylized edging; crenellated cast-stone sills at most window openings; stylized

balconettes at ninth story, slender molded and modillioned bands at third and fifth stories, and small cast-stone shields at third story; patterned cast-stone frieze, continuous with balconettes, separates shaft from capital; double-height, continuous cast-stone window surrounds at central bays at capital feature stylized details including segmental-arched pediments with roundels; decorative brickwork at roofline; pointed-arch opening at main entry with slightly projecting, stylized cast-stone Gibbs surround with rosettes; segmental-arched openings at secondary entries; granite water table

Alterations: Cornice apparently simplified (after c. 1939 tax photograph but prior to c. 1980s tax photograph); replaced sashes (historic configuration appears to be six-over-six or six-over-one double-hung windows in c. 1939 tax photograph); through-wall air conditioners throughout; awning at main entry, projects onto sidewalk; metal window boxes at first story; light fixtures at main entry; security camera within areaway

Building Notes: Four row houses were demolished for constructing of apartment house, referred to as a tenement on the new building application. It was designed to contain apartments, doctor's offices, and storage.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Masonry stoops with low sidewalls at secondary entries; non-original metal handrails at secondary-entry stoops and at service entry; concrete-and-metal steps descend to service area; in-ground metal hatch doors towards western end of elevation

North Facade: Designed (historic, painted at first story)

Door(s): Possibly historic primary door; possibly historic secondary doors

Windows: Replaced

Cornice: Altered

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

West Facade: Not designed (historic) (partially visible)

Facade Notes: Buff brick; some masonry facing from primary (north) facade wraps slightly onto this facade at base

338 West 72nd Street

Borough of Manhattan Tax Map Block 1183, Lot 149

Date: 1889-90 (NB 1386-1889)

Architect/Builder: Ralph S. Townsend

Original Owner: J. Rufus Smith

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Roman brick; brownstone

Special Windows: Round-arched window openings at fourth story (contain possibly historic round-arched upper sashes)

Significant Architectural Features: Tripartite vertical configuration; brownstone base with carved details including engaged Corinthian pilasters and rinceau at first story; Roman brick shaft with brownstone or terra-cotta details including engaged pilasters with foliate capitals, continuous molded sills, and capped by a small cornice with wide frieze; Roman brick capital with round-arched window openings and brownstone or terra-cotta details including continuous

molded lintels and sills, capped by molded cornice with floral details at frieze

Alterations: Small electrical box towards eastern edge of elevation at first story; small vent opening towards western edge of elevation at second story; storm windows at first and second stories

Building Notes: Originally one of nine rowhouses (nos. 322 through 338), no. 338 is the only one that was not demolished for construction of a large apartment house. Historic transom at main entry.

Site Features: Non-original metal handrails at stoop

North Facade: Designed (historic, painted at first story, resurfaced at basement)

Stoop: Resurfaced stoop (historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Concrete/masonry (resurfaced); non-historic metal fencing and gate

Areaway Paving Material(s): Concrete/masonry (resurfaced); square ceramic tiles

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

340 West 72nd Street (aka 340-342 West 72nd Street)

Borough of Manhattan Tax Map Block 1183, Lot 50

Building Name: Chatsworth Apartments Annex

Date: 1905-1906 (NB 1747-1905)

Architect/Builder: John E. Scharsmith

Original Owner: Johnson Kahn Company

Type: Apartment building

Style: Beaux Arts

Stories: 8

Material(s): Limestone; buff brick (basement)

Decorative Metal Work: Transom screen at main entry with geometric and wreath details

Significant Architectural Features: Tripartite vertical configuration; heavily rusticated base featuring round-arched openings at first story with tympani embellished with cartouches; molded window surrounds and bracketed sills at second story and at smooth-faced limestone shaft; oversized stylized brackets with garlanded lions heads carrying shelf lintels between second and third stories; molded surrounds, bay leaf garland hood molds, molded, bracketed cornice, and stylized triangular pediments at third story; triple-windows at capital, separated by stone mullions and unified by common surrounds; stylized cartouche and wreath details at capital continuous with oversized brackets that rise to support the large, projecting cornice; heavily rusticated, one-story entry pavilion to west of elevation, containing double-leaf wood-and-15-light-glass doors surmounted by a transom with dentil and wreath details, set into a molded opening crowned by a segmental-arched pediment with tympanum featuring a shell-like niche protecting a human bust and flanked by cherubs

Alterations: Painted at first story; conduit at basement

Building Notes: Designated a New York City Individual Landmark on September 11, 1984 (LP-1506). Along with its nearby Upper West Side contemporaries, the Ansonia Hotel and the Dorilton Apartments (designated New York City Individual Landmarks), the Chatsworth Apartments and Annex recall an era when wealthy New Yorkers began to forsake the practice of maintaining large houses in favor of residing in luxurious apartment buildings. At the

Chatsworth Apartments and Annex the architect successfully reinforced the effect of luxury by relying on large-scale design, and exuberant use of classical detail and sumptuous choice of materials in the grand French Beaux-Arts architectural tradition. Both buildings, due to their conspicuous siting at the foot of Riverside Park, provide an appealing and arresting visual terminus from Riverside Park, Riverside drive, and the Henry Hudson Parkway. Upon completion, the Chatsworth Annex contained eight large apartments, one on each floor. Possibly original or historic light fixtures flank the main entry. (For more information, see LPC designation report for *The Chatsworth Apartments and Annex*).

Site Features: Entry to the Annex is via a small pavilion located to the west of the main structure, between the Annex and the Chatsworth; two masonry steps at main entry pavilion; non-original metal grating suspended within areaway

North Facade: Designed (historic)

Door(s): Possibly original primary door

Windows: Historic (upper stories); altered (basement)

Security Grilles: Not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Low granite walls with metal rail (present in c. 1939 tax photograph)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Yellow brick; limestone from primary (north) facade continues slightly onto this facade; water tower visible from street

Alterations: Replaced brick and coping at parapet (1998)

West Facade: Partially designed (historic)

Significant Architectural Features: Yellow brick; limestone from primary (north) facade continues slightly onto this facade; cornices and bands from primary (north) facade wrap to northernmost bay of this elevation; molded window surrounds and molded, bracketed sills at northernmost bay; flush masonry lintels and slightly projecting sills at other openings (where visible)

Alterations: Replaced brick and coping at parapet (1998); chimneys rebuilt (1998); replaced brick where structural lintels replaced

Windows: Possibly historic

344 West 72nd Street (see also 353-357 West 71st Street)

Borough of Manhattan Tax Map Block 1183, Lot 53

Building Name: Chatsworth Apartments

Date: 1902-1904 (NB 395-1902)

Architect/Builder: John E. Scharsmith

Original Owner: Johnson Kahn Company

Type: Apartment building

Style: Beaux Arts

Stories: 12 and penthouse

Material(s): Limestone; russet brick; buff brick (basement)

Special Windows: Transoms with leaded roundel details at some windows at second and third stories

Decorative Metal Work: Iron railings at areaway (see “Alterations”)

Significant Architectural Features: Tripartite vertical configuration; three-story, heavily rusticated limestone base terminating in a cornice with details including voussoired window surrounds, scrolled keystones, garlanded cartouches, and ibex heads at first story, molded window surrounds with triangular pediments at second story, and oversized, stylized brackets with sculptural human and animal heads supporting shelf lintel at third story; russet-colored brick with limestone details and alternating three-sided bays at shaft; molded window surrounds with triangular and arched pediments and flanked by oversized sculptural cherubs at fourth story; Gibbs surrounds, voussoired lintels with foliate keystones, and plain limestone spandrels set between windows of each story at fifth through eighth stories; limestone oriels at outer bays at ninth story; pilasters and surrounds with triangular pediments or shelf lintels at remaining window openings at ninth story; round-arched window openings at central bays of 10th story featuring garlanded half-caryatids that function as brackets for the heavy, denticulated and modillioned cornice which caps the shaft; Gibbs surrounds with keystones serving as brackets supporting secondary cornice at capital; molded window surrounds with segmental-arched pediments at 12th story, except for central and outer bays which feature double-height configurations with broken and triangular pediments; six three-over-three oversized possibly original studio windows at mansard roof

Alterations: Mostly replaced sashes (one-over-one double-hung sashes are the original configuration; existing three-over-three sashes may be historic but are not original); original porch and carport removed (date not determined, but prior to c. 1939 tax photograph; see 1905 photo available from the Museum of the City of New York for original configuration); present wrought-iron porch at main entry dates to 2008-12 alteration; historic decorative railings with black painted finish reinstalled in 2008; painted doors, transom and surround (2008); non-historic light fixtures (2008-12)

Building Notes: Designated a New York City Individual Landmark on September 11, 1984 (LP-1506). Along with its nearby Upper West Side contemporaries, the Ansonia Hotel and the Dorilton Apartments (designated New York City Individual Landmarks), the Chatsworth Apartments and Annex recall an era when wealthy New Yorkers began to forsake the practice of maintaining large houses in favor of residing in luxurious apartment buildings. At the Chatsworth Apartments and Annex the architect successfully reinforced the effect of luxury by relying on large-scale design, and exuberant use of classical detail and sumptuous choice of materials in the grand French Beaux-Arts architectural tradition. Both buildings, due to their conspicuous siting at the foot of Riverside Park, provide an appealing and arresting visual terminus from Riverside Park, Riverside Drive, and the Henry Hudson Parkway. (For more information, see LPC designation report for *The Chatsworth Apartments and Annex*).

North Facade: Designed (historic, painted at first story)

Stoop: Altered

Porch(es): Altered

Door(s): Replaced primary door

Windows: Mixed (upper stories); altered (basement)

Security Grilles: Possibly historic (basement)

Roof: Historic (pitched - slate)

Notable Roof Features: Mansard roof

Cornice: Original

Areaway Wall/Fence Material(s): Granite with decorative iron railings (see “Decorative Metal Work” and “Alterations”)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

East Facade: Partially designed (historic)

Significant Architectural Features: Brown brick at lower stories; russet brick with Apartments and Annex).white brick and limestone details at upper stories; northernmost bay is most articulated, featuring white brick quoins, splayed limestone lintels with keystones at fifth through 10th stories, white brick banding at 10th story, limestone cornices at 11th story (continuous with primary (north) facade), and limestone Gibbs surround at 11th story; similar treatment as primary (north) facade at 12th story, consisting of mansard roof with double-height molded window surround capped by a broken pediment; projecting russet brick chimney with white brick quoins featuring blind-arch opening with triangular limestone pediment at 12th story, and capped by a limestone broken pediment

Building Notes: Designed portion of facade appears to be limited to northernmost wing, and northernmost bay in particular. Large fire escape visible within courtyard.

Windows: Mixed (one-over-one double-hung sashes is the original configuration; existing three-over-three sashes may be historic but are not original)

WEST 73 STREET (ODD NUMBERS)

251 West 73rd Street

Borough of Manhattan Tax Map Block 1165, Lot 7504

Date: 1988-90 (ALT 1415-1988)

Architect/Builder: George F. Turner, The Network Architecture Group

Original Owner: Sackman Enterprises

Type: Row house

Style: Post-Modern

Stories: 4 and basement

Material(s): Brick, cast stone

Significant Architectural Features: Splayed lintel above door; triangular pediment at roof

Building Notes: This row house (1887, Charles T. Mott) was converted to a multiple dwelling in 1970 and its front facade was completely altered in 1988-90. Historic tax map lot 13 (presently condo lots 1301-1309).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

Site Features: Garbage can enclosure in areaway

South Facade: Designed (historic)

Stoop: Original

Door(s): Original primary door; original basement door

Windows: Original (upper stories); original (basement)

Security Grilles: Original (basement)

Cornice: Original

Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Granite

East Facade: Not designed (historic)
Facade Notes: Partially painted brick facade; roof bulkhead

North Facade: Not designed (historic, altered) (partially visible)
Facade Notes: Parged brick facade; conduit at basement; metal sash; rear yard extension; rooftop railing

253 West 73rd Street (aka 253-267 West 73rd Street)
Borough of Manhattan Tax Map Block 1165, Lot 7501

Building Name: Level Club and Masonic Hotel, later Riverside Plaza Hotel
Date: 1925-27 (NB 248-1925)
Architect/Builder: Clinton & Russell, Wells, Holton & George
Original Owner: Level Club Inc.
Type: Institutional
Style: Romanesque Revival with alterations
Stories: 16
Material(s): Brick, cast stone, terra cotta, granite

Decorative Metal Work: Sidewalk canopy ties

Significant Architectural Features: Complex massing with series of setbacks at the upper floors; two pavilions rise into towers that frame a central section having monumental columns, set on corbels in the form of the heads of King Solomon and Hiram Abiff (the Masons' allegorical builder of Solomon's Temple) and supporting bronze globes; exotic ornamentation with signs and symbols relating to the Masons

Alterations: Light fixtures underneath historic sidewalk canopy; air conditioner equipment at eastern end of roof; multi-story brick rooftop addition at western end

Building Notes: Four possibly historic light fixtures by main entrance. Historic tax map lot 7 (presently condo lots 1001-1160).

Notable History and Residents: Built as the Level Club and Masonic Hotel, later known as Hotel Lismore (by 1933), Riverside Plaza Hotel (1936-76; used as a SRO by the 1970s), Riverside House (1976-82; operated by Phoenix House Foundation), and currently known as the Level Club (since 1983-84; residential condominiums). The Level Club was a Masonic organization that was founded in 1919, this building served as a clubhouse and hotel, the organization filed for bankruptcy in 1930. The building replaced eight row houses.

South Facade: Designed (historic)
Door(s): Replaced primary door; probably non-historic doors in two western bays; non-historic garage door in westernmost bay
Windows: Replaced
Security Grilles: Possibly historic (upper stories)
Sidewalk Material(s): Concrete
Curb Material(s): Granite

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; polychrome terra-cotta decoration at parapet; replacement sash; water tower

West Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; polychrome terra-cotta decoration at parapet; replacement sash; multi-story brick rooftop addition

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick facade; polychrome terra-cotta decoration at tower parapet; replacement sash; terraces; visible rooftop addition; water tower on eastern end

269 West 73rd Street

Borough of Manhattan Tax Map Block 1165, Lot 5

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt

Type: Row house

Style: Queen Anne

Stories: 3 and basement and attic

Material(s): Brownstone, brick

Significant Architectural Features: Curved oriel at second and third stories; foliate stone carving; dormer with paired window and decorated triangular pediment

Alterations: One through-the-wall air conditioner at each story; light fixture and intercom by main entrance; light fixture above and intercom by door under stoop; skylight at roof

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street). Identical to No. 271.

South Facade: Designed (historic, painted)

Stoop: Replaced stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Original (pitched - tar)

Notable Roof Features: Pedimented dormer

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic fence

Areaway Paving Material(s): Concrete, raised area with brick

Sidewalk Material(s): Concrete

Curb Material(s): Granite

271 West 73rd Street

Borough of Manhattan Tax Map Block 1165, Lot 5

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt
Type: Row house
Style: Queen Anne
Stories: 3 and basement and attic
Material(s): Brownstone, brick

Significant Architectural Features: Curved oriel at second and third stories; foliate stone carving; dormer with paired window and decorated triangular pediment

Alterations: One through-the-wall air conditioner at each story; light fixture and intercom by main entrance; light fixture above and intercom by door under stoop

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street). Identical to No. 269.

South Facade: Designed (historic, painted)

Stoop: Replaced stoop (possibly historic gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Original (pitched - tar)

Notable Roof Features: Pedimented dormer

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic fence

Areaway Paving Material(s): Slate, raised area with brick

Sidewalk Material(s): Concrete

Curb Material(s): Granite

273 West 73rd Street

Borough of Manhattan Tax Map Block 1165, Lot 105

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brownstone

Significant Architectural Features: Rusticated stone; front-facing intersecting stone gable

Alterations: Stoop removed prior to 1939, basement entry constructed and original door opening altered; light fixture above door; rooftop railing

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

South Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)
Roof: Original (pitched - copper)
Notable Roof Features: Front-facing intersecting gable
Cornice: Original
Areaway Wall/Fence Material(s): Non-historic fence and gate
Areaway Paving Material(s): Concrete, hatch
Sidewalk Material(s): Concrete
Curb Material(s): Granite

North Facade: Not designed (historic, altered) (partially visible)
Facade Notes: Parged brick facade; replacement sash; one-story and basement rear extension with rooftop railing; one-story stucco rooftop addition; railings at roof and rooftop addition

275 West 73rd Street

Borough of Manhattan Tax Map Block 1165, Lot 104

Date: 1887-89 (NB 1019-1887)
Architect/Builder: Charles T. Mott
Original Owner: William J. Merritt
Type: Row house
Style: Romanesque Revival with alterations
Stories: 4 and basement
Material(s): Brownstone

Significant Architectural Features: Rusticated stone; full-height angled bay with spire roof topped by finial

Alterations: Stoop removed between 1939 and 1988, present stoop constructed after 2009; main entrance door opening reduced in width; two light fixtures by main entrance door; second story window openings and the third story window openings in bay altered by raising the sills; through-the-wall air conditioners at center of second and third stories in the bay; pitched roof appears to have been raised

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

South Facade: Designed (historic, basement painted)
Stoop: Replaced stoop (gate under stoop - removed)
Door(s): Replaced primary door
Windows: Replaced (upper stories); replaced (basement)
Security Grilles: Not historic (basement)
Roof: Possibly historic (pitched - asphalt shingles)
Notable Roof Features: Turret at angled bay
Cornice: Original
Areaway Wall/Fence Material(s): Non-historic metal fence and gate
Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; arched opening at third story at neighbor's balcony; brick chimney

North Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash; two-story and basement extension with rooftop railing; through-the-wall air conditioner at first story; brick arch above paired window at basement and first story; wood fence at rear lot line

277 West 73rd Street (aka 280 West End Avenue)

Borough of Manhattan Tax Map Block 1165, Lot 1

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt

Type: Row house

Style: Romanesque Revival

Stories: 4 and attic

Material(s): Brick, sandstone

Special Windows: Triple arched leaded-glass windows at second floor eastern extension

Decorative Metal Work: Balconette railings at third and fourth stories

Significant Architectural Features: Gable roof with dormers; two-story round oriels at corners; continuous molding above stone base

Alterations: Stoop railings; two light fixtures with exposed conduit and intercom by main entrance; one-story brick addition and rooftop railing at eastern extension; concrete balcony with metal railing, two light fixtures and awning at third story eastern extension

Building Notes: Three-story extension at eastern end with a modern one-story addition. The building entrance is on the West 73rd Street facade but the building uses the West End Avenue address. One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), 9 remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street). The building is covered with netting.

Site Features: Non-historic metal fence and gate at eastern areaway; concrete paving with planter and metal hatch at eastern areaway

Notable History and Residents: Samuel T. Shaw (1861-1845), art patron and co-proprietor of the Grand Union Hotel, lived here at the time of his death.

References: "Samuel Shaw, 84, Art Patron, Dead," *New York Times*, February 11, 1945, 38.

South Facade: Designed (historic, basement and first story painted)

Stoop: Replaced

Door(s): Original primary door; historic door at eastern entrance

Windows: Replaced

Security Grilles: Possibly historic (upper stories)

Roof: Original (pitched - asphalt shingles)

Notable Roof Features: Three pedimented dormers

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Designed (historic)

Facade Notes: Similar to West 73rd Street facade; gable end; skylight at roof; replacement sash; arched window transom at second story with metal balconette; two possibly historic window grilles at first story; concrete sidewalk and curb

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; gable end; replacement sash

301-319 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 31

See: 285 West End Avenue (aka 281-287 West End Avenue; 11-15 Riverside Drive; 301-319 West 73rd Street; 300-320 West 74th Street)

WEST 73 STREET (EVEN NUMBERS)

232 West 73rd Street [Display Address: 236 West 73rd Street]

Borough of Manhattan Tax Map Block 1164, Lot 42

Building Name: Rutgers Presbyterian Church House

Date: 1924 (NB 85-1924)

Architect/Builder: Henry Otis Chapman

Original Owner: Rutgers Presbyterian Church

Type: Religious

Style: Gothic Revival

Stories: 6

Material(s): Red brick; limestone; granite

Decorative Metal Work: Balconette railings at sixth story

Significant Architectural Features: Red brick with limestone details including molded door and window surrounds (continuous from first to third stories) with Neo-Gothic detailing such as tracery, Gibbs surrounds, pointed arches, a molded cornice, and foliate roundels; front-facing gable above sixth story; quoins flanking elevation; inscription "RUTGERS CHURCH HOUSE" above main entry; granite base trim

Alterations: Flagpole and flag extending from fourth story (present in c. 1980s tax photograph); transoms replaced with air conditioners at easternmost openings at third and fifth stories; light fixture at second story above main entry; doorbell to west of main entry; small address plaque with numbers "236" to west of main entry

Building Notes: Building under netting at time of designation. Apparently original six-over-six double hung sashes and multi-paned transoms throughout. Though the exterior appearance of the church house is visually distinct from the neighboring building to the east (2093 Broadway, aka 2093-2099 Broadway and 220-230 West 73rd Street; Tax Map Block 1164, Lot 37), and though the two structures are situated on separate tax lots, the church house does share common elements with 2093 Broadway, including, but not limited to, a shared basement, shared boiler, and integrated occupancy on the third through fifth stories.

Site Features: Sloped area leads to main entry (dates to after c. 1980s tax photograph)

Notable History and Residents: This building serves as the church house for the Rutgers Presbyterian Church. See "236 West 73rd Street" for more information on the history of the church at large.

North Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Possibly original

Roof: Possibly original (pitched - shingles (material not determined); copper ridge)

Notable Roof Features: Mansard roof with front-facing cross gable

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Visible above roofline of neighboring building; red brick and limestone quoining from primary (north) facade return only a short distance; white brick remaining areas of facade (where visible)

236 West 73rd Street (aka 234-236 West 73rd Street)

Borough of Manhattan Tax Map Block 1164, Lot 43

Building Name: Rutgers Presbyterian Church

Date: 1921-1926 (NB 85-1924)

Architect/Builder: Henry Otis Chapman

Original Owner: Rutgers Presbyterian Church

Type: Religious

Style: Gothic Revival

Stories: 2

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

Special Windows: Double-height, pointed-arched window openings at second story

Significant Architectural Features: Slightly recessed, peaked central mass, detailed in red brick and limestone, flanked by stylized towers capped with terra cotta; large, molded, segmental-arched opening at main entry and double-height, triple-pointed-arched windows at second story; limestone and terra-cotta details including molded door and window surrounds and Neo-Gothic detailing evident in tracery, engaged pilasters, Gibbs surrounds, roundels with floral details, a molded cornice above the first story, and an inset cross at the gable; possibly original multi-paned sashes at second-story windows; granite base trim

Alterations: Hanging electric cross sign at main entry dates to at least c. 1980s tax photograph; signboxes affixed at eastern and western ends of elevation date to at least c. 1980s tax photograph; light fixtures flanking main entry date to at least c. 1980s tax photograph; lights at second-story windows (after c. 1980s tax photograph)

Building Notes: Building under netting at time of designation.

Site Features: Two-step concrete stoop at main entry, altered at eastern end with concrete ramp with non-historic metal handrail

Notable History and Residents: Rutgers Presbyterian Church, like the State University of New Jersey, is named for Colonel Henry Rutgers, a Revolutionary War Soldier and Lower East Side farmer. Rutgers had given a parcel of his farm at Rutgers and Henry Streets to the First Presbyterian Church for an adjunct congregation called the Rutgers Street Church (1797-98). This building was replaced by a new building in 1841-42. In 1863, the congregation moved uptown to a new building constructed at 90 Madison Avenue. In 1888, Rutgers opened a chapel

by R.H. Robertson on West 73rd Street, which it called Rutgers Riverside. Only two years later, the chapel was followed by a more substantial building that extended to Broadway. Soon afterwards, the church leased its Broadway frontage to the United States Mortgage & Trust Company, which financed construction of a new office building on Broadway (not part of this district), a new church building, and an adjacent church house. Construction of the new, modest, mid-block sanctuary and church house, designed by Henry Otis Chapman, lasted from 1921 to 1926. The minister at the time characterized the real estate transaction as “no more than a question of putting real estate values, which are laying idle, to work for the kingdom of God.” Rutgers merged in 1942 with the Harlem-New York Presbyterian Church.

Adapted from: David W. Dunlap, *Abyssinian to Zion: A Guide to Manhattan's Houses of Worship* (Columbia University Press: New York, 2004) 186.

North Facade: Designed (historic, repointed)

Stoop: Altered

Door(s): Replaced primary door; secondary doors flanking main entry also replaced

Windows: Possibly original

Roof: Possibly original (pitched - materials not determined (only partially visible from street); masonry coping at west 73rd street gabled end)

Notable Roof Features: Gabled roof with front-facing gable on West 73rd Street

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

West Facade: Partially designed (historic) (partially visible)

240 West 73rd Street (aka 238-244 West 73rd Street)

Borough of Manhattan Tax Map Block 1164, Lot 47

Building Name: (former) Hotel Commander, (now) the Tempo

Date: 1927-28 (NB 264-1927)

Architect/Builder: Leo F. Knust

Original Owner: 240 West 73rd Street Inc.

Type: Apartment building

Style: Renaissance Revival

Stories: 16 and penthouse

Material(s): Beige brick; limestone; granite

Significant Architectural Features: Rusticated brick quoining flanks facade, including set-back portions of upper stories; small molded masonry bands at set-back upper stories; limestone main-entry surround featuring oversized panels with cartouche and wreath details, and double-height pilasters with decorative capitals supporting a molded entablature with oversized sculptural urns

Alterations: Painted water table; non-historic, lit glass door surround at main entry with overhanging metal-and-glass canopy suspended from second-story; replaced sashes throughout (one-over-one double-hung sashes present in c. 1939 tax photograph); through-wall vents throughout, particularly concentrated at first and second stories (after c. 1980s tax photograph); small commercial signs at first story; security cameras, electrical boxes, intercom, and conduit towards western end of facade at first story

Building Notes: The Hotel Commander replaced four row houses previously occupying the lots.

The row houses were part of an extended row of 18 buildings constructed as part of NB 569-1887 (with two constructed under NB 597-1889) (see 246 through 270 West 73rd Street). At the time of its completion, the Hotel Commander contained approximately 305 suites available in sizes ranging from one to three rooms, with daily rates starting at \$3.50. It boasted “full hotel service”, and had optional long-term leases. By 1932, the building was noted as occupied by 50% “transient” and 50% “permanent” residents. A mixture of hotel and rental units endured here for more than 70 years, until the building was converted full-time to rental apartments.

References: Display Advertisement 280, *New York Times*, August 18, 1929, X7; New York City Department of Buildings, *New Building Application Dockets*; New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*.

Site Features: In-ground vents within sidewalk

North Facade: Designed (historic)

Door(s): Replaced primary door; non-historic door at service entry

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Granite or bluestone

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Beige brick; rusticated brick quoining at edge wraps from primary (north) facade

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Beige brick and limestone; rusticated brick and limestone quoining at edge wraps from primary (north) facade

246 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 50

Date: 1889-90 (NB 597-1889)

Architect/Builder: Charles T. Mott

Original Owner: Margareta Card

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement and sub-basement

Material(s): Orange brick; brownstone

Special Windows: Historically contained curved sashes at bayed windows at second through fourth stories (sashes replaced; some present in c. 1939 tax photograph and appear to contain multi-paned, double-hung sashes)

Significant Architectural Features: Rusticated masonry base with brick upper stories featuring brick and brownstone details; brownstone cornice above first story with foliate details, continuous with no. 248; eastern bayed portion of row house evocative of a castle turret, with a slightly projecting fourth story supported on brownstone brackets and capped by a conical roof

Alterations: Stoop removed, original main entry converted to window opening, and new projecting entry vestibule with neo-Classical style surround installed at basement level (prior to c. 1939 tax photograph); replaced sashes, except where noted (see “Special Windows,” “Building Notes,” and c. 1939 tax photograph); sub-basement window openings filled in; screen windows throughout; barrel tiles removed from conical roof of turret-like section (after c. 1939 tax photograph); some areas of repointing and patching throughout both brick and brownstone

portions of facade; intercom at new main entry; small commercial sign at new main entry; light and conduit at new main entry; conduit towards eastern end of facade at basement

Building Notes: One of two row houses built under new building application 597-1889 (the other is no. 248). The houses are mirror images of one another. The lots were initially to be developed as part of a row of 19 houses that were part of NB 569-1887, also designed by Charles T. Mott. Only 16 of the houses were built as part of that new building application, with these two structures completed later as part of a separate application. Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. Historic wood-and-glass French doors, sidelights, and transom, and molded frame, including transom bar, at first story at original main entry.

Site Features: Brick (resurfaced) stairs descend into areaway; in-ground metal hatch within areaway; in-ground vents within sidewalk

Notable History and Residents: Renowned Dadaist artist Marcel Duchamp lived and had a studio here in 1920. With the assistance of fellow Dadaist artist Man Ray, Duchamp executed the work "Rotary Glass Plates (Precision Optics)," his first motor-driven construction, during his time here.

References: Octavio Paz, *Marcel Duchamp* (New York: Seaver Books, 1978); Stephen W. Plumb, "Same Tour: A Colorful Upper West Side Neighborhood," <http://www.plumden.com> (accessed December 4, 2012); "Retrospective: Dada's Detective," *New York Magazine* (November 18, 1996) 134.

North Facade: Designed (historic, painted at basement and first story)

Door(s): Replaced primary door

Stoop: Removed

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Possibly historic (pitched - possibly historic or original barrel tiles)

Notable Roof Features: Part of hipped roof visible through and above parapet

Areaway Wall/Fence Material(s): Low concrete curb with metal fencing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

248 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 51

Date: 1889-90 (NB 597-1889)

Architect/Builder: Charles T. Mott

Original Owner: Margareta Card

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement and sub-basement

Material(s): Orange brick; brownstone

Special Windows: Historically contained curved sashes at bayed windows at second through fourth stories (sashes replaced; some present in c. 1939 tax photograph and appear to contain multi-paned, double-hung sashes)

Significant Architectural Features: Rusticated masonry base with brick upper stories featuring

brick and brownstone details; brownstone cornice above first story with foliate details, continuous with no. 246; eastern bayed portion of row house evocative of a castle turret, with a slightly projecting fourth story supported on brownstone brackets and capped by a conical roof
Alterations: Replaced sashes (see “Special Windows” and c. 1939 tax photograph); openings beneath basement windows openings filled in; non-historic security grilles at eastern opening beneath basement window opening; non-historic sidelight at basement entry; screen windows throughout; small metal box at eastern window opening at first story; barrel tiles removed from conical roof of turret-like section (after c. 1939 tax photograph); small light fixture above main entry; light fixtures at basement; doorbell at basement entry

Building Notes: One of two row houses built under new building application 597-1889 (the other is no. 246). The houses are mirror images of one another. The lots were initially to be developed as part of a row of 19 houses that were part of NB 569-1887, also designed by Charles T. Mott. Only 16 of the houses were built as part of that new building application, with these two structures completed later as part of a separate application. Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. Possibly historic wood door, frame, and transom at main entry.

Site Features: Eastern sidewall at stoop altered towards West 73rd Street (extended and curved, after c. 1980s tax photograph); opening on east side of stoop filled in; handrail on eastern sidewall of stoop; masonry (resurfaced and painted) stairs with non-historic handrails descend into areaway; walls within areaway and stoop sidewalls resurfaced and painted

North Facade: Designed (historic, painted at basement and first story)

Stoop: Altered, painted, and resurfaced stoop (gate under stoop - removed)

Door(s): Possibly historic primary door; non-historic door under stoop

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Roof: Replaced (pitched - material not determined (not historic))

Notable Roof Features: Part of hipped roof visible through and above parapet

Areaway Wall/Fence Material(s): Concrete

Areaway Paving Material(s): Large concrete slabs

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

250 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 52

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Brick; brownstone

Significant Architectural Features: Rusticated brownstone at basement and first story, primarily brick above with brownstone details including asymmetrical Gibbs surrounds at window openings; brownstone oriel window at second story; dormers with ogee pediments, coquillage,

and masonry finials at fourth story; similar to 258 West 73rd Street

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); screen windows; dormers and dormer details painted; through-wall air conditioners above dormer window openings; light fixture to east of main entry; light fixture at opening beneath stoop

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly original carved wood-and-glass double-leaf doors in molded frame partially visible within vestibule. Remnants of historic gate-under-stoop remain.

Site Features: Stoop, areaway sidewalls, and areaway paving all painted; non-historic metal handrails at stoop and on areaway wall; masonry stairs (resurfaced and painted) with metal handrails descend to areaway; brick wall-enclosed planting beds within areaway

North Facade: Designed (historic, repointed)

Stoop: Painted stoop (gate under stoop - removed)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Roof: Replaced (pitched - materials not determined (not historic))

Notable Roof Features: Sloped roof with dormers at fourth story

Cornice: Original

Areaway Wall/Fence Material(s): Low masonry wall

Areaway Paving Material(s): Concrete (resurfaced and painted)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

252 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 53

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Special Windows: Historically contained one-over-one double-hung curved sashes at rounded oriel window openings (replaced)

Significant Architectural Features: Rusticated brownstone at basement and first story; rounded brick oriel window at second through fourth stories capped by conical roof and supported on

brownstone base with foliate details; metal arcaded cornice with foliate brackets above third story; grouped with 254 and 256 West 73rd Street to read as one larger house (mirror image of no. 256); also similar to 262 West 73rd Street

Alterations: Stoop removed, original door opening converted into window opening, and new main entry with metal facing installed at first story (date not determined; c. 1939 tax photograph is unclear); decorative metal balconette removed from above cornice (present in c. 1939 tax photograph); finials removed from conical roof (see no. 262) prior to c. 1980s tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 and c. 1980s tax photograph; see also "Special Windows"); screen windows; openings beneath basement window openings filled in; light and conduit above new main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Concrete stairs with non-historic metal handrails descend into areaway

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Roof: Replaced (pitched - historically featured barrel-tiles at conical and sloped areas of roof (replaced; present in c. 1939 tax photograph))

Notable Roof Features: Conical roof at oriel window; sloped roof to west

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

254 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 153

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Brick; brownstone

Significant Architectural Features: Rusticated brownstone at basement and first story, brick above with splayed brick lintels at second and third stories; metal arcaded cornice with foliate brackets above third story

Alterations: Large dormer with triple windows and prominent ogee pediment removed after c. 1980s tax photograph; remaining areas of fourth story refaced and painted; non-historic infill at openings beneath basement window openings; light fixture above main entry and at basement entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly historic wood frames remain at some window openings. Possibly historic carved wood-and-glass double-leaf doors in molded frame partially visible within vestibule.

Site Features: L-shaped stoop with high sidewall facing West 73rd Street; concrete stairs with non-historic metal handrails descend into areaway

North Facade: Designed (historic)

Stoop: Resurfaced and painted stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door; non-original paneled wood-and-glass door with possibly historic security grille at light

Windows: Possibly historic (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Roof: Replaced (pitched - historically featured barrel tiles (replaced))

Notable Roof Features: Sloped roof

Cornice: Original

Areaway Paving Material(s): Concrete (resurfaced)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

256 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 54

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Special Windows: Historically contained curved sashes at outer bays at oriel (two possibly historic one-over-one double-hung curved sashes remain at outer bays at third story)

Significant Architectural Features: Rusticated brownstone at basement and first story; rounded brick oriel window at second through fourth stories capped by conical roof and supported on brownstone base with foliate details; metal arcaded cornice with foliate brackets above third story; grouped with 252 and 254 West 73rd Street to read as one larger house (mirror image of

no. 252); also similar to 262 West 73rd Street

Alterations: Stoop removed, original door opening converted into window opening, and new main entry with metal facing installed at first story (possibly prior to c. 1939, tax photograph is unclear); decorative metal balconette removed from above cornice (present in c. 1939 tax photograph; removed prior to c. 1980s tax photograph; see no. 262, intact); finials removed from conical roof (see no. 262); chipped brownstone at western edge of facade at first story; some replaced sashes (one-over-one double-hung sashes present in c. 1939 and c. 1980s tax photographs, except for multi-paned casement windows with fixed transoms present at second-story oriel window; see also “Special Windows”); light at new main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly historic one-over-one double-hung wood sash at central bay at oriel window at third story. Possibly historic French doors, transom (altered), and molded frame at original main entry.

Site Features: Tinted concrete stairs with non-historic metal handrails descend to main entry

North Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Replaced primary door

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Roof: Replaced (pitched - historically featured barrel-tiles at conical and sloped areas of roof (replaced; present in c. 1939 tax photograph))

Notable Roof Features: Conical roof at oriel window; sloped roof to east

Cornice: Original

Areaway Wall/Fence Material(s): Low masonry wall (painted)

Areaway Paving Material(s): Concrete (where visible)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

258 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 55

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement and sub-basement

Material(s): Brick; brownstone

Special Windows: Possibly historic multi-paned casement windows with multi-paned fixed transoms at dormer

Significant Architectural Features: Rusticated brownstone at basement and first story, primarily brick above with brownstone details including asymmetrical Gibbs surrounds at window openings; brownstone oriel window at second story with decorative brownstone balconette railing above; larger dormer at fourth story with paired windows and transoms; small metal cornice with foliate brackets above third story; similar to 250 West 73rd Street

Alterations: Stoop removed, original main entry converted into window opening, and new main entry within projecting masonry vestibule installed at basement (appears to be prior to c. 1939 tax photograph); replaced sashes, except where noted (see “Special Windows” and “Building Notes”); one-over-one double-hung sashes present in c. 1939 tax photograph); transom replaced by air conditioner at western transom at dormer; light fixture at new main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly historic French doors, transom, and molded frame at original main entry.

Site Features: Metal handrail affixed to western sidewall at concrete stoop at main entry; concrete stairs descend into areaway; concrete stairs descend to sub-basement entry

North Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Replaced primary door; possibly historic or original paneled wood door at sub-basement entry

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Not historic (upper stories); possibly historic (basement)

Roof: Replaced (pitched - historically featured barrel tiles (replaced))

Notable Roof Features: Sloped roof with dormer

Cornice: Original

Areaway Wall/Fence Material(s): Low masonry walls (painted)

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

260 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 56

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brick; brownstone

Special Windows: Possibly historic multi-paned wood-and-glass casement windows and transoms at first story (present in c. 1939 tax photograph)

Significant Architectural Features: Rusticated brownstone at basement and first story, brick above with brick splayed lintels at second and third stories and paneled details at fourth story; metal arcaded cornice with foliate brackets above third story and lion's head gargoyle projecting from eastern end; decorative details at fourth story including small denticulated cornice and denticulated window surround consisting of pilasters with Corinthian capitals supporting an ogee pediment with wreath detail and foliate pinnacles

Alterations: Stoop removed, original main entry converted into window opening, and new main entry installed at basement (prior to c. 1939 tax photograph); five foliate brackets removed from eastern end of cornice (date not determined); non-historic infill at openings beneath basement window openings; storm and/or screen windows at second- through fourth-story window openings; transom filled in at fourth story; lights at new main entry; conduit towards western edge of facade at basement; small non-decorative wood panel to west of new main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly historic wood sashes throughout (one-over-one double-hung sashes present in c. 1939 tax photograph; see also "Special Windows").

Site Features: Masonry (resurfaced) stairs with non-original (but possibly historic) metal handrail descend into areaway; in-ground metal hatch within areaway

North Facade: Designed (historic, repointed)

Stoop: Removed

Windows: Possibly historic (upper stories); possibly historic (basement)

Security Grilles: Possibly historic (basement)

Roof: Original (pitched - barrel tiles)

Notable Roof Features: Gabled roof

Cornice: Original

Areaway Wall/Fence Material(s): Possibly historic metal railing

Areaway Paving Material(s): Tinted, patterned concrete in front of main entry; concrete elsewhere

Sidewalk Material(s): Concrete

Curb Material(s): Granite

262 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 57

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement and sub-basement

Material(s): Brick; brownstone

Special Windows: Openings at bayed windows originally featured curved sashes (one-over-one double-hung curved sashes present in c. 1939 and c. 1980s tax photographs)

Decorative Metal Work: Balconette above cornice; finial at conical roof

Significant Architectural Features: Rusticated brownstone at basement and first story; brick above first story; bay windows at first through fourth stories; splayed brick lintels at second through fourth stories; metal arcaded cornice with foliate brackets above third story

Alterations: Skylights inserted at sloped and conical roofs (date not determined); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph; see also "Special Windows"); non-historic infill in openings beneath basement window openings (metal mesh at eastern opening; non-historic sashes at western opening); drain pipe extending to 260 West 73rd Street above first story (not present in c. 1939 tax photograph); lights above main entry; decorative metal brackets flank central bay at first-story bay window; light, doorbell, and electrical box at under-stoop entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups. Possibly historic security grilles at sub-basement window openings, continuous with basement security grilles (altered at westernmost opening).

Site Features: Tinted concrete stairs with non-historic metal handrails descend into areaway

North Facade: Designed (historic, repointed, painted at basement and first story)

Stoop: Resurfaced stoop (gate under stoop - possibly original)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Historic (basement)

Roof: Replaced (pitched - barrel-tiles present in c. 1939 tax photograph, at conical and sloped

Notable Roof Features: Conical roof at oriel window; sloped roof to east

Cornice: Original

Areaway Wall/Fence Material(s): Low brownstone wall (resurfaced) with non-historic metal fencing and gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

264 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 157

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Brick; brownstone

Significant Architectural Features: Rusticated brownstone at basement and first story, brick above with splayed brick lintels; first story and basement project slightly from upper stories, with solid brownstone parapet above first story; dormers with ogee pediments, coquillage, and foliate finials at fourth story; mirror image to 266 West 73rd Street, adjacent to the west

Alterations: Replaced sashes at first story and basement (one-over-one double-hung sashes present in c. 1939 tax photograph); openings beneath basement window openings filled in; two foliate brackets removed from eastern end of cornice (date not determined); painted decorative elements at fourth story; light fixture at main entry and at under-stoop gate

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Brownstone (painted) stairs with possibly-historic metal handrails descend into areaway

North Facade: Designed (historic, repointed, painted at basement and first story)

Stoop: Resurfaced stoop (gate under stoop - original (painted))

Door(s): Possibly historic primary door

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Historic (basement)

Roof: Replaced (pitched - barrel tiles)

Notable Roof Features: Sloped roof

Cornice: Original

Areaway Wall/Fence Material(s): Low brownstone wall (painted) with non-original low metal railing and gate

Areaway Paving Material(s): Brick

Sidewalk Material(s): Concrete

Curb Material(s): Granite

266 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 58

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Brick; brownstone

Significant Architectural Features: Rusticated brownstone at basement and first story, brick above with splayed brick lintels; first story and basement project slightly from upper stories, with solid brownstone parapet above first story; dormers with ogee pediments, coquillage, and foliate finials at fourth story; mirror image to 264 West 73rd Street, adjacent to the east

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); openings beneath basement window openings filled in; one foliate bracket removed from western end of cornice (date not determined); non-original sidelight, panel, and transom at main entry; light fixture at main entry and at under-stoop gate; intercom at basement

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Brownstone stairs with non-historic metal handrails descend into areaway

North Facade: Designed (historic, repointed, painted at basement and first story)

Stoop: Original stoop (original gate under stoop)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Historic (basement)

Roof: Replaced (pitched - barrel tiles)

Notable Roof Features: Sloped roof

Cornice: Original

Areaway Wall/Fence Material(s): Low brownstone wall (painted) with non-original low metal railing and gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

268 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 59

Date: 1887-88 (original); 1919 (alteration) (NB 569-1887; ALT 1030-1919)

Architect/Builder: Charles T. Mott (1887); Max Muller (1919)

Original Owner: William J. Merritt & Co. (1887); not determined (1919)

Type: Row house

Style: Arts and Crafts

Stories: 4 and basement

Material(s): Brick; brownstone

Special Windows: Historic wood-and-glass French doors with rectangular transoms at first, second and fourth stories

Decorative Metal Work: Balconettes on slender brackets with circular details at first through fourth stories

Significant Architectural Features: Brick facade with large and small rectangular window openings and soldier-course lintels; historic nine-over-nine double-hung wood sashes at first story and six-over-six double-hung wood sashes at second through fourth stories

Alterations: Present appearance dates to 1919 alteration including new facade added, building extended forward, new window openings created, stoop removed, new main entry installed at basement level, and sloped roof added (ALT 1030-1919); historic French doors and transoms replaced with sashes of a similar appearance at third story (date not determined); air conditioner at westernmost transom at large first-story window opening; screen windows at eastern window opening at fourth story; light fixture at main entry; hanging plant hooks at western window opening at first story; conduit towards western edge of facade at basement and first story

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Brownstone stairs descend to main entry; in-ground metal hatch towards western end of areaway; metal mesh towards western end of facade above areaway

North Facade: Designed (historic, repointed)

Stoop: Removed

Door(s): Possibly historic primary door

Windows: Mixed (upper stories); possibly historic (basement)

Security Grilles: Not historic (basement)

Roof: Historic (pitched - barrel tiles (date to 1919 alteration))

Notable Roof Features: Sloped

Areaway Wall/Fence Material(s): Non-historic metal fencing and gate

Areaway Paving Material(s): Concrete with orange ceramic tile at stair landing

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects forward from neighboring buildings; red brick with no openings

Alterations: Repointed

West Facade: Not designed (historic) (partially visible)

Facade Notes: Building projects forward from neighboring buildings; red brick; chimney visible at roofline

Alterations: Repointed

270 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 159

Date: 1887-88 (NB 569-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt & Co.

Type: Row house

Style: Romanesque Revival

Stories: 4 and basement

Material(s): Brick; brownstone

Decorative Metal Work: Balconette railings at fourth story, continuous with 272 West 73rd Street (partially removed)

Significant Architectural Features: Rusticated brownstone at basement and first story, primarily brick above with brownstone details including asymmetrical Gibbs surrounds at window openings; brownstone oriel window at second story on molded base with foliate details; metal arched cornice with foliate brackets above third story (continuous with 272 West 73rd Street); decorative details at fourth story, including small denticulated cornice and paired, denticulated window surrounds consisting of pilasters with Corinthian capitals supporting one large ogee pediment with foliate and cartouche details, coquillage, and foliate pinnacles; designed to read as one large continuous structure with 272 West 73rd Street

Alterations: Replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); balconette railings partially removed (eastern two-thirds) at fourth story (damaged prior to c. 1939 photograph, but removed after c. 1980s tax photograph); light fixture at main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Concrete stairs with non-historic metal handrail descend into areaway; non-historic metal handrail at eastern sidewall at stoop; urn planters at stoop sidewalls

North Facade: Designed (historic, painted)

Stoop: Painted stoop (gate under stoop - possibly original)

Door(s): Possibly historic primary door
Windows: Replaced (upper stories); replaced (basement)
Security Grilles: Not historic (basement)
Roof: Replaced (pitched - barrel tiles present in c. 1939 tax photograph (replaced))
Cornice: Original
Notable Roof Features: Gabled roof with barrel tiles at ridge
Areaway Wall/Fence Material(s): Low brownstone wall (painted) with non-historic metal railing and gate
Areaway Paving Material(s): Concrete (painted)
Sidewalk Material(s): Concrete
Curb Material(s): Granite

272 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 60

Date: 1887-88 (NB 569-1887)
Architect/Builder: Charles T. Mott
Original Owner: William J. Merritt & Co.
Type: Row house
Style: Romanesque Revival with alterations
Stories: 4 and 4-1/2 and basement
Material(s): Brick; brownstone

Decorative Metal Work: Balconette railings at recessed portion of fourth story, continuous with 270 West 73rd Street; balconette railings at tower-like bay at uppermost story; possibly historic (but not original) balconette railing at original main entry at first story (a railing is present in c. 1939 tax photograph); decorative screen doors and transom at original main entry

Significant Architectural Features: Asymmetrical facade with projecting western tower-like bay featuring an additional half story capped by pyramidal roof; rusticated brownstone at basement and first story, primarily brick above with brownstone details including asymmetrical Gibbs surrounds at window openings; metal arcaded cornice with foliate brackets at recessed bay at fourth story (continuous with 270 West 73rd Street) and above fourth story at projecting bay; designed to read as one large continuous structure with 270 West 73rd Street

Alterations: Stoop removed, original main entry converted to French doors, and new main entry installed at basement (prior to c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph); balconette railings partially removed (eastern two-thirds) at fourth story (damaged prior to c. 1939 photograph, but removed after c. 1980s tax photograph); light fixture at new main entry; numbers "272" at basement level; non-historic mesh at decorative screen doors at original main entry

Building Notes: New building application 569-1887 was for the development of 19 row houses, designed by Charles T. Mott (238 to 272 West 73rd Street). Only 16 of the original row houses were completed (January 5, 1889), with two of the not-completed homes located in the middle of the row. These two homes, nos. 246 and 248, were later constructed as part of a separate building application (NB 597-1889). Four of the houses were later demolished for construction of the apartment house at 240 West 73rd Street (aka 238-244 West 73rd Street), leaving 14 houses of the original row still standing, including the two 1889 structures. The homes are each distinct in design, but some have interrelated architectural elements, including continuous bands and cornices, meant to tie them together into cohesive groups.

Site Features: Concrete-and-masonry stairs with non-historic metal handrail descend into areaway; in-ground metal hatch door in sidewalk

North Facade: Designed (historic, repointed, painted at first story and basement)

Stoop: Removed

Door(s): Not historic primary door; possibly historic French doors and transom at original main entry

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (upper stories)

Roof: Replaced (pitched - historically featured barrel tiles (replaced))

Notable Roof Features: Gabled roof at eastern bay; pyramidal roof at western bay

Cornice: Original

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Originally similar to western bay of primary (north) facade

Alterations: Parged and painted

West Facade: Partially designed (historic)

Facade Notes: Red brick

Alterations: Mostly parged and painted

274-280 West 73rd Street

Borough of Manhattan Tax Map Block 1164, Lot 63

See: 270 West End Avenue (aka 270-272 West End Avenue; 274-280 West 73rd Street)

300-304 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 19

See: 277 West End Avenue (aka 269-279 West End Avenue; 300-304 West 73rd Street)

306 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 23

Date: 1890-91 (NB 1775-1890)

Architect/Builder: Clarence True

Original Owner: Duncan C. McKinlay

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement

Material(s): Brownstone

Special Windows: May have historically contained curved sashes at bay windows (sashes replaced)

Decorative Metal Work: Possibly historic (but not original) balconette railing at original main entry; possibly historic, but not original, screen at wood-and-glass door at new main entry

Significant Architectural Features: 306 and 308 West 73rd Street were designed to read as a single, grand house featuring rusticated brownstone throughout with two turret-like, curved outer bays, continuous from basement to third stories; richly-carved brownstone details include

spandrel panels with foliate and animal motifs at bay windows at third story, a bracketed, brownstone cornice with intricate foliate molding above third story, fluted pilasters supporting foliate brackets and pinnacles at second story, a balconette railing with wreath balustrade above third story, semi-circular corbelled sills at third-story window openings, grotesques at fourth story, and roundels with floral details at prominent front-facing gables

Alterations: Stoop removed, original main entry converted to window opening with French doors, and new main entry installed at basement level (before c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph do not appear to be historic); openings beneath window openings at basement filled in; non-historic decorative metal rail at original main entry; conduit and light at new main entry; intercom at new main entry; metal spikes at fourth story (shared with no. 308)

Building Notes: The lot was acquired by William J. Merritt from the trustees of William Astor as part of a group of 16 buildable lots on the west side of West End Avenue between West 72nd and 73rd Streets, including three lots fronting on each of the streets, in 1887. The five houses at the southwest corner were developed in 1887 by Merritt to the designs of Charles T. Mott. The five houses at the northwest corner and the three adjacent lots with frontage on West 72nd Street were developed between 1889 and 1890 by F. E. Robinson, also to the designs of Mott. These lots appear to have been the last developed, by D. C. McKinlay to the designs of Clarence True. The row originally consisted of three houses with the farthest east being 40 feet wide, as compared to the houses at 306 and 308 West 73rd Street, which are only 20 feet wide. All of the homes from the original group of 16, with the exception of nos. 306 and 308, were later demolished for the construction of large apartment houses.

References: "Gossip of the Week," *Real Estate Record and Guide* (January 29, 1887) 136.

Site Features: Brownstone stairs descend into areaway; in-ground vent towards western end of areaway; in-ground metal plate towards eastern end of areaway; elevated brick-paved planting area within areaway

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Not original primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Replaced (pitched - non-historic surfacing (probably tar))

Notable Roof Features: Pitched with front-facing gable and flanked by small pinnacles

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing on low concrete curb at street

Areaway Paving Material(s): Flagstone

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

308 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 22

Date: 1890-91 (NB 1775-1890)

Architect/Builder: Clarence True

Original Owner: Duncan C. McKinlay

Type: Row house

Style: Romanesque Revival with alterations

Stories: 4 and basement
Material(s): Brownstone

Special Windows: May have historically contained curved sashes at bay windows (sashes replaced)

Decorative Metal Work: Possibly historic, but not original, screen at wood-and-glass door at new main entry

Significant Architectural Features: 306 and 308 West 73rd Street were designed to read as a single, grand house featuring rusticated brownstone throughout with two turret-like, curved outer bays, continuous from basement to third stories; richly-carved brownstone details include spandrel panels with foliate and animal motifs at bay windows at third story, a bracketed, brownstone cornice with intricate foliate molding above third story, fluted pilasters supporting foliate brackets and pinnacles at second story, a balconette railing with wreath balustrade above third story, semi-circular corbelled sills at third-story window openings, grotesques at fourth story, and roundels with floral details at prominent front-facing gables

Alterations: Stoop removed, original main entry converted to window opening with French doors and transoms, and new main entry installed at basement level (before c. 1939 tax photograph); replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph do not appear to be historic); opening beneath eastern window opening at basement filled in; air conditioner and non-historic metal screen in opening beneath western window opening at basement; non-historic decorative metal rail at original main entry; conduit and light at new main entry; intercom at new main entry; metal spikes at fourth story (shared with no. 306)

Building Notes: The lot was acquired by William J. Merritt from the trustees of William Astor as part of a group of 16 buildable lots on the west side of West End Avenue between West 72nd and 73rd Streets, including three lots fronting on each of the streets, in 1887. The five houses at the southwest corner were developed in 1887 by Merritt to the designs of Charles T. Mott. The five houses at the northwest corner and the three adjacent lots with frontage on West 72nd Street were developed between 1889 and 1890 by F. E. Robinson, also to the designs of Mott. These lots appear to have been the last developed, by D. C. McKinlay to the designs of Clarence True. The row originally consisted of three houses with the furthest east being 40 feet wide, as compared to the houses at 306 and 308 West 73rd Street, which are only 20 feet wide. All of the homes from the original group of 16, with the exception of nos. 306 and 308, were later demolished for the construction of large apartment houses.

References: "Gossip of the Week," *Real Estate Record and Guide* (January 29, 1887) 136.

Site Features: Terrazzo stairs descend into areaway; in-ground vent towards western end of areaway; in-ground metal plate towards eastern end of areaway; elevated brick-paved planting area within areaway

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Not original primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Replaced (pitched - non-historic surfacing (probably tar))

Notable Roof Features: Pitched with front-facing gable and flanked by small pinnacles

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fencing on low concrete curb at street

Areaway Paving Material(s): Flagstone
Sidewalk Material(s): Concrete
Curb Material(s): Concrete and metal

310 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 24

Date: 1896-97 (NB 1208-1896)
Architect/Builder: C. P. H. Gilbert
Original Owner: George E. Fahys
Type: Row house
Style: Renaissance Revival
Stories: 5
Material(s): White iron-spot Roman brick; limestone; terra cotta

Special Windows: Elliptical window opening with decorative leaded sash to east of main entry (at recessed bay) at first story

Decorative Metal Work: Possibly historic decorative screens at main entry, first-story window opening, and at elliptical window opening; possibly historic decorative screens at fanlights at main entry and first-story window opening

Significant Architectural Features: Rusticated, limestone base featuring two prominent, segmental-arched openings consisting of large Ionic columns supporting molded lintels with scroll keystones; fretted band above first story; Roman brick above first story with elaborate terra-cotta details including continuous, molded window surround from second to third stories with slightly recessed spandrel panel with wreath and urn details at projecting central section of facade, triple-engaged pilasters supporting large molded entablature, balustrade, and sculptural urns at projecting central section of facade, elaborate triple-window surround featuring fluted pilasters supporting a molded entablature at fourth story, and molded window surrounds at recessed fifth-story window openings; masonry or terra-cotta quoins at outer edges of facade; modillioned cornice at roofline

Alterations: Western entry at first story apparently converted to window opening (after c. 1980s tax photograph); altered parapet (see c. 1939 tax photograph for original appearance); through-wall air conditioner beneath elliptical window to east of main entry at first story; small metal armature with hanging basket to west of main entry at first story; light at main entry; light and intercom at secondary entry

Site Features: Historic facade-long three-step stoop filled in to create raised concrete areaway (see c. 1939 tax photograph for original appearance; original sidewalls still intact); non-historic metal handrail at stoop at secondary entry; in-ground vent in front of main entry; in-ground metal hatch to west of main entry

Notable History and Residents: At the time of a purported 1905 sale of this grand row house, constructed for watch-case manufacturer George E. Fahys in 1896-87, the *New York Times* noted the home as “one of the handsomest residences in the Riverside section” and “in the matter of appointments, one of the finest residences in the city.” During this period, the house stood across from the Schwab Mansion, affording it unobstructed Hudson River views. The home contained 16 rooms and was described as “built for entertaining on a large scale.” Shortly after construction, the house was sold to Richard C. Velt, Superintendent of the Foreign Department of the Standard Oil Company. The 1905 sale, just six years later, was reportedly to Timothy D. Sullivan, also known as “Big Tim” or “Big Feller,” one of New York City’s most powerful

politicians in the first decade of the 20th century. Sullivan's influence is said to have stretched beyond any of his formal titles, which included, at various times, State Assemblyman, Congressman, and State Senator.

References: "'Big Tim' Sullivan to Leave the Bowery," *New York Times*, October 28, 1905, 9; Sewell Chan, "Big Tim Sullivan, Tammany Kingmaker," *New York Times, City Room: Blogging from the Five Boroughs* (December 18, 2009) available online (accessed May 10, 2013).

North Facade: Designed (historic, painted at first story)

Stoop: Altered

Door(s): Replaced primary door; non-historic door at secondary entry

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal railing with gates at stoop and to east of stoop

Areaway Paving Material(s): Non-historic concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Designed (historic) (partially visible)

Facade Notes: Central section of primary (north) facade projects forward from the rest of the facade; similar details to central section of primary (north) facade

West Facade: Designed (historic) (partially visible)

Facade Notes: Same as east facade

312 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 25

Date: 1897-98 (NB 69-1897)

Architect/Builder: C. P. H. Gilbert (architect); Harvey Murdock (builder)

Original Owner: William Lee Trenholm

Type: Row house

Style: Colonial Revival

Stories: 5

Material(s): Red brick; terra cotta/brownstone; masonry

Special Windows: Oval-shaped window openings at first story; leaded upper sashes at fifth story window openings (removed at second bay from east); curved multi-paned casement sashes at third story and one-over-one double-hung sashes at fourth story at bay window; curved leaded fanlight at main entry

Decorative Metal Work: Screen at first-story fanlight; balustraded balconette railing at second story at bay window; French-door and window enframing featuring small colonettes at second story at bay window

Significant Architectural Features: Red brick with brownstone or terra-cotta details including crenellated lintels at first and fifth stories, splayed brick lintels with brownstone or terra-cotta keystones at second through fourth stories, and molded terra-cotta bands above first and fourth stories; semi-circular, curved bay window at first through fourth stories; brick parapet with masonry coping above modillioned cornice; semi-circular portico and porch featuring oversized Doric columns supporting a large entablature with molded cornice and segmental-arched main

entry; curved wood-and-glass double-leaf doors at main entry; American basement

Alterations: Columns and entablature at porch painted; brownstone or terra-cotta details painted throughout; openings beneath first-story window openings filled in with air conditioners; through-wall air conditioners at second through fifth stories at easternmost bay; non-original metal railing above bay window at fifth story; small, non-original, metal security rails at fifth-story window openings; screen windows at second and third stories

Building Notes: The multi-paned casement windows at the second and third stories are possibly historic, as are the French doors and sidelights at the bay window at the second story and doors at main entry. The cherub figures flanking the second-story bay window are probably not historic.

Site Features: Two-step, semi-circular concrete stoop at main entry with non-historic metal handrails; in-ground metal plate to east and west of stoop

Notable History and Residents: William Lee Trenholm was born in Charleston, South Carolina. He was a banker and one-time Comptroller of the Currency of the United States, a position he held from c. 1886 until 1889. After leaving this post, Trenholm was elected President of the American Surety Company, a position for which he relocated to New York City. He resigned this office in 1897 to become President of the North American Trust Company, the same year he commissioned this home. He retired from active business in 1899. Trenholm's father, George M. Trenholm, was Secretary of the Treasury of the Confederate States, and it is likely that the family owned slaves prior to the Civil War. In later years, the home was owned by Sailing Baruch, Jr., nephew of financier and political consultant Bernard Baruch (for whom Baruch College of City University of New York was named), and by the Institute for Human-Animal Relationship, Inc.

References: *Digital Library on American Slavery*, <http://library.uncg.edu/slavery> (accessed May 9, 2013); Landmarks Preservation Commission, *Research Files*; "William Lee Trenholm Dead," *New York Times*, January 12, 1901, 7.

North Facade: Designed (historic, repointed)

Stoop: Original

Door(s): Possibly historic primary door

Windows: Mixed

Security Grilles: Historic (first story)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick (not presently visible due to scaffolding)

316-320 West 73rd Street

Borough of Manhattan Tax Map Block 1184, Lot 28

See: 5 Riverside Drive (aka 4 Riverside Drive; 6-8 Riverside Drive; 316-320 West 73rd Street)

WEST 74 STREET (ODD NUMBERS)

231 West 74th Street

Borough of Manhattan Tax Map Block 1166, Lot 14

Date: 1885-86 (NB 1389-85)
Architect/Builder: William J. Merritt
Original Owner: William E.D. Stokes and Jacob Lawson
Type: Row house
Style: Queen Anne
Stories: 3 and basement
Material(s): Brick, brownstone

Significant Architectural Features: Full-height angled bay with hexagonal roof; terraces at second and third stories; decorative terra-cotta tiles; paneled cornice

Alterations: Two light fixtures with exposed conduit by main entrance

Building Notes: One of 19 row houses (300 to 308 West End Avenue and 231 to 257 West 74th Street), nos. 231 and 233 remain. Building appears to be vacant and is covered with netting.

South Facade: Designed (historic, basement painted)

Door(s): Original primary door

Windows: Original (upper stories); original (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - slate)

Notable Roof Features: Turret

Cornice: Original

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

233 West 74th Street

Borough of Manhattan Tax Map Block 1166, Lot 13

Date: 1885-86 (NB 1389-85)
Architect/Builder: William J. Merritt
Original Owner: William E. D. Stokes and Jacob Lawson
Type: Row house
Style: Queen Anne
Stories: 3 and basement
Material(s): Brick, brownstone

Significant Architectural Features: Oval oriel at second and third stories; decorative terra-cotta tiles; paneled cornice; front-facing intersecting gable

Alterations: Two light fixtures with exposed conduit by entrance

Building Notes: One of 19 row houses (300 to 308 West End Avenue and 231 to 257 West 74th Street), nos. 231 and 233 remain. Building appears to be vacant and is covered with netting.

South Facade: Designed (historic, basement painted)

Stoop: Painted stoop (gate under stoop - replaced)

Door(s): Original primary door

Windows: Original (upper stories); original (basement)

Security Grilles: Original (basement)

Roof: Original (pitched - slate)

Notable Roof Features: Triangular pediment

Cornice: Original
Areaway Paving Material(s): Concrete
Sidewalk Material(s): Concrete
Curb Material(s): Granite

237 West 74th Street

Borough of Manhattan Tax Map Block 1166, Lot 11

Building Name: Umatilla Apartments, now Saint Agnes Residence
Date: 1910-11 (NB 567-1910)
Architect/Builder: Rouse & Goldstone
Original Owner: J. H. Davis Building Co.
Type: Apartment building
Style: Renaissance Revival
Stories: 8
Material(s): Brick, stone, terra cotta

Special Windows: Stained-glass windows at two western bays at second story
Significant Architectural Features: Rusticated stone base; stone balconette with balustrade above entrance door; decorative brickwork at seventh story; angled bays with decorative spandrels; arched terra-cotta window lintels at top story; cornices with scroll consoles
Alterations: Light fixtures with exposed conduit at basement; two security cameras with exposed conduit at first story; exposed conduit at first story; metal-and-glass door surround and sidewalk canopy at main entrance; plastic enclosure in front of main entrance door; replacement brick above second story cornice and above some windows at the upper stories
Building Notes: Two historic light fixtures by main entrance. This apartment building replaced three row houses. It is now a residence for working women and students operated by a Roman Catholic Charitable organization.
Site Features: Siamese connection at western areaway, metal stairs and railings to basement at eastern areaway

South Facade: Designed (historic)

Stoop: Historic

Door(s): Historic primary door; non-historic metal door at basement entrance

Windows: Replaced (upper stories); historic (basement)

Security Grilles: Historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Granite and metal tube fences

Areaway Paving Material(s): Tar at western areaway, concrete at eastern areaway

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick facade; partially parged at northern end; first story painted; security camera with exposed conduit at first story; replacement brick at southern corner; replacement sash; angled stone bay visible at top story; metal at parapet

245 West 74th Street (aka 241-249 West 74th Street)

Borough of Manhattan Tax Map Block 1166, Lot 7

Building Name: Alfie Arms

Date: 1923-24 (NB 315-1923)

Architect/Builder: Sugarman, Hess & Berger

Original Owner: 245 West 74th Street Corporation

Type: Apartment building

Style: Neo-Classical

Stories: 9

Material(s): Brick, limestone, terra cotta

Significant Architectural Features: Two-story stone entrance surround; stone window surrounds at first story; stone balconettes at seventh story

Alterations: Sidewalk canopy; exposed conduit at eastern light fixture by entrance; through-the-wall air conditioners

Building Notes: Two historic light fixtures by entrance.

Site Features: Hatch in sidewalk

South Facade: Designed (historic)

Door(s): Possibly historic primary door; non-historic door at western entrance; possibly historic door at eastern entrance; non-historic metal gate at easternmost entrance

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; one-story rooftop addition

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; water tower on roof

251 West 74th Street (aka 251-253 West 74th Street)

Borough of Manhattan Tax Map Block 1166, Lot 6

Date: 1947-48 (NB 195-1947)

Architect/Builder: H. Herbert Lilien

Original Owner: Emanuel Janos & Irving Rosen

Type: Apartment building

Style: Moderne

Stories: 6 and basement

Material(s): Brick

Significant Architectural Features: Projecting center pavilion; large window openings; decorative brickwork at first story

Alterations: Metal canopy removed; sidewalk canvas canopy with light fixtures underneath; exposed conduit at basement and first story; security camera and intercom at main entrance

Site Features: Concrete steps with metal railings to basement entrance

South Facade: Designed (historic)

Door(s): Possibly historic primary door; non-historic door at basement entrance

Windows: Replaced

Areaway Wall/Fence Material(s): Non-historic brick wall and metal fence

Areaway Paving Material(s): Planting area

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash

257-259 West 74th Street

Borough of Manhattan Tax Map Block 1166, Lot 1

See: 300 West End Avenue (aka 300-308 West End Avenue; 257-259 West 74th Street)

301 West 74th Street

Borough of Manhattan Tax Map Block 1184, Lot 77

See: 305 West End Avenue (aka 301-311 West End Avenue; 301 West 74th Street)

WEST 74 STREET (EVEN NUMBERS)

232 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 52

Date: 1886-87 (NB 606-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: Jacob Lawson

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement

Material(s): Brownstone, brick

Significant Architectural Features: Rusticated base; full-height rounded bay with conical roof and decorative brickwork at parapet

Alterations: Stoop removed and basement entry constructed prior to 1939; brick resurfacing at basement and first story at entry; two leaders; parged chimney

Building Notes: One of six row houses (230 to 240 West 74th Street), no. 230 demolished. Identical to No. 238 as built.

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Roof: Original (pitched - asphalt shingles)

Notable Roof Features: Turret on top of round bay

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash; conduit at basement

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash; satellite dish and stair bulkhead on roof; basement and first story rear yard extension

234 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 53

Date: 1886-87 (NB 606-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: Jacob Lawson

Type: Row house

Style: Altered Romanesque Revival

Stories: 3 and basement

Material(s): Brownstone, brick

Significant Architectural Features: Angled oriel at second story; decorative brickwork

Alterations: Stoop removed and basement entry constructed and window openings at first story enlarged prior to 1939; painted brick extension at basement with exposed conduit, vent, garbage can enclosure, planter and security camera; two light fixtures and intercoms by basement entrance doors; pitched roof removed and brick parapet constructed; parged brick chimney

Building Notes: One of six row houses (230 to 240 West 74th Street), no. 230 demolished. No. 236 identical as built. Historic brickmold remains at second story oriel.

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

North Facade: Designed (base, first and second story painted)

Stoop: Removed

Door(s): Replaced primary door; two non-historic doors at basement

Windows: Replaced (upper stories); altered (basement)

Security Grilles: Not historic (upper stories)

Roof: Replaced (pitched)

Cornice: Removed

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

236 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 153

Date: 1886-87 (NB 606-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: Jacob Lawson

Type: Row house
Style: Romanesque Revival with alterations
Stories: 3 and basement
Material(s): Brownstone, brick

Significant Architectural Features: Angled oriel at second story; decorative brickwork; pediment at roof

Alterations: One-story painted brick extension at basement with elevator shaft sign on door and security camera above the door; alarm bell, siamese connection, vent and conduit on east stoop wall; alarm, siamese connection and light fixture with exposed conduit on west stoop wall; sign and intercom by center basement entrance; security camera with exposed conduit at basement; two light fixtures by main entrance

Building Notes: One of six row houses (230 to 240 West 74th Street), no. 230 demolished. No. 234 was identical as built. Historic wood windows sash at second story oriel.

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

Site Features: Concrete steps with metal railings to east of basement extension

North Facade: Designed (historic, basement and first story painted)

Stoop: Painted stoop (gate under stoop - replaced)

Door(s): Original primary door; two non-historic doors at basement and at basement extension

Windows: Mixed

Roof: Original (pitched - slate)

Cornice: Original

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

238 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 54

Date: 1886-87 (NB 606-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: Jacob Lawson

Type: Row house

Style: Romanesque Revival

Stories: 3 and basement

Material(s): Brownstone, brick

Significant Architectural Features: Rusticated base; full-height round bay with conical roof; decorative brickwork at parapet

Alterations: Non-historic stoop railing and railings at steps to basement; two light fixtures and intercom by main entrance; light fixture with exposed conduit and intercom by door under stoop

Building Notes: One of six row houses (230 to 240 West 74th Street), no. 230 demolished. No. 232 was identical as built.

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

North Facade: Designed (historic, basement and first story painted)

Stoop: Painted stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)
Roof: Original (pitched - asphalt shingles)
Notable Roof Features: Turret on round bay
Cornice: Original
Areaway Wall/Fence Material(s): Painted brownstone wall
Areaway Paving Material(s): Bluestone, metal grate
Sidewalk Material(s): Concrete
Curb Material(s): Granite

240 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 55

Date: 1886-87 (NB 606-1886)
Architect/Builder: William J. Merritt & Co.
Original Owner: Jacob Lawson
Type: Row house
Style: Romanesque Revival
Stories: 3 and basement
Material(s): Brownstone, brick

Significant Architectural Features: Rusticated base; full-height angled bay with pyramidal roof; decorative brickwork at parapet

Alterations: Non-historic stoop railing; through-the-wall air conditioner at second story return wall of angled bay; through-the-wall opening below easternmost basement window; light fixture with exposed conduit above door under stoop; doorbell by door under stoop; intercom by main entrance; two light fixtures and security camera with exposed conduit above main entrance; alarm at second story of angled bay

Building Notes: One of six row houses (230 to 240 West 74th Street), no. 230 demolished. Historic brickmold and wood mullion at first story paired window.

References: New York City Department of Taxes, *Photographic Record*, c. 1939.

North Facade: Designed (historic)

Stoop: Original stoop (gate under stoop - replaced)
Door(s): Original primary door
Windows: Replaced (upper stories); replaced (basement)
Security Grilles: Not historic (upper stories); original (basement)
Roof: Original (pitched - clay tiles)
Notable Roof Features: Hipped roof at bay
Cornice: Original
Areaway Wall/Fence Material(s): Brownstone wall with non-historic fence and gate
Areaway Paving Material(s): Concrete, hatch
Sidewalk Material(s): Concrete
Curb Material(s): Granite

244 West 74th Street (aka 242-246 West 74th Street)

Borough of Manhattan Tax Map Block 1165, Lot 56

Date: 1921-22 (NB 321-1921)
Architect/Builder: George F. Pelham

Original Owner: 244 West 74th Street Corporation

Type: Apartment building

Style: Colonial Revival

Stories: 9

Material(s): Brick, stone

Special Windows: Leaded-glass transom above door

Significant Architectural Features: Swan's neck pediment above door; Flemish bond brick work; decorative stone banding

Alterations: Canopy above entrance door

Building Notes: Some historic multi-pane double-hung wood windows remain. Two light fixtures by entrance door may be historic.

North Facade: Designed (historic, watertable painted)

Door(s): Historic primary door; possibly historic metal gate at western bay with sheet metal attached to it

Windows: Mixed

Security Grilles: Mixed (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; water tower on roof

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash

248 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 59

Date: 1886-87 (NB 17-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: W. E. D. Stokes

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and basement

Material(s): Brownstone, brick

Special Windows: Shouldered transom above original door opening

Significant Architectural Features: Rusticated base; full-height oval bay; decorative sunburst at parapet

Alterations: Stoop removed and basement entry constructed before 1939; roof above bay removed between 1939 and 1988; light fixture and security camera (with exposed conduit) above door; light fixture with exposed conduit at basement facade; through-the-wall air conditioner at eastern basement window

Building Notes: One of five row houses (244 to 252 West 74th Street), nos. 244 and 246 demolished.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - tar)

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic brick wall and metal railing

Areaway Paving Material(s): Concrete, hatch

Sidewalk Material(s): Concrete

Curb Material(s): Granite

250 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 159

Date: 1886-87 (NB 17-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: W. E. D. Stokes

Type: Row house

Style: Altered Queen Anne

Stories: 4 and basement

Material(s): Brick, stone

Significant Architectural Features: Rusticated stone lintels at first story; brick-and-stone window surround with stone brackets at third story paired window; brick dentils above third story

Alterations: One-story brick rooftop addition; stoop removed, basement entry constructed and original door opening altered between 1939 and 1988; light fixture above and intercom by door; one through-the-wall air conditioner at basement; two through-the-wall air conditioners at third story; non-historic metal railing at third story windows

Building Notes: One of five row houses (244 to 252 West 74th Street), nos. 244 and 246 demolished.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Designed (resurfaced with brick at basement)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Replaced (pitched)

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic brick wall with planter and metal fence and gate

Areaway Paving Material(s): Slate

Sidewalk Material(s): Concrete

Curb Material(s): Granite

252 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 7502

Date: 1886-87 (NB 17-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: W. E. D. Stokes

Type: Row house

Style: Queen Anne with alterations

Stories: 3 and basement

Material(s): Brick, stone

Significant Architectural Features: Rusticated stone base, lintels at first story and quoins; full-height rectangular projecting bay with pyramidal roof; decorative sunburst at parapet

Alterations: Stoop removed and basement entry constructed between 1939 and 1988; light fixture above door; through-the-wall air conditioners at eastern basement window, western first and second story windows; through-the-wall vent at western end of areaway at a small extension of the building; rooftop railing

Building Notes: One of five row houses (244 to 252 West 74th Street), nos. 244 and 246 demolished. Historic tax map lot 60 (presently condo lots 1201-1210).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Original (pitched - asphalt shingles)

Notable Roof Features: Hipped roof on projecting bay

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic brick wall and metal fence and gate

Areaway Paving Material(s): Concrete, hatch

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; through-the-wall air conditioner at top story

254-262 West 74th Street

Borough of Manhattan Tax Map Block 1165, Lot 4

See: 290 West End Avenue (aka 288-298 West End Avenue; 254-262 West 74th Street)

300-320 West 74th Street

Borough of Manhattan Tax Map Block 1184, Lot 31

See: 285 West End Avenue (aka 281-287 West End Avenue; 11-15 Riverside Drive; 301-319 West 73rd Street; 300-320 West 74th Street)

WEST 75 STREET (ODD NUMBERS)

235 West 75th Street (aka 2139-2149 Broadway)

Borough of Manhattan Tax Map Block 1167, Lot 11

Building Name: The Astor Apartments
Date: 1900-01 (NB 1985-1899)
Architect/Builder: Clinton & Russell
Original Owner: William Waldorf Astor
Type: Apartment building with stores
Style: Renaissance Revival
Stories: 8
Material(s): Brick, stone

Special Windows: Two arched windows at either side of entrance

Significant Architectural Features: Rusticated brick; splayed lintels with scroll keystone at stone base; angled stone bays; decorative stone details at bays and top story; projecting cornice with anthemions

Alterations: Entrance step resurfaced; entrance surround replaced; three security cameras with exposed conduit at first story; sidewalk canopy (“The Astor”); through-window vents at eastern three windows at first story; historic glass-and-metal doors, non-historic awnings, pin-mounted sign and bracket sign (“Feline Spa”) at western storefront; modern storefront infill at corner storefront; pin-mounted signage at eastern bay second story (“The Astor Classic Rentals” with stylized flower design)

Building Notes: Historic stoops with historic metal railings at western storefront. Though the address 2151 Broadway is apparently associated with the Astor Apartments (addition), the commercial tenant “Barney’s Co-op” located in the southern building at the time of designation, uses this address as a mailing address; commercial tenants in the addition use this address as well.

Other Structures on Site: The Astor Apartments (addition) at 230 West 76th Street aka 2151-2157 Broadway

Notable History and Residents: By the 1970s, this apartment complex was a single-room occupancy hotel known as the West Side Towers. It was converted back to apartments under the name Astor Apartments in 1977.

References: Alan S. Oser, “About Real Estate: The Conversion of ‘an Incredible Chamber of Horrors,’” *New York Times*, December 2, 1977, B7.

South Facade: Designed (historic)

Door(s): Replaced primary door; two historic doors at western storefront

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (basement)

Storefront(s): Replaced

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic low stone walls at light wells

Areaway Paving Material(s): Grates in light wells

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Designed (historic)

Facade Notes: Similar to 75th Street; non-historic storefront infill, signage and awnings; projecting sign (“Coop”); two banners (“The Astor” and “Classic Rentals”) with two lights and exposed conduit below; replacement sash; concrete sidewalk and concrete and granite curb

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick facade; return similar to 75th Street facade; light fixture and exposed conduit at first story; metal stack to roof; replacement sash; possibly historic metal gate at alley

North Facade: Designed (historic) (partially visible)

Facade Notes: Similar to 75th Street and Broadway facade; replacement sash

241 West 75th Street

Borough of Manhattan Tax Map Block 1167, Lot 10

Date: 1884-85 (NB 1591-1884)

Architect/Builder: William J. Merritt

Original Owner: Daniel D. Brandt

Type: Row house

Style: Altered Romanesque Revival

Stories: 3 and basement

Material(s): Stucco

Significant Architectural Features: Round-arched openings at second story; third story terrace with triangular pedimented roof

Alterations: Stoop removed, basement entrance constructed and original door opening altered; ornament stripped; two light fixtures with exposed conduit and intercom by entrance; non-historic railing at third story terrace; storm windows

Building Notes: One of five row houses (241 to 249 West 75th Street), only 241 and 243 remain. Altered between 1939 and 1988.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

Site Features: Non-historic concrete steps and railings at basement entrance

South Facade: Designed (painted, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - shingles)

Areaway Wall/Fence Material(s): Non-historic railing

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash; arched window opening at third story southern bay

243 West 75th Street

Borough of Manhattan Tax Map Block 1167, Lot 9

Date: 1884-85 (NB 1591-1884)

Architect/Builder: William J. Merritt

Original Owner: Daniel D. Brandt

Type: Row house

Style: Altered Romanesque Revival

Stories: 3 and basement

Material(s): Stucco

Decorative Metal Work: Second story recessed balcony and third story outer windows

Significant Architectural Features: Round-arched opening at second story terrace; decorative pediment at roof

Alterations: Stoop removed, basement entrance constructed and original door opening altered; ornament stripped; two light fixtures with exposed conduit and intercom by entrance; storm windows

Building Notes: One of five row houses (241 to 249 West 75th Street), only 241 and 243 remain. Altered between 1939 and 1988.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

Site Features: Non-historic concrete steps and railings at basement entrance

South Facade: Designed (painted, resurfaced)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - shingles)

Areaway Wall/Fence Material(s): Non-historic fence

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

245 West 75th Street (aka 245-249 West 75th Street)

Borough of Manhattan Tax Map Block 1167, Lot 7

Date: 1920 (NB 67-1920)

Architect/Builder: Fred F. French Co.

Original Owner: 245 West 75th Street Inc.

Type: Apartment building

Style: Medieval Revival

Stories: 6

Material(s): Brick, stone, mock half-timbering

Significant Architectural Features: Rusticated brick base; half-timbering; arched entrance door; crenellated parapet

Alterations: Sidewalk canopy; non-historic stoop railing; two light fixtures with exposed conduit and intercom at entrance

Building Notes: Railing at eastern basement entrance may be historic. Three historic multi-pane

window transoms remain at top story.

South Facade: Designed (historic, decorative details below eastern windows may have been removed)

Stoop: Possibly historic

Door(s): Replaced primary door; non-historic gate to basement entrance in eastern bay

Windows: Replaced

Security Grilles: Not historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade with stone details; brick chimney; crenellated parapet

255 West 75th Street (aka 251-257 West 75th Street)

Borough of Manhattan Tax Map Block 1167, Lot 104

Date: 1957-60 (original); 2002-04 (alteration) (probably ALT 764-1957; ALT 103277990)

Architect/Builder: Probably Herbst & Rusciano; Gregg Rothstein

Original Owner: Probably WS Improvements, Inc.; Paul Brusco

Type: Row houses altered to apartment building

Style: None

Stories: 5 and penthouse

Material(s): Brick, granite

Alterations: Sidewalk canopy with lights and exposed conduit underneath; one-story rooftop addition at western end; parged parapet; rooftop railing; exposed conduits attached to facade vertically

Building Notes: This building replaced row houses (1886, Charles T. Mott) probably in 1957-60 and was raised by one story and a penthouse in 2002-04.

Site Features: Two garbage can enclosures at front sidewalk

South Facade:

Door(s): Original primary door; metal-and-glass door at eastern opening

Windows: Original

Security Grilles: Original (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Partially parged brick and cement block facade; rooftop railing

North Facade: Not designed (historic) (partially visible)

Facade Notes: Cement block and clad facade; replacement sash; setbacks with metal railings at terraces

259 West 75th Street)

Borough of Manhattan Tax Map Block 1167, Lot 1

See: 320 West End Avenue (aka 320-326 West End Avenue; 259 West 75th Street)

WEST 75 STREET (EVEN NUMBERS)

228 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 51

Date: 1886-87 (NB 1901-1886)

Architect/Builder: William J. Merritt & Co.

Original Owner: William E. D. Stokes

Type: Row house

Style: Queen Anne

Stories: 4 and basement

Material(s): Brick, brownstone

Significant Architectural Features: Rectangular full-height projecting bay; decorative flower design below cornice; cornice with dentils

Alterations: Basement storefront with roll-down gates; stoop railing; pyramidal roof removed from projecting bay

Building Notes: One of three row houses (228, 230, and 232 West 75th Street). The building is covered with netting.

Site Features: Hatch in sidewalk

North Facade: Designed (historic, painted)

Stoop: Painted

Door(s): Replaced primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Partially removed

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

230 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 151

Date: 1886-87 (NB 1901-1886)

Architect/Builder: William J. Merritt

Original Owner: William E. D. Stokes

Type: Row house

Style: Queen Anne

Stories: 4 and basement

Material(s): Brick, brownstone

Significant Architectural Features: Panels below windows at upper stories; decorative flower design below cornice; cornice with dentils; dormer with paired window, decorative pediment, and finials

Alterations: Through-the-wall air conditioner at basement; security camera at first story

Building Notes: One of three row houses (228 to 232 West 75th Street). Possibly historic stoop railing. The building is covered with netting.

North Facade: Designed (historic, painted)

Stoop: Painted

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Roof: Original (pitched - slate)

Notable Roof Features: Dormer

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

232 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 52

Date: 1886-87 (NB 1901-1886)

Architect/Builder: William J. Merritt

Original Owner: William E. D. Stokes

Type: Row house

Style: Altered Queen Anne

Stories: 4 and basement

Material(s): Brick, brownstone

Significant Architectural Features: Rusticated brownstone base; continuous brownstone banding; decorative flower design above third story

Alterations: Pyramidal roof removed and parapet raised between 1939 and 1988; light fixture and intercom by main entrance; through-the-wall air conditioner at fourth story

Building Notes: One of three row houses (228, 230, and 232 West 75th Street).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Designed (basement and first story painted)

Stoop: Replaced stoop (gate under stoop - replaced)

Door(s): Possibly historic primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Replaced (pitched)

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic brick and metal fence and gate

Areaway Paving Material(s): Slate, hatch, brick planter

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick

234 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 53

Date: 1884-85 (NB 1605-1884)

Architect/Builder: William J. Merritt

Original Owner: Daniel D. Brandt

Type: Row house
Style: Queen Anne
Stories: 3 and basement
Material(s): Brick, stone

Significant Architectural Features: Round bay at first story; cornice with swags and brackets; triangular pediment at roof

Alterations: Non-historic stoop railing; light fixture and intercom by main entrance; light fixture by basement entrance

Building Notes: One of five row houses (234 to 242 West 75th Street), only 234 and 236 remain. Identical to No. 244 West 75th Street.

North Facade: Designed (historic)

Stoop: Replaced stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Roof: Original (pitched - possibly slate)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fence and gate, painted stone walls with non-historic metal fences at eastern and western lot lines

Areaway Paving Material(s): Concrete, planting area

Sidewalk Material(s): Concrete

Curb Material(s): Granite

236 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 54

Date: 1884-85 (NB 1605-1884)

Architect/Builder: William J. Merritt

Original Owner: Daniel D. Brandt

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Material(s): Brick, stone

Significant Architectural Features: Brick arches at first story; curved oriel at second story; bracketed cornice

Alterations: Non-historic stoop railing; through-the-wall vent at first story; light fixture and flagpole above main entrance; intercom by main entrance; light fixture by basement entrance

Building Notes: One of five row houses (234 to 242 West 75th Street), only 234 and 236 remain. Brick chimney at eastern lot line.

North Facade: Designed (historic, painted)

Stoop: Painted

Door(s): Replaced primary door; basement door replaced

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); original (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fence and gate
Areaway Paving Material(s): Brick, planting area
Sidewalk Material(s): Concrete
Curb Material(s): Granite

240 West 75th Street (aka 238-242 West 75th Street)
Borough of Manhattan Tax Map Block 1166, Lot 154

Date: 1920 (NB 10-1920)
Architect/Builder: George F. Pelham
Original Owner: Lucania Realty Corporation
Type: Apartment building
Style: Neo-Classical
Stories: 9
Material(s): Brick, stone

Decorative Metal Work: balconettes at third and seventh story center windows and fifth story outer windows

Significant Architectural Features: Rusticated stone base; segmental-arched window openings with splayed stone lintels at second and top stories

Alterations: Original door opening altered to accommodate a window and window opening altered to accommodate the entrance door between 1939 and 1988; sidewalk canopy with light fixtures underneath; directory and intercom by entrance; replacement brick at center below cornice and above western windows at seventh story; rooftop railing

Building Notes: Two light fixtures by main entrance possibly historic.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic metal gate at western first story entrance

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; replacement brick at parapet; water tower on roof

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; metal stack at roof

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade

244 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 57

Date: 1884-85 (NB 1538-1884)
Architect/Builder: William J. Merritt

Original Owner: Daniel D. Brandt
Type: Row house
Style: Queen Anne
Stories: 3 and basement
Material(s): Brick, stone

Special Windows: Curved sash at first-story rounded bay

Significant Architectural Features: Round bay at basement and first story; cornice with swags; triangular pediment at roof

Alterations: Light fixtures by main entrance and basement entrance

Building Notes: One of five row houses (244 to 252 West 75th Street), only 244 and 252 (altered) remain. Identical to 234 West 75th Street. Stoop railings possibly historic.

North Facade: Designed (historic)

Stoop: Historic stoop (gate under stoop - replaced)

Door(s): Historic primary door

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); original (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fence and gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

250 West 75th Street (aka 246-250 West 75th Street)

Borough of Manhattan Tax Map Block 1166, Lot 58

Date: 1920-22 (NB 374-1920)

Architect/Builder: George F. Pelham

Original Owner: Lucania Realty Corporation

Type: Apartment building

Style: Medieval Revival

Stories: 9

Material(s): Brick, stone

Significant Architectural Features: Tudor-arched door; crenellated parapet

Alterations: Sidewalk canopy with light fixtures underneath; two light fixtures (one with exposed conduit) and intercom by entrance; rooftop railing

Site Features: Hatch in sidewalk

North Facade: Designed (historic)

Door(s): Original primary door; historic metal gate at first-story western bay

Windows: Replaced

Security Grilles: Not historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; northern end, upper two stories parged; replacement sash; water

tower on roof; brick chimney

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; parapet parged

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; water tower on roof

252 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 60

Date: 2007-09 (ALT 104419390)

Architect/Builder: Michael Zenreich

Original Owner: Bernice Kosowsky (agent)

Type: Row house

Style: Modern

Stories: 4

Material(s): Concrete, metal

Significant Architectural Features: Slatted screen in front of facade; large window openings

Building Notes: Row house (1884-85, William J. Merritt) completely remodeled in 2007-09.

Site Features: Planter by main entrance

North Facade: Designed (historic)

Door(s): Original primary door; metal door at first story

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Designed (historic) (partially visible)

Facade Notes: Concrete facade; windows in metal bays

South Facade: Designed (historic) (partially visible)

Facade Notes: Concrete facade; metal windows

254 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 160

Date: 1885-86 (NB 1538-1885)

Architect/Builder: William J. Merritt

Original Owner: William E. D. Stokes

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Material(s): Brick, stone

Special Windows: Arched transoms at first story; twelve-over-twelve double-hung wood sash at second story

Decorative Metal Work: Door and window iron work at first and second story; terrace railing at third story

Significant Architectural Features: Round-arched openings with rusticated stone lintels at first and third stories; angled oriel at second story; cornice with brackets

Alterations: Light fixture above main entrance; two mailboxes and intercom by main entrance; two light fixtures with exposed conduit above door under stoop; mailbox by door under stoop

Building Notes: One of two row houses (254 and 256 West 75th Street).

Site Features: Garbage can enclosure in areaway; gooseneck in sidewalk

North Facade: Designed (historic, basement and first story and stone details at upper stories painted)

Stoop: Painted stoop (gate under stoop - not visible)

Door(s): Possibly historic primary door

Windows: Possibly historic (upper stories); replaced (basement)

Security Grilles: Possibly historic (upper stories); not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fence and gate

Areaway Paving Material(s): Slate, planters

Sidewalk Material(s): Concrete

Curb Material(s): Granite

256 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 161

Date: 1885-86 (NB 1538-1885)

Architect/Builder: William J. Merritt

Original Owner: William E. D. Stokes

Type: Row house

Style: Queen Anne

Stories: 3 and basement

Material(s): Brick, stone

Significant Architectural Features: Rusticated stone base; curved oriel at second story with decorative squares and large curved bracket; paneled cornice

Alterations: Non-historic stoop railing; light fixture with exposed conduit by main entrance; triangular pediment at roof removed; rooftop railing

Building Notes: One of two row houses (254 and 256 West 75th Street).

North Facade: Designed (historic, basement and first story painted)

Stoop: Painted stoop (gate under stoop - not visible)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories); not historic (basement)

Cornice: Original

Areaway Wall/Fence Material(s): Non-historic metal fence and gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete, bluestone

Curb Material(s): Granite

258-260 West 75th Street

Borough of Manhattan Tax Map Block 1166, Lot 61

See: 310 West End Avenue (aka 310-318 West End Avenue; 258-260 West 75th Street)

300 West 75th Street

Borough of Manhattan Tax Map Block 1184, Lot 83

See: 315 West End Avenue (aka 300 West 75th Street)

304 West 75th Street (aka 302-304 West 75th Street)

Borough of Manhattan Tax Map Block 1184, Lot 87

Date: 1930 (NB 402-1927)

Architect/Builder: Robert T. Lyons

Original Owner: 315 West End Ave. Corp.

Type: Apartment building

Style: Art Deco

Stories: 16

Material(s): Brick, stone

Significant Architectural Features: Decorative brickwork; stepped back at upper floors

Alterations: Replacement brick at eastern bay fourth story and upper parapets; canopy at entrance; intercom by western door

Building Notes: Two light fixtures by main entrance probably historic. Rooftop railings may be historic.

Notable History and Residents: Dr. William D. Silkworth (1873-1951), co-founder of Alcoholics Anonymous, lived here in 1931.

References: "Apartment Leases," *New York Times*, September 20, 1931, N17; "Dr. W. D. Silkworth, Aided Alcoholics," *New York Times*, March 23, 1951, 21.

North Facade: Designed (historic, base painted)

Door(s): Historic primary door; non-historic door at western end

Windows: Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

East Facade: Designed (historic)

Facade Notes: Brick facade; replacement sash except historic six-over-six double-hung wood windows at first story; historic wood-and-glass door; lights and exposed conduit at first story; replacement brick at parapet and northeast corner upper stories; three-story visible rooftop addition; landscaped side yard with historic metal fence and gate, concrete walk and concrete block enclosure in the yard

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; fire stairs; replacement brick at parapet; visible rooftop additions; rooftop railing

South Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; stairs to roof; rooftop railing

WEST 76 STREET (ODD NUMBERS)

235 West 76th Street (aka 235-241 West 76th Street; 2161-2169 Broadway)

Borough of Manhattan Tax Map Block 1168, Lot 10

Building Name: The Colorado
Date: 1924-25 (NB 717-1924)
Architect/Builder: Robert T. Lyons
Original Owner: 76th & Broadway Corporation
Type: Apartment building with stores
Style: Romanesque Revival
Stories: 15
Material(s): Brick, polychrome terra cotta

Significant Architectural Features: Red clinker brick; terra-cotta window surrounds with twisted engaged columns and arched transoms; stone balconettes; brick corbelling; polychrome terra-cotta parapet

Alterations: Canopy with light fixtures and exposed conduit underneath; non-historic grilles and shutter at first story; non-historic infill, signage, lights with exposed conduit and awning at western storefront; non-historic enclosed sidewalk café, lights with exposed conduit, signage and door at corner storefront; one-story painted stucco extension with non-historic door, garage door, and security camera with exposed conduit

Building Notes: Probably historic light fixtures by entrance door. The building is covered by netting.

South Facade: Designed (historic, base painted)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Storefront(s): Replaced

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

East Facade: Designed (historic)

Facade Notes: Similar to West 76th Street facade; replacement sash; six storefronts with non-historic infill and related signage, lights, awnings and bracket signs; exterior roll-down security gates at third northernmost storefront; concrete sidewalk and bluestone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Red clinker brick; replacement sash; repointing at upper stories; fire escape; rooftop railing

North Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick facade; parged at upper stories

WEST 76 STREET (EVEN NUMBERS)

230 West 76th Street (aka 2151-2157 Broadway)

Borough of Manhattan Tax Map Block 1167, Lot 11

Building Name: The Astor Apartments (addition)

Date: 1913-14 (NB 244-1913)

Architect/Builder: Peabody, Wilson, & Brown

Original Owner: William Waldorf Astor

Type: Apartment building with stores

Style: Renaissance Revival

Stories: 12

Material(s): Brick, stone

Significant Architectural Features: Rusticated brick; splayed lintels with keystone at rusticated stone base; projecting cornice with anthemions

Alterations: Three security cameras with exposed conduit and fire alarm with exposed conduit at first story; two light fixtures by door; two through-window vents with historic grilles at first story; infill in transom above door; non-historic infill with awning and signage at corner storefront; non-historic infill and signage and one awning (“Cleaners”) at two western storefronts

Building Notes: Similar in style and details as the original Astor Apartments building at 235 West 75th Street aka 2139-2149 Broadway. Entrance at 75th Street is the service/ delivery entrance; two-over-two double-hung sash in center bay may be historic; arched transom with historic grille above the door.

Site Features: Driveway with roll-down door at western lot line; granite steps with possibly historic metal railing at western storefront

Other Structures on Site: The Astor Apartments at 235 West 75th Street aka 2139-2149 Broadway (the buildings are joined by a one-story connector on Broadway that has two storefronts).

Notable History and Residents: By the 1970s, this apartment complex was a single-room occupancy hotel known as the West Side Towers. It was converted back to apartments under the name Astor Apartments in 1977.

References: Alan S. Oser, “About Real Estate: The Conversion of ‘an Incredible Chamber of Horrors,’” *New York Times*, December 2, 1977, B7.

North Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Historic (upper stories)

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Designed (historic)

Facade Notes: Similar to 76th Street facade; two storefronts at one-story stone connector to the original Astor Apartments building; non-historic infill, awnings, signage and five projecting signs (“Coop,” “The Art of Shaving,” “Stuart Weitzman,” “Papyrus,” and “L’Occitane en Provence”) at storefronts; replacement sash; concrete sidewalk with granite curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; alley

South Facade: Designed (historic) (partially visible)

Facade Notes: Similar to 76th Street and Broadway facades; replacement sash

242 West 76th Street (aka 242-248 West 76th Street)
Borough of Manhattan Tax Map Block 1167, Lot 55

Building Name: The Milburn Hotel
Date: 1925-26 (NB 386-1925)
Architect/Builder: George F. Pelham
Original Owner: Jador Realty Corporation, Inc.
Type: Apartment building
Style: Romanesque Revival
Stories: 15
Material(s): Brick, stone, terra cotta

Decorative Metal Work: Railings at ninth story center windows

Significant Architectural Features: Pairs of arched window openings with engaged columns; stepped back at top stories

Alterations: Non-historic metal canopy with historic metal ties; door surround replaced; awnings at first story; light fixtures with exposed conduit at first story; two light fixtures by entrance; balconette removed between third and fourth stories at center; through-window vent at window west of entrance; security camera with exposed conduit at second story

North Facade: Designed (historic)

Door(s): Replaced primary door; non-historic door with brick infill above at eastern entrance

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; stepped parapet

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; fire stairs; stepped parapet

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; replacement brick at parapet

250 West 76th Street

Borough of Manhattan Tax Map Block 1167, Lot 58

Date: c. 1962 (ALT 12-1962)
Architect/Builder: Not determined
Original Owner: Not determined
Type: Row house altered to apartment building
Style: None
Stories: 4
Material(s): Brick

Alterations: Stoop removed, building stripped and resurfaced between 1939 and 1988; light fixture with exposed conduit above entrance; through-the-wall air conditioners and vents; conduit attached to facade

Building Notes: The front facade of this row house (1886, Edward D. Lindsey & F. C. Hindekoper) was probably altered under ALT 12-1962.

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

North Facade: Altered; resurfaced

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Removed

Areaway Wall/Fence Material(s): Non-historic brick and cinder block walls with planters on top

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

252 West 76th Street (aka 252-256 West 76th Street)

Borough of Manhattan Tax Map Block 1167, Lot 59

Building Name: Hotel Willard, now Hotel Churchill

Date: 1902-03 (NB 39-1902)

Architect/Builder: Ralph S. Townsend

Original Owner: Alexander McDowell

Type: Apartment building

Style: Beaux Arts

Stories: 10

Material(s): Limestone, brick, terra cotta

Decorative Metal Work: Railings at fourth story at bottom of angled bays

Significant Architectural Features: Splayed lintels at rusticated stone base; bracketed stone balconette with balustrade above door and at fourth story; angled bays at fourth to sixth stories; classical-inspired decorative stone details; projecting cornice with scroll brackets and dentils below 10th story; curved pitched roof with dormers having triangular pediments

Alterations: Non-historic stoop railing; exposed conduit at basement and first story; historic eastern basement window and vent at western basement window

Building Notes: Two light fixtures by entrance may be historic.

North Facade: Designed (historic, basement, first and second stories painted)

Stoop: Replaced stoop (gate under stoop - replaced)

Door(s): Replaced primary door

Windows: Replaced (upper stories); mixed (basement)

Security Grilles: Historic (basement)

Roof: Original (pitched - metal)

Notable Roof Features: Dormer windows

Cornice: Original

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade

260 West 76th Street

Borough of Manhattan Tax Map Block 1167, Lot 61

See: 336 West End Avenue (aka 332-336 West End Avenue; 260 West 76th Street)

WEST 77 STREET (ODD NUMBERS)

233 West 77th Street (aka 2181-2189 Broadway)

Borough of Manhattan Tax Map Block 1169, Lot 8

Date: 1923 (NB 103-1923)

Architect/Builder: Schwartz & Gross

Original Owner: Broadway & 77th Street Corporation

Type: Apartment building with stores

Style: Renaissance Revival

Stories: 14

Material(s): Brick, stone

Significant Architectural Features: Door surround with engaged columns, pediment and urns; decorative brickwork; projecting cornice with consoles at 12th story; decorative stone arched lintels and spandrels at top two stories

Alterations: Metal frame attached to facade to west of entrance door; non-historic roll-down door in eastern door opening; eastern first story window opening sealed with infill and metal grille; non-historic storefront infill and signage at corner storefront; an historic window remains at first story western bay; security camera with exposed conduit to west of corner storefront

Building Notes: U-shaped plan; two light fixtures by entrance door may be historic.

South Facade: Designed (historic)

Door(s): Historic primary door

Windows: Replaced

Storefront(s): Replaced

Cornice: Original

Sidewalk Material(s): Concrete

East Facade: Designed (historic)

Facade Notes: Similar to West 77th Street facade; replacement sash; two storefronts with non-historic infill and signage; concrete sidewalk and bluestone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; fire escape

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; large banner sign hanging from roof; water tower

241-273 West 77th Street (aka 360-368 West End Avenue)

Borough of Manhattan Tax Map Block 1169, Lot 1

Building Name: West End Collegiate Church and Collegiate School

Date: 1891-92 (NB 942-1891)

Architect/Builder: Robert W. Gibson

Original Owner: Reformed Protestant Dutch Church

Type: Religious

Style: Dutch and Flemish Renaissance Revival

Stories: 1

Material(s): Brick, stone, terra cotta

Special Windows: Stained-glass rose window, leaded-glass transom and windows, arched transom above center entrance door

Significant Architectural Features: Stepped gable decorative terra-cotta details and finials; large rose window; multi-color brick and stone details and banding; center door surround with bracketed cornice; outer door surrounds with triangular pediments; squat corner with octagonal roof at corner

Alterations: Flagpole above entrance doors; display box to east of entrance doors; finials at roof removed

Building Notes: Designated a New York City Individual Landmark on January 11, 1967 (LP-0287). Two light fixtures by entrance and hanging cross at corner tower appear to be historic. (For more information, see LPC designation report for *The West End Collegiate Church and Collegiate School*).

Other Structures on Site: A chapel building and The Collegiate School (241 West 77th Street) are attached to each other and the eastern facade of the church on West 77th Street. All were built at the same time and designed by Gibson in the same style.

South Facade: Designed (historic)

Stoop: Replaced

Door(s): Original primary door

Windows: Original (upper stories); sealed (basement)

Roof: Original (pitched - clay tiles)

Notable Roof Features: Stepped gable roof with spire

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

West Facade: Designed (historic)

Facade Notes: Similar to West 77th Street facade; three elaborate dormers and intersecting gable; arched leaded-glass and stained-glass windows; spire at roof ridge; historic door and windows at basement entrance with signage ("368 Church Office"), bluestone steps with metal tube railing, intercom with exposed conduit next to door and light fixture above door; historic windows with historic grilles at basement; historic first floor entrance doors; light fixture with exposed conduit at southern end of facade; finials removed from gable roof; non-historic stone and concrete ramp with metal railings in areaway; leaded-glass cross at southern corner may be historic; three non-historic display boxes on areaway fence; historic areaway fence and gate; concrete sidewalk and curb

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; elaborate dormers, red clay tile gable roof

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick facade; angled apse with stained-glass windows and stepped gable; security camera and conduit at first story; non-historic metal fence at northern lot line

Building Name: West End Collegiate Chapel

Stories: 3 and basement

Material(s): Brick, stone, terra cotta

Significant Architectural Features: Portico; multi-color brick and stone banding; stepped gable roof with finials

Special Windows: Arched window openings; leaded-glass windows; two oval windows at roof

Decorative Metal Work: Gates at portico

Alterations: Bulkhead at roof and metal roof top railing at eastern end; light fixtures with exposed conduit at ceiling of portico; display box by portico

Building Notes: Similar in design to church

South Facade: Designed (historic)

Stoop: Replaced

Door(s): Historic doors with leaded-glass transoms at either end of portico

Windows: Original (upper stories); sealed (basement)

Roof Status: Original

Notable Roof Feature: Hipped dormer; stepped gable

Roof Material: Clay tiles

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

West Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade, red clay tile gable roof

East Facade: Designed (historic) (partially visible)

Facade Notes: Red clay tile gable roof

Building Name: The Collegiate School

Stories: 4

Material(s): Brick, stone, terra cotta

Significant Architectural Features: Decorative terra-cotta transom at westernmost bay; stepped gable with finials; square tower with octagonal roof above open roof deck

Special Windows: Arched transom above door

Alterations: Western door opening sealed with infill, non-historic paired windows with non-historic grilles; flagpole; two security cameras with exposed conduit at first and second stories; non-historic windows grilles at second story; two bull horns attached to tower roof

Building Notes: Similar in design to church. Glass transom (“Collegiate School for Boys”) above entrance and terra-cotta transom (“Protestant Reformed Dutch Church erected AD 1891”) with shield and swags at first story westernmost bay

South Facade: Designed (historic)

Door(s): Replaced

Windows: Replaced (upper stories); replaced (basement)
Security Grilles: Non-historic (upper stories); mixed (basement)
Roof Status: Original
Notable Roof Features: Stepped gable; octagonal roof at tower
Roof Material(s): Asphalt shingles (gable); metal (tower)
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete

West Facade: Designed (historic) (partially visible)
Facade Notes: Brick facade, replacement sash, ladder to roof

East Facade: Not designed (altered) (partially visible)
Facade Notes: Parged brick facade, replacement sash

North Facade: Designed (historic) (partially visible)
Facade Notes: Brick facade, gable roof with dormer, fire escape

325 West 77th Street (aka 323-327 West 77th Street)
Borough of Manhattan Tax Map Block 1186, Lot 9

Date: c. 1919 (NB 26-1919)
Architect/Builder: Gronenberg & Leuchtag
Original Owner: Henry Clamon
Type: Apartment building
Style: Renaissance Revival
Stories: 9
Material(s): Brick, stone

Decorative Metal Work: balconettes at top story
Significant Architectural Features: Door surround with shield; decorative brickwork; balconettes and arched lintels at top story
Alterations: Some multi-pane-over-one double-hung wood windows remain
Building Notes: Two light fixtures by entrance may be historic.

South Facade: Designed (historic, first and second stories painted)
Door(s): Historic primary door; metal gate at basement entry
Windows: Mixed
Security Grilles: Possibly historic (upper stories)
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Bluestone

East Facade: Not designed (historic) (partially visible)
Facade Notes: Brick facade

West Facade: Not designed (historic, altered) (partially visible)
Facade Notes: Parged brick facade; brick chimney with metal stack

North Facade: Not designed (historic) (partially visible)
Facade Notes: Brick facade; replacement sash; non-historic rooftop railing; water tower on roof

329 West 77th Street (aka 329-343 West 77th Street; 50 Riverside Drive)

Borough of Manhattan Tax Map Block 1186, Lot 1

Date: 1929-30 (NB 331-1929)

Architect/Builder: Gronenberg & Leuchtag

Original Owner: Emanuel Krulewitch

Type: Apartment building

Style: Romanesque Revival

Stories: 15 and basement

Material(s): Brick, stone, terra cotta

Special Windows: Paired arched windows at 14th floor

Significant Architectural Features: Terra-cotta door surround; brick spandrels, some with decorative stone insets; cornice with dentils, roundels and incised details above third story; bracketed stone balconettes at 13th story; paired arched windows with terra-cotta lintels at 14th story; corbelling and dentils at parapet

Alterations: Sidewalk canopy; two light fixtures by entrance; through-the-wall air conditioners

Building Notes: The building entrance is on the 77th Street facade but the building uses the 50 Riverside Drive address. Some multi-pane-over-one double-hung wood windows remain.

Site Features: Historic metal gate with non-historic metal fencing above and two security cameras with conduit at service entrance/ side alleyway.

South Facade: Designed (historic, basement and door surround painted)

Door(s): Historic primary door; eastern door possibly historic

Windows: Mixed

Security Grilles: Possibly historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

West Facade: Designed (historic)

Facade Notes: Similar to 77th Street facade; base painted; historic basement window grilles; non-historic light fixture with exposed conduit at basement; possibly historic door at basement story; replacement sash; through-the-wall air conditioners, concrete sidewalk and curb

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; exposed conduit at first story; light fixture with exposed conduit at first story

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; non-historic rooftop railing

WEST 78 STREET (ODD NUMBERS)

251-257 West 78th Street

Borough of Manhattan Tax Map Block 1170, Lot 7502

See: 2211 Broadway (aka 2201-2219 Broadway; 251-257 West 78th Street; 250-256 West 79th Street)

321 West 78th Street (aka 317-331 West 78th Street)
Borough of Manhattan Tax Map Block 1186, Lot 59

Date: 1924-25 (NB 566-1924)
Architect/Builder: Sommerfeld & Sass
Original Owner: Sixinman Realty Corporation
Type: Apartment building
Style: Colonial Revival
Stories: 9
Material(s): Brick, stone, terra cotta

Significant Architectural Features: Three-story terra-cotta entrance surround with piers and cornices; rusticated brickwork; two-story terra-cotta window surrounds at center and outer bays of top stories with swags, swan's neck pediment and roundels; terra-cotta banding at parapet

Alterations: Sidewalk canopy with two light fixtures and exposed conduit underneath; two possibly non-historic light fixtures by entrance; five first-story window grilles altered for air conditioners

Building Notes: Historic stoop and railings at secondary western entrance.

South Facade: Designed (historic, basement and door surround painted)

Door(s): Historic primary door; non-historic metal gate at basement entrance; two historic doors at first story

Windows: Replaced

Security Grilles: Possibly historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; two brick chimneys; non-historic rooftop railing

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade, replacement sash

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash

339 West 78th Street (aka 333-339 West 78th Street; 60 Riverside Drive; 62-64 Riverside Drive)

Borough of Manhattan Tax Map Block 1186, Lot 52

Date: 1963-65 (NB 263-1961)
Architect/Builder: Wechsler & Schimenti
Original Owner: Junior Estates Inc.
Type: Apartment building
Style: Modern
Stories: 20
Material(s): Brick, granite

Significant Architectural Features: Stone surround at entrance; white brick facade; large triple window openings; balconies with glass railings; stepped back at upper stories

Alterations: Two light fixtures with exposed conduit at first story; exposed conduit at first story; sidewalk canopy

Building Notes: Although the entrance is located on the West 78th Street facade the building uses the 60 Riverside Drive address.

South Facade: Designed (historic)

Door(s): Original primary door

Windows: Original

Security Grilles: Possibly historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete, bluestone

West Facade: Designed (historic)

Facade Notes: Similar to 78th Street facade; balconies with glass railings; through-wall vents at basement; two garage doors and entrance at northern end; intercom by door; window grilles at first story southern end; exposed conduit at first story; three light fixtures with exposed conduit at first story; two security cameras at first story; concrete areaway with planting area; concrete sidewalk and curb

East Facade: Not designed (historic) (partially visible)

Facade Notes: Painted brick facade; exposed conduit at first story; metal fence and gate to side yard; metal stairs and railing, planters and three large metal vents in side yard

WEST 78 STREET (EVEN NUMBERS)

250 West 78th Street (aka 2191-2199 Broadway)

Borough of Manhattan Tax Map Block 1169, Lot 57

Building Name: The Curlew

Date: 1891-92 (NB 952-1891)

Architect/Builder: Gilbert A. Schellenger

Original Owner: Forster & Livingston

Type: Flats building

Style: Romanesque Revival with neo-Grec elements

Stories: 5

Material(s): Brick (West 78th Street), brownstone (Broadway)

Significant Architectural Features: Incised bracketed lintels, molded and incised continuous banding, bracketed cornices

Alterations: Stoop railings; canopy, intercom and two light fixtures at building entrance; wall tiles at corner storefront service entrance; roll-down gates, signage and lights at corner storefront; awning at western storefront

Building Notes: Built as six flats buildings. The ground floor storefronts were installed prior to 1910.

Site Features: Non-historic metal gate at side yard

North Facade: Designed (painted)

Stoop: Replaced

Door(s): Replaced primary door; non-historic door at corner storefront service entrance
Windows: Replaced
Storefront(s): Replaced
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete

East Facade: Designed (historic)

Facade Notes: Similar to West 78th Street facade; painted brownstone; decorative metal fire escapes; replacement sash; non-historic infill, signage and awnings at storefronts (No. 2193 possibly historic infill); two storefront bracket signs (“Pildes Optical” and “European Pizza”); non-historic roll-down gates, lights at corner storefront; concrete sidewalk; bluestone curb

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash; fire escape

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick; replacement sash

260 West 78th Street (aka 252-260 West 78th Street; 370 West End Avenue)

Borough of Manhattan Tax Map Block 1169, Lot 60

Building Name: The Collegiate School, Platten Hall

Date: 1965-67 (NB 127-1965)

Architect/Builder: Ballard Todd Associates

Original Owner: Collegiate School, Inc.

Type: Institutional

Style: None

Stories: 10

Material(s): Granite, brick, concrete

Alterations: Vertical enlargement; entrance and cladding at base replaced; two cameras with conduit at first story

Building Notes: Vertical enlargement (ALT 1082-1988) designed by Helpert Architects completed in 1991.

Site Features: Additional frontage on West End Avenue with red brick paving and non-historic metal fence and gate and signage (“370 The Collegiate School”)

Other Structures on Site: Six-story metal-and-glass addition at the western facade with metal door and windows, through-the-wall and through-window vents, metal canopy with recessed lights, raised metal parapet with mesh designed to match floors below; metal-and-glass rear facade partially visible

North Facade: Re-clad at base

Door(s): Original primary door

Windows: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

East Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick facade; stepped parapet

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick facade

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick facade; light with conduit at third story

262 West 78th Street

Borough of Manhattan Tax Map Block 1169, Lot 61

See: 378 West End Avenue (aka 372-378 West End Avenue; 262 West 78th Street)

324 West 78th Street (aka 324-340 West 78th Street; 53-54 Riverside Drive)

Borough of Manhattan Tax Map Block 1186, Lot 48

Date: 1925-26 (NB 499-1925)

Architect/Builder: Deutsch & Schneider

Original Owner: Francis S. Paterno Bldg. Corp.

Type: Apartment building

Style: Renaissance Revival

Stories: 15

Material(s): Brick, stone, terra cotta

Decorative Metal Work: Outer windows at fourth and 13th stories

Significant Architectural Features: Rusticated brick at corners; decorative terra-cotta entrance door and window surrounds and round-arched window lintels; cornice

Alterations: Security camera above door; light fixture and security camera with exposed conduit at eastern corner of first story; through-the-wall air conditioners

Building Notes: Two light fixtures by entrance may be historic. The building entrance is on the West 78th Street facade but the building uses the 54 Riverside Drive address.

North Facade: Designed (historic)

Door(s): Possibly historic primary door; historic door and transom at eastern entrance

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Possibly historic (upper stories); possibly historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

West Facade: Designed (historic)

Facade Notes: Similar to 78th Street facade; possibly historic basement window grilles; two light fixtures and two security cameras, all with exposed conduit, at first story; two service entrance doors with intercoms; replacement sash; through-the-wall air conditioners; non-historic rooftop railing at southern lot line; concrete sidewalk and curb

West Facade: Partially designed (altered) (partially visible)

Facade Notes: Parged brick facade; decorative stone lintels at 14th story outer windows; replacement sash; thorough-the-wall air conditioners; brick piers and metal gate at concrete side alley

South Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Parged brick facade; replacement sash

WEST 79 STREET (EVEN NUMBERS)

250-256 West 79th Street

Borough of Manhattan Tax Map Block 1170, Lot 7502

See: 2211 Broadway (aka 2201-2219 Broadway; 251-257 West 78th Street; 250-256 West 79th Street)

300 West 79th street

Borough of Manhattan Tax Map Block 1186, Lot 83

See: 393 West End Avenue (aka 391-393 West End Avenue; 300 West 79th street)

302 West 79th Street (aka 302-306 West 79th Street)

Borough of Manhattan Tax Map Block 1186, Lot 84

Building Name: The Orienta

Date: 1904-05 (NB 434-1904)

Architect/Builder: Schneider & Herter

Original Owner: Abraham M. Morgenroth

Type: Apartment building

Style: Renaissance Revival

Stories: 8

Material(s): Brick, stone

Decorative Metal Work: Railings at third story

Significant Architectural Features: Round oriels at upper stories; decorative stone details including scroll brackets, figures and cartouches; rusticated brick piers, splayed lintels

Alterations: Two non-historic lights at entrance; non-historic grilles at first story

Building Notes: Some historic six-over-one double-hung wood windows remain.

North Facade: Designed (historic; basement, first, and second stories painted)

Door(s): Possibly historic primary door; two non-historic metal gates

Windows: Mixed

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade, replacement sash

310 West 79th Street (aka 308-310 West 79th Street)

Borough of Manhattan Tax Map Block 1186, Lot 87

Building Name: The Hereford

Date: 1909-10 (NB 447-1909)

Architect/Builder: Schwartz & Gross

Original Owner: Edendale Const.

Type: Apartment building

Style: Renaissance Revival

Stories: 12

Material(s): Brick, stone, terra cotta

Special Windows: Arched windows at fourth through ninth and 12th stories

Decorative Metal Work: balconettes at third and 11th stories, and outer windows at fifth, seventh and ninth stories, windows grilles at second and 12th stories

Significant Architectural Features: Rusticated stone base; decorative terra-cotta door surround; quoins; arched window lintels with terra-cotta keystones, decorative terra-cotta window surrounds at third and ninth to 12th stories; iron balconettes with stone brackets at third and 11th stories; bracketed cornice

Alterations: Basement windows sealed with infill; non-historic first story window grille at western window; two non-historic lights by entrance door

Building Notes: Identical to 316 West 79th Street.

Site Features: Metal stairs to basement entrance; pipe, gooseneck and metal hatch in areaway

North Facade: Designed (historic)

Stoop: Original

Door(s): Historic primary door; metal door at basement

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories)

Cornice: Original

Areaway Wall/Fence Material(s): Metal pipe railing with gate

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Granite

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade, replacement sash, through-the-wall air conditioner

316 West 79th Street

Borough of Manhattan Tax Map Block 1186, Lot 91

Building Name: The Kelmscott

Date: 1909-10 (NB 447-1909)

Architect/Builder: Schwartz & Gross

Original Owner: Edendale Const.

Type: Apartment building

Style: Renaissance Revival

Stories: 12

Material(s): Brick, stone, terra cotta

Special Windows: Arched windows at fourth through ninth and 12th stories

Decorative Metal Work: balconettes at third and 11th stories, and outer windows at fifth, seventh and ninth stories, windows grilles at second and 12th stories

Significant Architectural Features: Rusticated stone base; decorative terra-cotta door surround; quoins; arched window lintels with terra-cotta keystones, decorative terra-cotta window surrounds at third and ninth to 12th stories; iron balconettes with stone brackets at third and 11th stories; bracketed cornice

Alterations: Non-historic stoop railing; two non-historic light fixtures with exposed conduit by

entrance; basement windows sealed with infill; non-historic first story window grille at eastern window

Building Notes: Identical to 310 West 79th Street.

Site Features: Granite stairs to basement entrance; gooseneck and metal hatch in areaway

North Facade: Designed (historic)

Stoop: Original

Door(s): Historic primary door; metal door at basement

Windows: Mixed (upper stories); replaced (basement)

Security Grilles: Not historic (upper stories)

Cornice: Original

Areaway Wall/Fence Material(s): Metal pipe railing

Areaway Paving Material(s): Concrete, planters, planting area

Sidewalk Material(s): Concrete

Curb Material(s): Granite

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; exposed conduit at first story; stone-and-wood fence at western lot line

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade, replacement sash

320 West 79th Street

Borough of Manhattan Tax Map Block 1186, Lot 95

See: 67 Riverside Drive (aka 320 West 79th Street)

WEST END AVENUE (ODD NUMBERS)

225 West End Avenue (aka 221-227 West End Avenue; 301-303 West 70th Street)

Borough of Manhattan Tax Map Block 1182, Lot 29

Building Name: The Collinson

Date: 1903 (NB 535-1903)

Architect/Builder: William H. Birkmire

Original Owner: Collins Building & Construction Company

Type: Apartment building

Style: Renaissance Revival

Stories: 6 and basement

Material(s): Brick; limestone

Decorative Metal Work: Possibly historic security grilles at tall, slender window openings flanking main entry; fire escapes with decorative rails

Significant Architectural Features: Tripartite vertical configuration; rusticated brick at base and capital; molded limestone water table at base; brick quoins at shaft; flush, splayed limestone lintels throughout; molded cornice above shaft and modillioned cornice with garland frieze at roofline; masonry main entry portico featuring large engaged columns and pilasters supporting a molded entablature with cartouche

Alterations: Part of molded cornice above shaft missing at northern portion of facade; replaced brick where structural lintels replaced at sixth story; main entry portico painted; replaced sashes (historic configuration not determined); replaced transom and sidelights at main entry; light and conduit at entry to courtyard at first story; lights within courtyard; cellular antennas above roofline; some replaced brick at ground; small signs at entrance to courtyard

Building Notes: Possibly historic single-sash wood windows at tall, slender window openings flanking main entry.

Site Features: Slender courtyards at primary (east) and south facades (granite paved and raised one masonry step above grade at West End Avenue); small in-ground vents along primary (east) facade

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Mixed (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Significant Architectural Features: Similar to primary (east) facade; basement level partially exposed at streetwall, exposed within courtyard

Alterations: Repointed; stoop removed at first-story entry to east of courtyard, metal plate at former threshold; replaced sashes (historic configuration not determined); basement windows filled in to east of courtyard opening; some replacement brick where structural lintels replaced; new door and window openings, metal facing, conduit, and roll-down gate at southern-facing wall within below-grade areaway at center of facade; elongated through-wall vents at east and west walls at below-grade areaway at center of facade; light and conduit at basement entry to west of courtyard; cellular antennas above roofline (east of courtyard opening)

Site Features: Metal stairs with possibly historic handrails descend into below-grade areaway along western portion of facade and to below-grade areaway at center of facade

East Facade: Designed (historic) (repointed)

Door(s): All doors replaced

Windows: Replaced

Areaway Wall/Fence Material(s): Metal pipe handrails at western portion of facade; possibly historic (but not original) fencing and gate at entry to courtyard

Areaway Paving Material(s): Concrete

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick; some light-colored brick wraps from primary (east) facade as quoining

West Facade: Partially designed (historic) (partially visible)

Facade Notes: Same as north facade

235 West End Avenue (aka 300-308 West 71st Street; 229-235 West End Avenue)
Borough of Manhattan Tax Map Block 1182, Lot 7501

Date: 1928-29 (NB 386-1928)

Architect/Builder: Gronenberg & Leuchtag

Original Owner: Moed Bldg. Corp. (Mose Goodman, president)

Type: Apartment building

Style: Medieval Revival

Stories: 16 and penthouse

Material(s): Brick; limestone/terra cotta

Special Windows: Eight diamond-paned leaded windows and fanlights at central bays at second story; stained-glass casement sashes and transoms north of main entry at first story; round-arched window openings at 15th story (sashes replaced)

Significant Architectural Features: Tripartite vertical configuration (denoted by small molded bands above second and 13th stories); double-height masonry entry surround encompasses two bays; details at shaft include brick quoins, window surrounds with blind-arch lintels at outer bays at third story, and paired terra-cotta surrounds with round-arched lintels, spiral pilasters, and balustraded balconettes at central bays at ninth story; double-height terra-cotta window surrounds at outer bays at capital featuring spiral molding and three-sided balconettes; panels with decorative brickwork and terra-cotta details at arched lintels at central bays at 15th story; molded cornice featuring arcaded frieze with small terra-cotta corbels

Alterations: Decorative tower detail at water tower possibly removed (see rendering “Twenty-Eight New West Side Apartments This Season,” *New York Times*, June 16, 1929, RE1); large areas of repointed and/or replaced brick; replaced sashes, except where noted (see “Special Windows” and “Building Notes”); six-over-six double-hung sashes present in c. 1939 tax photograph); light fixtures at main entry; small signage at first story; security camera and conduit at first story towards southern end of elevation; doorbell at entrance to service alley

Building Notes: This apartment house was referred to as a tenement on the new building application, where it was described as accommodating 142 families. Possible historic six-over-six double-hung sashes at sixth bay (northern window) at all stories above second story. Historic tax lot 35 (present condo lots 1001-1148).

References: New York City Department of Buildings, *New Building Application Dockets*

Site Features: One-story brick wall with arched opening and non-original round-arched metal door at entrance to southern service alley

East Facade: Designed (historic)

Door(s): Replaced primary door; replaced service entry at southern end of facade

Windows: Mixed

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Significant Architectural Features: Similar to primary (east) facade; light well at center of facade; some details from north facade return within light well

Alterations: Decorative tower detail at water tower possibly removed (see rendering “Twenty-

Eight New West Side Apartments This Season,” *New York Times*, June 16, 1929, RE1); large areas of repointed and/or replaced brick; replaced sashes, except where noted (see “Building Notes”; six-over-six double-hung sashes present in c. 1939 tax photograph); through-wall vents at first story towards western end of facade; awning at entry east of light well; security camera and conduit at first story towards western end of facade; light and conduit within light well; through-wall vents on western wall at second story within light well

Building Notes: Possibly historic six-over-six double-hung sashes present within light well at westernmost full-sized window openings at all stories. Hinged metal cover at basement opening to east of light well.

Site Features: Two-step masonry stoop at entry to east of light well; three-step masonry stoop at entry to west of light well; concrete capped brick walls at entry to light well with non-historic gate; light well raised above grade with two-step concrete stoop; in-ground vent to west of light well along facade

Stoop: Possibly historic

Door(s): Possibly historic or original wood doors with small arched lights and wood frames at eastern and western entries

Cornice: Original

Windows: Mixed

Security Grilles: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Brick from north facade wraps for several feet onto this facade; buff brick at remaining areas of facade (where visible)

South Facade: Partially designed (historic, altered) (partially visible)

Facade Notes: Some details from primary (east) facade return slightly onto this facade

243 West End Avenue (aka 241-247 West End Avenue; 301-303 West 71st Street)

Borough of Manhattan Tax Map Block 1183, Lot 29

Building Name: Hotel Cardinal (aka the Cardinal Hotel; later the Coliseum Plaza)

Date: 1925 (NB 624-1924)

Architect/Builder: Emery Roth

Original Owner: 243 Corporation (William Guthman, president)

Type: Apartment building

Style: Renaissance Revival with Spanish Colonial Revival elements

Stories: 15 and penthouse

Material(s): Burned red brick; masonry; polychrome terra cotta; granite

Special Windows: Paired round-arched window openings at outer bays at 15th story (replaced arched upper sashes)

Significant Architectural Features: Primarily burned red brick with terra-cotta and masonry details including rectangular blocks at outer edges of first and second stories, molded window and door surrounds at first, second, 14th and 15th stories (with decorative polychrome terra-cotta pilasters between paired openings at first story), molded sills on small brackets at second story, and round-arched lintels with small corbels and slightly projecting balconettes at outer bays at

15th story; continuous, elaborate polychrome terra-cotta enframements at the central bays of the third and 13th stories, featuring pilasters, figures, helmets, finials, shields, bracketed balconettes, and other motifs; polychrome terra-cotta panels with floral details between 14th- and 15th-story window openings; heads set into roundels between first and second stories and fourth and fifth stories; winged figures at outer edges between second and third stories and at 15th story; ogee-arched main entry surround featuring ogee-shaped spandrel panel with stylized details; granite base trim capped by molded masonry water table

Alterations: Original cornice apparently replaced by cresting and inset square blocks (after c. 1980s tax photograph); replaced brick at northern edge of facade above ninth story; patches of repointing throughout, particularly at outer edges of elevation and at upper stories; replaced sashes, except where noted (see “Building Notes”); six-over-six double-hung sashes present in c. 1939 tax photograph); glass enclosure at West End Avenue (east) facade of penthouse unit, visible from street; awning at main entry, projects onto sidewalk; light fixtures at main entry; intercom at southern secondary entry; small doorbell at northern secondary entry

Building Notes: Known as “The Cardinal” at the time of its construction, 243 West End Avenue was an apartment hotel marketed as “complete one-room apartments” providing “the comfort of a spacious apartment in a single room, foyer, serving pantry and bath.” Advertisements noted the units as “perfect one-room homes.” Some two-room suites were also available. Matching terra-cotta ornament can be seen at 52 Riverside Drive, designed by Deutsch & Schneider. Though altered, some possibly historic sashes remain at the first story, north of the main entry. Possibly historic or original paneled wood transoms and molded frames at secondary entries.

References: Display Advertisement 5, *New York Times*, September 27, 1927, 5; Display Advertisement 22, *New York Times*, December 20, 1926, 25; Display Advertisement 25, *New York Times*, June 28, 1925, RE12.

Site Features: Low granite steps at main entry and at secondary entries

Notable History and Residents: Frederick Benjamin Haviland, publisher of popular songs (e.g. original publisher of “The Sidewalks of New York” which became associated with New York Governor Alfred E. Smith during his 1928 presidential campaign) lived in an apartment here before his death in 1932. At the time of his death it was estimated that more than 10 million songs bearing the Haviland imprint had been sold in the United States.

References: “F.B. Haviland Dies; Music Publisher,” *New York Times*, March 31, 1932, 21.

East Facade: Designed (historic)

Door(s): Possibly historic primary door; possibly historic door at southern secondary entry; replaced door at northern secondary entry

Windows: Mixed

Security Grilles: Historic (first story)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Designed (historic)

Special Windows: Paired round-arched window openings at outer bays at 15th story (replaced arched upper sashes)

Significant Architectural Features: Similar to primary (east) facade

Decorative Metal Work: Probably historic or original balconette rails at third story; possibly original handrails at eastern stoop

Alterations: Original cornice apparently replaced by cresting and parapet with inset square blocks (after c. 1980s tax photograph); replaced brick at western edge of facade above sixth story; patches of repointing throughout, particularly at outer edges of elevation and at upper stories; replaced sashes, except here noted (see “Building Notes”); six-over-six double-hung sashes present in c. 1939 tax photograph); light fixture at recessed, western secondary central entry; non-original handrails at western stoop; security camera and intercom at first story towards western end of facade; security grilles altered towards western side of facade at first story

Building Notes: Five possibly historic or original six-over-one double-hung wood sashes at first story towards eastern end of facade. Possibly historic or original wood paneling, including transom, at eastern secondary entry and partially at western (partially altered with glass block).

Site Features: Partially recessed stoops at entrances at central bays; low granite threshold at westernmost secondary entry; in-ground vent and fixed support armature towards eastern end of facade

Stoop(s): Altered (western central stoop); probably original (eastern central stoop, granite)

Door(s): Replaced

Windows: Mixed

Security Grilles: Historic (first story)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

North Facade: Not designed (historic) (partially visible)

Facade Notes: Red brick

Alterations: Large areas of repointing and replaced brick

West Facade: Not designed (historic)

Facade Notes: Red brick

Alterations: Replaced brick at southern edge of facade above sixth story; repointed Governor Alfred E. Smith during his 1928 presidential campaign) lived in an apartment here before his death in 1932. At the time of his death it was estimated that more than 10 million songs bearing the Haviland imprint had been sold in the United States.

References: “F.B. Haviland Dies; Music Publisher,” *New York Times*, March 31, 1932, 21.

249 West End Avenue

Borough of Manhattan Tax Map Block 1183, Lot 131

Date: 1892-93 (NB 863-1892)

Architect/Builder: Clarence True

Original Owner: H. Chaffe

Type: Row house

Style: Romanesque Revival

Stories: 4 1/2

Material(s): Roman brick; limestone

Special Windows: Cross-shaped window openings at upper half-story (altered or replaced sashes); round-arched window openings at fourth story (replaced with square-headed upper sashes); may have historically contained curved sashes at bay windows (sashes replaced)

Significant Architectural Features: Rusticated, textured limestone at first story, capped by a small molded cornice; Roman brick upper stories including details such as splayed brick lintels at second and third stories and round-arched window surrounds with small foliate keystones at fourth story; richly-carved window surrounds with cartouche detail at upper half-story; curved bay at second and third stories, capped by limestone balconette; simple molded cornice above fourth story with deep, plain fascia; bracketed cornice; facade details, including cornice, turn 90 degrees at northernmost edge (likely attached to adjacent row house, now demolished); bas-relief details at main-entry reveal; rope molding at northernmost edge

Alterations: Window openings shortened at second story (infill painted; see c. 1939 tax photograph for original appearance); window panning at first through third stories painted; replaced sashes (one-over-one double-hung sashes present in c. 1939 tax photograph; see also “Special Windows”); awning at main entry; light fixtures at main entry; non-historic tile at stoop; address numbers “249” to north of main entry

Building Notes: This house was originally constructed as one of four or five similarly-designed houses. The row was likely very similar in appearance, particularly at the upper stories, to other Clarence True designed houses within the historic district, including 211 to 223 West 70th Street. This particular house, 249 West End Avenue, is most similar in appearance to nos. 217, 219 and 221 of the West 70th Street row. Long-time owner, Mary Cook, repeatedly declined offers to sell the house, even as similar homes to the north and south were demolished for construction of large-scale apartment buildings. As a result, 249 West End Avenue stands as an anomaly from the past along this streetwall.

References: “The Remarkable Hold Out at No. 249 West End Avenue,” *Daytonian in Manhattan* (December 22, 2011) <http://daytoninmanhattan.blogspot.com> (accessed July 17, 2012).

Site Features: Possibly historic or original decorative handrails at stoop

Notable History and Residents: During the 1930s, and possibly extending into the 1940s, the Continental Club was located within the building, offering lectures, musical performances, and other cultural events. During this time period (from 1933 to at least 1942), within the Continental Club, was also the Uptown Gallery, run by Robert Ulrich Godsoe, where works of cutting-edge artists including Adolph Gottlieb and Mark Rothko were shown.

References: Howard Devree, “The Galleries,” *New York Times*, October 22, 1933, X5; “New Shows: Among the Recent Gallery Openings,” *New York Times*, May 27, 1934, X7; “The Remarkable Hold Out at No. 249 West End Avenue,” *Daytonian in Manhattan* (December 22, 2011) <http://daytoninmanhattan.blogspot.com> (accessed July 17, 2012).

East Facade: Designed (historic, painted at first story)

Stoop: Altered

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

255 West End Avenue (aka 251-255 West End Avenue)

Borough of Manhattan Tax Map Block 1183, Lot 32

Date: 1916-17 (NB 182-1916)

Architect/Builder: Schwartz & Gross

Original Owner: 255 West End Avenue Corporation

Type: Apartment building

Style: Colonial Revival

Stories: 14 and penthouse

Material(s): Red brick; terra cotta

Decorative Metal Work: Metal railing above main entry portico entablature

Significant Architectural Features: Tripartite vertical configuration; red brick, laid in Flemish bond with header- and soldier-course bands, diaperwork at capital and areas of stacked bond; terra-cotta details including terra-cotta banding, sills, roundels, framed elements, and inset panels; masonry or terra-cotta main entry portico consisting of a molded surround supporting a molded entablature; main entry portico surrounded by additional double-height portico encompassing central bays and flanking window openings, consisting of double-height pilasters supporting a molded entablature; modillioned cornice above 12th story; double-height segmental-arched terra-cotta window surrounds at capital with brick roundels and terra-cotta tympani at outer bays and stacked brickwork at central bays; brick diaperwork at capital; stepped parapet; granite water table

Alterations: Painted terra-cotta details at first through fourth stories; alterations to parapet (see c. 1939 tax photograph); replaced sashes (historic configuration not visible in c. 1939 tax photograph); awning projects onto sidewalk at main entry

Building Notes: Three single-family row houses were demolished for construction of this apartment building.

Site Features: Low masonry steps at service entries; in-ground metal hatch towards western end of facade

East Facade: Designed (historic, repointed)

Door(s): Replaced primary door; replaced southernmost service door; remaining two service doors are possibly historic

Windows: Replaced

Cornice: Historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Partially designed (historic) (partially visible)

Facade Notes: Red-brick at easternmost portion of facade with terra-cotta details from primary (east) facade continuing as flush terra-cotta and yellow brick bands; yellow brick at other portions of facade; water tower and penthouse visible above roofline

Alterations: Repointed at easternmost portion of facade; some areas of patched and stuccoed brick

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Similar to north facade

257-259 West End Avenue

Borough of Manhattan Tax Map Block 1183, Lot 35

See: 300 West 72nd Street (aka 300-308 West 72nd Street; 257-259 West End Avenue)

263 West End Avenue (aka 261-267 West End Avenue; 301 West 72nd Street)

Borough of Manhattan Tax Map Block 1184, Lot 10

Building Name: Hudson Towers, later Riverside Towers

Date: 1923-1946 (NB 213-1923)

Architect/Builder: Sugarman, Hess & Berger

Original Owner: Physi-Surge-Rhue, Inc.

Type: Apartment building

Style: Renaissance Revival

Stories: 22

Material(s): Buff brick; masonry; green marble

Special Windows: Several round-arched openings at 14th story, contain round-arched upper sashes (replaced)

Significant Architectural Features: Triple-height pilasters at base alternating with green-marble facing, capped by denticulated cornice; masonry facing at fourth story featuring very shallow pilasters supporting another cornice; buff brick above with more masonry details at set-back stories above the 12th floor, including double-height paneled window surrounds, bracketed balconettes, and balustraded parapets; blind openings at upper stories appear to be original; a cornice and two small pyramidal roofs top the structure

Alterations: Large areas of replaced brick including facade edges, upper stories, and where structural lintels have been replaced; painted base trim; replaced sashes, except where noted (see “Building Notes”); one-over-one double-hung sashes appear to be the intended historic configuration, based on architectural renderings from the time the building opened in 1946); large awning at main entry, projects over sidewalk; light fixtures and conduit at main entry; small sign to left of main entry

Building Notes: Possibly historic one-over-one wood sashes at first story. First story partially obscured by scaffolding at time of designation.

Site Features: Tall metal fencing and gate at entrance to northern service alley; recessed marble planters flanking main entry

Notable History and Residents: Construction began in 1924 on the Hudson Towers which was intended to be a new type of facility – a hotel, sanitarium, and hospital where patients could stay with their families while receiving treatment. Despite acquiring numerous investors, including doctors and nurses, construction cost overruns ultimately led to foreclosure and the building’s interior was never completed. In 1927, the New York Cancer Association announced plans to acquire the building for use as a National Cancer Centre and Hospital; it would have been the largest institution in the United States dedicated solely to the treatment of cancer. The group, however, was unable to raise the \$5 million necessary to finance the project and the plans were abandoned in 1928. By 1941, the building had been through numerous foreclosures and had still never been completed or occupied. It was noted in the *New York Times* as “one of the curiosities of the city, a monster curiosity” and was taken over by the city on a tax lien. The vacant structure was on the verge of being demolished for war-time scrap metal in 1942, but opposition developed. In 1945, the building was sold at auction to a private firm, and by August plans were filed by architect Arthur Weisler for completion of the building as a cooperative apartment for

124 families to be known as the Riverside Towers (ALT 1286-1945). Two notable residents to have lived in the Riverside Towers include Hugo Gernsback, author, publisher and inventor, known as one of the fathers of modern science fiction, and Herbert Biberman, screenwriter and director, best known for directing the award-winning film "Salt of the Earth" and for being one of the "Hollywood Ten."

References: "\$5,000,000 Hospital will Treat Cancer," *New York Times*, March 23, 1927, 1; "A Hudson Towers Plan," *New York Times*, September 30, 1942, 48; "Auction Recalls Old Huyler Homes," *New York Times*, March 16, 1941, RE1; "Cornerstone Laid for Hotel-Hospital," *New York Times*, April 28, 1924, 8; "'Help Check Cancer' Is Fund Drive Slogan," *New York Times*, March 27, 1927, E7; "Hudson Towers Plans Filed," *New York Times*, August 2, 1945, 31; "Hudson Towers Sold for \$290,000," *New York Times*, June 6, 1945, 32; "Plans are Dropped for Cancer Centre," *New York Times*, January 24, 1928, 60; "To Sell Hudson Towers," *New York Times*, June 21, 1932, 40; "Vacant Buildings to Go for Scrap; \$5,000,000 Structure Is Doomed," *New York Times*, September 23, 1942, 1; "West Side House Will be a 'Co-Op'," *New York Times*, May 26, 1946, R1.

East Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (first story)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Significant Architectural Features: Similar to primary (east) facade

Alterations: Large areas of replaced brick including easternmost edge, upper stories, spandrels, and where structural lintels have been replaced; painted base trim; sashes replaced (one-over-one double-hung sashes appear to be the intended historic configuration, based on architectural renderings from the time the building opened in 1946); metal armature affixed to pilaster at first story towards center of facade; security camera and conduit at first story towards western end of facade; non-historic gate at entrance to service area

Building Notes: First story partially obscured by scaffolding at time of designation.

Site Features: In-ground metal hatch doors towards center of facade

Windows: Replaced

Security Grilles: Not Historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Mostly red brick; some buff brick from primary (east) facade wraps slightly onto this facade; some masonry ornament wraps and continues on this facade as flush bands

Alterations: Some areas of replaced brick, particularly where structural lintels replaced; conduit

Building Notes: Under netting at time of designation.

277 West End Avenue (aka 269-279 West End Avenue; 300-304 West 73rd Street)
Borough of Manhattan Tax Map Block 1184, Lot 19

Date: 1925-26 (NB 521-1925)

Architect/Builder: George & Edward Blum

Original Owner: 277 West End Avenue Company, Inc. (Milton M. Silverman, president)

Type: Apartment building

Style: Medieval Revival

Stories: 15 and basement and penthouse

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

Special Windows: Round-arched window openings at outer bays at third and 15th stories (historic round-arched upper sashes replaced with square-headed sashes); pointed-arch fanlight at main entry with possibly historic or original leaded stained-glass fanlight

Significant Architectural Features: Tripartite vertical configuration; two-story limestone base with pointed-arch doorways; red brick at shaft and capital featuring diaperwork at slightly recessed areas; three slightly projecting tower-like elements at outer and central bays with foliate terra-cotta panels at base and continuous, terra-cotta window surrounds at capital; elaborate terra-cotta ornament at capital including triangular and pointed-arch pediments, crenellation, foliate bands, decorative panels, semi-circular balconettes, and modillioned hooded lintels; decorative transom bar at main entry; granite water table

Alterations: Some replaced brick at northern edge at shaft, where structural lintels replaced, and elsewhere throughout facade; replaced sashes (six-over-one or six-over-six double-hung sashes present in c. 1939 tax photograph); some screen windows; some through-wall air-conditioners throughout; metal railing at parapet; awning projects onto sidewalk at main entry; small doorbell at main and secondary entries; small commercial sign at first story towards northern end of facade

Building Notes: As described in advertisements at the time of its opening, “the superior location” of this apartment house was “evident from its address,” and its position overlooking the Schwab Mansion, which served to protect tenant’s views. The terra-cotta ornament on this apartment house was manufactured by the New York Architectural Terra Cotta Company. The building was designed to accommodate 75 families. The building's single-story penthouse is not visible from the street. Possibly historic or original double-leaf wood-and-glass doors with multi-paned lights at main entry.

References: Display Advertisement 41, *New York Times*, July 6, 1926, 38; Andrew Dolkart and Susan Tunick, *George & Edward Blum: Texture and Design in New York Apartment House Architecture* (New York: The Friends of Terra Cotta Press, 1993) 55, 59; New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Single masonry step at main entry; pink and gray granite or terrazzo at sidewalk in front of main entry; non-historic metal fencing and gate at entrance to service alley along south facade

East Facade: Designed (historic, repointed, painted at base (except water table))

Door(s): Possibly historic or original primary door; possibly historic or original pointed-arch door with pointed-arch fanlight at secondary entry

Windows: Replaced

Security Grilles: Possibly historic (first story small window openings towards center of facade); possibly historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

North Facade: Designed (historic)

Significant Architectural Features: Similar to primary (east) facade; single pointed-arch entry towards center of facade; granite water table increases in height with downward slope of West 73rd Street, also exposing basement window openings

Alterations: Repointed; some replaced brick, particularly where structural lintels replaced; sashes replaced (six-over-one or six-over-six double-hung sashes present in c. 1939 tax photograph); painted at base (except for water table); some through-wall air-conditioners and other vented openings throughout; metal railing at parapet; small signage flanking main entry; security camera at western end of facade at first story

Door(s): Possibly historic or original pointed-arch wood door with pointed-arch fanlight

Windows: Replaced (upper stories); replaced (basement)

Security Grille(s): Probably not historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete metal

West Facade: Not designed (historic, altered) (partially visible)

Facade Notes: Red brick with flush masonry at first story (northern portion of facade); buff brick (southern portion of facade)

Alterations: Repointed; masonry painted at first story; replaced brick at parapet; through-wall air conditioners

South Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Red brick; some terra-cotta details from primary (east) facade wrap slightly at eastern end of facade

Alterations: Some areas of replaced and/or repointed brick towards eastern end of facade; replacement brick at 11th through 15th stories; light fixtures and conduit

285 West End Avenue (aka 281-287 West End Avenue; 11-15 Riverside Drive; 301-319 West 73rd Street; 300-320 West 74th Street)

Borough of Manhattan Tax Map Block 1184, Lot 31

Building Name: Schwab House

Date: 1949-50 (NB 118-1949)

Architect/Builder: Sylvan Bien

Original Owner: 11 Riverside Drive Corporation

Type: Apartment building

Style: Modern

Stories: 16 and basement

Material(s): Brick

Significant Architectural Features: Large triple window openings; brick balconies

Alterations: Lights with exposed conduit at first story; sidewalk canopy (“285 West End Avenue” and “11 Riverside Drive” on front and “Schwab House” on sides); through-the-wall air conditioners; replacement brick at center of parapet; three plaques and number (“285”) above entrance to doctor's office at southern end

Building Notes: Metal canopy at entrance possibly historic. Site of the New York Orphan Asylum (1836-1901) and the Charles M. Schwab mansion (1902-1947). This 654-unit building was one of the largest private apartment buildings in New York City at the time it was built. It occupies 60% of the full-block site, has complex massing with wings and landscaped courtyards, and a subterranean parking garage for 200 cars.

References: “\$12,000,000 Apartments to Rise on Schwab “Castle” Riverside Site, *New York Times*, April 10, 1949, 1; Robert A. M. Stern, *New York 1960* (New York: The Monacelli Press, 1995), 664-65.

Site Features: Landscaped front yard with brick wall and metal railing; stairs and railing to entrance door below grade; flagpole and non-historic concrete ramp with metal railings to south of entrance in front yard

East Facade: Designed (historic)

Door(s): Possibly historic primary door; non-historic door at southern end

Windows: Replaced

Security Grilles: Not historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Bluestone

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; brick entrance to underground garage with canopy (“Schwab House Garage”) and two wall-mounted air conditioners on western wall; two through-the-wall vents at the basement of the eastern end of facade; non-historic window grilles at basement but possibly historic window grilles at three windows at the western end and three on western return wall at yard; replacement sash but two possibly historic triple windows at center of first story; through-the-wall air conditioners; landscaped yard with brick wall; vents with brick enclosures in the eastern and western parts of yard; metal gates at concrete walks on either end of yard to basement entrances; concrete sidewalk and concrete, granite and bluestone curb

South Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; granite stoop with metal tube railing; metal-and-glass entrance pavilion with enclosed walk to building; three light fixtures under entrance roof; two security cameras on front of entrance pavilion; light fixtures and exposed conduit at first story; replacement sash but steel windows at first story in center near entrance may be historic; non-historic first story window grilles; non-historic door at western entrance; through-the-wall air conditioners; landscaped yard; painted concrete wall (AD MCMIII on wall) with metal railing on top; vents with brick enclosures in eastern and western parts of yard; metal gate at concrete walk on western end of yard to basement entrance; concrete sidewalk and curb

West Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; non-historic grilles at first story; lights with exposed conduit at first story; replacement sash; through-the-wall air conditioners; brick balconies with metal railings at upper stories center bay; landscaped yard; concrete decks at first story, three have awning frames; possibly historic metal fence with non-historic fence extension at top; concrete sidewalk with granite, bluestone and concrete curb

305 West End Avenue (aka 301-311 West End Avenue; 301 West 74th Street)

Borough of Manhattan Tax Map Block 1184, Lot 77

Building Name: Hotel Esplanade, now Esplanade Manhattan Senior Residence

Date: 1919-20 (NB 234-1919)

Architect/Builder: Schwartz & Gross

Original Owner: 305 West End Avenue Corporation

Type: Apartment building
Style: Colonial Revival
Stories: 14
Material(s): Brick, stone, terra cotta

Significant Architectural Features: Decorative brickwork at base; stone balustrades above third story; terra-cotta shields in spandrels; terra-cotta fluted pilasters and triangular pediment at top two story window surrounds

Alterations: Non-historic fabric signage (“The Esplanade-Residence for Senior Living”) and lighting below entrance marquee that may be historic; fabric awnings with light fixtures below at first story; plaque (“Hearthstone Alzheimer Care”) by entrance doors

Building Notes: Northern first story windows may be historic.

Site Features: Sidewalk grates at light wells; wooden benches on sidewalk

Notable History and Residents: Maurice Maeterlinck, Belgium playwright and winner of the Nobel Prize in Literature, lived here in the early 1940s.

References: “Maeterlinck Happy at 78,” *New York Times*, August 30, 1940, 21; “Planning Performance in English of French Opera,” *New York Times*, January 25, 1941, 10.

East Facade: Designed (historic)

Door(s): Replaced primary door; non-historic door at northern end

Windows: Replaced (upper stories); replaced (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

South Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; historic basement window grilles; non-historic door and through-the-wall vents at service entrance; light fixtures, security camera and intercom at service entrance; exposed conduit at eastern bay basement to second story and at basement at the center of the facade; replacement sash; sidewalk grate at light well; concrete sidewalk and granite curb

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; exposed conduit and infill in masonry opening at first story; replacement sash; steel flue to roof; brick chimney; rooftop railing

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; two brick chimneys

315 West End Avenue (aka 300 West 75th Street)

Borough of Manhattan Tax Map Block 1184, Lot 83

Date: 1946-48 (NB 257-1946)

Architect/Builder: Charles E. Greenberg

Original Owner: 75 West End Avenue Corporation

Type: Apartment building

Style: Moderne

Stories: 8

Material(s): Brick

Significant Architectural Features: Stone entrance surround with fluting; multi-color brick

banding; multi-pane steel casement windows

Alterations: Canopy at entrance, frame may be historic; through-the-window air conditioners; security camera with exposed conduit at southern end

Building Notes: Rooftop railing is historic.

East Facade: Designed (historic, stone entrance surround painted)

Door(s): Historic primary door

Windows: Original (upper stories); original (basement)

Security Grilles: Original (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue; through-the-window air conditioners; concrete sidewalk and bluestone curb

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; historic multi-pane steel casement windows; through-the-window air conditioners; rooftop railing; side yard with historic fence and gate, and concrete paving with metal ramp

393 West End Avenue (aka 391-393 West End Avenue; 300 West 79th street)

Borough of Manhattan Tax Map Block 1186, Lot 83

Date: 1927 (NB 593-1926)

Architect/Builder: Goldner & Goldner

Original Owner: Norge Realty Co.

Type: Apartment building

Style: Colonial Revival

Stories: 15

Material(s): Brick, cast stone, terra cotta

Significant Architectural Features: Two-story decorative stone door surround; decorative terra-cotta band above second story; arched stone lintels at first and 14th stories; decorative brick piers and spandrels; swags at parapet below cornice

Alterations: Most of the multi-pane steel casement windows replaced by one-over-one double-hung aluminum; sidewalk canopy; one non-historic light fixture by entrance doors

Building Notes: Two historic light fixtures by entrance doors.

East Facade: Designed (historic)

Door(s): Historic primary door; historic inner wood-and-glass doors

Windows: Mixed (upper stories); mixed (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete, bluestone, granite

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; most windows replaced; non-historic door; non-historic metal gate at rear areaway; concrete sidewalk and curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash (except for two lines of multi-pane steel casement windows); water tower

West Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; most windows replaced; metal fire escape

WEST END AVENUE (EVEN NUMBERS)

[No number] West End Avenue

Borough of Manhattan Tax Map Block 1183, Lot 134

Type: Unimproved lot

Building Notes: This is a small dimension tax map lot with a width of only .17 feet. There are no physical improvements on the lot.

230 West End Avenue (aka 220-230 West End Avenue; 287 West 70th Street)

Borough of Manhattan Tax Map Block 1162, Lot 1

Date: 1927 (NB 75-1927)

Architect/Builder: Rosario Candela

Original Owner: 230 West End Avenue Corporation (Ralph Ciluzzi, president)

Type: Apartment building

Style: Romanesque Revival

Stories: 16 and penthouse

Material(s): Variegated orange brick; limestone

Significant Architectural Features: Brick facade with brick detailing including continuous 16-story brick piers (rusticated at base), window surrounds at first-story window openings, relieving arch at large second-story opening, patterned brick at outer bays at first and second stories, corbelling above second story, and a blind arcade at parapet; simple limestone details including hooded lintels at outer bays at first story, three-sided balconettes at outer bays at seventh story, and main entry portico consisting of a molded entablature inscribed with “230 West End Avenue” and supported on Ionic column

Alterations: Repointing and/or replaced brick at 16th story (full length of facade); some replaced brick where structural lintels replaced; mostly replaced sashes (see “Building Notes”); six-over-six and eight-over-eight double-hung sashes present in c. 1939 tax photograph); one through wall vented opening at 16th story (second bay from southern end); non-original metal railing at parapet; awning at main entry projects onto sidewalk; security camera at southern end of facade at third story

Building Notes: Several smaller plots were combined for development of this apartment house, purchased by a real estate syndicate in 1925. The structure was built at a projected cost of \$650,000 and was completed in the fall of 1927. The building was designed to accommodate 115 families, with apartments ranging in size from one to four rooms. Note that several historic eight-over-eight and six-over-six double-hung sashes remain at both the primary (west) and south facades. The penthouse is not visible from West End Avenue. Possibly historic light fixtures at main entry. First story obscured by sidewalk shed at time of designation.

References: New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Single granite step at main entry; one-story brick wall extends northwards from west facade at entrance to service alley, featuring round-arched opening containing non-historic metal door and non-historic metal parapet; in-ground vent towards southern end of facade

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Designed (historic)

Significant Architectural Features: Similar to primary (west) facade

Alterations: Repointing and/or replaced brick at 16th story (full length of facade); mostly replaced sashes (six-over-six and eight-over-eight double-hung sashes present in c. 1939 tax photograph); non-original metal railing at parapet; light fixtures at entries; security camera at western edge of facade at first story

Site Features: Single masonry steps at entries

Building Notes: Note that several historic eight-over-eight and six-over-six double-hung sashes remain at both the primary (west) and south facades. First story obscured by sidewalk shed at time of designation.

Door(s): Both doors replaced

Windows: Mixed

Security Grilles: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Darker brick at southern portion of facade, flanked by light-colored quoins; buff brick at remaining areas of facade; water tower visible above roofline

Alterations: Repointed; areas of patching

North Facade: Not designed (historic) (partially visible)

Facade Notes: Partially visible from West 71st Street and from West End Avenue; buff brick (where visible); some brick from primary (west) facade wraps slightly as quoining at western end of facade; penthouse and water tower partially visible above roofline; some possibly historic six-over-six double hung sashes visible

Alterations: Large areas of replaced brick

232 West End Avenue

Borough of Manhattan Tax Map Block 1162, Lot 64

Building Name: (former) Erlanger House; (now) Hineni Cultural Center

Date: 1877 (original); 1903-04 (alteration) (c. 1877 (original); ALT 861-1903-04 (alteration))

Architect/Builder: Edward L. Angell (c. 1877); Herts & Tallant (1903-04)

Original Owner: Forrest Lawther (c. 1877); Abraham R. Erlanger (1903-04)

Type: Row house, now religious

Style: Beaux Arts

Stories: 4 and basement

Material(s): Terra cotta

Significant Architectural Features: Tripartite vertical configuration; rusticated terra-cotta facing at base and shaft; oversized shield and wreath details and molded cornice at first story; inset,

tripartite bay windows at shaft with balustrade and bracketed, pedimented lintel at second story; modillioned cornice above shaft; segmental-arched pediment at dormer; large, segmental-arched opening leads to recessed main entry; scroll details at heavy stoop sidewalls

Alterations: The appearance of the present facade dates to a 1903 alteration (ALT 861-1903); heavy coat of stucco with faux-marbled paint applied throughout facade; replaced sashes (historic configuration not determined); non-original glass sidelights flank main entry; “Hineni Heritage Center” lettering at first-story cornice; address number “232” to south of main entry; eternal flame with Star-of-David carving at keystone at segmental-arched opening at first story; roll-down gate at main entry; two security cameras/motion sensors (or lights) on extended armatures above first story; intercom at main entry; recessed light at soffit within main entry vestibule; light and intercom at service door; address numbers to south of main entry; metal-framed signbox at first story to south of stoop

Site Features: Non-original metal handrails at stoop; enclosed planting bed south of stoop

Notable History and Residents: This building was originally constructed in 1877 as a residence for Forrest Lawther. Abraham Erlanger, one of the foremost theatrical producers and managers at the time, purchased the home around 1903 and commissioned well-known theater architects Herts & Tallant to design a new, dramatic Beaux Arts-style facade. Following Erlanger’s death in the 1930s and a subsequent legal battle over his estate, the structure was converted in 1939 to a rooming house, but soon thereafter was again returned to a private residence. In 1989, the house became home to the Hineni Heritage Center, which continues to occupy the space today. The center provides a multimedia museum as well as Torah study and social programs.

References: “The Abraham Erlanger House -- No. 232 West End Avenue,” *Daytonian in Manhattan* (January 6, 2012) <http://daytoninmanhattan.blogspot.com> (accessed June 19, 2012); Landmarks Preservation Commission, *Research Files*; Raymond M. Pepi and Creighton Brown for the Center for Building Conservation, “Conditions Report and Preliminary Recommendations: The Hineni World Heritage Center” (May 15, 1985); Norval White and Elliot Willensky, *AIA Guide to New York City, Fourth Edition* (New York: Three Rivers Press, 2000) 326.

West Facade: Designed (historic, resurfaced)

Stoop: Replaced

Door(s): Replaced primary door; replaced service door to north of stoop

Windows: Replaced (upper stories); replaced (basement)

Roof: Possibly historic (pitched - slate)

Notable Roof Features: Mansard roof

Cornice: Original (to alteration)

Areaway Wall/Fence Material(s): Non-original metal fencing with geometric detailing

Areaway Paving Material(s): Concrete (resurfaced)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Not designed (historic)

Facade Notes: Red brick; terra-cotta facing from primary (west) facade returns slightly as quoining

Site Features: Metal stairs descend to below-grade alleyway alongside facade

South Facade: Not designed (historic) (partially visible)

Facade Notes: Same as north facade

Alterations: Parged

240 West End Avenue (aka 278-282 West 71st Street)

Borough of Manhattan Tax Map Block 1162, Lot 7501

Date: 1924 (NB 646-1923)

Architect/Builder: Rosario Candela

Original Owner: 280 West 71st Street Corporation

Type: Apartment building

Style: Colonial Revival with alterations

Stories: 16 and penthouse

Material(s): Red brick; masonry

Decorative Metal Work: Balconette railings at central bays at eighth story

Significant Architectural Features: Tripartite vertical configuration; continuous, molded masonry surrounds at base and at capital; molded masonry cornice above second story; fluted Corinthian pilasters flanking main entry; swan-neck pediment at central window opening at third story; panels with inset brickwork and masonry details at third story; masonry garlands, fans, and roundel details at capital; balustraded masonry balconette at 15th story with sculptural urn details

Alterations: Cornice removed and replaced by metal parapet (after c. 1939 tax photograph but prior to c. 1980s tax photograph); some replaced brick where structural lintels replaced; painted masonry details at first through third stories; some through-wall vented openings at first story; replaced sashes (multi-paned sashes present in c. 1939 tax photograph); security camera and conduit at eastern end of facade at first story

Building Notes: Several smaller rowhouses were demolished and plots combined for development of this apartment house during a period where many such apartment houses were constructed in the area. The completed apartment house contained 16 four-room suites and 48 three-room suites and was intended to house 60 families. Though the new building application was filed in 1923, construction did not commence until 1924. Historic tax map lot 63 (presently condo lots 1001-1055).

Site Features: Metal stairs descend to below-grade service area along south facade; metal fencing and gate at entrance to service area along south facade

West Facade: Designed (historic, repointed)

Door(s): Replaced primary door

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

North Facade: Designed (historic, repointed)

Decorative Metal Work: Balconette railings at central bays at eighth story

Significant Architectural Features: Similar to primary (west) facade

Alterations: Similar to primary (west) facade

Cornice: Removed

Windows: Replaced

Security Grilles: Not historic

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

East Facade: Partially designed (altered) (partially visible)

Facade Notes: Red brick from north facade returns onto this facade at northernmost bay; some possibly historic six-over-six double-hung sashes at northernmost bay; yellow brick elsewhere; water tower visible from street

Alterations: Repointed at northernmost bay; some replaced brick where structural lintels replaced; large parged area at northern portion of facade; replaced brick at southern portion of facade; some through-wall vented openings at southern portion of facade

Windows: Mixed

South Facade: Not designed (altered) (partially visible)

Facade Notes: Yellow brick; red brick returns slightly at western edge

Alterations: Some painting at basement; lights and conduit at basement; security camera at first story

Security Grilles: Not historic (basement)

246 West End Avenue (aka 273-283 West 71st Street)

Borough of Manhattan Tax Map Block 1163, Lot 1

Date: 1912-13 (NB 511-1912)

Architect/Builder: J. E. R. Carpenter

Original Owner: A. G. M. Realty Company (S. Fullerton Weaver, president)

Type: Apartment building

Style: Renaissance Revival

Stories: 13

Material(s): Buff brick; terra cotta; masonry

Decorative Metal Work: Hanging marquee with cartouche and rosette details; marquee suspended from cross-shaped metal tie-backs on facade; possibly historic metal gates at entrance to service alleys along northern and eastern facades

Significant Architectural Features: Tripartite vertical configuration; masonry base trim; rusticated brick at base with elaborate brickwork including continuous window surrounds and inset panels with diamond-pattern and border details; terra-cotta details at fourth story including small molded stringcourse, a molded bracketed cornice, and cartouche details; inset terra-cotta diamond details at 11th story; molded terra-cotta stringcourses above capital; molded terra-cotta window surrounds with molded lintels at 12th story; inset decorative terra-cotta panels at 13th story; modillioned terra-cotta cornice at capital; molded, terra-cotta entry surround at main entry with urn, garland and other details

Alterations: Small, narrow window openings inserted to south of third bay window openings at second through 13th stories; balconettes removed (at sixth story after c. 1939 tax photograph; at 10th story after c. 1980s tax photograph); replaced sashes (historically featured multi-paned, double-hung sashes, as show in the 1913 *Supplement to the World's New York Apartment House Album*); screen windows; two in-ground circular lights at main entry; probably not historic light fixtures at main entry; lights under marquee; short canvas extension to marquee; small doorbell at main entry; metal plaque with building history towards northern end of facade at first story

Building Notes: At the time of construction, the building contained two apartments per floor of 12 and 14 rooms with four baths. In 1937, the building was "modernized," with the suites subdivided into apartments of four and six rooms, with a total of eight apartments per floor.

Early advertisements for the building touted noted it as “designed for perfect convenience and comfort in housekeeping,” including “separate elevators for passenger and service,” in a location “of quiet refinement” in a neighborhood that “comprises some of the best examples of modern architecture.” The building was also noted for its location close to express subway stations, and the Broadway and Amsterdam Avenue “cars and motor buses.” Some historic wood multi-paned sashes remain at first story. Possibly historic transom at main entry.

References: “House Fully Rented,” *New York Times*, April 25, 1937, 196; *Supplement to the World’s New York Apartment House Album* (New York: New York World, 1913).

Site Features: Historic decorative planters set into main entry; in-ground metal vents along facade

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Security Grilles: Not historic (upper stories)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

South Facade: Designed (historic)

Significant Architectural Features: Similar to primary (west) facade; molded door surround with cornice and cartouche towards center of elevation

Alterations: Historic entry at center of elevation converted into a window opening (date not determined); replaced sashes (multi-paned double-hung sashes present in c. 1939 tax photograph); through-wall vents throughout; security camera, light, and conduit at second story towards eastern end of facade

Site Features: In-ground metal vents along facade; in-ground metal plate towards western end of facade

Windows: Replaced

Security Grilles: Not historic

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete and metal

North Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Buff brick (same as primary (west) facade); stringcourse details from primary (west) facade continue as flush, patterned brick bands on this facade

Alterations: Large patched and painted area towards western end of facade; replaced sashes (historic configuration not determined); metal covering at parapet; metal handrail at stairs

Site Features: Metal stairs descend to below grade alleyway

East Facade: Partially designed (historic) (partially visible)

Significant Architectural Features: Buff brick (same as primary (west) facade); stringcourse details from primary (west) facade continue as flush, patterned brick bands on this facade

Alterations: Through-wall air-conditioner openings throughout; replaced sashes (historic configuration not determined); metal covering at parapet; large metal duct affixed to facade; metal armature at first story towards southern end of facade; conduit; lights; security camera

Site Features: Below-grade alleyway runs along facade, accessed via concrete ramp; elevated planting area towards southern end of alleyway

260 West End Avenue (aka 262-270 West 72nd Street)

Borough of Manhattan Tax Map Block 1163, Lot 61

Date: 1924-25 (NB 456-1924)

Architect/Builder: Schwartz & Gross

Original Owner: Frank & Frank Building Corporation

Type: Apartment building

Style: Colonial Revival

Stories: 15 and basement and penthouse

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

Special Windows: Leaded fanlight at main entry

Decorative Metal Work: Molded door enframing including frieze with garland details; possibly historic metal light fixtures at main entry; possibly historic metal gate at entrance to service alley along southern facade

Significant Architectural Features: Tripartite vertical configuration; masonry facing at base; red brick with masonry and terra-cotta details above; mix of simple brick surrounds with terra-cotta springers, keystones and roundel details, and more elaborate terra-cotta pediments with garland details, at third story; terra-cotta banding and cornices at base and capital; large, bracketed balconettes at second (masonry) and ninth (terra cotta) stories; terra-cotta window surrounds at 13th through 15th stories featuring continuous molded lintels at 15th story with cresting, bracketed hooded lintels at outer bays at 15th story, bracketed balconettes at outer bays at 14th story, and spandrels with garland and wreath details between 14th and 15th stories; molded terra-cotta cornice at roofline; pedimented masonry entablature at main entry

Alterations: Two northernmost window openings at first story filled in with vents; replaced sashes (historic configuration not determined; not visible in c. 1939 tax photograph); through-wall air-conditioners at fifth, sixth and ninth stories; some replaced brick where structural lintels replaced; awning at main entry, projects onto sidewalk

Building Notes: Four row houses were demolished for construction of this large apartment house (referred to as a tenement on the new building application). It was originally designed to accommodate 78 families. An early advertisement for the building compared it “favorably with Fifth and Park Avenue” apartment dwellings and noted that its main entrance hallway resembled the “foyers of the finest city hotels.”

References: Display Advertisement 69, *New York Times*, May 10, 1925, B11; New York City Department of Buildings, *New Building Application Dockets*.

Site Features: Low granite step at main entry; in-ground metal vents in sidewalk along facade

Notable History and Residents: The Radium Institute of New York was slated to occupy the building upon opening. It has not been determined whether they did occupy the building, or how long they might have remained here.

References: “Buy \$120,000 Radium to Treat Cancer: New Institute to be Opened Shortly Near 72d St. and West End Av.,” *New York Times*, October 6, 1915; “Plots on West Side Bought for Flat Sites,” *New York Times*, April 20, 1925, 22.

West Facade: Designed (historic, repointed, painted masonry details)

Door(s): Possibly original primary door

Security Grilles: Not historic (basement)

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Significant Architectural Features: Similar to primary (west) facade, except where noted; basement entry towards eastern end of facade features stylized masonry door surround with incised address no. 262

Alterations: Repointed; masonry details (including main-entry surround) painted; replaced sashes (historic configuration not determined; not visible in c. 1939 tax photograph); replaced brick at window openings at commercial storefront (restaurant) towards western end of facade; some replaced brick where structural lintels replaced; commercial awnings and roll-down gates at storefronts; flower boxes at commercial storefront (restaurant) towards western end of facade

Site Features: Granite stoop with sidewalls descends to basement entry; non-historic metal handrails at stoop; in-ground metal hatches towards western end of facade

Windows: Replaced

Door(s): Possibly historic door and enframing at basement entry

Storefront(s): Replaced

Areaway Paving Material(s): Square ceramic tiles

Sidewalk Material(s): Concrete

Curb Material(s): Masonry

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick and masonry from primary (south) facade return slightly onto this facade; yellow brick elsewhere (where visible)

Alterations: Some replaced brick where structural lintels replaced; replaced brick at parapet; fire escape

Site Features: Large metal stairs within service alley

Windows: Replaced (upper stories); replaced (basement)

262-264 West End Avenue

Borough of Manhattan Tax Map Block 1164, Lot 1

See: 271 West 72nd Street (aka 271-273 West 72nd Street; 262-264 West End Avenue)

266 West End Avenue

Borough of Manhattan Tax Map Block 1164, Lot 64

Date: 1895-96 (NB 62-1895)

Architect/Builder: Rudolphe L. Daus

Original Owner: Julius N. and Virginia Jaros

Type: Row house

Style: French Renaissance with alterations

Stories: 4

Material(s): Indiana limestone

Special Windows: Leaded stained-glass window at first story to north of main entry

Decorative Metal Work: Historic drain pipes with decorative caps flank elevation

Significant Architectural Features: All limestone facade with richly-carved details including a bracketed, Juliette balcony with cartouche detail at third story, full-length carved balconette at fourth story, elaborate molded dormer and window surround at fifth story featuring rounded pediment with tracery and pinnacles supported on griffin corbels, slender drop course at fifth story supported on small foliate knots, and an elaborate, molded main-entry surround featuring

Gothic Revival-style tracery, elaborately carved finials, coquillage, putti, cartouche, and foliate details

Alterations: Original stoops at main and secondary entries removed and new recessed stoops installed (prior to c. 1939 tax photograph); original tiled roof removed and five-story addition added prior to 1920 (ALT 3220-1920 describes the building as already five stories); historic addition later altered to feature full-length, sloped skylight emulating the original slope of the building (date not determined)

Building Notes: This building was originally constructed as a single-family home. The house was converted to multiple-family use prior to 1921, most likely at the time a fifth-story addition was added. The building remained in use a multiple-family dwelling until 2004, when its new owner began a long-term restoration project to convert the structure back to single-family occupancy. Note: Stoop under reconstruction and plywood obscuring main entry at time of designation.

References: New York City Department of Housing Preservation and Development, *Initial Inspection Cards (I-Cards)*; Display Advertisement, *New York Times*, April 24, 1921, RE12.

Site Features: Non-original granite stoop at secondary entry; in-ground metal hatch towards northern end of facade; in-ground metal doors towards southern end of facade

Notable History and Residents: This house was constructed for a wealthy wine importer named Julius N. Jaros who lived here with his wife Virginia. The house was sold a decade later to Peter Doegler, the son of a successful brewer, who transferred the deed to his wife in 1912. By the end of the World War I, the house was owned by a Russian immigrant named Misha E. Applebaum, founder of The Humanitarian Cult, an organization that fought against capital punishment, poverty, the war, and for women's suffrage, and which held meetings at the house. In the 1930s, Beverly West, sister of famed actress Mae West (Mary J. West), was living in the house. Local history indicates that Mae herself was the owner of the home and a full-time occupant, but this has not been verified.

References: Ron Alexander, "Peel Her a Grape," *New York Times*, August 22, 1993, 393; Christopher Gray, "Streetscapes: Readers' Questions," December 1, 1991, R6; Tom Miller, "A House with a Past – No. 266 West End Avenue," *Daytonian in Manhattan*, <http://daytoninmanhattan.blogspot.com> (accessed February 5, 2013).

West Facade: Designed (historic)

Stoop: Altered

Door(s): Possibly historic or original primary door; replaced secondary entry

Windows: Possibly historic

Security Grilles: Not historic (upper stories)

Roof: Replaced (pitched)

Sidewalk Material(s): Concrete

Curb Material(s): Granite

South Facade: Partially designed (historic) (partially visible)

Facade Notes: Red brick with some limestone details from primary (west) facade returning as quoining at western edge of facade

Alterations: Repointed

North Facade: Note designed (historic, altered) (partially visible)

Facade Notes: Partially visible from West 73rd Street; red brick

Special Windows: Stained-glass windows at third story

Alterations: Repointed; glass-enclosed rooftop addition

270 West End Avenue (aka 270-272 West End Avenue; 274-280 West 73rd Street)
Borough of Manhattan Tax Map Block 1164, Lot 63

Date: 1917-18 (NB 104-1917)
Architect/Builder: George F. Pelham
Original Owner: Seventy-third Street Company
Type: Apartment building
Style: Neo-Classical with Arts & Crafts details
Stories: 12
Material(s): Buff brick; masonry

Decorative Metal Work: Railings at balconettes

Significant Architectural Features: Tripartite vertical configuration; rusticated brick banding at base and at outer bays of shaft; simple masonry detailing including molded water table at base, cornice above base, small balconettes at shaft, quoining and decorative window surrounds at outer bays at capital, and molded round-arched main entry; attenuated, bracketed cornice at roofline capped by a decorative brick parapet

Alterations: Some replaced brick where structural lintels replaced; replaced sashes, except where noted (see "Building Notes"; six-over-one, twelve-over-one, and other multi-paned-over-one double-hung sashes present in c. 1939 tax photograph); non-historic fanlight and sidelights at main entry; lit awning projects onto sidewalk at main entry; light fixtures at main entry; some through-wall air conditioners; security cameras at northern and southern ends of facade at first story

Building Notes: This 12-story apartment house boasted its location "overlooking the Schwab Mansion" in early advertisements. Three row houses were demolished for its construction. At the time of its construction the building contained 12 apartments of seven rooms each and 12 apartments of ten rooms each. Some historic six-over-one double-hung sashes appear to remain.

References: Display Ad, *New York Times*, April 3, 1921, 78; "West End Avenue Title Passes," *New York Times*, November 28, 1923, 29.

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Mixed

Sidewalk Material(s): Concrete

Curb Material(s): Granite

North Facade: Designed (historic)

Decorative Metal Work: Railings at balconettes

Significant Architectural Features: Same as primary (west) facade, except where noted; square-headed main entry; possibly historic wood door surround, including sidelights and transom, at entry

Alterations: Some replaced brick where structural lintels replaced; some through-wall air conditioners; replaced sashes (see "Building Notes"; six-over-one, twelve-over-one, and other multi-paned-over-one double-hung sashes present in c. 1939 tax photograph); small light fixtures at entry; security cameras and intercom at entry; security camera at western end of facade at first story

Building Notes: Some historic six-over-one double-hung sashes appear to remain.

Stoop: Original

Door(s): Replaced

Windows: Mixed

Security Grilles: Possibly historic (first story)

Site Features: Non-original metal handrails at stoop; tall plywood fencing (painted) at entrance to eastern service alley with low masonry threshold (painted), affixed intercom, and barbed wire, spans between two historic paneled posts (painted); in-ground vents in sidewalk along facade

East Facade: Partially designed (historic)

Facade Notes: Brick; rusticated banding wraps from north facade; same brickwork and masonry details from north facade repeated at northern end of east facade; yellow brick elsewhere; water tower visible above roofline

280 West End Avenue

Borough of Manhattan Tax Map Block 1165, Lot 1

See: 277 West 73rd Street (aka 280 West End Avenue)

282 West End Avenue

Borough of Manhattan Tax Map Block 1165, Lot 2

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement and attic

Material(s): Brownstone, brick

Decorative Metal Work: Railing above first story

Significant Architectural Features: Engaged column at first story northern lot line; hipped-roof dormer with paired window; projecting cornice with consoles

Alterations: Stoop removed between 1939 and 1988; basement and first story built out and basement entry constructed; finials removed from dormer; two light fixtures with exposed conduit and intercom by door

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

West Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)

Roof: Original (pitched - asphalt shingles)

Notable Roof Features: Hipped-roof dormer

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

284 West End Avenue

Borough of Manhattan Tax Map Block 1165, Lot 3

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt
Type: Row house
Style: Stripped Romanesque Revival
Stories: 4 and basement
Material(s): Brownstone

Significant Architectural Features: Engaged column at first story southern lot line; full-width angled bay at upper stories

Alterations: Stoop removed between 1939 and 1988; basement and first story built out and basement entry constructed; hexagonal roof removed between 1939 and 1988 and brick parapet wall constructed; light fixture above and intercom by door

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

Site Features: Hatch in sidewalk

West Facade: Designed (painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Historic (basement)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

286 West End Avenue

Borough of Manhattan Tax Map Block 1165, Lot 103

Date: 1887-89 (NB 1019-1887)

Architect/Builder: Charles T. Mott

Original Owner: William J. Merritt

Type: Row house

Style: Romanesque Revival with alterations

Stories: 3 and basement and attic

Material(s): Stone, brick

Significant Architectural Features: Curved oriel at second and third stories; hipped-roof dormer with paired window and finials; projecting cornice with consoles

Alterations: Stoop removed between 1939 and 1988 and basement entry constructed and original door opening altered; two light fixtures by door; through-the-wall air conditioners at basement, first, second and third stories of the southern bay; parged chimney

Building Notes: One of 18 row houses (280 to 288 West End Avenue, 251 to 275 West 73rd Street), nine remain (280 to 286 West End Avenue, 251, 269 to 275 West 73rd Street).

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

West Facade: Designed (historic, painted)

Stoop: Removed

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Not historic (basement)
Roof: Original (pitched - asphalt shingles)
Notable Roof Features: Hipped-roof dormer
Cornice: Original
Areaway Wall/Fence Material(s): Non-historic fence and gate
Areaway Paving Material(s): Concrete, hatch
Sidewalk Material(s): Concrete
Curb Material(s): Concrete

290 West End Avenue (aka 288-298 West End Avenue; 254-262 West 74th Street)
Borough of Manhattan Tax Map Block 1165, Lot 4

Date: 1924-25 (NB 521-1924)
Architect/Builder: Schwartz & Gross
Original Owner: 290 West End Corporation
Type: Apartment building
Style: Renaissance Revival
Stories: 15
Material(s): Limestone, brick, terra cotta

Significant Architectural Features: Two-story stone door surround with cornice; terra-cotta shields and window surrounds at fourth story; scroll keystone lintels; bracketed cornice at 13th story; two-story window surround with spandrels and pediments at top stories

Alterations: Sidewalk canopy with light fixtures underneath; US mail box at first story; two bronze plaques with address by main entrance; third northernmost window at first story has through-window vents with opening partially sealed; through-the-transom air conditioner above the door at southern entrance; some historic first story window grilles altered to accommodate air conditioners; through-the-wall air conditioners; rooftop railings

West Facade: Designed (historic, first story painted)
Door(s): Original primary door; historic door at southern entrance
Windows: Replaced
Security Grilles: Historic (upper stories)
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete

North Facade: Designed (historic)
Facade Notes: Similar to West End Avenue facade; historic and non-historic window grilles at first story; historic wood-and-glass door; replacement sash; through-the-wall air conditioners; two light fixtures with exposed conduit at second story; historic metal gate at rear yard; concrete sidewalk and granite curb

South Facade: Not designed (historic) (partially visible)
Facade Notes: Brick facade; most window sash replaced but some historic multi-pane double-hung wood sash remain; through-the-wall air conditioners; one-story brick mechanical rooftop addition; brick chimney

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; exposed conduit, light fixtures, security camera, and metal box at first story; replacement sash; fire escapes; brick chimney; concrete rear yard

300 West End Avenue (aka 300-308 West End Avenue; 257-259 West 74th Street)

Borough of Manhattan Tax Map Block 1166, Lot 1

Date: 1916-17 (NB 233-1916)

Architect/Builder: Schwartz & Gross

Original Owner: Paterno Construction Company

Type: Apartment building

Style: Colonial Revival

Stories: 13 and basement

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

Decorative Metal Work: Transom and sidelights at entrance

Significant Architectural Features: Stone door surround with arched pediments, shield and pilasters; triple window stone surround above entrance door; Flemish bond and decorative brickwork; continuous stone banding; terra-cotta window surrounds with triangular pediment at 12th story and brick arched lintels and stone keystone at top story; stone roundels at parapet

Alterations: Basement entrance sealed with plywood; through-the-wall air conditioners; sidewalk canopy with light fixtures underneath

Site Features: Concrete stairs with metal railing to basement entrance in northern bay

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced (upper stories); replaced (basement)

Security Grilles: Historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

South Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; window grilles at basement appear to be historic with non-historic addition at top; three possibly historic doors at first story with granite steps and metal railings, railing at eastern entrance probably not historic; replacement sash; concrete driveway to rear yard; concrete sidewalk and granite curb

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; two lines of windows sealed with brick infill; fire escape; water tower at roof

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; historic twelve-over-one double-hung wood windows and historic metal window grilles at basement; replacement sash at upper stories; one line of windows sealed with brick infill; exposed conduit at first story; fire escape; brick chimney

310 West End Avenue (aka 310-318 West End Avenue; 258-260 West 75th Street)
Borough of Manhattan Tax Map Block 1166, Lot 61

Date: 1924-25 (NB 425-1924)
Architect/Builder: Emery Roth
Original Owner: 310 Corporation
Type: Apartment building
Style: Romanesque Revival
Stories: 15
Material(s): Brick, stone, terra cotta

Decorative Metal Work: Transom above entrance, window grilles on either side of entrance
Significant Architectural Features: Stone door surround with shields and finials; stone window surrounds at third story, outer ones have engaged columns, arched lintels and finials; terra-cotta shields above fourth story windows; stone balconettes at the 13th story; swan's neck lintels at 13th story windows; stone spandrels between 13th and 14th stories; arched window openings at 14th story with two-story engaged round columns; corbel table below cornice
Alterations: Sidewalk canopy with light fixtures underneath; metal box and doorbell by southern entrance
Building Notes: Light fixture above main entrance is historic.

West Facade: Designed (historic, basement and door surround painted)
Door(s): Original primary door; non-historic metal gate at southern entrance
Windows: Replaced
Security Grilles: Possibly historic (upper stories)
Cornice: Original
Sidewalk Material(s): Concrete
Curb Material(s): Concrete

North Facade: Designed (historic)
Facade Notes: Similar to West End Avenue facade; replacement sash; historic window grilles at first story, non-historic grille at western window first story; non-historic door; light fixtures with exposed conduit at first story; concrete sidewalk and granite curb

South Facade: Not designed (historic) (partially visible)
Facade Notes: Brick facade; replacement sash

East Facade: Not designed (historic) (partially visible)
Facade Notes: Brick facade; replacement sash; water tower on roof

320 West End Avenue (aka 320-326 West End Avenue; 259 West 75th Street)
Borough of Manhattan Tax Map Block 1167, Lot 1

Date: 1923-24 (NB 503-1923)
Architect/Builder: Rosario Candela
Original Owner: Anthony Campagna
Type: Apartment building
Style: Romanesque Revival with alterations
Stories: 14
Material(s): Brick, stone

Significant Architectural Features: Rusticated stone base; splayed lintels at first story; round-arched window lintels at fourth and 13th stories; brick quoins
Alterations: Sidewalk canopy; two light fixtures by entrance

West Facade: Designed (historic, first and second stories painted)

Door(s): Original primary door; non-historic doors at northern and southern entrances

Windows: Replaced

Security Grilles: Not historic (upper stories)

Cornice: Removed

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

South Facade: Designed (historic)

Facade Notes: Similar to West End Avenue; base painted; light fixture with exposed conduit at first story; replacement sash; cornice removed; non-historic first-story window grilles; one through-the-wall air conditioner at the seventh story; non-historic entrance door; historic gate with non-historic railing on top to one-story open extension; concrete paving, concrete steps and metal tube railing to basement entrance in one-story open extension; concrete sidewalk and granite curb

North Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash; brick at parapet and set-back corner replaced

330 West End Avenue (aka 328-330 West End Avenue)

Borough of Manhattan Tax Map Block 1167, Lot 64

Building Name: Hotel Willard

Date: 1915-16 (NB 265-1915)

Architect/Builder: Robert M. Farrington

Original Owner: Lillian M. Soresi

Type: Apartment building

Style: Arts and Crafts

Stories: 12

Material(s): Brick, stone

Decorative Metal Work: Railings at second and third story balconettes

Significant Architectural Features: Decorative brickwork; door surround with pediment; segmental-arched window lintel at second story with keystone; brick spandrels with stone diamond-shaped inset design; two-story brick pilasters with stone capitals at top stories; bracketed cornice

Alterations: Two light fixtures and intercom by entrance; northern first story window opening may be altered

West Facade: Designed (historic, first story painted)

Stoop: Possibly historic

Door(s): Replaced primary door

Windows: Replaced

Cornice: Original

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

East Facade: Designed (historic) (partially visible)

Facade Notes: Brick facade; glass-enclosed balconies

336 West End Avenue (aka 332-336 West End Avenue; 260 West 76th Street)

Borough of Manhattan Tax Map Block 1167, Lot 61

Date: 1931-32 (NB 150-1931)

Architect/Builder: Boak & Paris

Original Owner: 76 West End Corporation

Type: Apartment building

Style: Romanesque Revival

Stories: 20

Material(s): Brick, limestone

Special Windows: Arched windows at top floor

Significant Architectural Features: Decorative brickwork including corbelling and piers; smooth stone base with door surround topped by cornice and triple arched window at second story; stepped back at upper stories

Alterations: Sidewalk canopy with light fixture and exposed conduit underneath; most sash replaced, some multi-pane-over-one double-hung wood sash remain

Building Notes: Two light fixtures by entrance may be historic.

West Facade: Designed (historic)

Door(s): Original primary door

Windows: Mixed

Security Grilles: Historic (upper stories)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue; historic window grilles at first story; four light fixtures with exposed conduit; most sash replaced, some multi-pane-over-one double-hung wood sash remain; service entrance with non-historic metal gate at eastern end; concrete sidewalk and granite curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade

East Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; replacement sash

360-368 West End Avenue

Borough of Manhattan Tax Map Block 1169, Lot 1

See: 241-273 West 77th Street (aka 360-368 West End Avenue)

370 West End Avenue

Borough of Manhattan Tax Map Block 1169, Lot 60

See: 260 West 78th Street (aka 252-260 West 78th Street; 370 West End Avenue)

378 West End Avenue (aka 372-378 West End Avenue; 262 West 78th Street)

Borough of Manhattan Tax Map Block 1169, Lot 61

Date: 1914-15 (NB 137-1914)

Architect/Builder: Schwartz & Gross

Original Owner: 78th Street & West End Avenue Realty Company

Type: Apartment building

Style: Renaissance Revival

Stories: 12 and basement

Material(s): Stone, brick, polychrome terra cotta

Decorative Metal Work: Metal balconettes at third story

Significant Architectural Features: Rusticated stone base; elaborate two-story stone door surround with swan's neck pediment; cornices above first, third, and tenth stories; polychrome terra-cotta shield between ninth and tenth stories; stone pilasters with capitals at top two stories; decorative parapet with polychrome terra cotta

Alterations: Balconette removed between seventh and eighth stories between 1939 and 1988; two northern basement window openings sealed; basement window grilles only at two southern windows, both historic; entrance canopy with three light fixtures and exposed conduit underneath; first story window grilles; security camera at first story northern end; security camera with exposed conduit at first story southern end

References: New York City Department of Taxes, *Photographic Record*, c. 1939 and c. 1988.

Site Features: Metal grilles in sidewalk at light wells, air conditioner unit in northern light well

West Facade: Designed (historic)

Door(s): Replaced primary door

Windows: Replaced (upper stories); mixed (basement)

Security Grilles: Not historic (upper stories); historic (basement)

Sidewalk Material(s): Concrete

Curb Material(s): Concrete

North Facade: Designed (historic)

Facade Notes: Similar to West End Avenue facade; historic window grilles and non-historic sash at basement; non-historic window grilles, light fixtures with exposed conduit, and security camera at first story; four through-the-window vents at first story; non-historic door at eastern end, window sash above altered; replacement sash; balconette removed between seventh and eighth stories; metal grilles in sidewalk at light wells; air conditioning unit at eastern light well; concrete sidewalk and curb

South Facade: Not designed (historic) (partially visible)

Facade Notes: Brick facade; entrance with concrete stoop and ramp; replacement sash; round window opening at third story; metal ties at first and fourth stories; conduit at first and second stories; through-the-wall and through-the-window vents; through-the-wall air conditioners

East Facade: Partially designed (historic) (partially visible)

Facade Notes: Brick and stone facade; return at top two stories similar to West 78th Street facade; water tower at roof

380-390 West End Avenue

Borough of Manhattan Tax Map Block 1170, Lot 7502

See: 2211 Broadway (aka 2201-2219 Broadway; 251-257 West 78th Street; 250-256 West 79th Street)

ARCHITECTS' APPENDIX

Gaetan Ajello (1883-1983)

220 West 71st Street (aka 216-220 West 71st Street) (1920)
221 West 71st Street (aka 221-227 West 71st Street) (1919-20)
231 West 71st Street (aka 231-237 West 71st Street) (1912, original) [(former] Luciana]
305 West 72nd Street (aka 303-307 West 72nd Street) (1912-13) [the Luxonia]

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 Campagna 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, a designated New York City Landmark), one of the first purpose-built movie theaters, and his residential work is found in Morningside Heights as well as within the Upper West Side/Central Park West, Riverside-West End and Extension I, and Carnegie Hill Historic Districts. Within the West End-Collegiate Historic District Extension, Ajello is responsible for the designs of four apartment buildings, three of which are located on West 71st Street between Broadway and West End Avenue. Ajello left the architectural profession in the 1920s and briefly returned to Italy, coming back to the United States in the 1930s. Ajello was also an inventor who is credited with designing improved reinforced concrete flooring and an airplane breaking 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* (Provo, UT), available online; Christopher Gray, "Streetscapes: Remembering an Architect Who Shaped the West Side," *NYT*, June 11, 2006, J7; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com>; "Obituary 1 – No Title," *NYT*, September 5, 1983, 30; "The Real Estate Field," *NYT*, April 3, 1914, 18.

Edward L. Angell (c. 1850-?)

271 and 273 West 70th Street (1886, original)
274 and 276 West 71st Street (1886-87)
232 West End Avenue (1877, original)

Edward L. Angell, a prolific New York City architect, practiced from 1886 until 1904, briefly leaving solo practice to enter partnership with William Higginson in the firm of Angell & Higginson from 1897-99. A residential architect, he designed row houses, flats, and apartment buildings, employing a mixture of historical styles including neo-Grec, Queen Anne, Romanesque and Renaissance Revival. Examples of his work are located in the Greenwich

Village, Upper West Side/Central Park West, and West End-Collegiate Historic Districts. In addition to his architectural practice, to which he evidently returned in 1916, Angell received a patent for improved waste control for plumbing fixtures and wrote letters to the editor on fire safety in buildings. In the West End-Collegiate Historic District Extension, he designed numerous row houses.

References

“An Ounce of Prevention,” *NYT*, March 22, 1899, 2; Ancestry.com, *U.S. Patent and Trademark Office Patents, 1790-1909* (Provo, UT), available online; Dennis Steadman Francis, *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 11; Landmarks Preservation Commission (LPC), *Architects Files; Office for Metropolitan History*; “Tinder in Fire-Proof Theatres,” *NYT*, January 10, 1904; United States (U.S.) Census, 1920.

Mario Arbore (dates undetermined)

231 West 71st Street (aka 231-237 West 71st Street) (2006-09, alteration) [(former) *Luca*nia]

Mario Arbore received his Bachelors in Architecture from Syracuse University in 1991. He is the owner and founder of the firm Arbore Design, established in 2000. Prior to opening his own studio, Arbore worked at Gensler as a project architect. Within the West End-Collegiate Historic District Extension, Arbore is responsible for the 2006-09 alteration to the apartment building at 231 West 71st Street.

References

Arbore Design, <http://www.arboredesign.com> (accessed June 3, 2013); “Mario Arbore,” *LinkedIn* [Profile page], <http://www.linkedin.com/pub/mario-arbore/b/245/880> (accessed June 3, 2013).

George A. Bagge & Sons

George A. Bagge (dates undetermined)

243 West 70th Street (aka 241-249 West 70th Street) (1925-26)

267 West 70th Street (aka 265-269 West 70th Street) (1924)

George A. Bagge was a remarkably productive architect working in New York City during the late 19th and early 20th centuries. Bagge established his firm during the late 1880s and, in 1892, was joined in partnership by Thomas P. Neville. The firm of Neville & Bagge opened an office on West 125th Street and, over the next three decades, became known as residential specialists working in various popular historical revival styles. The firm designed hundreds of speculative residential buildings for the middle class along the route of the I.R.T. subway from the West 70s into Morningside Heights and Harlem. The firm also designed the occasional hotel and loft building. Neville & Bagge’s works include numerous apartment buildings in the Audubon Park, Upper West Side/Central Park West, Riverside Drive-West End and Extension I, Chelsea, Mott Haven East, Mount Morris Park, Hamilton Heights/Sugar Hill, and Clay Avenue

Historic Districts. The firm also designed the Regina Angelorum (1907), a convent and home for working girls connected to Saint Cecilia's Church (R.C.) on East 106th Street (both designated New York City Landmarks), and the Edwin and Elizabeth Shuttleworth House in the Bronx (1896, a designated New York City Landmark). Bagge is also responsible for several independent designs for flats and row houses in the Upper West Side/Central Park West Historic District, predating the Neville & Bagge partnership. In 1924, Bagge's son joined the firm, which continued until 1936 as George A. Bagge & Sons. Within the West End-Collegiate Historic District Extension, George A. Bagge & Sons is responsible for two apartment buildings on West 70th Street. The firm is also responsible for three apartment buildings located within the Upper West Side/Central Park West Historic District.

References

Francis, 13, 57; Landmarks Preservation Commission, "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," *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), by Theresa C. Noonan and Marianne S. Percival; LPC, "Architects' Appendix," *Upper West Side/Central Park West Historic District Designation Report (LP-1647)* (New York: City of New York, 1990), prepared by the Research Department; "Neville & Bagge," New York Public Library, *Artists File*; Robert A.M. Stern, et al, *New York 1900* (New York: Monacelli Press, 1983), 303-04.

Ballard Todd Associates

William F. R. Ballard (1905-1983)

David F(enton) M(ichie) Todd (1915-2008)

260 West 78th Street (aka 252-260 West 78th Street; 370 West End Avenue) (1965-67)
[the Collegiate School, Platten Hall]

William F. R. Ballard was a graduate of Princeton University. He was an architect and chairman of the New York City Planning Commission from 1963 to 1966. According to Ballard's 1993 obituary as printed in the *New York Times*, he was "head of the commission at a time when the city was undergoing fast-moving and significant changes." It was also noted that, under Ballard's leadership, the commission "played an increasingly influential role in deciding how the city would rebuild and retain its architectural character." He was well known for his clashes with Robert Moses during this period, many of whose projects Ballard vociferously opposed, and for having a pivotal role in the revised zoning resolution of 1961.

David F.M. Todd was born in Middletown, Ohio and was a graduate of Dartmouth College in 1937 and of the University of Michigan in 1940. After serving in the army during World War II, Todd joined the architectural firm where Ballard was already a partner, Harrison, Ballard & Allen, in 1946. In 1957, he became a partner in the firm, which became known as Ballard, Todd & Snibbe. In the early 1960s, the firm was simply known as Ballard Todd Associates. After 1967, the firm evolved into David Todd & Associates. Todd is probably best known as one of the architect of the towering Manhattan Plaza complex, which fills a square

block bounded by West 42nd and 43rd Streets, 9th and 10th Avenues (1977). Following Todd's career as an architect, he was appointed to the New York City Landmarks Preservation Commission in 1984, serving as the Commission's chair from 1989 to 1990.

Within the West End-Collegiate Historic District Extension, the firm Ballard Todd Associates was responsible for the design of the Collegiate School, Platten Hall building at 260 West 78th Street.

References

David W. Dunlap, "David Todd, 93, Architect and Official," *NYT*, April 2, 2008, A25; David W. Dunlap, "New Chairman for Landmarks Panel," *NYT*, January 25, 1989, B2; Christopher Gray, "The End for a Victorian Gem," *NYT*, November 29, 1992, R7; Ronald Sullivan, "William Ballard, 88, Architect Who Guided New York Planning," *NYT*, September 29, 1993, B8.

Sylvan Bien (1893-1959)

255 West 71st Street (aka 255-259 West 71st Street) (1946-50) [(former) Godmothers League Shelter for Babies, now West End Day School]

285 West End Avenue (aka 281-287 West End Avenue; 11-15 Riverside Drive; 301-319 West 73rd Street; 300-320 West 74th Street) (1949-1950) [Schwab House]

Born in Austria, Sylvan Bien's first work in the United States was in San Francisco, where he assisted on the designs of the Panama-Pacific Exposition. In 1916, Bien came to New York and, in 1919, he entered the office of Warren & Wetmore, a position he maintained until 1923. While working for Warren & Wetmore, Bien assisted on the design of the Mayflower Hotel in Washington, DC. Later he worked on the design of public housing in association with the noted architectural firm Shreve, Lamb & Harmon. From the early 1930s, Bien conducted his own lucrative practice, specializing in apartment buildings of which many examples can be found within the Upper East Side Historic District. Though Bien began his career designing buildings in historical styles, by the 1940s he was producing Modern designs, such as the Schwab House (285 West End Avenue) and (former) Godmothers League Shelter for Babies (255 West 71st Street), both located within the West End-Collegiate Historic District Extension. In the 1950s, Bien's son Robert L. Bien joined the firm and continued the firm's specialty in apartment houses and office buildings.

References

Christopher Gray, "For an Architect of the 60s, Simplicity Works Best," *NYT*, December 31, 2000, RE7; LPC, "Architects' Appendix," *Upper East Side Historic District Designation Report (LP-1051)* (New York City: City of New York, 1981), prepared by the Research Department; Obituary, *NYT*, May 13, 1959, 37.

William H(arvey) Birkmire (1860-1924)

225 West End Avenue (aka 221-227 West End Avenue; 301-303 West 70th Street) (1903)
[The Collinson]

Born in Philadelphia, William Harvey Birkmire graduated from the Philadelphia Academy of Music in 1883 and studied architecture with influential American architect Samuel Sloan. In Philadelphia, Birkmire was associated with the Penncoyd Steel Works and Rolling Mills and in New York with the Jackson Architectural Iron Works where he was head of the construction department in 1885. After 1892, he was employed by the J. B. & J. M. Cornell Iron Works. His work with these companies and his interest in advanced building techniques led Birkmire to become known as an authority on modern steel construction. He often focused on the engineering aspects of design, developing the steel details for the Astor Hotel in New York, the Mexican National Opera House in Mexico City, and many large commercial structures. In 1894 and 1898, Birkmire worked as both architect and engineer for John T. Williams, with whom he designed the Silk Exchange and the Lord's Court Building in New York.

By 1895, Birkmire was established as an architect in New York with offices on Franklin Street, and later on Broadway. Birkmire applied his knowledge of structural techniques to the design of large store and loft buildings, examples of which are found in the Ladies Mile Historic District. His work in the Tribeca area indicates that he looked to Renaissance sources when designing the exteriors of steel-framed structures. Birkmire designed an office building at 396-398 Broadway (1898-99) in the Renaissance Revival style, located in the Tribeca East Historic District. In 1905, Birkmire designed a cold storage warehouse for the Merchants Refrigeration Company in what is now the Tribeca West Historic District. Birkmire's work is represented in the Tribeca North Historic District by a large iron and steel-framed warehouse in the neo-Renaissance style, erected between 1903 and 1906. His work is also represented within the Upper East Side Historic District at 133-135 East 73rd Street (1889). Within the West End-Collegiate Historic District Extension, Birkmire is responsible for the design of the Collinson, a six-story Renaissance Revival style apartment building (1903, 225 West End Avenue).

In the 1890s, Birkmire compiled his extensive knowledge of modern building methods into several publications. An early work, "Skeleton Construction in Buildings" (1893), was an attempt to provide information about the rapid improvements in iron and steel construction. This was followed by "The Planning and Construction of High Office Buildings," first published in 1896 as a series of articles in "Architecture and Building" and later published in book form, which incorporated his practical experience since the earlier publication. Other writings include: "Architectural Iron and Steel" (1891), "The Planning and Construction of American Theaters" (1896), and "Compound Riveted Girders" (1893). Birkmire practiced architecture through 1923.

References

LPC, "Architects' Appendix," *Tribeca East Historic District Designation Report (LP-1711)* (New York: City of New York, 1992), prepared by David M. Breiner and Margaret M.M. Pickart.

George & Edward Blum

George Blum (1870-1928)

Edward Blum (1876-1944)

244 West 72nd Street (244-248 West 72nd Street) (1927-28)

322 West 72nd Street (322-328 West 72nd Street) (1924-25)

330 West 72nd Street (aka 330-336 West 72nd Street) (1927)

277 West End Avenue (aka 269-279 West End Avenue; 300-304 West 73rd Street)
(1925-26)

Edward Blum was born in Paris and graduated from Columbia University in 1899, returning to Paris to continue his education at the Ecole des Beaux Arts from 1901 to 1903. His brother George attended the Ecole in 1904. The firm of George & Edward Blum (at times also referred to as the Blum Brothers) received its first commissions 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 and Extension I Historic Districts. 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. Within the West End-Collegiate Historic District Extension, the George & Edward Blum are responsible for the designs of four apartment buildings constructed between 1924 and 1927. 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.

References

Andrew S. Dolkart and Susan Tunick, *George & Edward Blum* (New Jersey: Princeton University Press, 1993); LPC, "Architects' Appendix," *Audubon Park*; 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*; 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," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), 62.

Boak & Paris

Russell M. Boak (1896-1981)

Hyman Paris (1890-?)

5 Riverside Drive (aka 4 Riverside Drive; 6-8 Riverside Drive; 316-320 West 73rd Street)
(1936)

336 West End Avenue (aka 332-336 West End Avenue; 260 West 76th Street) (1931-32)

Austrian-born Hyman Paris was not registered as an architect in New York until 1922; however, records indicate that he was employed by George F. Pelham in 1917 and had practiced architecture as early as 1913. Russell M. Boak was educated in the New York public school system and briefly at Cooper Union and the New York Structural Institute. He was employed as a draftsman by Emery Roth from 1912-1923, and was an associate of the firm from 1923-1927 when he established his partnership with Hyman Paris. Boak & Paris designed numerous buildings in Manhattan and in the 1930s they were most active in the design of apartment buildings, including several located in the Greenwich Village, Upper East Side, West End-Collegiate, Upper West Side/Central Park West, Riverside-West End Extension I, and Expanded Carnegie Hill Historic Districts. They are also credited with the design of the Midtown Theater (later the Metro Theater) (1932-33, a designated New York City Landmark). In the West End-Collegiate Historic District Extension, the firm is responsible for large apartment buildings at 336 West End Avenue and 5 Riverside Drive. The partnership of Boak & Paris dissolved in 1942. Boak maintained an individual practice until 1944 when he formed a partnership with Thomas O. Raad.

References

American Institute of Architects (AIA), "Application for Corporate Membership: Russell M. Boak," 1957; Ancestry.com, *World War I Draft Registration Cards, 1917-1918* (Provo, UT), available online; LPC, *Midtown Theater (now Metro Theater) Designation Report (LP-1615)* (New York: City of New York, 1989), prepared by Lynn D. Marthey, 3; LPC, "Architects' Appendix," *Riverside-West End Extension I*.

William H. Boylan (dates undetermined)

342 to 352 West 71st Street (aka 342-344 West 71st Street) (1900-01) [(former) West View Apartments (aka Westview); (now) Riverside Studios]

346 West 71st Street (aka 346-348 West 71st Street) (1900-01) [(former) West View Apartments (aka Westview)]

350 West 71st Street (aka 350-352 West 71st Street) (1900-01) [(former) West View Apartments (aka Westview)]

214 West 72nd Street (1890-92)

Very little is known about the life and career of William H. Boylan. He established a New York architectural practice by 1887 and is known to have designed row houses on the Upper West Side (in the West 70s and West 80s) in 1888-90, as well as a Carmine Street tenement in 1905. His representative work at the turn of the century was listed as apartments at

Broadway and West 97th Street and at the end of West 71st Street. Boylan is responsible for the row of houses at 243 to 253 West 76th Street within the West End-Collegiate Historic District and at 22 to 54 West 91st Street within the Upper West Side/Central Park West Historic District. Within the West End-Collegiate Historic District Extension, Boylan designed the row house at 214 West 72nd Street (1890, once part of a larger row), and the (former) West View Apartments at 342, 346 and 350 West 71st Street (1900-01, presumably the apartments “at the end of West 71st Street” previously noted among Boylan’s representative work).

References

LPC, “Architects’ Appendix,” *Riverside-West End Extension I*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West*.

Buchman & Deisler

Albert C. Buchman (1859-1936)

Gustave Deisler (1858-?)

215 to 219 West 71st Street (1891)

Albert C. Buchman, who trained at Cornell and Columbia Universities, and Gustave Deisler, who studied at technical schools in Stuttgart and Munich, practiced jointly as the firm of Buchman & Deisler from 1887 to 1899. Both men worked in the Philadelphia office of H. J. Schwarzmann, architect of the Centennial Exhibition buildings. Their firm received numerous commissions for commercial buildings in New York in the 1890s. Lower Broadway, especially, has many examples of the firm’s commercial buildings, several of which are in the SoHo-Cast Iron and Ladies’ Mile Historic Districts. The firm also did residential work, including the Schiff residence on Fifth Avenue, and groups of houses for developers in the fashionable Beaux Arts and Renaissance Revival styles, examples of which are located within the Upper East Side Historic District. Buchman & Deisler worked with the firm of Brunner & Tryon on the Mt. Sinai Dispensary on East 67th Street (1889-90, a designated New York City Landmark). The Beaux Arts style Orleans Hotel and a row of houses in the Renaissance Revival style are located within the Upper West Side/Central Park West Historic District. In the Tribeca West Historic District, Buchman & Deisler designed a pair of arcaded store and loft buildings, constructed in 1897. Their work is also represented in commercial buildings located within the NoHo and NoHo Extension Historic Districts. Albert Buchman was also responsible for 27-31 Bleeker Street (1887-88), a seven-story Romanesque Revival building in the NoHo East Historic District. Within the West End-Collegiate Historic District Extension, Buchman & Deisler are responsible for the Renaissance Revival style row houses at 215 to 219 West 71st Street (1891).

References

Ancestry.com, *U.S. Passport Applications, 1795-1925* (Provo, UT), available online; Francis, 19; LPC, “Architects’ Appendix,” *Ladies Mile*; LPC, “Architects’ Appendix,” *NoHo East Historic District Designation Report (LP-2139)* (New York: City of New York, 2003), by Donald G. Presa; LPC, “Architects’ Appendix,” *NoHo Historic District Designation Report (LP-2039)* (New York: City of New York, 1999), by Virginia Kurshan; LPC, “Architects’ Appendix,” *NoHo Historic District Extension Designation Report (LP- 2287)* (New York: City of New York, 2009), prepared

by Marianne S. Percival; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; James Ward, *Architects in Practice, New York City, 1900-1940* (Union, New Jersey: J & D Associates, 1989): 11; Withey, 88.

Rosario Candela (1890-1953)

230 West End Avenue (aka 220-230 West End Avenue; 287 West 70th Street) (1927)

240 West End Avenue (aka 278-282 West End Avenue) (1924)

320 West End Avenue (aka 320-326 West End Avenue; 259 West 75th Street) (1923-24)

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 Green 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. Mr. Candela's designs are also found in the Upper West Side/Central Park West, Expanded Carnegie Hill, Hamilton Heights/Sugar Hill Northwest, and Riverside-West End Extension I Historic Districts. In the West End-Collegiate Historic District Extension, Candela designed three apartment buildings between 1923 and 1927, in the Romanesque Revival and Colonial Revival styles.

References

Andrew Alpern, *The New York Apartment Houses of Rosario Candela and James Carpenter* (NY: Acanthus Press, 2001); LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District Designation Report (LP-2064)* (New York: City of New York, 2000), prepared by Virginia Kurshan; LPC, *Metropolitan Museum Historic District Report (LP-0955)* (New York: City of New York, 1977); LPC, "Architects' Appendix," *Riverside-West End*; LPC, "Architects' Appendix," *Riverside-West End*; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; "Rosario Candela, Architect, Is Dead," *NYT*, October 7, 1953, 29.

J. E(dwin) R. Carpenter (1867-1932)

246 West End Avenue (aka 273 - 283 West 71st Street) (1912-13)

J. Edwin R. Carpenter was born in Columbia, Tennessee. After graduating from the Massachusetts Institute of Technology (MIT) in 1878, he studied at the Ecole des Beaux Arts in

Paris before establishing his own practice in Norfolk, Virginia. During the early years of his career, Carpenter designed a number of commercial buildings. Carpenter's earliest known work in New York City was a nine-story apartment house on East 58th Street. During the next 20 years, he established a considerable reputation not only as an expert on apartment design, but also a successful real estate investor. In 1919 the *Architectural Forum* noted his important role in the development of the apartment house:

“Mr. Carpenter stands as an unquestioned authority on this special phase of building development, it being the general custom of realty and financial men in the metropolis to first submit for his review any such projected [sic] improvement of property.”

One of Carpenter's contributions to apartment design involved his defeat of the 75-foot height restriction imposed along Fifth Avenue, thereby initiating a change in the character of that thoroughfare. Carpenter is also credited with the introduction of the foyer-centered apartment plan (as opposed to the “long hall” type). Mr. Carpenter designed 16 apartment buildings on Fifth and Park Avenues within the boundaries of the Upper East Side Historic District, three apartment buildings in the Metropolitan Museum Historic District, a neo-Renaissance style apartment building in the Riverside-West End Historic District, nine apartment buildings in the Expanded Carnegie Hill Historic District, and an apartment building within the Upper East Side Historic District Extension. Within the West End-Collegiate Historic District Extension, Carpenter designed the large apartment house at 246 West End Avenue.

References

Obituary, *Architectural Forum* 57 (August 1932) 20; LPC, *Expanded Carnegie Hill*, 286-87; LPC, *Research Files*; LPC, *Upper East Side*, 1203; *Office for Metropolitan History*, “Manhattan NB Database 1900-1986,” *Office for Metropolitan History*, <http://www.MetroHistory.com>; Withey, 109.

Henry Otis Chapman (1862-1929)

232 West 73rd Street [Display Address: 236 West 73rd Street] (1924) [Rutgers Presbyterian Church House]

236 West 73rd Street (aka 234-236 West 73rd Street) (1921-26) [Rutgers Presbyterian Church]

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. 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.

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 Cynthia Danza; LPC, “Architects’ Appendix,” *Upper East Side*; Withey, 118-9.

Clinton & Russell

Charles William Clinton (1838-1910)
William Hamilton Russell (1856-1907)

2211 Broadway (aka 2201-2219 Broadway; 380-390 West End Avenue; 251-257 West 78th Street; 250-256 West 79th Street) (1906-08) [Apthorp Apartments]
235 West 75th Street (aka 2139-2149 Broadway) (1900-01) [The Astor Apartments]

Charles W. Clinton was born and raised in New York. He received architectural training in the office of Richard Upjohn, leaving in 1858 to begin an independent practice. In 1859, he began a three year partnership with Anthony B. McDonald, Jr. From 1862 to 1894, he practiced alone or in association with Edward T. Potter. Most of his important buildings during this period were office buildings based on Italian Renaissance prototypes. Clinton designed a row of Renaissance Revival style houses in the Upper West Side/Central Park West Historic District, of which one survives. He also designed the Seventh Regiment Armory at 63 Park Avenue (1877-79, a designated New York City Landmark).

William H. Russell, also a native New Yorker, studied at the Columbia School of Mines before joining the firm of James Renwick, his great uncle, in 1878. He became a partner in 1883 and the firm became known as Aspinwall, Renwick & Russell.

Beginning in 1894, the partnership of Clinton & Russell was responsible for scores of buildings including early skyscrapers, luxury apartment houses, institutions, fashionable hotels, and townhouses. Specializing in the design of office buildings and apartment houses, the firm was responsible for such designated New York City Landmarks as Graham Court (1899-1901), the Broad Exchange Building (1900-02), and the Beaver Building (1903-04). The firm’s designs can also be found within the Ladies Mile, Metropolitan Museum, NoHo, Riverside-West End Extension I, SoHo, Upper East Side, Upper West Side/Central Park West, and West Chelsea Historic Districts. Clinton & Russell were also responsible for the Apthorp Apartments (1906-08, 2211 Broadway), a designated New York City Landmark, as well as for the Astor Apartments (235 West 75th Street), both located within the West End-Collegiate Historic District Extension.

Clinton continued in practice following the death of his partner and the firm itself continued until at least 1940.

References

“Charles W. Clinton,” and “Clinton & Russell,” *Macmillan Encyclopedia of Architects*, Vol. 1, ed. Adolf K. Placzek (New York: Free Press, 1982), 426; LPC, *103 Riverside Drive House Designation Report (LP-1672)* (New York: City of New York, 1991), draft prepared by Lynne Marthey, revised by Jay Shockley, 6; LPC, “Architects’ Appendix,” *Riverside-West End*

Extension I; LPC, “Architects’ Appendix,” *West Chelsea Historic District Designation Report (LP-2302)* (New York: City of New York, 2008), prepared by Christopher D. Brazee and Jennifer L. Most; Ward, 14, 37; Withey, 126, 533.

Clinton & Russell, Wells, Holton & George

Charles William Clinton (1838-1910)
William Hamilton Russell (1856-1907)
James Hollis Wells (1864-1926)
Alfred J. S. Holton (c. 1879-1936)
Thomas J(ohn) George (dates undetermined)

253 West 73rd Street (aka 253-267 West 73rd Street) (1925-27) [Level Club and Masonic Hotel, later Riverside Plaza Hotel]

Following the deaths of Russell and Clinton (see entry in “Architects’ Appendix” for “Clinton & Russell”), the firm kept its name under the leadership of James Hollis Wells, Alfred J. S. Holton, and Thomas J. George (aka Clinton & Russell, Wells, Holton & George). Holton had joined the firm around 1897. Born and educated in Ontario, Canada, he was a Brooklyn resident and a veteran of World War I, having served in the Office Reserve Corps. George grew up in Rome, New York. He was trained as an architect at Cornell University, receiving his Bachelor of Architecture in 1896. His thesis examined Italian Renaissance architecture. Following graduation, George moved to New York City and joined Clinton & Russell. Like Holton, he remained there for the rest of his career and was likely to have been the firm’s lead designer on many projects. An official biography reported that George was “in charge of almost all of the designs” and was, at the time of his death, called “retired senior partner of the architectural firm Clinton & Russell of New York and architect of the Cities Service Building” (a designated New York City Landmark). Little is known about Wells, who died in 1926, after which the firm became known as Clinton & Russell, Holton & George.

While most of the firm’s early commissions had been executed in the neo-Renaissance style, following the World War I, it moved gradually away from Classicism, using restrained Moorish, Gothic and Art Deco style elements. As Clinton & Russell, Wells, Holton & George, the firm is credited with the Romanesque Revival style Level Club and Masonic Hotel (1925-27, 253 West 73rd Street) within the West End-Collegiate Historic District Extension. As Clinton & Russell, Holton & George, the firm is responsible for the Art Deco-style Cities Service Building (1930-32, 70 Pine Street, a designated New York City Landmark), which would be the last and most important building designed by the firm. Though the firm continued to operate throughout the Depression years, the office received few, if any, commissions for new structures and most of the firm’s work involved refurbishing office interiors.

References

“Copartnership Notice,” *NYT*, December 22, 1909, 11; LPC, *Cities Service Building Designation Report (LP-2441)* (New York: City of New York, 2011), by Matthew A. Postal.

Samuel Cohen (dates undetermined)

245 West 72nd Street (1923-24)

Little is known about Samuel Cohen, an architect who specialized in alterations to existing buildings during the 1910s and 1920s. Cohen's work can be found in the Upper East Side, Upper West Side/Central Park West, Hamilton Heights/Sugar Hill, and Hamilton Heights/Sugar Hill Northwest Historic Districts. In the Hamilton Heights/Sugar Hill Northwest Historic District, Cohen designed a five story apartment building in the neo-Gothic style. Within the West End-Collegiate Historic District Extension, Cohen is responsible for a seven-story Colonial Revival-style apartment building at 245 West 72nd Street.

References

LPC, *Research Files*; LPC, *Hamilton Heights/Sugar Hill Northwest*; LPC, "Architects' Appendix," *Upper East Side Historic District Extension Designation Report (LP 2373)* (New York: City of New York, 2010), prepared by Christopher D. Brazee and Jennifer L. Most.

Henry F. Cook (dates undetermined)

233 to 237 West 72nd Street (1895-96)

Little is known about Henry F. Cook. He was active as an architect for the firm Charles Buek & Co., formed in 1881 by Charles Buek. The firm first concentrated its activities on the East Side of Manhattan with development focused at Madison Avenue in the 60s and 70s and at Lexington Avenue at 36th Street. In 1887 the company transferred its interests to the active real estate market of the Upper West Side. Several rows of houses in the Renaissance and Romanesque Revival styles and two flats buildings displaying the Queen Anne and neo-Grec styles can be found within the Upper West Side/Central Park West Historic District with Charles Buek & Co. as architect and developer. All of these buildings were designed during the period that Cook was employed by Charles Buek & Co. The partnership was dissolved in 1892, although the partners occasionally collaborated on projects after this date. After leaving Buek's company and embarking on independent practice, Cook's professional interests appear to have remained on the West Side of Manhattan, where he designed a Beaux Arts style apartment building and three rows of Romanesque Revival houses in the Upper West Side/Central Park West Historic District. He also acted as developer for these row houses. Within the West End-Collegiate Historic District Extension, Cook is responsible for the design of the Renaissance Revival-style row houses at 233 to 237 West 72nd Street, with Buek serving as developer.

References

Francis, 19, 22; LPC, *Architects Files*; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, "Appendix of Architects" *West End-Collegiate Historic District Designation Report (LP-1418)*, (New York, 1984), 255.

Rudolphe L(aurence) Daus (1854-1916)

266 West End Avenue (1895-96)

Rudolphe Daus was born in Mexico and educated in the United States, Berlin, and Paris, where he studied at the Atelier Andre at the Ecole des Beaux Arts. Recognized for his excellent work at the Ecole, Mr. Daus received the Achille LeClerc medal as well as several other honors. He returned to the United States in 1879 and briefly entered the offices of Richard M. Hunt and George B. Post (two previous Ecole graduates), before establishing his own practice in 1884 in the Garfield Building in downtown Brooklyn. Forced by ill health to retire at the age of 54, Daus spent his final years in Paris, where he died in 1916.

Daus worked in a range of styles and types of buildings. He designed private residences in Manhattan (the house at 266 West End Avenue, designed for J. Jaros within the West End-Collegiate Historic District Extension, was cited as being the purest example of French Renaissance design in New York, 1895-96), Brooklyn (residence for Mr. Koechl on Montgomery Place, 1905), and Long Island (including his own vacation house in Averne-by-the-Sea, 1900). Daus worked on numerous public buildings as well, including the facade and entrance hall of the 13th Regiment Armory in Brooklyn (1891), a remodeling and extension of the Kings County Hall of Records (1902-05, demolished), the Wyckoff Heights Hospital (1902, formerly the German Hospital), and the Lincoln Club (1896), all in Brooklyn. Daus was a member of the Society of Beaux Arts Architects and president of the Brooklyn chapter of the American Institute of Architects (AIA). He held many civic positions, such as Surveyor of Buildings for Brooklyn in 1899-1900, as a member of a commission appointed in 1898 to consider building codes for New York City, and a member of the architects' committee for the Brooklyn Carnegie Libraries. Four of the Brooklyn Carnegie Libraries were designed by Daus, including the Flatbush, Greenpoint, Walt Whitman, and Saratoga branches. He was prominent in Catholic circles and designed or remodeled several Catholic churches and related buildings, including Our Lady of Lourdes (1897), the Monastery of the Precious Blood (1895), and the St. John's Orphan Asylum (1901), all in Brooklyn, and the Church of Notre Dame (1909-14, a designated New York City Landmark) in Manhattan. Daus's industrial and commercial buildings included those for the New York County National Bank, the National Lead Company and the American Can Company, and two buildings for the New York and New Jersey Telephone Company (in Brooklyn and Newark, NJ).

Upon his death, the *Brooklyn Eagle* called Daus "one of the pioneers among Brooklyn architects." He was able to work in a variety of styles, from open and expansive Shingle style houses by the sea to dignified public buildings done in an appropriate Italian Renaissance Revival style. He often used the Romanesque Revival style for church-related structures, as well as for his large and impressive armory building. Another critic at the time of his death wrote that Daus's "work was always characterized by its dignity and strength, and none ever strove in a nobler way and held higher the standard of his profession."

References

LPC, (former) *New York and New Jersey Telephone and Telegraph Building Designation Report (LP-2156)* (New York: City of New York, 2004), by Virginia Kurshan; LPC, *Research Files*; Obituary, *Brooklyn Daily Eagle*, October 16, 1916; Obituary, *New York Herald*, October 19, 1916; Obituary, *NYT*, October 16, 1916; "Rudolphe Daus," New York Public Library, *Artists Files*.

Deutsch & Schneider

Maurice Deutsch (1884-1957)

Walter S. Schneider (1890-?)

52 Riverside Drive (aka 51 Riverside Drive) (1925-26)

324 West 78th Street (aka 324-340 West 78th Street; 54 Riverside Drive) (1925-26)

The partnership of Deutsch & Schneider lasted for only two years. Maurice Deutsch, an architect and engineer, received an engineering degree from Columbia University in 1906. As an engineer working for the Foundation Co., Deutsch designed the track layout of Grand Central Terminal and was considered an expert in countering the effect of vibrations on buildings. Deutsch is credited with improvements in cast concrete and concealed beam construction. His interest in the problems of low-cost housing led to the chairmanship of a research sub-committee of the Committee on Property Improvement for Mayor Fiorello LaGuardia in 1938. He designed several apartment buildings in the Upper West Side of Manhattan, several of which can be found in the Upper West Side/Central Park West, Riverside Drive-West 80th-81st Street, and Riverside-West End Historic Districts.

Walter S. Schneider was born in New York and received his architectural education at Columbia University and the Ecole des Beaux Arts. He began practicing architecture in 1910 and was in charge of facilities design and construction for the U. S. Navy from 1918-19. He is credited with the designs of the B'nai Jeshurun Synagogue (1908, 257 West 88th Street, in the Riverside-West End Historic District) in conjunction with Henry B. Herts and the Unity Synagogue/later Mt. Neboh Synagogue (1926-27, 130 West 79th Street, demolished). The firm's work is also represented in the Expanded Carnegie and Riverside-West End Extension I Historic Districts. Within the West End-Collegiate Historic District Extension, the firm is responsible for two 15-story apartment houses at 324 West 78th Street and at 52 Riverside Drive.

References

AIA, "Questionnaire for Architects' Roster and/or Register of Architects Qualified for Federal Public Works: Walter S. Schneider;" *Key to the Architects of Greater New York* (New York, 1900), 303, 419; LPC, "Architects' Appendix," *Expanded Carnegie Hill*; LPC, *Mount Neboh Designation Report (LP-1272)* (NY: City of New York, 1982), by R. Jay Shockley; LPC, "Architects' Appendix," *Riverside-West End*; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper East Side*; "Maurice Deutsch, Engineer Here, Dies; Designed Grand Central Track Layout," *NYT*, June 21, 1957, 25; Norval White and Elliot Willensky with Fran Leadon, *AIA Guide to New York City*, 5th ed. (New York: Oxford University Press, 2010), 367, 389.

Ewing & Allen

Jerome Ripley Allen (1871-1928)

Charles Ewing (1872-1954)

263 West 70th Street (alteration, 1920)

Jerome Ripley Allen was born in Greenfield, Massachusetts. After graduating from Williams in 1895, he studied architecture at the Massachusetts Institute of Technology (MIT) and at Columbia University, beginning practice in New York City early in the 20th century. During World War I, Allen was appointed Architect of the Bureau of Yards and Docks at the New York Navy Yard, where he designed and supervised the construction of the barracks and cantonments of the navy camp in Brooklyn and at Pelham Bay, of the marine barracks at Iona Island and Lake Denmark, N.J., the hospitals at Greys Ferry Road, Philadelphia, and at the League Island Navy Yard, in addition to the industrial village at Muscle Shoals, Alabama, and the workmen's camps of the War Department's nitrate plants at Toledo and Cincinnati. Charles Ewing was a native of Washington, D.C. and attended Georgetown University for two years before becoming a special student in architecture at MIT. He went on to study in Paris from 1899 to 1901 at the Atelier of Marcel Lambert and the Ecole des Beaux Arts. On his return to the United States he worked in the office of Carrère & Hastings until 1904. Ewing joined the American Institute of Architects (AIA) around 1907, at which time he was a partner in the firm Ewing & Chappell. This partnership lasted until c. 1917. By then, Ewing had entered into partnership with Allen under the name Ewing & Allen (aka Allen & Ewing). The firm's outstanding achievement in New York is noted as the Architects Building at 101 Park Avenue (c. 1913, demolished), sometimes attributed to the earlier firm. Ewing & Allen are also noted for designing the Science Laboratory at Vassar College. Within the West End-Collegiate Historic District Extension, the firm is responsible for the 1920 alteration to the row house at 263 West 70th Street. The partnership of Ewing & Allen appears to have lasted until Allen's death in 1928.

References

"Jerome R. Allen Dies; A Noted Architect," *NYT*, December 22, 1928, 12; Robert B. MacKay, Anthony K. Baker, Carol A. Traynor, in association with the Society for the Preservation of Long Island Antiquities, *Long Island Country Houses and their Architects, 1860-1940, First Edition* (Hong Kong: Palace Press, Ltd., 1997), 156-157; Ward, 3, 23; Withey, 17.

Robert M. Farrington (1875-1955)

330 West End Avenue (aka 328-330 West End Avenue) (1915-16) [Hotel Willard]

Little is known about Robert M. Farrington. He appears to have been active in New York as an architect between 1910 and 1921, and may have practiced with the firm Koehler, Spyr & Farrington. By the 1930s, Farrington was established as an architect in Beverly Hills, California. In New York, Farrington is noted as the architect of a house in Forest Hills Gardens, Queens (1921) and of the 12-story apartment building at 330 West End Avenue within the West End-Collegiate Historic District Extension. Farrington died in San Diego, California in 1955.

References

"Farrington, Robert M.," *Pacific Coast Architecture Database (PCAD)*, <https://digital.lib.washington.edu/architect/architects/687/> (accessed May 23, 2013); "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed May 23, 2013); "Out, Out! With the Old!," *NYT*, May 15, 1994, R6; U.S. Census, 1910, 1915 and 1940; Ward, 24.

Joseph Feingold (b. 1923)

222 West 72nd Street (c. 1987-89, alteration)

Joseph Feingold was born in Kiev, Russia, and was educated at Cooper Union and Columbia University, graduating in 1958. Early in his career, he served as draftsman for Charles M. Spindler and later worked as job captain for the firm of Henry George Greene. In 1959, he established an independent practice. His works include the Garden Apartments in Spring Valley, New York (1962). In the Upper West Side/Central Park West Historic District, Feingold combined rowhouses to form two small apartment buildings. In the West End-Collegiate Historic District Extension, Feingold is responsible for the c. 1987-89 alterations to the building at 222 West 72nd Street.

References

American Architects Directory, 2nd ed. (New York: R. R. Bowker, 1962), 207; LPC, "Architects' Appendix," *Upper West Side/Central Park West*.

M(artin) V(an) B(uren) Ferdon (1860-?)

258 to 266 West 71st Street (1892)

Martin V.B. Ferdon was established as an architect in New York City by 1885, and his prolific practice lasted until 1909. He was a partner in Ferdon & [James A.] Elliott around 1897. His work included speculative row houses and warehouse, store-and-loft, stables, tenement, French flats, and apartment buildings, examples of which can be found within the Upper West Side/Central Park West, Greenwich Village, Extension and Extension II, Riverside-West End, Expanded Carnegie Hill, Tribeca West, and Hamilton Heights/Sugar Hill Northwest Historic Districts. Within the West End-Collegiate Historic District Extension, Ferdon is responsible for the Renaissance Revival style row of houses at 258 to 264 West 71st Street.

References

Francis; LPC, *Architects Files*; LPC, *Greenwich Village Historic District Extension Designation Report (LP-2184)* (New York: City of New York, 2006), by Jay Shockley; U.S. Census, 1900; Ward.

Alvin Fisher (engineer)

225 West 70th Street (aka 225-229 West 70th Street) (1966-68, alteration)

Little is known about the life, education or career of Alvin Fisher. He is listed as the engineer for the 1966-68 alteration to 225 West 70th Street, which resulted in the present appearance of that building within the West End-Collegiate Historic District Extension.

References

LPC, *Architects Files*

Henri Fouchaux (1856-1910)

226 West 72nd Street (1896-98)

Henri (aka Henry) Fouchaux was born to French parents in Coytesville, New York. He began his architectural career in New York City as superintendant of the firm Schickel & Ditmars. There he participated in the work on St. Joseph's Hospital. Fouchaux was extremely successful in his own architectural practice, which he established by 1886 and maintained until his death. He designed numerous houses and large apartment buildings in a variety of styles in what are now the Hamilton Heights, Jumel Terrace, and Upper West Side/Central Park West Historic Districts. He also designed the Institution for the Instruction of the Deaf and Dumb at 163rd Street and Riverside Drive. In the early 1900s, Fouchaux was commissioned to design two store-and-loft buildings and to enlarge an office building at Franklin and Hudson Streets originally designed by Carrère & Hastings, all located within what is now the Tribeca West Historic District. In 1908, Fouchaux designed a neo-Renaissance warehouse at 153-155 Hudson Street, located within the Tribeca North Historic District. His work in the NoHo Historic District consists of a 1903-04 store-and-loft building with Colonial Revival style details. Fouchaux's work in the Hamilton Heights/Sugar Hill Northwest Historic District includes a group of early row houses with a neighboring apartment house in the Queen Anne style, as well as two later rows in the Beaux Arts style. Within the West End-Collegiate Historic District Extension, Fouchaux is responsible for the Renaissance Revival style row house at 226 West 72nd Street.

References

LPC, Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest*.

Fred F. French Co.

Fred F. French (1883-1936)

H. Douglas Ives (1888-1945)

245 West 75th Street (aka 245-249 West 75th Street) (1920)

Fred F. French was born in New York City and first became interested in building in 1905 when he enrolled in an engineering course at Columbia University. French held various building-related jobs and in 1910 formed his namesake company. From humble beginnings, his company grew to be one of the largest real estate concerns of the inter-war years. French is best known for the development of Tudor City, at the time of its construction one of the largest housing projects ever undertaken in Manhattan and still one of the most successful (1925-27, a designated New York City Historic District). French also developed the Knickerbocker Village houses on the Lower East Side (1932). The extent of French's personal involvement with architectural design in his organization has not been determined. He was primarily a developer and builder, and therefore relied mainly on his chief architect, H. Douglas Ives, for his designs. Ives was born in Canada, where he received his architectural education and practiced until 1914. After World War I, Ives relocated to New York where he was employed for a time by Cass Gilbert. Ives subsequently established an independent practice, then was employed by French for

ten years. Ives also worked for French's concerns in London. A member of the Architectural League of New York, Ives was associated in 1944 with T.E. Rhoades, a local building contractor and engineer. Their brief collaboration terminated with Ives' death.

One of the most notable designs of the collaboration of French and Ives was the headquarters of the firm – the Fred F. French Building at 552 Fifth Avenue (1927, a designated New York City Landmark). In the Upper West Side/Central Park West Historic District, the Fred French Co. was responsible for a six-story neo-Tudor style apartment building (1921), while in the Expanded Carnegie Hill Historic District the firm designed two Fifth Avenue apartment buildings. Within the West End-Collegiate Historic District Extension, the Fred F. French Co. is credited with the design of the six-story Medieval Revival style apartment building at 245 West 75th Street.

References

LPC, "Architects' Appendix," *Expanded Carnegie Hill Historic District*; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, *Fred F. French Building Designation Report (LP-1416)* (New York: City of New York, 1986) prepared by Amy Galanos; Obituary, *NYT*, August 31, 1936.

Robert W(illiams) Gibson (1854-1927)

241-273 West 77th Street (aka 360-368 West End Avenue) (1891-92) [West End Collegiate Church and Collegiate School]

Robert Williams Gibson, born in Essex, England, graduated in 1879 from the Royal Academy of Arts, London (winning the Soane Medallion) and spent a year traveling on scholarship in Italy, France and Spain. After immigrating to the United States in 1881, Gibson established an architectural practice in Albany, N.Y., where he soon entered the competition for the design of the Cathedral of All Saints (Episcopal). His Gothic Revival style design was selected in 1883 over the only other submission, that of the preeminent Romanesque Revival master, Henry Hobson Richardson; the building was constructed in 1884-88 and 1902-04. Gibson also designed the Romanesque Revival style National Commercial Bank (1887), Albany. In 1888, Gibson moved to New York City, where he established a successful practice specializing in ecclesiastical and commercial buildings. Two early commissions that were Romanesque-inspired were the U.S. Trust Co. Building (1888-89, demolished), 45 Wall Street, and the New York Ear & Eye Infirmary (1888- 94, Second Avenue and 13th Street). Gibson was responsible for the design of many churches, especially Episcopal, in New York State and region, mostly in the Gothic Revival style, including : Christ Mission (1886), Gloversville, NY; Christ Church (1888-89), Herkimer, NY; the 1888-89 interior of St. Paul's Cathedral (1860- 61, Richard Upjohn), Buffalo, NY; St. Stephen's Church (1888-89), Olean, NY; Christ Church (1886-94), Rochester, NY; St. Michael's Church (1890-91), Amsterdam Avenue and West 99th Street, Manhattan, NY; Trinity Church (1891), Ossining, NY; St. John's Church (1892), Northampton, MA; Grace Church (1892), Plainfield, NJ; Christ Church (1893), Corning, NY; St. Luke's Church (1897- 98), Mechanicsville, NY; and the Church Missions House (1892-94, with Edward J.N. Stent), 281 Park Avenue South, Manhattan, NY (a designated New York City Landmark). The West End Collegiate Church and School (1891-92), a distinctive essay in the

Dutch Renaissance Revival style, is a designated New York City Landmark and also located within the West End-Collegiate Historic District Extension.

The Randall Memorial Chapel and Music Hall (1890-92; chapel demolished), Sailors' Snug Harbor, Staten Island, signaled a turn in the latter part of Gibson's career to classically-inspired styles. Among his notable commercial and institutional projects are the Fifth Avenue Bank (1890, demolished), 530 Fifth Avenue, Manhattan, NY; Seawanhaka Corinthian Yacht Club (1891-93), Oyster Bay, NY; Greenwich Savings Bank (1892, demolished), 246 Sixth Avenue, Manhattan, NY; Bank of Buffalo (1895), Buffalo, NY; New York Coffee Exchange (1895, demolished), 110 Pearl Street, Manhattan, NY; New York Clearing House Exchange Building (1896, demolished), 77 Cedar Street, Manhattan, NY; New York Botanical Garden Museum Building (1896-1901), Bronx, NY (a designated New York City Landmark); Women's (later Martha Washington) Hotel (1901-03), 29 East 29th Street, Manhattan, NY (a designated New York City Landmark); Merchants and Mechanics Bank (1902), Scranton, PA; and the Morton F. and Nellie Plant 6 House (1903-05), 651 Fifth Avenue, Manhattan, NY (Cartier's since 1917, a designated New York City Landmark).

Gibson built a summer home in Oyster Bay in 1899 that he continued to enlarge in subsequent years. He was a director of the New York chapter of the American Institute of Architects (AIA) and a president of the New York Architectural League. By 1909, his career was in decline and personal problems, including the death of his son and his wife's increasing breakdowns, led him to rent his home in Oyster Bay. He moved to Aveley Farm in Woodbury, N.Y., where he died in 1927.

Adapted from

LPC, New York Botanical Garden Museum (now Library) Building, Fountain of Life, and Tulip Tree Allee (LP-2311) (New York: City of New York, 2009), by Jay Shockley.

C(harles) P(ierre) H(enry) Gilbert (1861-1952)

1 Riverside Drive (1899-1901) [The Prentiss Residence, now the Islamic Cultural Center]
3 Riverside Drive (1896-1898) [the Kleeberg Residence]
216-218 and 220 West 72nd Street (1886-88)
222 and 224 West 72nd Street (1885-87, original)
230 West 72nd Street (aka 230-232 West 72nd Street) (1894-96)
311 West 72nd Street (1901-1902) [the Sutphen Residence]
310 West 73rd Street (1896-97)
312 West 73rd Street (1897-98)

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 Ecole 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, only the second luxury apartment building built along that 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, Riverside-West End Extension I, Upper East Side, and West End-Collegiate Historic Districts. In the West End-Collegiate Historic District Extension, Gilbert designed numerous distinctive row houses, including 1 and 3 Riverside Drive and 311 West 72nd Street, all designated New York City Landmarks. Gilbert retired in his later years to his home in Pelham Manor, New York. When he died at age 92 in 1952, he was one of the oldest living members of the American Institute of Architects (AIA).

References

Francis, 34; LPC, "Architects' Appendix," *Hamilton Heights/Sugar Hill Northwest Historic District*; LPC, *Architects Files*; LPC, *Riverside-West End Extension I*.

Paul S. Gleicher (dates undetermined)

239 West 71st Street (c. 2005-06, alteration)

Gleicher was educated at the State University of New York at Binghamton and received his Master of Architecture from Columbia University. Prior to establishing his own practice in 1989, Gleicher was a project architect with the international firm Davis Brody and Associates for six years, where he specialized in new office buildings, theater design, and commercial renovations. Gleicher later moved to a senior associate's position at Haverson / Rockwell Architects for a period of two years, where he focused on retail, office, restaurant, and residential renovation, with a specialization in lighting design. A LEED Accredited Professional, Gleicher is also a member of the United States Green Building Council. Within the West End-Collegiate Historic District Extension, Gleicher is responsible for the c. 2005-06 eco-friendly renovation of the row house at 239 West 71st Street, originally designed by John H. Steinmetz (1885-86).

References

"About Paul Gleicher," *Gleicher Design Group Website*, <http://gleicherdesign.com/about-paul-gleicher/> (accessed May 24, 2013).

Goldner & Goldner

David Goldner (1876-1953)
Benjamin Goldner (dates undetermined)

393 West End Avenue (aka 391-393 West End Avenue; 300 West 79th Street) (1927)

David Goldner was born in Romania, educated in Paris, and worked primarily in Pittsburgh before coming to New York. He designed libraries, hotels, public housing, and religious buildings in Pittsburgh, Boca Raton, New York, and other cities. He chaired the Architects' Committee of the Pittsburgh Chamber of Commerce and the National Housing Committee of the Federation of Architects, Engineers, Chemists, and Technicians. An early advocate of low-cost public housing, he served in Washington, D.C. as an architect for the Public Works Administration and the U.S. Housing Authority during the 1930s and 40s. Goldner's obituary lists a brother Benjamin who, it is presumed, was the other Goldner in the firm. Within the West 71st Street Historic District, Goldner & Goldner are credited with a six-story brick apartment building that harmonizes with the smaller row houses that comprise the district. Within the West End-Collegiate Historic District Extension, the firm is responsible for the design of the 15-story Colonial Revival style apartment house at 393 West End Avenue.

Adapted from

LPC, *West 71st Street Historic District Designation Report (LP-1611)* (New York: City of New York, 1989) by Virginia Kurshan.

Robert Gottlieb (dates undetermined)

240 West 72nd Street (1941, alteration)

Little is known about the life, education or architectural career of Robert Gottlieb. He appears to have established himself as an architect in New York as early as 1925. Over the course of a more than 40 year career, Gottlieb seemed to specialize in the design of small-scale utilitarian structures such as garages, gas stations, stores, and factory buildings in Manhattan and the Bronx, though records show he occasionally designed tenement structures and carried out extensive alteration projects as well. He was a member of the American Institute of Architects (AIA) from 1945 to 1972. Within the West End-Collegiate Historic District Extension, Gottlieb is responsible for the Moderne style alterations to the building at 240 West 72nd Street, which date to 1941 and resulted in the present appearance of that building.

References

American Architects Directory, 2nd ed., 257; LPC, *Architects Files*; "Builders File Plans for Bronx Dwellings," *NYT*, August 5, 1925, 33; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed June 19, 2013); "New Bronx Housing to Cost \$2,006,500," *NYT*, August 8, 1926, W16; "Robert Gottlieb," *The American Institute of Architects: AIA Historical Directory of American Architects*, <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1016572.aspx> (accessed June 19, 2013).

Charles E. Greenberg (c. 1902-?)

315 West End Avenue (aka 300 West 75th Street) (1946-48)

Little is known about Charles E. Greenberg, who appears to have been born in New York and to have been active as an architect in Manhattan and the Bronx from about 1945 to 1952. He was a member of the American Institute of Architects (AIA) from 1945 to 1963. Within the West End-Collegiate Historic District Extension, Greenberg designed the eight-story Moderne apartment building at 315 West End Avenue (1946-48).

References

“Charles E. Greenberg,” *The American Institute of Architects: AIA Historical Directory of American Architects*, <http://communities.aia.org/sites/hdoaa/wiki/Wiki%20Pages/ahd1016940.aspx> (accessed May 24, 2013); U.S. Census, 1940.

Gronenberg & Leuchtag

Herman Gronenberg (1889-1931)

Albert J. H. Leuchtag (d.1959)

325 West 77th Street (aka 323-327 West 77th Street) (c. 1919)

329 West 77th Street (aka 329-343 West 77th Street; 50 Riverside Drive) (1929-30)

235 West End Avenue (aka 300-308 West 71st Street; 229-235 West End Avenue) (1928-29)

Little is known about the firm of Gronenberg & Leuchtag, or of the life, education, and careers of its principals. Herman Gronenberg and Albert J. H. Leuchtag formed a successful architectural partnership and were active in the first decades of the 20th century. The firm specialized in the design of apartment buildings and examples of their work can be seen in the Upper East Side and Extension, Expanded Carnegie Hill, NoHo, Grand Concourse, Greenwich Village, and Riverside-West End Extension I Historic Districts. Gronenberg died in 1931 and five years later the *New York Times* announced that A. J. H. Leuchtag had resumed the practice of architecture. The firm was responsible for the design of three apartment houses within the West End-Collegiate Historic District Extension.

References

Ancestry.com, *World War I Draft Registration Cards, 1917-1918*, (Provo, UT), available online; LPC, “Architects’ Appendix,” *Expanded Carnegie Hill*; LPC, “Architects’ Appendix,” *Grand Concourse Historic District Designation Report (LP-2403)* (New York: City of New York, 2011), by Marianne S. Percival; LPC, “Architects’ Appendix,” *Riverside-West End Extension I*; LPC, “Architects’ Appendix,” *Upper East Side Extension*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West*; Obituary, *NYT*, June 18, 1931, 27; Obituary, *NYT*, April 28, 1959, 35; “Real Estate Notes,” *NYT*, May 26, 1936, 42.

William Harlow / Harloe (dates undetermined)

238 to 242 West 72nd Street (1886-87, original)

William Harlow (aka Harloe) was an architect and builder and one-time mayor of Poughkeepsie, New York. Little is known about his education or architectural career. He is credited with the design of St. Paul's Church in Poughkeepsie, as well as a group of brick row houses in that city known as "Harlow Row," built c. 1870 (listed on the National Register of Historic Places in 1982). He is also credited as the contractor for the "Main Building" (aka "The College") at Vassar, erected between 1861 and 1865. Harlow appears to have maintained an office from 1874-75 at 62 Hudson Street in Manhattan. Within the West End-Collegiate Historic District Extension, Harlow was responsible for the row of houses at 238 to 242 West 72nd Street (1886-87).

References

Francis, 37; Townley McElhiney Sharp, "Harlow Row," *National Register of Historic Places Nomination Form* (August 12, 1980).

Herbst & Rusciano

Seymour Herbst (dates undetermined)
George Joseph Rusciano (1914-2012)

255 West 75th Street (aka 251-257 West 75th Street) (1957-60, original)

George Joseph Rusciano was born in the Bronx, NY. He was a graduate of New York University, which he attended as a part-time student for 12 years while working full-time to support his parents and family, ultimately graduating with a Bachelor of Architecture. He served as a naval architect at Gibbs & Cox during World War II. Shortly thereafter he became a partner at Herbst & Rusciano in the Bronx. Later he practiced in Congers, New York and designed buildings throughout the United States and internationally, including hotels in Curacao and Puerto Rico. Little is known about the firm Herbst & Rusciano, or of partner Seymour Herbst. The firm appears to have designed a handful of small structures in New York City between 1958 and 1969. In 1966, the firm designed a 300,000 square-foot enclosed shopping mall in New London, CT, and a 145,000 square-foot shopping center in New Dorp, Staten Island – among the first of their type. That same year the firm designed the Riverdale Skating Rink building at Broadway and 236th Street in Manhattan (demolished). Within the West End-Collegiate Historic District Extension, the firm is being credited with the 1957-60 conversion of several row houses into the apartment building at 255 West 75th Street.

References

American Architects Directory, 2nd ed., 307, 605; "George Joseph Rusciano, Obituary," *Star-Telegram Obituaries*, <http://www.legacy.com/obituaries/dfw> (accessed May 24, 2013); Gerald Eskenazi, "A 'Good' Outdoor Feeling Built into an Indoor Ice-Skating Rink," *NYT*, November 27, 1966, R1; "News of Realty: Changes in Law," *NYT*, May 24, 1966, 56; "Manhattan NB Database

1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed May 24, 2013).

Herts & Tallant

Henry Beaumont Herts (1871-1933)

Hugh Tallant (1870-1952)

232 West End Avenue (1903-04, alteration) [(former) Erlanger House; (now) Hineni Cultural Center]

Henry Beaumont Herts and Hugh Tallant were celebrated theater architects, particularly active in the Times Square area of New York City, although the firm also carried out commissions for residential architecture. Herts, the son of Henry B. Herts who had established the decorating firm of Herts Brothers, studied at the Columbia University School of Mines (later the Department of Architecture), while Tallant received two degrees from Harvard College. Both Herts and Tallant attended the Ecole des Beaux Arts in Paris and worked together on student projects. Tallant graduated with a Grand Medal of Honor in 1896 and worked for a time in the Boston firm of Shepley, Rutan & Coolidge. Herts, also a talented painter, exhibited at the Paris Salon of 1898.

Returning to New York, the two formed the firm of Herts & Tallant in 1897 and soon began to achieve a reputation in theater architecture. Among the theaters which the firm designed are the New Amsterdam and the Lyceum (1902, 1903, both designated New York City Landmarks), the Liberty (1904), the Gaiety (1909, demolished), the Folies-Bergere (later the Helen Hays, 1911, demolished), and the Brooklyn Academy of Music (1908, in the Brooklyn Academy of Music Historic District). In the design of the New Amsterdam Theater, Herts & Tallant pioneered the use of cantilever construction to create theater balconies without supporting piers that would obstruct the vision of those in the lower seating areas. The partners were also talented acousticians, and Tallant wrote extensively on that subject, as well as on other theater design problems. Herts & Tallant theaters were executed in a variety of revival styles, with an undercurrent of the American Art Nouveau. The firm's only major residential building in New York City is the Beaux Arts style Isaac L. Rice Mansion (a designated New York City Landmark). In the Upper West Side/Central Park West Historic District, Herts & Tallant undertook alterations in 1909 to an existing row house, reconfiguring the entrance and adding a projecting bay window to the second story. Similarly, within the West End-Collegiate Historic District Extension, the firm was responsible for the 1903 alteration to the row house at 232 West End Avenue, owned by Abraham Erlanger, one of the foremost theatrical producers and managers at the time, giving a new Beaux Arts style facade to the structure.

After the firm dissolved in 1911, Tallant practiced with the firm of Lord, Hewlett & Tallant. Herts continued to practice in the field as well. Both men were members of the Architectural League and the Society of Beaux-Arts Architects.

References

Roberta Cooper, "Rice Mansion," Thesis, in LPC, *Research Files*, 12-14; Francis, 39, 74; "Herts & Tallant," *Macmillan Encyclopedia of Architects*, Vol. 2, (New York: Free Press, 1982), 369; LPC, "Architects' Appendix," *Upper West Side/Central Park West*.

Henry Beaumont Herts (1871-1933)

247 West 71st Street (aka 247-253 West 71st Street) (1924-25)

Following the dissolution of the firm Herts & Tallant in 1911 (see entry in “Architects’ Appendix” for “Herts & Tallant”) Henry Beaumont Herts remained active as an architect. Herts & Tallant were renowned for their theater designs, and Herts designed only a handful of theater structures in the years following, including the Shubert Theater (1912-13, a designated New York City Landmark). He is not known to have designed any theaters after World War I. An expert in fireproofing (an important component of theater design), Herts aided New York’s Fire Department in drafting the New York City building code of 1916. He also served as architect for the Playground Commission of New York, designing the Isaac L. Rice Playfield in Pelham Bay Park in the Bronx (1920-22) and the Betsy Head Memorial Playground in Brooklyn (c. 1916). In 1926, he collaborated with Charles B. Meyers on a plan for the Yeshiva College campus which was never realized. Herts would go on to collaborate with Louis Allen Abramson as part of the firm Herts & Abramson, credited with the design of the B’nai Jeshurun Community House located within the Riverside-West End Historic District. Within the West End-Collegiate Historic District Extension, Herts was responsible for the design of 247 West 71st Street (1924-25), a six-and-a-half story apartment building designed in a combination of the Romanesque Revival and Arts & Crafts styles.

References

Gavriel Brown, “The Campus that Could Have Been,” *The Commentator: The Official Student Newspaper of Yeshiva University*, <http://www.yucommentator.org/2012/12/the-campus-that-could-have-been> (accessed May 28, 2013); LPC, *Shubert Theater Designation Report (LP-1378)* (New York: City of New York, 1987), prepared by the Research Department, et al.; LPC, “Architects’ Appendix,” *Riverside-West End Historic District*; “Manhattan NB Database 1900-1986,” *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed May 28, 2013).

Louis Kamper (1861-1953)

253 West 72nd Street (aka 253-263 West 72nd Street) (1925-26) (in association with Schwartz & Gross) [(former) Westover Hotel; (later) West Pierre]

Louis Kamper was born in Bliesdalheim, Bavaria and immigrated to the United States in 1882 from Germany. He was a graduate of German technical schools and spent several years as a draftsman in the office of McKim, Meade & White in New York. In 1889, he established himself in Detroit as a member of Scott, Kamper & Scott. Since 1891, Kamper practiced architecture independently in Detroit, designing some of that city’s most important public buildings, including the Book Tower, Book Cadillac Hotel, and the Water Board Building. Outside of Detroit, Kamper is credited with the Roosevelt Hotel in Miami, Florida, the Schaefer Building in Dearborn, Michigan, and the Saginaw Court House in Saginaw, Michigan. Kamper’s only design in New York appears to be the (former) Westover Hotel at 253 West 72nd Street within the West End-Collegiate Historic District Extension, which he designed in association with the New York

firm of Schwartz & Gross, and was built by J. Burgess Book, Jr., president of the Book-Cadillac Hotel in Detroit.

References

LPC, *Architects Files*; "West 72d St. Hotel to Cost \$3,000,000," *NYT*, September 12, 1926, RE2.

George Keister (1859-1945)

257 to 261 West 70th Street (1895)

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, 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 theatre 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. In the Riverside-West End Historic District Extension I, 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. Within the West End-Collegiate Historic District Extension, Keister designed the row of Renaissance Revival style houses at 257 to 261 West 70th Street.

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*; LPC, "Architects' Appendix," *Riverside-West End Extension I*; 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.

Leo F(rederick) Knust (1876-1946)

240 West 73rd Street (aka 238-244 West 73rd Street) (1927-28) [(former) Hotel Commander, (now) the Tempo]

Little is known of Leo Frederick Knust. He was working as an architect in New York by 1899, became a member of the American Institute of Architects (AIA) in 1923, and practiced through 1932. Knust was active in apartment house design on Manhattan's Upper West Side with examples of his work represented in both the Riverside-West End and Upper West Side/Central Park West Historic Districts. Within the West End-Collegiate Historic District Extension, Knust is credited with the design of the 16-story Renaissance Revival style apartment house originally known as the Hotel Commander, at 240 West 73rd Street.

References

LPC, "Architects' Appendix," *Upper West Side/Central Park West*.

Irving Kudroff (dates undetermined)

229 West 71st Street (c. 1946-48)

Irving Kudroff became a member of the American Institute of Architects (AIA) in 1945 and maintained an architectural office on Park Avenue in 1956. In the 1920s, Kudroff was active in storefront alterations in what is now the Ladies Mile Historic District, and in 1950, undertook the same type of work in what is now the Upper West Side/Central Park West Historic District. From 1919 to 1922, Kudroff practiced architecture with Maximillian Zipkes and Herman Wolff. In 1941, Kudroff was responsible for altering a pre-existing five-story building to a two-story building within the Tribeca West Historic District. Within the West End-Collegiate Historic District Extension, Kudroff is likely responsible for the present appearance of the building of the altered row house at 229 West 71st Street.

References

LPC, "Architects' Appendix," *Tribeca West Historic District Designation Report (LP-1713)* (New York: City of New York, 1991), prepared by the Research Department.

Kweller & Dubin Associates (engineers)

Morris Kweller (dates undetermined)

Myron Dubin (dates undetermined)

235 West 70th Street (aka 231-239 West 70th Street) (c. 1967)

Little is known about Kweller & Dubin Associates, or partners Morris Kweller and Myron Dubin. Both the firm, as well as the partners as individuals, are noted as engineers on a number of new building applications filed with the New York City Department of Buildings during the mid-20th century for buildings in Manhattan ranging from a ten-story apartment building at 1755 Nicholas Avenue (Dubin, 1966), to a single-story restaurant at 80-86 West Street (Kweller & Dubin Associates, 1972). Though the partners and the firm are generally noted as engineers on these applications, Kweller is credited as the architect of the 1963 Modern style alterations to the row houses at 148 to 152 West 74th Street, within the Upper West Side/Central Park West Historic District. Examples of their work can also be found in Brooklyn. Within the West End-Collegiate Historic District Extension, Kweller & Dubin Associates is responsible for the extensive alterations to the row houses at 231 to 239 West 70th Street that resulted in the present six-story apartment building.

References

LPC, *Architects Files*; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed June 18, 2013).

Lamb & Rich

Hugh Lamb (1849-1903)
Charles Alonzo Rich (1855-1943)

243 West 72nd Street (1894-95)
251 West 72nd Street (c. 1892)

Hugh Lamb was born in Scotland and was established as an architect in New Jersey by 1872, before coming to New York where he entered into partnership with Lorenzo B. Wheeler (1878-82). The firm designed French flats and row houses on the Upper East Side and in Greenwich Village. Charles Alonzo Rich was born in Beverly, Massachusetts. He studied engineering at Dartmouth College, graduating in 1875, and trained in architecture in both the United States (1875-79) and in Europe (1879-82).

Established in 1882, the firm of Lamb & Rich was active through 1899 and became one of New York City's most prominent architectural firms. Lamb & Rich were particularly noted for commercial and institutional architecture, producing designs in the Romanesque Revival, Chateausque, Renaissance Revival, Queen Anne, and neo-Gothic styles. Among their designs are: the Pratt Institute Main Building, Brooklyn (1885-87, a designated New York City Landmark), Millbank, Brinkerhof, and Fiske Halls at Barnard College (1890-97), the Harlem Club and Harlem Free Library (1889 and 1892 respectively) in the Mount Morris Park Historic District, Mount Morris Bank (later Corn Exchange Bank, 1889, a designated New York City Landmark) at 81-85 East 125th Street, the Berkeley School (later Mechanics' and Tradesmen's Institute, 1890, a designated New York City Landmark) at 20 West 44th Street, and Convent Avenue Baptist Church (originally the Washington Heights Baptist Church, 1897-99) in the Hamilton Heights Historic District and Extension. The firm also designed buildings at Colgate, Dartmouth, Smith, Williams, and Amherst Colleges. Lamb & Rich enjoyed an active practice in residential architecture as well, designing houses that are located in the Park Slope, Henderson Place, and Hamilton Heights Historic Districts, as well as the Astral Apartments (1885-86, a designated New York City Landmark) at 184 Franklin Street, Brooklyn. The firm was also active on the Upper West Side of Manhattan, where their work appeared as early as 1885 and where many of their designs were published in architectural periodicals. The firm's use of Richardsonian Romanesque in row house design acted as a catalyst to further expand the variety of styles chosen by other architects for houses in the area. Examples of the firm's work, including rows of houses in the Renaissance Revival, Romanesque Revival, Chateausque, and Queen Anne styles, as well as a school and apartment building, are found in the Upper West Side/Central Park West, West End-Collegiate, and Riverside-West End and Extension I Historic Districts. Within the West End-Collegiate Historic District Extension, Lamb & Rich designed the row houses at 243 and 251 West 72nd Street, originally part of larger rows.

After 1899, the partners worked independently. Rich practiced alone until 1903, then became the senior partner in the firm of Rich & Mathesius and later Rich, Mathesius & Koyl, which designed commercial, institutional, and school buildings. Rich was elected a Fellow of the AIA in 1913, and was a member of the Architectural League of New York. He retired from the practice in the 1930s.

References

“Charles A. Rich,” *Who Was Who in America*, v. 2, 496; “Charles A. Rich, 88, Architect, Is Dead,” *NYT*, December 5, 1943, 66; “Death List of a Day: Hugh Lamb,” *NYT*, April 4, 1903, 9; Francis, 48; “Hugh Lamb” (obituary), *American Art Annual*, ed. F. N. Levy (New York, 1903), v. 4, 142; LPC, “Architects’ Appendix,” *Ladies Mile*; LPC, “Architects’ Appendix,” *Riverside-West End*; LPC, “Architects’ Appendix,” *Riverside-West End Extension I*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West*; LPC, *Bryant Park Studios Designation Report (LP-1542)* (New York: City of New York, 1988), prepared by Virginia Kurshan, 5; “Lamb and Rich,” *Macmillan Encyclopedia of Architects*, Vol. 2, ed. Adolf K. Placzek (New York: Free Press, 1982), 605; Sarah Bradford Landau, “The Row Houses of New York’s West Side,” *Journal of the Society of Architectural Historians* 34:1 (March 1975), 19-36; “Who’s Who in Architecture,” *American Art Annual*, (Washington, D. C., 1924-25), v. 21 451-452; Withey, 360, 506.

H. Herbert Lilien (1898-1982)

300 West 72nd Street (aka 300-308 West 72nd Street; 257-259 West End Avenue) (1941-42)
251 West 74th Street (aka 251-253 West 74th Street) (1947-48)

Born in New Jersey, H. Herbert Lilien graduated from the School of Fine Arts and Engineering at Fawcett. He began a New York City architectural practice by 1923. Through the Depression years and early 1940s, Lilien was responsible for the designs of numerous Art Deco and Art Moderne apartment buildings in the Bronx and Manhattan, two of which are included in the West End-Collegiate Historic District Extension: 300 West 72nd Street and 251 West 74th Street. Lilien’s designs are also included in the Upper West Side/Central Park West and West End-Collegiate Historic Districts in Manhattan and within the Grand Concourse Historic District in the Bronx. Lilien remained active as an architect through the 1950s and retired to Florida.

References

Ancestry.com, *Florida Death Index, 1877-1998* (Provo, UT), available online; LPC, “Architects’ Appendix,” *Grand Concourse*; LPC, “Architects’ Appendix,” *Upper West Side/Central Park West*; “Manhattan NB Database 1900-1986,” *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed September 8, 2011).

Joseph Pell Lombardi (dates undetermined)

271 and 273 West 70th Street (1981, alteration)

Joseph Pell Lombardi established the firm Joseph Pell Lombardi and Associates, Architects in 1969. According to the firm, it was one of the first to specialize primarily in restoration, preservation, and adaptive reuse architecture. With offices in New York, France, and Hungary, the firm has served as architect for more than 500 projects worldwide, ranging from conservation to large-scale adaptive reuse. Lombardi has served on the Venice Committee of the World Monuments Fund, was Chairman of the World Monuments Fund Founders Society, and has served on boards including the New York City Historic House Trust, the New York City Historic Districts Council, and the Historic Preservation Committee for the Alliance for Downtown Manhattan. He received the Victorian Society in American Preservation Award in 1990, the Preservation League of New York State Achievement Award in 1991, the New York

City Landmarks Preservation Commission Certificate of Merit in 1993, and the Municipal Arts Society of New York Preservation Award in 1995. Lombardi is responsible for the commercial structure at 131 West 72nd Street (1984) located within the Upper West Side/Central Park West Historic District. Within the West End-Collegiate Historic District Extension, Lombardi is responsible for the 1981 alterations to the row houses at 271 and 273 West 70th Streets.

References

LPC, *Architects Files; The Office of Joseph Pell Lombardi*, <http://www.josephpellombardi.com/> (accessed June 18, 2013).

Robert T. Lyons (dates undetermined)

310 West 72nd Street (aka 310-318 West 72nd Street) (c. 1924)
304 West 75th Street (aka 302-304 West 75th Street) (1930)
235 West 76th Street (aka 235-241 West 76th Street; 2161-2169 Broadway) (1924-25)
[The Colorado]

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 Carnegie Hill and Expanded Carnegie Hill Historic Districts. Within the West End-Collegiate Historic District Extension, Lyon is responsible for three large apartment houses designed in the Romanesque Revival, Colonia Revival, and Art Deco styles.

References

LPC, "Architects' Appendix," *Expanded Carnegie Hill*; LPC, *Carnegie Hill Historic District Designation Report (LP-0861)* (New York: City of New York, 1974).

William J. Merritt (dates undetermined)

231 to 233 West 74th Street (1885-86)
232 to 240 West 74th Street (1886-87)
248 to 252 West 74th Street (1886-87)
228 to 232 West 75th Street (1886-87)
234 to 236 West 75th Street (1884-85)
241 to 243 West 75th Street (1884-85)
244 West 75th Street (1884-85)
254 to 256 West 75th Street (1885-86)

Little is known about the life and career of William J. Merritt. He joined the New York City chapter of the American Institute of Architects (AIA) in 1875. He was a builder who also appears to have served as his own architect, active largely between 1883 and 1891. He also formed the firm William J. Merritt & Co. where he worked until 1896 with Robert J. Hollister and George H. Tilton. In addition to 20 extant row houses within the West End-Collegiate Historic District Extension whose designs are attributed to Merritt, an additional 20 row houses, designed by architect Charles T. Mott, were owned by Merritt, for a total of 40 structures within that historic district associated with the builder/architect. Whether serving as a builder, as an architect, independently, or as part of William J. Merritt & Co., Merritt is responsible for scores of row houses built on Manhattan's Upper West Side in the late 19th century, noted in the *New York Times* in 1888 as "one of the largest builders" in that area. Beginning about 1888, a boycott by the Central Labor Union affected Merritt's ability to complete some of his projects, delaying their placement on the market. This boycott may have had a long-term impact on Merritt, who is not really heard from after the turn of the century.

References

"Appeals to His Creditors," *NYT*, June 17, 1888, 6; Francis, 54; Christopher Gray, "The Block Where Virginia, 8, Asked About Santa," *NYT*, December 23, 2001, RE7; LPC, *Architects Files*.

William J(oseph) Minogue, Sr. (1902-1954)

224 West 72nd Street (1935-36, alteration)

William J. Minogue, Sr., born in New York City, attended Columbia University and was a partner in Minogue & Palmer in 1936-1938. Independently, Minogue designed a 20-story office building at 855 Sixth Avenue (1944) and buildings at the Home for Homelss Men, Greymoor, New York, and La Salle Military Academy, Oakdale, Long Island, as well as utilitarian structures and garages. He executed frequent commissions for the Roman Catholic Archdiocesan Building Committee. In the Greenwich Village Historic District Extension, Minogue is responsible for the one-story garage at 694 Greenwich Street, while in the West End-Collegiate Historic District Extension, he is credited with the conversion of the row house at 224 West 72nd Street into an apartment building with an updated, Moderne style exterior.

References

LPC, "Architects' Appendix," *Greenwich Village Extension*; Ward; "William J. Minogue," *NYT*, August 12, 1954, 25.

Charles T. Mott (dates undetermined)

246 to 248 West 73rd Street (1889-90)

250 to 272 West 73rd Street (1887-88)

269 to 277 (aka 280 West End Avenue) and 282 to 286 West 73rd Street (1887-89)

Charles T. Mott was born in Stapleton, Staten Island. By 1885, he had established an architectural practice in Brooklyn, where two Queen Anne style row houses in the Park Slope

Historic District are attributed to him. In 1887, he moved his office to Manhattan where he became active in the design of row houses on the Upper West Side, employing an eclectic mixture of Renaissance Revival, Queen Anne, Romanesque Revival, and Francois I elements. Several of his row houses from the early 1890s are represented in the West End-Collegiate and Upper West Side/Central Park West Historic Districts. Within the West End-Collegiate Historic District Extension, Mott designed 22 row houses (as part of three rows) on West 73rd Street in the Romanesque Revival style between 1889 and 1890, mostly for developer William J. Merritt. Mott also designed the Long Point Hotel in Seneca Lake, New York. From 1893 to 1896, Mott worked in partnership with Hugo Kafka in the firm Kafka & Mott, during which time they designed several Renaissance Revival style rows within the West End-Collegiate and Riverside-West End Extension I Historic Districts. Mott was a member of the American Institute of Architects (AIA) from 1894-1914.

References

LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, "Architects' Appendix," *West End-Collegiate*.

Max Muller (1859-?)

268 West 73rd Street (1919, alteration)

Max Muller immigrated to the United States from Germany in 1885, and was established as an architect in New York by 1892. He appears to have had a prolific general practice through 1930, which included residential and commercial structures. One of his earlier commissions was the large Romanesque/Renaissance Revival style tenement with commercial ground floor at the southeast corner of Jones and Bleecker Streets in the Greenwich Village Historic District Extension II (1899-1901, 32 Jones Street). Though his original facade for 108 Second Avenue within the East Village/Lower East Side Historic District was entirely obscured by a later alteration, Muller is responsible for the 1919 Arts & Crafts style facade added to the row house at 267 West 73rd Street (originally designed by Charles T. Mott, 1887-88).

References

Francis, 57; LPC, "Architects' Appendix," *East Village/Lower East Side*; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com>; U.S. Census, 1900, 1910 and 1920; Ward, 56.

Harvey Murdock (builder) (c. 1869-1922)

3 Riverside Drive (1896-98) [the Kleeberg Residence]
230 West 72nd Street (aka 230-232 West 72nd Street) (1894-96)
312 West 73rd Street (1897-98)

Harvey Murdock was a developer responsible for hundreds of houses in affluent neighborhoods throughout Brooklyn and Manhattan. He often worked with renowned New York City architect C.P.H. Gilbert, including three collaborations located within the West End-

Collegiate Historic District Extension (the house at 3 Riverside Drive (the Kleeberg Residence) is a designated New York City Landmark).

References

A History of Real Estate, Building and Architecture in New York City During the Last Quarter of a Century (New York: Arno Press (reprint), 1967), 228; “Harvey Murdock Dead,” *NYT*, July 16, 1922, 26; LPC, *Architects Files*.

Peabody, Wilson, & Brown

Julian L. Peabody (1881-1935)
Albert Wilson (1879-c. 1956)
Archibald Manning Brown (1881-1956)

230 West 76th Street (aka 2151-2157 Broadway) (1913-14) [the Astor Apartments (addition)]

Julian Peabody, born in New York City, was educated at Groton before attending Harvard, from which he graduated in 1903. He continued his education at the Ecole des Beaux Arts in Paris, studying at the atelier of Henri Deglane for four years. Albert Wilson, also born in New York, completed his education at Columbia University in 1904, the year in which he also worked as head draftsman in the office of Grosvenor Atterbury. Archibald Manning Brown, born in New York (like his partners), was a classmate of Peabody’s at Groton, Harvard, and probably also at the Ecole, from which he received his diplome in 1910. In 1911, he joined Peabody and Wilson in practice. Shortly before the three formed their firm, Peabody and Wilson won their first important commission, the Huntington Town Hall (1912). The firm became known for the design of large country houses, including the Charles M. Pratt estate, Seamoor (1922), at Glen Cove, Long Island, the Lucien N. Tyng house (1931) in Southampton, Long Island, and the George Bacon House. In 1935, the firm was dissolved after Peabody drowned off the coast of New Jersey when the steamer “Mohawk” sank. That same year, Brown was elected President of the Architectural League and was appointed by the New York City Housing Authority to head a team of eight architects to plan the first federally-funded housing project in the city, the Harlem River Houses (a designated New York City Landmark). Brown practiced alone for a number of years before organizing the firm of Brown, Lawford & Forbes in 1946. Wilson practiced with August J. Rahm for roughly 10 years, followed by independent practice.

Examples of the firm’s work can be found within the Upper East Side Historic District, as well as within the West End-Collegiate Historic District Extension, where the addition to the Astor Apartments at 230 West 76th Street, designed by the firm in 1913-14, continued the design of the original structure by Clinton & Russell, designed in 1901-1905.

References

LPC, “Architects’ Appendix,” *Upper East Side*; LPC, *Architects Files*.

George F(rederick) Pelham (1866-1937)

67 Riverside Drive (aka 320 West 79th Street) (1906-07) [the Riverdale]
212 to 214 and 222 to 224 West 71st Street (1891)

226 West 71st Street (1892)
250 to 254 West 72nd Street (1887-88)
244 West 74th Street (aka 242-246 West 74th Street) (1921-22)
240 West 75th Street (aka 238-242 West 75th Street) (1920)
250 West 75th Street (aka 246-250 West 75th Street) (1920-22)
242 West 76th Street (aka 242-248 West 76th Street) (1925-26) [the Milburn Hotel]
270 West End Avenue (aka 270-272 West End Avenue; 274-280 West 73rd Street) (1917-18)

George Frederick Pelham was born in Ottawa, Canada, and was 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 and Extension I Historic Districts where he designed numerous row houses, flats, and apartment buildings between 1893 and 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, and for nearly 20 houses within the East Village/Lower East Side Historic District. Pelham also designed a steel-framed office building in the Madison Square North Historic District and a tenement building and commercial structures in the Tribeca West and Tribeca North Historic Districts. Within the West End-Collegiate Historic District Extension, he is responsible for row houses on West 71st and 72nd Streets, designed between 1887 and 1892, and for six apartment buildings, designed between 1906 and 1925.

References

Francis, 60; "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*; LPC, "Architects' Appendix," *Ladies Mile*; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper East Side*; Ward, 60.

Rose & Stone

Howard Colton Stone (1860-1918)
Charles Frederick Rose (dates undetermined)

213 West 71st Street (1892)

Howard Colton Stone was born in Northampton, Massachusetts in 1860. He began his architectural career in New York City where he was in partnership with Charles Frederick Rose in the firm of Rose & Stone from 1887 to 1894. The firm's most famous work was the 1887-88 mansion for Isaac V. Brokaw (demolished) at Fifth Avenue and East 79th Street. Among the firm's later designs were the row houses at 14 to 22 East 72nd Street and 49 East 79th Street in the Upper East Side Historic District. Within the West End-Collegiate Historic District Extension, the firm is credited with the design of the row house at 213 West 71st Street.

The partnership of Rose & Stone was dissolved in 1894. Though little is known about Rose, Stone established an independent practice in New York during which time he designed the building at 326 West 83rd Street in the Riverside-West End Historic District Extension I. He closed his New York practice after 1897 and moved to Montreal where he had a distinguished career with major commissions in Montreal and Winnipeg, including several banks and the Walker Theatre (now the Burton Cummings Theatre for the Performing Arts, 1906). Stone died in Canada in 1918.

References

Ancestry.com, *1901 Census of Canada* (Provo, UT), available online; Ancestry.com, *1911 Census of Canada* (Provo, UT), available online; Ancestry.com, *U. S. Passport Applications, 1795-1925* (Provo, UT), available online; City of Winnipeg, Historical Buildings Committee, "678 Main Street, Dominion Bank Building," (Winnipeg, 2007), 14-15; Francis, 73; LPC, "Architects' Appendix," *Riverside-West End Extension I; Trow's New York City Classified Directory (New York: Trow Directory, Printing and Bookbinding Co., 1885/86-1900/01)*; "Walker Theatre, The (Burton Cummings Theatre)," *The Canadian Encyclopedia*, <http://www.thecanadianencyclopedia.com> (accessed August 19, 2011).

Emery Roth (1871-1948)

228 West 71st Street (aka 228-236 West 71st Street) (1916-17) [(former) Hotel Robert Fulton, now Parc Coliseum]

243 West End Avenue (aka 241-247 West End Avenue; 303 West 71st Street) (1925)
[Hotel Cardinal (aka the Cardinal Hotel; later the Coliseum Plaza)]

310 West End Avenue (aka 310-318 West End Avenue; 258-260 West 75th Street) (1924-25)

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

Following the close of the Exposition, Roth remained in Chicago and opened a very successful mail-order architectural rendering business. He soon decided to move to New York where he was hired into Hunt's office. While with Hunt, Roth drafted interior perspectives of the "Breakers," Cornelius Vanderbilt's Newport, Rhode Island, mansion, and met Ogden Codman, Jr., an architect and interior designer. After Hunt's death, Roth accepted a position with Codman. In 1895, Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for \$1,000. As part of the agreement, Roth was entitled to represent himself as a partner in the firm of Stein, Cohen & Roth in order to capitalize on the established name of the firm; in reality, Roth worked on his own. To the firm's credit are the Irving Place Theater (1899-1900) and, in the Riverside-West End Historic District Extension I, the Saxony Apartments (1901), Roth's first apartment design.

Soon after the turn of the century, Roth returned to independent practice, specializing in luxury apartment houses. The Hotel Belleclaire (1901-03, 2171-2179 Broadway, a designated New York City Landmark) which exhibits elements of the French Beaux Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s, he experimented with the Art Nouveau style, and in the 1920s, his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include the Ritz Tower (1925-27, 465 Park Avenue), the San Remo Apartments (1928-29, 145 Central Park West), the Beresford Apartments (1928-29, 211 Central Park West), and the Eldorado Apartments (1931, 300 Central Park West, in association with Margon & Holder), all designated New York City Landmarks. Roth also designed apartment buildings within the Audubon Park, Upper West Side/Central Park West, and Riverside Drive-West End Historic Districts. Within the West End-Collegiate Historic District Extension, Roth is responsible for three large apartment buildings designed in the Colonial, Romanesque and Renaissance Revival styles between 1916 and 1925.

In 1932, Roth's son Richard, and later his son Julian, joined the firm, which became known as Emery Roth & Sons. In 1938-39, the firm designed the Normandy Apartments (140 Riverside Drive, a designated New York City Landmark), which is considered to be one of Roth's last great apartment house designs. The younger Roths continued in practice after their father's death and enjoyed prolific careers.

Emery Roth 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 Rouse & Goldstone, George & Edward Blum, and Schwartz & Gross.

References

Francis, 22, 66, 72; *Key to the Architects of Greater New York* (New York, 1900) 56; *Key to the Architects of Greater New York* (New York, 1901) 62; LPC, "Architects' Appendix," *Audubon Park*; LPC, "Architects' Appendix," *Expanded Carnegie Hill*; LPC, "Architects' Appendix," *Riverside Drive-West End*; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, *Normandy Apartments Designation Report (LP-1568)* (New York, 1985), prepared by the Research Department; LPC, *Ritz Tower Designation Report (LP-2118)* (New York, 2002), prepared by Virginia Kurshan; Steven Rutenbaum, *Mansions in the Clouds* (New York, 1986).

Gregg Rothstein (dates undetermined)

255 West 75th Street (aka 251-257 West 75th Street) (2002-04, alteration)

Gregg Rothstein received his architectural education at the Pratt Institute in New York. He has practiced independently since 1995, apparently specializing in alterations and additions to existing structures. Within the West End-Collegiate Historic District Extension, Rothstein is responsible for an additional story and penthouse added to the building at 255 West 75th Street, originally built in 1957-60.

References

"Gregg Rothstein," *LinkedIn* [Profile page], <http://www.linkedin.com/pub/gregg-rothstein/12/589/1b> (accessed May 30, 2013); LPC, *Architects Files*.

Rouse & Goldstone

William L. Rouse (1874-1963)

Lafayette A. Goldstone (1876-1956)

260 West 72nd Street (aka 256-260 West 72nd Street) (1912-13) [the Wellwyn]

237 West 74th Street (1910-11) [Umatilla Apartments, now Saint Agnes Residence]

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

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

Rouse and Goldstone were practicing together by 1910, establishing an early foothold in the redevelopment of the Upper East and Upper West Sides of Manhattan with the apartment buildings that would alter the appearance and character of these neighborhoods in the years before and after World War I. Examples of the firm's work can be found in the Audubon Park, Riverside-West End, Upper East Side and Extension, and Upper West Side/Central Park West Historic Districts – among others – where their designs reflect a variety of revival styles. Within the West End-Collegiate Historic District Extension, the firm is responsible for two Renaissance Revival style apartment houses built in 1910-11 and 1912-13. The firm is also responsible for the design of a six-story daylight factory in the West Chelsea Historic District (1911).

Rouse and Goldstone dissolved their partnership at the end of 1926. Rouse remained active until 1939, and Goldstone continued to practice until the late 1940s, when he was associated with Frederick L. Ackerman on the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing. In the intervening years, Goldstone's works included the 1927 alteration, in the neo-Renaissance style, of the Ogden Mills Reid House (in the Metropolitan Muesum Historic District) at 15 East 84th Street, the neo-Classical style cooperative apartment house at 4 East 72nd Street (1928-29, in the Upper East Side Historic District), and a 35-story Art Deco style office building at 19 Rector Street (1930).

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, George & Edward Blum, and Schwartz & Gross.

References

LPC, "Architects' Appendix," *Audubon Park*, 97-98; LPC, "Architects' Appendix," *Upper East Side*; LPC, "Architects' Appendix," *West Chelsea*, 101; LPC, *Architects Files*; LPC, *S. Jarmulowsky Bank Building Designation Report (LP-2363)* (New York: City of New York, 2009), prepared by Michael D. Caratzas; Obituary, *NYT*, June 23, 1953, 2; Obituary, *NYT*, August 20, 1963, 33; *Trow's* (1925); Ward, 66.

John E. Scharsmith (originally Schaarschmidt) (1865-?)

340 West 72nd Street (aka 340-342 West 72nd Street) (1905-1906) [Chatsworth Apartments Annex]

344 West 72nd Street and 353-357 West 71st Street (1902-04) [Chatsworth Apartments]

John E. Scharsmith emigrated from Switzerland and arrived in the United States in 1882. Within seven years he was established as an architect in New York where he continued to practice until at least 1930. Scharsmith worked briefly with Arthur M. Thom and James W. Wilson in the firm of Thom, Wilson & Schaarschmidt, during which time the firm produced the design for the New Criminal Courts Building (1890-94, replaced in 1939 by the present Criminal Courts and Prison Building, "The Tombs") on Centre Street in Manhattan. By the turn of the century Scharsmith was known as a specialist in residential design. He is responsible for the design of the flats at 317 West 83rd Street within the Riverside-West End Historic District Extension I, for the Northern Renaissance style Swiss Home, a dormitory in the Upper West Side/Central Park West Historic District, and for the Chatsworth Apartments & Annex at 340 and 344 West 72nd Street, a designated New York City Landmark, also within the West End-Collegiate Historic District Extension.

References

Ancestry. com, *U. S. Naturalization Record Indexes, 1791-1992 (Indexed in World Archives Project)* (Provo, UT), available online; Francis, 67; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, *The Chatsworth Apartments and Annex Designation Report (LP-1506)* (New York: City of New York, 1984); U. S. Census, 1900, 1910, 1920 and 1930; Ward, 68.

Gilbert A. Schellenger (1845-1921)

228 West 72nd Street (1896-97)

265 West 72nd Street (1895-96)

271 West 72nd Street (aka 271-273 West 72nd Street; 262-264 West End Avenue) (1895-97)

309 West 72nd Street (1899-1901) [the Diller Residence]

250 West 78th Street (aka 2191-2199 Broadway) (1891-92) [the Curlew]

Gilbert A. Schellenger was born in upstate New York and remained in the area until the early 1880s, practicing architecture and serving as an alderman for the city of Ogdensburg for one year. He moved to New York City and established an architectural practice by 1882. Schellenger had an extremely prolific practice working for a number of different developers. He specialized in residential architecture in the 1880s-90s, designing speculative row houses and French flats, tenements, and small apartment buildings, often in groups. Schellenger skillfully employed a variety of revival styles, including Romanesque Revival, Queen Anne, Renaissance Revival, neo-Romanesque, and Beaux Arts. Examples of his work are found in the Upper West Side/Central Park West, Carnegie Hill, Ladies' Mile, Upper East Side, SoHo-Cast-Iron, and Greenwich Village Historic Districts, as well as within the two Greenwich Village Historic District Extensions. In the Riverside-West End Historic District Extension I, Schellenger is responsible for the five-story flats at 327 West 85th Street. Within the West End-Collegiate Historic District Extension, Schellenger designed several row houses on West 72nd Street, both as singular designs and as part of larger rows, including the Renaissance Revival-style Diller Residence at 309 West 72nd Street (1899-1901, also a designated New York City Landmark), and the six flats buildings known as the Curlew (1891-92, 250 West 78th Street).

References

Francis, 67; 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 S. Percival; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, *Architects Files*; LPC, *The Diller Residence Designation Report (LP-1717)* (New York: City of New York, 1991), by Margaret M. Pickart; New York County, *Surrogate's Court, Petition for Letters of Administration for Gilbert A. Schellenger*, December 7, 1921; Ogdensburg, New York, *Charter, Ordinances and School Act of the City of Ogdensburg, New York* (Watertown, NY: Hungerford-Holbrook Co., 1905), 60 (accessed via Google books, June 2, 2011); U.S. Census, 1850, 1870, 1880, 1900, 1910 and 1920; Ward, 68.

Schneider & Herter

Ernst E. W. Schneider (1855-?)
Henry Herter (c. 1847-?)

302 West 79th Street (aka 302-306 West 79th Street) (1904-05) [the Orienta]

Architects Ernst E. W. Schneider and Henry Herter both immigrated to the United States from their native Germany. Schneider designed a row of neo-Grec style houses on Columbus Avenue in the Upper West Side/Central Park West Historic District in 1885, two years before beginning his nearly 20-year architectural partnership with Henry Herter. The firm designed numerous residential buildings throughout Manhattan, many of which are found in the East Village/Lower East Side, Greenwich Village, Greenwich Village Extension II, and Riverside-West End Historic Districts. The firm created Schneider & Company with two other partners, John Fish and Eugene Schultz, and purchased four lots on the corner of 102nd Street and West End Avenue on which they constructed a group of houses, one of which, 854 West End Avenue (1892-93), is a designated New York City Landmark. Within the West End-Collegiate Historic District Extension, the firm is responsible for designing the eight-story, Renaissance Revival-

style apartment building at 302 West 79th Street, originally known as the Orienta. In addition to their residential designs Schneider & Herter designed synagogues, including the Park East Synagogue on East 67th Street (a designated New York City Landmark).

References

Ancestry.com, *Index to Petitions for Naturalization Filed in New York City, 1792-1989* (Provo, UT), available online; Ancestry.com, *U.S. Passport Applications, 1795-1925* (Provo, UT), available online; LPC, "Architects' Appendix," *East Village/Lower East Side*; LPC, "Architects Appendix," *Greenwich Village Extension II*; LPC, "Architects' Appendix," *Riverside-West End*; LPC, *Architects Files*; LPC, *854 West End Avenue House Designation Report (LP-1619)* (New York: City of New York, 1990), prepared by Betsy Bradley, 6-7; LPC, *Park East Synagogue Designation Report (LP-1056)* (New York: City of New York, 1980), prepared by Barry Bergdoll, 3; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed May 17, 2010); U.S. Census, 1900.

Schwartz & Gross

Simon I. Schwartz (c.1877-1956)

Arthur Gross (1877-1950)

253 West 72nd Street (aka 253-263 West 72nd Street) (in association with Louis Kamper) (1925-26) [(former) Westover Hotel; (later) West Pierre]

269 West 72nd Street (aka 267-269 West 72nd Street) (c. 1924)

233 West 77th Street (aka 2181-2189 Broadway) (1923)

310 West 79th Street (aka 308-310 West 79th Street) (1909-10) [the Hereford]

316 West 79th Street (1909-10) [the Kelmscott]

255 West End Avenue (aka 251-255 West End Avenue) (1916-17)

260 West End Avenue (aka 262-270 West 72nd Street) (1924-25)

290 West End Avenue (aka 288-298 West End Avenue; 254-262 West 74th Street) (1924-25)

300 West End Avenue (aka 300-308 West End Avenue; 257-259 West 74th Street) (1916-17)

305 West End Avenue (aka 301-311 West End Avenue; 301 West 74th Street) (1919-20) [Hotel Esplanade, now Esplanade Manhattan Senior Residence]

378 West End Avenue (aka 372-378 West End Avenue; 262 West 78th Street) (1914-15)

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 Upper West Sides. Much of the firm's output has survived, particularly in the Audubon Park, Hamilton Heights/Sugar Hill, Hamilton Heights Extension, Upper East Side and Extension, Riverside-West End and Extension I, and Upper West Side/Central Park West Historic Districts. 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 designed by the firm, is designated within the Borough Hall Skyscraper Historic District. Within the West End-Collegiate Historic District Extension, the firm is credited with 11 apartment buildings designed in the Colonial and Renaissance Revival styles, with construction dates spanning more than a decade (1914 to 1926).

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 Extension I*; LPC, "Architects' Appendix," *Upper East Side*; "Simon I. Schwartz," *NYT*, April 25, 1956, 35; Ward, 69.

William Shary (1891-1952)

241 West 72nd Street (1939)

William Shary attended Columbia University and was a steel inspector for the New York City Department of Housing and Buildings prior to establishing an architectural practice around 1922. He specialized in garages, gas stations, diners, and utilitarian structures, such as a one-story commercial structure within the Weehawken Street Historic District. In the West End-Collegiate Historic District Extension, Shary is responsible for the design of the four-story Colonial Revival style office building at 241 West 72nd Street. In 1948, the firm became William Shary & Son, then William S. Shary after 1952.

References

LPC, "Architects' Appendix," *Weehawken Street Historic District Designation Report (LP-2183)* (New York: City of New York, 2006), by Jay Shockley.

W(illiam) Holman Smith (dates undetermined)

261 to 271 West 71st Street (1886-87)

Little is known about William Holman Smith, who was a practicing architect in Ohio before establishing himself in New York City in 1883. Among Smith's earliest work in New York City appears to have been improvements to the Wallack's Theater and the Star Theater in the 1880s (demolished). Smith seems to have specialized in residential design, responsible for the row of Queen Anne style houses at 35 to 45 West 94th Street (1886-87) within the Upper West Side/Central Park West Historic District and for the row of Queen Anne style houses at 261 to 271 West 71st Street within the West End-Collegiate Historic District Extension.

References

Edwards and Critten, *New York's Great Industries* (New York and Chicago: Historical Publishing Company, 1884) 111; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, *Architects Files*.

Sommerfeld & Sass

William C. Sommerfeld (c. 1876-?)

Samuel Sass (1870-?)

321 West 78th Street (aka 317-331 West 78th Street) (1924-25)

William C. Sommerfeld was born in New York and was an alumnus of the Hebrew Technical Institute. He had established an independent architectural practice in New York by the late 1890s. As early as 1906, he was a partner in the firm Sommerfeld & Steckler with Benjamin Steckler (1874-1924), which was active through 1915 in the design of apartment buildings, an example of which can be found within the Upper West Side/Central Park West Historic District, and commercial structures, as seen within the Ladies Mile Historic District. Though little is known about the life and career of Sommerfeld, he was probably well-versed in structural matters as he was called as an expert witness in a building collapse trial in 1937.

Little is also known about Samuel Sass, who was born in Russia and immigrated to the United States with his parents in 1872. He had established an independent architectural practice in New York City by 1893 and, like Sommerfeld, was an alumnus of the Hebrew Technical Institute. In 1899, Sass began a prolific six-year partnership with Max J. Smallheiser, predominantly designing tenements and flats, with examples within the Greenwich Village, Greenwich Village Extension II, Ladies' Mile, Park Slope, and East Village/Lower East Side Historic Districts. The firm also received commissions to design other building types including a synagogue on Scholes Street in Brooklyn. Sass returned to solo practice in 1905 and continued until 1916.

It appears that the firm Sommerfeld & Sass was active from about 1924 to 1930, during which time the firm specialized in five- and six-story tenement apartments. In 1928 the firm designed a group of model tenements on Goerck Street for the Fred L. Lavanburg Foundation (demolished). Their work is represented by two tenement buildings within the Greenwich Village Historic District and by a nine-story Colonial Revival style apartment house within the West End-Collegiate Historic District Extension.

References

Display Advertisement 211, *NYT*, January 5, 1928, 52; LPC, "Architects' Appendix," *East Village/Lower East Side*; LPC, "Architects' Appendix," *Upper West Side/Central Park West*; LPC, *Architects Files*; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com>; U.S. Census, 1920; Ward, 73.

John H. Steinmetz (dates undetermined)

229 West 71st Street (1884, original)
239 to 245 West 71st Street (1885-86, original)

Little is known about John H. Steinmetz. He appears to have been primarily a real estate developer active in row house construction in Upper Manhattan during the 1880s, but is also noted as the architect on several new building applications for his projects. Among the designs credited to Steinmetz are several row houses located within the West End-Collegiate Historic District Extension, constructed between 1884 and 1886.

References

LPC, *Architects Files*.

P. W(illiam) L. Ström

211 and 213 West 70th Street (1893-94)

P. William L. Ström (aka P. W. L. Ström or William Ström) established his New York City practice in 1888. He seemed to have specialized primarily in residential work, designing a house for J. Greenough in Tuxedo, New York, rows of houses on Hamilton Terrace in the Hamilton Heights Historic District, and redesigning the facades of row houses within the Metropolitan Museum and Upper East Side Historic Districts. Ström was also architect for the First Reformed Episcopal Church in Manhattan, though it is unclear which address. Within the West End-Collegiate Historic District Extension, Ström is responsible for the Romanesque Revival style row houses at 211 and 213 West 70th Street.

References

Francis; LPC, "Architects' Appendix," *Upper East Side*; LPC, *Architects Files*.

Sugarman, Hess & Berger

M. Henry Sugarman (1888-1946)
Arthur Paul Hess (1892-1985)
Albert G. Berger (1879-1940)

245 West 74th Street (aka 241-249 West 74th Street) (1923-24) [Alfie Arms]
263 West End Avenue (aka 261-267 West End Avenue; 301 West 72nd Street) (1923; completed 1946) [Hudson Towers, later Riverside Towers]

M. Henry Sugarman was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with New York architect J. E. R. Carpenter for eight years, then worked in Alabama and South Carolina from 1915 to 1917. Upon his return to New York, he opened his own firm. In 1919, he entered into partnership with William E. Bloodgood in the firm of Bloodgood & Sugarman, which lasted until 1923. Sugarman was a member of the American Institute of Architects (AIA) and the New York Society of Architects. He was awarded the Gold Medal of the AIA in 1925.

Little is known about the early life and professional training of Arthur Paul Hess. He was born in Alabama and began practicing architecture in New York City by the early 1920s. He

continued in the profession into the 1970s and was a member of the AIA and the New York Society of Architects.

Albert G. Berger was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in 1904 and began his architectural career with the New York firm of Schwartz & Gross, where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York.

Sugarman and Hess began collaborating as early as 1921, often in association with Berger. By 1923, the partnership was formalized in the firm known as Sugarman, Hess & Berger, and later as Sugarman & Berger, following Hess's departure from the firm in 1926. The partners designed a number of apartment buildings throughout Manhattan during the first half of the 1920s. Works attributed to Sugarman & Hess can be found within the Greenwich Village, Expanded Carnegie Hill, Riverside-West End, Upper East Side Extension, and Upper West Side/Central Park West Historic Districts, while the work of Sugarman, Hess & Berger is represented in the Riverside-West End Historic District, as well as two large apartment houses within the West End-Collegiate Historic District Extension. As Sugarman & Berger, the firm maintained an active practice designing such buildings as the New York Hotel and the Fifth Avenue Hotel. The latter firm's work is represented within the Greenwich Village, Riverside-West End and Extension I, Grand Concourse, Expanded Carnegie Hill, and Upper West Side/Central Park West Historic Districts. The firm also worked in Philadelphia.

References

"Albert G. Berger" (obituary), *Pencil Points*, 21 (Dec., 1940), 24; LPC, "Architects' Appendix," *Expanded Carnegie Hill*; LPC, "Architects' Appendix," *Riverside-West End*; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, *Greenwich Village Historic District Designation Report (LP-0489)* (New York: City of New York, 1969), prepared by the Research Department, 47, 49; "M. Henry Sugarman," *Avery Architectural Library Obituary File*; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com> (accessed April 27, 2012); *Trow's* (1922-23), 905; *Trow's* (1925), 2461, 2462; Ward, 8, 76; Withey, 53, 582.

Thom & Wilson

Arthur M. Thom (c. 1850-?)

James W. Wilson (dates undetermined)

238 to 254 West 71st Street (1892)

Little is known of the backgrounds of either Arthur M. Thom or James W. Wilson, despite the prolific output of the firm between about 1874 and 1910. Thom was born in Prussia. They primarily designed row houses, French flats, and small apartment buildings many of which are located in the Gansevoort Market, Greenwich Village, Hamilton Heights/Sugar Hill, Metropolitan Museum, Riverside-West End and Extension I, Upper East Side and Extension, and Upper West Side/Central Park West Historic Districts. Their residential work was considered inventive within the range of popular contemporary styles. Thom & Wilson was also responsible for the Romanesque Revival style Harlem Courthouse (1891-93, a designated New York City Landmark) at 170 East 121st Street. The short-lived firm of Thom, Wilson, & Schaarschmidt designed the New Criminal Courts Building (1890-94, replaced in 1939 by the present Criminal Courts and Prison Building, "The Tombs") on Centre Street in Manhattan. In the West End-Collegiate Historic District Extension, Thom & Wilson are responsible for the row of ten houses

at 236 through 254 West 71st Street (1892), designed to appear as five independent pairs designed in the Romanesque and Renaissance Revival styles.

References

Francis, 74; LPC, "Architects' Appendix," *Riverside-West End Extension I*; LPC, "Architects' Appendix," *Upper East Side Extension*; Ward, 77.

Ralph S. Townsend (?-1921)

338 West 72nd Street (1889-90)

252 West 76th Street (aka 252-256 West 76th Street) (1902-03) [Hotel Willard, now Hotel Churchill]

Ralph Samuel Townsend was one of the city's foremost architects of fashionable hotels and apartment houses, noted for his skillful designs featuring bold ornamentation. Townsend established an architectural practice in New York City by 1881 and designed a number of stores, lofts, and apartment buildings located within the Greenwich Village Historic District. He designed a row of nine houses at West 72nd Street in 1889-90, of which only 338 West 72nd Street remains, located within the West End-Collegiate Historic District Extension. In the 1890s, he designed the Hotel Savoy and the Pierrepont Hotel, as well as office and loft buildings located within the Ladies' Mile Historic District, and apartment buildings and row house located within the Riverside-West End and the Upper West Side/Central Park West Historic Districts. Within the Riverside-West End Historic District Extension I, the five row houses at 329 to 337 West 85th Street (1890-91) are also designated New York City Landmarks. In the NoHo neighborhood, Townsend designed the double store in the Renaissance Revival style at 35 and 39 Bond Street (1892-93) and the building at 43-49 Bleecker Street (1896), within the NoHo Historic District Extension and NoHo East Historic District, respectively. Around the turn of the century, Townsend also collaborated with architect Herbert Harde in the design of a number of apartment houses on the Upper West Side, including 425 West End Avenue (1898-1900), located within the Riverside-West End Historic District Extension. In 1901, Townsend designed a neo-Renaissance style store-and-loft building at 86 Thomas Street in the Tribeca West Historic District, and in 1902-03 he designed the Beaux Arts style Hotel Churchill at 252 West 76th Street in the West End-Collegiate Historic District Extension. In 1906, he joined with Charles Albert Steinle and William Cook Haskell in the firm of Townsend, Steinle & Haskell, which was especially known for its designs of large apartment buildings, including the Kenilworth (1906-08, 151 Central Park West) in the Upper West Side/Central Park West and Central Park West-West 76th Street Historic Districts. Following the death of Townsend in 1921, the firm continued in active practice through 1936. Townsend was a member of the Architectural League and an associate member of the American Art Society.

References

LPC, "Architects' Appendix," *NoHo*; LPC, "Architects' Appendix," *Riverside-West End Extension I*.

Clarence F. True (1860-1928)

215 to 223 West 70th Street (1893-94)

306 and 308 West 73rd Street (1890-91)

249 West End Avenue (1892-93)

Architect, developer, and builder, Clarence F. True built extensively on Manhattan's Upper West Side, designing numerous row houses and apartment houses as far north as Hamilton Heights. Trained in the office of Richard M. Upjohn, he established his own firm in 1884. Over the next decade and a half, True enjoyed success in New York City, building approximately 4,000 buildings. He worked in various revival styles, evolving from Gothic and Romanesque to Renaissance Revival. The firm remained active until the mid-1910s, under the name Clarence True & Son. Especially fine examples of True's work can be found in the West End-Collegiate, Riverside Drive-West 80th-81st Streets, Riverside-West End and Extension I, Hamilton Heights and Extension, and Hamilton Heights/Sugar Hill Historic Districts. Within the Riverside-West End Historic District Extension I are several individually designated New York City Landmarks, including the Leech House at 520 West End Avenue, nos. 103 to 107-109 Riverside Drive, 332 West 83rd Street, and nos. 316 to 326 West 85th Street. Within the West End-Collegiate Historic District Extension, True is responsible for a number of row houses along West 70th and 73rd Streets, and West End Avenue.

References

A History of Real Estate..., 228; Francis, 78; LPC, "Architects' Appendix," *Riverside Drive-West 80th -81st Street Historic District Designation Report (LP-1429)* (New York: City of New York, 1985), prepared by Jay Shockley; LPC, "Architects' Appendix," *Hamilton Heights Historic District Extension Designation Report (LP-2044)* (New York: City of New York, 2000), by Matthew A. Postal; LPC, "Architects' Appendix," *Riverside-West End Extension I*; Clarence True, *A True History of Riverside Drive* (New York: Press of Unz & Co., 1899; reprinted by Far West 77th Street Block Association, 1974).

George F. Turner (dates undetermined)

251 West 73rd Street (1988-90)

George F. Turner was educated at Ohio State University and received his Master of Architecture from the Catholic University of America in 1980. He is the owner of the Staten-Island based architectural firm the Network Architecture Group (now Terra Prêta), founded by Turner c. 1986. Within the West End-Collegiate Historic District Extension, Turner is credited with the 1988-90 Post-Modern style alteration to the row house at 251 West 73rd Street.

References

"George F. Turner," *LinkedIn* [Profile page], <http://www.linkedin.com/pub/George-f-turner/45/192/b2b> (accessed June 3, 2013); LPC, *Architects File*.

Wechsler & Schimenti

Max Wechsler (1906-?)

Michael Schimenti (1915-?)

2 Riverside Drive (1961-64)

339 West 78th Street (aka 333-339 West 78th Street; 60 Riverside Drive; 62-64 Riverside Drive) (1961)

Max Wechsler, born in New York City, was educated at Columbia University and New York University. Michael Schimenti, also born in New York, was educated at the Mechanics Institute, Cooper Union Art School, the Ecole des Beaux Arts (in the Atelier Gnerve), and the New York Structural Institute. He later worked as a draftsman for William L. Hohaus. The firm of Wechsler & Schimenti was organized in 1946-47, designing residential, commercial, educational, and public buildings. Principal works include the Trylon Theater in Amsterdam, New York (1949), Safeway Stores in the Bronx and New Jersey (1954), and schools, apartment houses, and office buildings in the New York area. There are two row houses in the Upper East Side Historic District which received modern facades in the 1950s by Wechsler & Schimenti. In the Upper West Side/Central Park West Historic District, they are responsible for alterations to several row houses. In the NoHo Historic District, the firm converted a mid-19th century row house to a multiple dwelling. Within the West End-Collegiate Historic District Extension, Wechsler & Schimenti are responsible for the small apartment house at 2 Riverside Drive (1961-64) and for the 20-story apartment house at 339 West 78th Street (1961).

The firm remained active for many years, although the partners may have practiced independently as well.

Adapted from

LPC, "Architects' Appendix," *NoHo*, 225.

William W. Whitehill (c. 1880-1965)

236 West 72nd Street (1927-28)

William W. Whitehill was born in New Jersey and had an active architectural practice in New York between 1919 and 1933. He and his family lived in New Rochelle and carried on an active social life there. He worked extensively for the New York Edison Company, designing practical buildings to house the company's equipment, such as transformers and distributing stations. Within the East Village/Lower East Side Historic District, Whitehill designed a well-proportioned three-story brick structure on East 6th Street that has been converted to other commercial purposes. Within the West End-Collegiate Historic District Extension, he is responsible for the six-story Renaissance Revival-style apartment building at 236 West 72nd Street, originally built to contain a showroom and offices for the New York Edison Company.

References

Ancestry.com, *Social Security Death Index* (Provo, UT), available online; LPC, "Architects' Appendix," *Upper East Side*; LPC, *Architects Files*; "Manhattan NB Database 1900-1986," *Office for Metropolitan History*, <http://www.MetroHistory.com>; Ward, 84.

William J. Merritt & Co.

See William J. Merritt

W(illiam) H(enry) W(almsley) Youngs (1841-1915)

251 to 255 West 70th Street (1885-86)

William Henry Walmsley Youngs (aka W.H.W. Youngs and William H.W. Youngs) was born in New York in 1841. Little is known about his life, architectural training, or career, but he has been noted as one of New York's early designers of skyscrapers. He appears to have

established a practice in New York by 1885, and within the West End-Collegiate Historic District Extension, he is credited with the design of a row of three Queen Anne style houses at 251 to 255 West 70th Street (1885-86). From about 1886 until 1892, Youngs was partnered with William Arthur Cable in the firm Youngs & Cable. Youngs & Cable designed Aldrich Court (1886-87, 41-45 Broadway), noted as the first tall building to break the line of low structures along the west side of Broadway near Trinity Church in Lower Manhattan. A few years later, the firm designed the Columbia Building at 29 Broadway (1891, demolished), said to have been just the third steel skeleton-framed building erected in New York City. Following the end of the partnership, Youngs apparently practiced independently until about 1895, at which time the firm Youngs, Bergresen & Cornell was formed with John Bergensen and Frank T. Cornell. This partnership may have lasted only a year, though Youngs again partnered with Cornell from 1897-98 in the firm Youngs & Cornell.

References

“The ‘First’ Skeleton Building,” *Real Estate Record & Guide*, August 12, 1988, 239; Francis, 84; Sarah Bradford Landau and Carl Wilburt Condit, *Rise of the New York Skyscraper: 1865-1913* (New Haven & London: Yale University Press, 1996) 148-49; LPC, *Architects Files*.

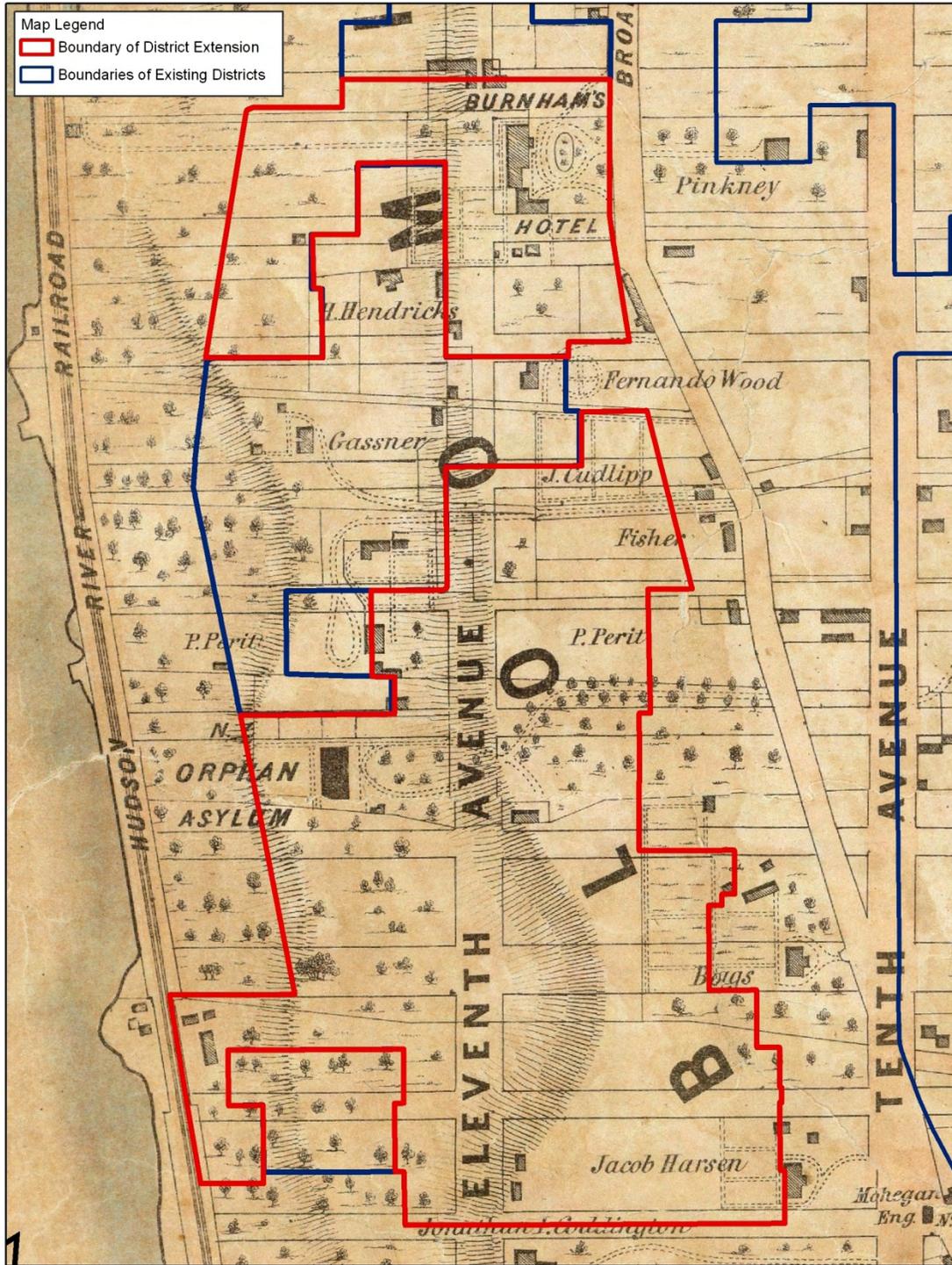
Michael Zenreich (dates undetermined)

252 West 75th Street (2007-09, alteration)

Michael Zenreich was educated at the Pratt Institute and received his Master of Architecture from the Yale University School of Architecture in 1980. Zenreich founded his own firm in 1990, following ten years of practice with Eli Attia Architects. He is a member of the American Institute of Architects (AIA) and of the Architectural Council of New York. Within the West End-Collegiate Historic District extension, Zenreich is responsible for the 2007-09 Modern style alteration to the row house at 252 West 75th Street.

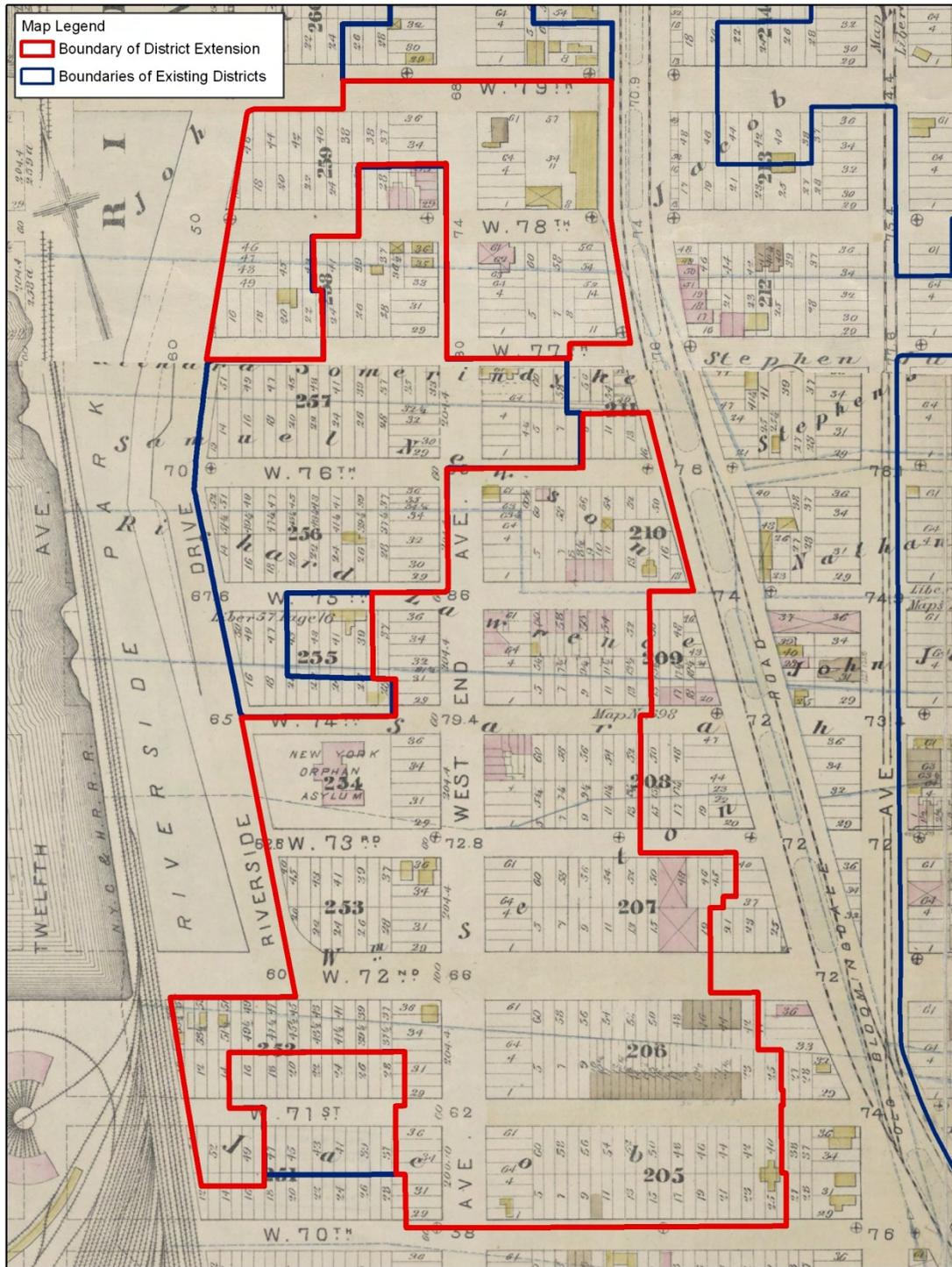
References

“Michael Zenreich,” *LinkedIn* [Profile page], <http://www.linkedin.com/pub/michael-zenreich/a/466/135> (accessed June 3, 2013); *Michael Zenreich Architects/PC*, <http://www.mzarchitects.com> (accessed June 3, 2013).



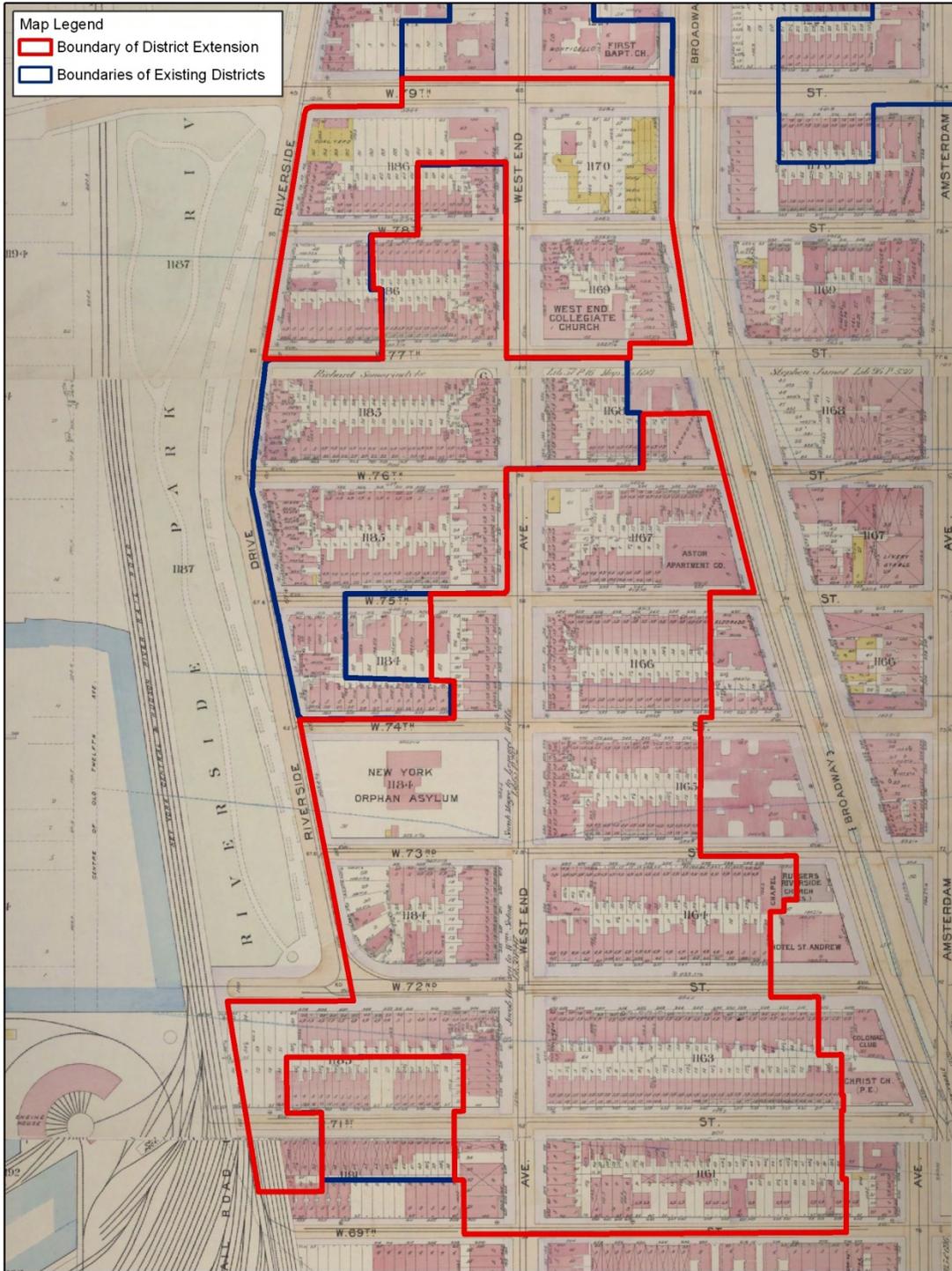
Basemap: Dripps Atlas of New York City; Landmarks Preservation Commission, Historic District Boundaries.
 Date: June 25, 2013. Author: LPC, JM.

Figure 1
 West End-Collegiate Historic District Extension Boundaries with
 Dripps, *Map of... New-York North of 50th Street, 1851*
 Courtesy of: The David Rumsey Historic Map Collection (<http://www.davidrumsey.com>)



Basemap: E. Robinson Atlas of New York City; Landmarks Preservation Commission, Historic District Boundaries.
 Date: June 25, 2013. Author: LPC, JM.

Figures 2
 West End-Collegiate Historic District Extension Boundaries with
 E. Robinson, *Atlas of New York City*, 1885 (Plates 23 & 24, in part)
 Courtesy of: The Lionel Pincus and Princess Firyal Map Division,
 The New York Public Library, Astor, Lenox and Tilden Foundations



Basemap: Bromley, Atlas of New York City; Landmarks Preservation Commission, Historic District Boundaries.
 Date: June 25, 2013. Author: LPC, JM.

Figure 3
 West End-Collegiate Historic District Extension Boundaries with
 Bromley, *Atlas of New York City, 1898 (1902)* (Vol. 3, Plates 3,6 & 7, in part)
 Courtesy of: The Lionel Pincus and Princess Firyal Map Division,
 The New York Public Library, Astor, Lenox and Tilden Foundations



Figures 4
241 West 71st Street (John H. Steinmetz, 1885-86)
Photo: Christopher D. Brazee, 2013



Figure 5
223 to 215 West 70th Street (Clarence True, 1893-94)
Photo: Christopher D. Brazee, 2013



Figure 6
277 West 73rd Street aka 280 West End Avenue (Charles T. Mott, 1887-89)
Photo: Christopher D. Brazee, 2009



Figure 7
271 and 269 West 73rd Street (Charles T. Mott, 1887-89)
Photo: Christopher D. Brazee, 2013



Figure 8
255 to 251 West 70th Street (W. H. W. Youngs, 1885-86)
Photo: Christopher D. Brazee, 2013



Figure 9
258 to 266 West 71st Street (M. V. B. Ferdon, 1892)
Photo: Christopher D. Brazee, 2013



Figure 10
312 West 73rd Street (C. P. H. Gilbert, 1897-98)
Photo: Christopher D. Brazee, 2013



Figure 11
249 West End Avenue (Clarence True, 1892-93)
Photo: Christopher D. Brazee, 2013



Figure 12
250 West 78th Street aka 2191-2199 Broadway (Gilbert A. Schellenger, 1891-92)
Photo: Christopher D. Brazee, 2013



Figure 13
West End Collegiate Church and Collegiate School (Robert W. Gibson, 1891-92)
Photo: Christopher D. Brazee, 2013



Figure 14
Rutgers Presbyterian Church House and Church (Henry Otis Chapman, 1921-26)
232 and 234 West 73rd Street (display address: 236 West 73rd Street)
Photo: Christopher D. Brazee, 2013



Figure 15
263 West End Avenue aka 301 West 72nd Street (Sugarman, Hess & Berger, begun 1923)
Photo: Christopher D. Brazee, 2013



Figure 16
Level Club and Masonic Hotel, 253 West 73rd Street (Clinton & Russell, Wells, Holton &
George, 1925-27)
Photo: Christopher D. Brazee, 2013



Figure 17
252 West 76th Street (Ralph S. Townsend, 1902-03)
Photo: Christopher D. Brazee, 2013

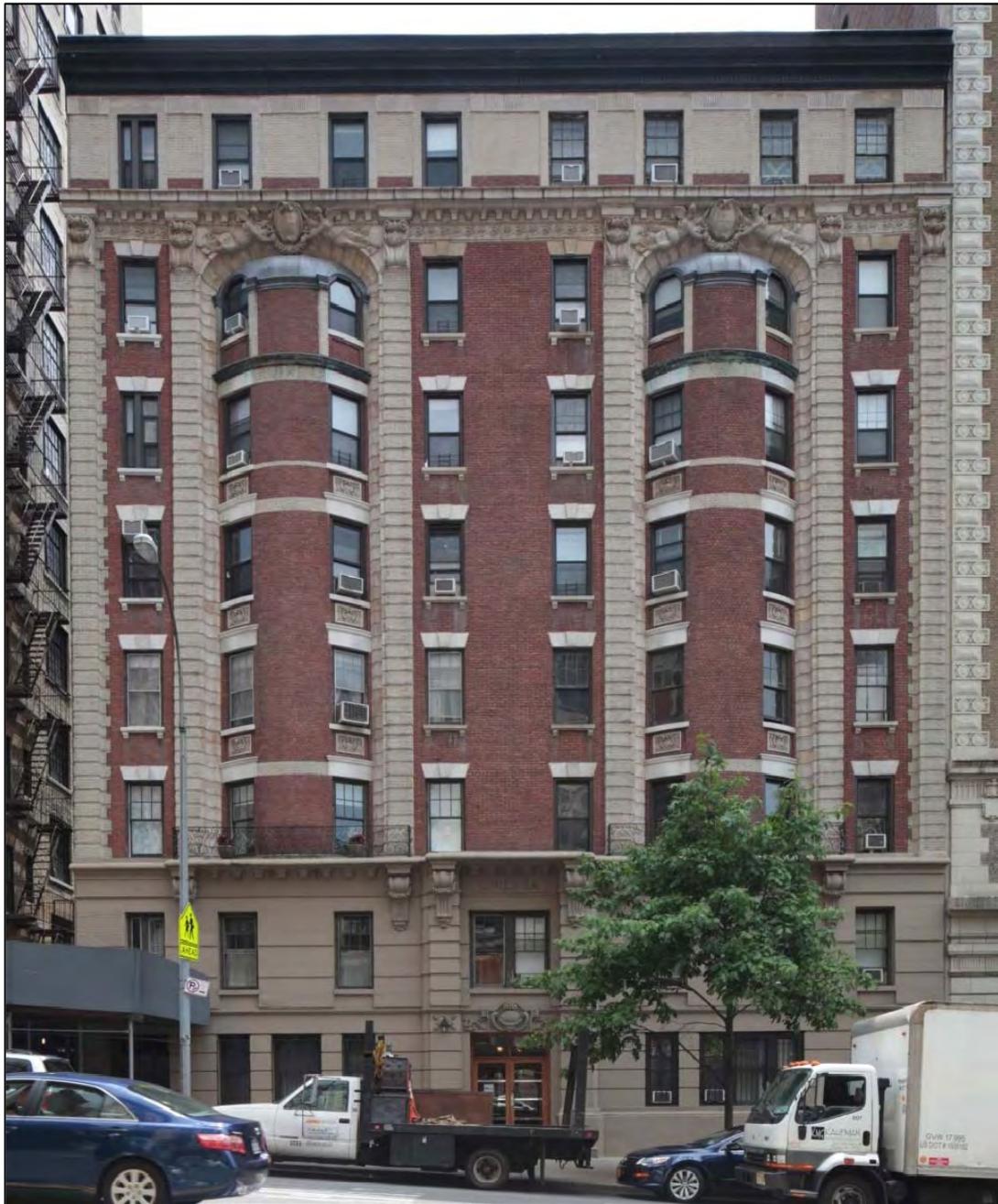


Figure 18
302 West 79th Street (Schneider & Herter, 1904-05)
Photo: Christopher D. Brazee, 2013



Figure 19
235 West 75th Street (aka 2139-2149 Broadway) (Clinton & Russell, 1900-01) and 230 West 76th
Street (aka 2151-2157 Broadway) (Peabody, Wilson & Brown, 1913-14)
Photo: Christopher D. Brazee, 2013



Figure 20
300 West End Avenue (Schwartz & Gross, 1916-17)
Photo: Christopher D. Brazee, 2013



Figure 21
330 West End Avenue Drive (Robert M. Farrington, 1915-16)
Photo: Christopher D. Brazee, 2013



Figure 22
5 Riverside Drive (Boak & Paris, 1936)
Photo: Christopher D. Brazee, 2013



Figure 23
315 West End Avenue (Charles E. Greenberg, 1946-48)
Photo: Christopher D. Brazee, 2013



Figure 24
245 West 75th Street (Fred F. French Co., 1920)
Photo: Christopher D. Brazee, 2013



Figure 25
336 West End Avenue (Boak & Paris, 1931-32)
Photo: Christopher D. Brazee, 2013



Figure 26
225 West End Avenue (William H. Birkmire, 1903)
Photo: Christopher D. Brazee, 2013



Figure 27
339 West 78th Street (aka 60 Riverside Drive) (Wechsler & Schimenti, 1963-65)
Photo: Christopher D. Brazee, 2013

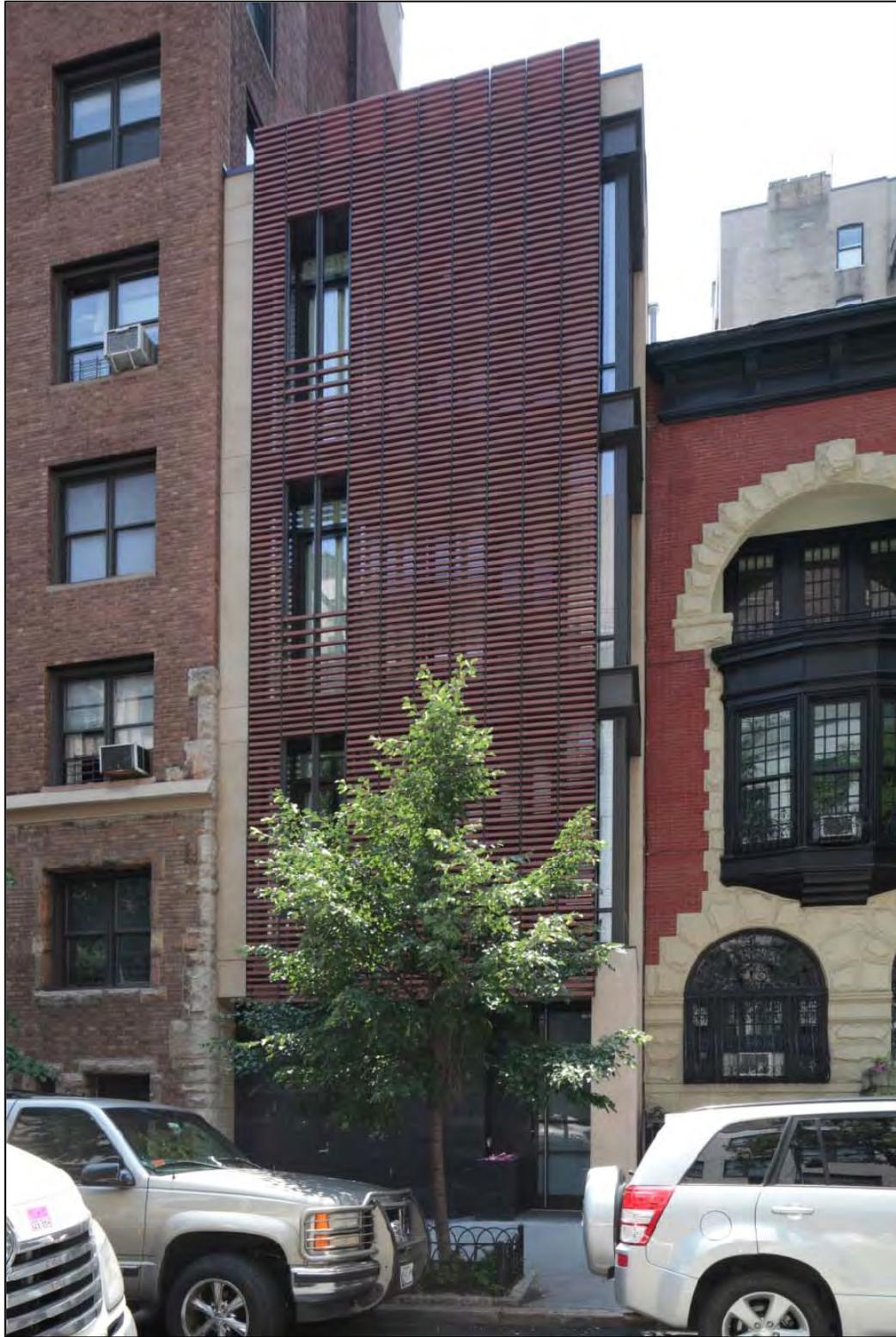


Figure 28
252 West 75th Street (Michael Zenreich, 2007-09)
Photo: Christopher D. Brazee, 2013