A206

Landmarks Preservation Commission
March 19, 1974, Number 3
LP-0832

CONGREGATION SHEARITH ISRAEL (the Spanish and Portuguese Synagogue), 99 Central Park West, Borough of Manhattan. Built 1896-97; architects Brunner & Tryon.

Landmark Site: Borough of Manhattan Tax Map Block 1122, Lot 36 in part, consisting of the land on which the described building is situated.

On November 27, 1973, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of Congregation Shearith Israel (the Spanish and Portuguese Synogogue) and the proposed designation of the related Landmark Site (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. One witness spoke in favor of designation. There were no speakers in opposition to designation. Congregation Shearith Israel has indicated its support of the proposed designation of its main building. It opposed the designation of its Parsonage building next to the main building, and the Commission has decided not to consider the Parsonage for designation.

DESCRIPTION AND ANALYSIS

The synagogue of the Congregation Shearith Israel was built in 1896-97 from plans by the architectural firm of Brunner & Tryon. This masonry building, referred to as the Spanish and Portuguese Synagogue, is the fourth synagogue erected by the Congregation since 1729. The first building, located on what is today South William Street, provided a permanent house of worship for the Jewish settlers who had been meeting together for nearly a hundred years. Prior to the erection of the present building, the Congregation had built two other synagogues; one at 56 Crosby Street in 1833-34 and another at 5 West 19th Street in 1859-60.

The synagogue architects, Arnold W. Brunner and Thomas Tryon, had also designed the Chemistry Building of New York City College, among other important projects. This synagogue is a striking example of the monumental neo-Classical style, popular at the turn of the century for public and ecclesiastical architecture. The imposing front facade facing Central Park West is composed of four large, engaged Composite columns that embrace three round-arched openings, enclosed by elaborate bronze gates, and three round-arched windows with balustrades. The openings, which produce the effect of a loggia, lead into a porch containing the two primary entrances which are located at either side. The front columns are surmounted by an entablature with a modillioned cornice, which is also found above the two smooth ashlar surfaces flanking this central area.

Above the entablature is a high attic with smooth-faced pilasters, positioned to correspond with the columns. They enframe panels with classical wreath motifs and support a handsome low pediment with foliate detail in the tympanum, crowned by the conventional anthemion-shaped acroteria.

The 70th Street facade has end pavilions, the easternmost of which forms a part of the main massing of the front, further unified by the continuation of the front entablature along this side and the paneled attic treatment above the two pavilions. The recessed central portion has three large arched windows separated by Composite pilasters and is crowned by a handsome balustrade. The end pavilion nearest Central Park West is pierced by two windows; a square-headed window with projecting cornice and a window above it of similar proportion surmounted by swags and a pediment. An identical window with pedimented enframement appears above the side entrance at the rear pavilion. This 70th Street entrance is composed of large double doors and a transom with a handsome grille surmounted by a full entablature with foliate consoles.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this building, the Landmarks Preservation Commission finds that the Congregation Shearith Israel has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the synagogue of the Congregation Shearith Israel is a handsome example of the monumental neo-Classical style of architecture popular at the turn of the century, that it is a distinguishing feature of the Central Park West streetscape and that it symbolizes the three centuries of religious activity of the Congregation.

Accordingly, pursuant to the provisions of Chapter 63 of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Congregation Shearith Israel, 99 Central Park West, Borough of Manhattan and designates as its related Landmark Site that part of Borough of Manhattan Tax Map Block 1122, Lot 36 which contains the land on which the described building is situated.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

1-7 West 70th Street
Tax Map Block/Lot: 1123/29
See: 101 Central Park West

9, 11, 15, 17, 19, 21 West 70th Street
Tax Map Block/Lots: 1123/26, 25, 24, 123, 23, 22

ORIGINAL ROW DATA

DATE: 1893-94 [NB 295-1893]

TYPE: Rowhouses (6 of 6)

ARCHITECT: Thom & Wilson

OWNER/DEVELOPER: Michael Brennan

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: ABCC'CB
Facade(s): Brick and stone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Box
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 9 West 70th Street

Stoop removed; basement entrance created.

No. 11 West 70th Street

Stoop removed; basement entrance created.

No. 17 West 70th Street

First two stories stripped.
Stoop removed; basement entrance created.

No. 19 West 70th Street

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

23, 25, 27, 29, 31 West 70th Street
Tax Map Block/Lots: 1123/21, 20, 19, 118, 18

ORIGINAL ROW DATA

DATE: 1891-92 [NB 1483-1891]

TYPE: Rowhouses (5 of 5)

ARCHITECT: Gilbert A. Schellenger

OWNER/DEVELOPER: John D. Taylor

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: ABABA
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Box
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 25 West 70th Street

Facade stripped/resurfaced.

No. 27 West 70th Street

Ground story resurfaced.
Stoop removed; basement entrance created.

No. 29 West 70th Street

Stoop removed; basement entrance created.

No. 31 West 70th Street

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

33, 35, 37, 39, 41 West 70th Street
Tax Map Block/Lots: 1123/17, 16, 15, 114, 14

ORIGINAL ROW DATA

DATE: 1891-92 [NB 1192-1891]

TYPE: Rowhouses (5 of 5)

ARCHITECT: Gilbert A. Schellenger

OWNER/DEVELOPER: John & George Ruddell

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: ABABA
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight and box
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 41 West 70th Street

Stoop removed; basement entrance created.

43, 45, 47, 49, 51 West 70th Street
Tax Map Block/Lots: 1123/13, 12, 111, 11, 10

ORIGINAL ROW DATA

DATE: 1890-91 [NB 1851-1890]

TYPE: Rowhouses (5 of 5)

ARCHITECT: Gilbert A. Schellenger

OWNER/DEVELOPER: George Ruddell

STYLE/ORNAMENT: Renaissance Revival with Romanesque Revival elements

ROW CONFIGURATION: ABABA

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

43, 45, 47, 49, 51 West 70th Street
Tax Map Block/Lots: 1123/13, 12, 111, 11, 10

ORIGINAL ROW DATA (continued)

Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight and box
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 43 West 70th Street

Stoop removed; basement entrance created.

No. 51 West 70th Street

Stoop removed; basement entrance created.

53, 55 West 70th Street
Tax Map Block/Lots: 1123/9, 8

ORIGINAL ROW DATA

DATE: 1890-91 [NB 1257-1890]

TYPE: Rowhouses (2 of 2)

ARCHITECT: Charles Buek & Co.

OWNER/DEVELOPER: Charles Buek & Co.

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: Mirror image
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

53, 55 West 70th Street
Tax Map Block/Lots: 1123/9, 8

ALTERATION(s)

No. 53 West 70th Street

Stoop removed; basement entrance created, ornament stripped.
1959: Alt 1258-1959 [Source: Alteration Application]
Architect -- Frank S. Lindgren
Owners -- Samuel Pugatch & Benjamin Hackel
Cornice removed.
Projecting bay extended and joined with No. 55; facade resurfaced and ground story refaced.

No. 55 West 70th Street

Stoop removed; basement entrance created, ornament stripped.
1959: Alt 1259-1959 [Source: Alteration Application]
Architect -- Frank S. Lindgren
Owners -- Samuel Pugatch & Benjamin Hackel
Cornice removed.
Projecting bay extended and joined with No. 53; facade resurfaced and ground story refaced.

57, 59, 61, 63 West 70th Street
Tax Map Block/Lots: 1123/7, 6, 105, 5

ORIGINAL ROW DATA

DATE: 1890-91 [NB 845-1890]

TYPE: Rowhouses (4 of 4)

ARCHITECT: Charles Buek & Co.

OWNER/DEVELOPER: Charles Buek & Co.

STYLE/ORNAMENT: Renaissance Revival with Queen Anne elements

ROW CONFIGURATION: ABAC

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

57, 59, 61, 63 West 70th Street
Tax Map Block/Lots: 1123/7, 6, 105, 5

ORIGINAL ROW DATA (continued)

Facade(s): Brick, stone, and ironwork
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Arched transoms/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 57 West 70th Street

Cornice removed. Ground story refaced, facade resurfaced, and one transom filled in.
1959: Alt 1069-1959 [Source: Alteration Application]
Architect -- Frank S. Lindgren
Owners -- Samuel Pugatch & Benjamin Hackel
Stoop removed; basement entrance created.

No. 59 West 70th Street

Ground story refaced.
Stoop removed; basement entrance created.

No. 61 West 70th Street

Ground story refaced.
Stoop removed; basement entrance created.

No. 63 West 70th Street

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [North Side]

65 West 70th Street
Tax Map Block/Lot: 1123/1
See: 221-223 Columbus Avenue

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

2-4 West 70th Street
Tax Map Block/Lot: 1122/36
See: 99 Central Park West

8 West 70th Street
Tax Map Block/Lot: 1122/37 in part

ORIGINAL BUILDING DATA

BUILDING NAME(s): Polonies Talmud Torah School

DATE: 1949 [NB 160-1949]

TYPE: School

ARCHITECT: Kahn & Jacobs

OWNER/DEVELOPER: Trustees of Cong. Shearith Israel

STYLE/ORNAMENT: Modern

Facade(s): Stone
Number of Stories: 4
Window Type/Material: Two-over-two/Steel
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Two five-story brick-fronted rowhouses

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

8 West 70th Street
Tax Map Block/Lot: 1122/37 in part

ALTERATION(s)

Cast-stone facade installed.
1953: Alt 679-1953 [Source: Alteration Application]
Architect -- Cole & Liebman Owner -- Congregation Shearith Israel

10 West 70th Street
Tax Map Block/Lot: 1122/37 in part

DATE: 1970

VACANT LOT

Site formerly occupied by: One rowhouse

ALTERATION(s)

One rowhouse demolished (NB 351-92, Buchman & Deisler)
1970: Demo 467-1970 [Source: Demolition Application]
Owner -- Congregation Shearith Israel Wrecker -- Demex Corp.
Demolition

12-18 West 70th Street
Tax Map Block/Lot: 1122/40

ORIGINAL BUILDING DATA

DATE: 1926 [NB 590-1925]

TYPE: Apartment Building

ARCHITECT: George F. Pelham

OWNER/DEVELOPER: 16 West 70th Street Corp.

STYLE/ORNAMENT: Neo-Renaissance with neo-Romanesque elements

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

12-18 West 70th Street
Tax Map Block/Lot: 1122/40

ORIGINAL BUILDING DATA (continued)

Facade(s): Brick and limestone
Number of Stories: 9
Window Type/Material: Six-over-six double-hung/Wood
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Four stone-fronted rowhouses of four stories with basements

20 West 70th Street
Tax Map Block/Lot: 1122/43

ORIGINAL BUILDING DATA

DATE: 1892 [NB 351-1892]

TYPE: Rowhouse (1 of 6)

ARCHITECT: Buchman & Deisler

OWNER/DEVELOPER: Mary A. Colleran

STYLE/ORNAMENT: Renaissance Revival

Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

ALTERATION(s)

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

22, 24, 26, 28 West 70th Street
Tax Map Block/Lots: 1122/44, 45, 145, 46

ORIGINAL ROW DATA

DATE: 1892 [NB 736-1892]

TYPE: Rowhouses (4 of 4)

ARCHITECT: Thom & Wilson

OWNER/DEVELOPER: Bernard Kavanagh

STYLE/ORNAMENT: Renaissance Revival with Romanesque elements

ROW CONFIGURATION: ABBA
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Box and straight
Roof Type/Material: Flat and pitched/Tin and slate
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 26 West 70th Street

Basement and parlor stories stripped/resurfaced, cornice and pitched roof removed, and one fourth-story window filled in.
Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

30-36 West 70th Street
Tax Map Block/Lot: 1122/47

ORIGINAL BUILDING DATA

DATE: 1916 [NB 15-1916]

TYPE: Apartment Building

ARCHITECT: Schwartz & Gross

OWNER/DEVELOPER: Julius Fishman & Sons, Inc.

STYLE/ORNAMENT: Neo-Renaissance

Facade(s): Brick, stone, and terra cotta
Number of Stories: 9
Window Type/Material: Paired nine-over-nine double-hung/Wood
Tripartite nine-over-nine/Wood
(with six-over-six sidelights)
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Four brick-fronted rowhouses of four stories with basements

38 West 70th Street
Tax Map Block/Lot: 1122/50

ORIGINAL BUILDING DATA

DATE: 1888-89 [NB 1397-1888]

TYPE: Rowhouse (1 of 5)

ARCHITECT: Charles W. Clinton

OWNER/DEVELOPER: Addraetta Goodwin

STYLE/ORNAMENT: Renaissance/Romanesque Revival

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

38 West 70th Street
Tax Map Block/Lot: 1122/50

ORIGINAL BUILDING DATA (continued)

Facade(s): Brick and stone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Leaded-glass transoms/Wood
Basement Type: Raised
Stoop Type: Box
Roof Type/Material: Gabled & pitched/Tile
Method of Construction: Masonry bearing walls

40, 42, 44, 46, 48, 50, 52, 54, 56, 58 West 70th Street
Tax Map Block/Lots: 1122/51, 52, 53, 54, 55, 56, 57, 157, 58, 59

ORIGINAL ROW DATA

DATE: 1891-92 [NB 937-1891]

TYPE: *Rowhouses* (10 of 10)

ARCHITECT: Thom & Wilson

OWNER/DEVELOPER: J.T. & J.A. Farley

STYLE/ORNAMENT: Renaissance Revival with Neo-Grec elements

ROW CONFIGURATION: ABABABABAB
Facade(s): Brick and stone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight and boxed
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 40 West 70th Street

Stoop removed; basement entrance created.

No. 54 West 70th Street

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

40, 42, 44, 46, 48, 50, 52, 54, 56, 58 West 70th Street
Tax Map Block/Lots: 1122/51, 52, 53, 54, 55, 56, 57, 157, 58, 59

ALTERATION(s) continued

No. 56 West 70th Street

Ground story refaced.
Stoop removed; basement entrance created.

No. 58 West 70th Street

Stoop removed; basement entrance created.

60, 62, 64 West 70th Street
Tax Map Block/Lots: 1122/60, 160, 61

ORIGINAL ROW DATA

DATE: 1886-89 [NB 904-1886]

TYPE: Rowhouses (3 of 3)

ARCHITECT: Hubert & Pirsson

OWNER/DEVELOPER: Sarah J. Doying

STYLE/ORNAMENT: Queen Anne

ROW CONFIGURATION: ABA
Facade(s): Brick, stone and ironwork
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Roof Type/Material: Pitched and gabled/Slate
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 60 West 70th Street

Stoop removed; basement entrance created.

No. 62 West 70th Street

Stoop removed; basement entrance created.

WEST 70TH STREET
Between Central Park West and Columbus Avenue [South Side]

60, 62, 64 West 70th Street
Tax Map Block/Lots: 1122/60, 160, 61

ALTERATION(s) continued

No. 64 West 70th Street

Stoop removed; basement entrance created.

68 West 70th Street
Tax Map Block/Lot: 1122/62
See: 219 Columbus Avenue

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

101 West 70th Street
Tax Map Block/Lot: 1142/32
See: 220-228 Columbus Avenue

103, 105, 107, 109 West 70th Street
Tax Map Block/Lots: 1142/31, 30, 129, 29

ORIGINAL ROW DATA

DATE: 1885-86 [NB 1186-1885]

TYPE: Rowhouses (4 of 4)

ARCHITECT: Thom & Wilson

OWNER/DEVELOPER: John Farley & Son

STYLE/ORNAMENT: Queen Anne/Renaissance Revival

ROW CONFIGURATION: ABBC
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

103, 105, 107, 109 West 70th Street
Tax Map Block/Lots: 1142/31, 30, 129, 29

ALTERATION(s)

No. 103 West 70th Street

First two stories extended to building line; storefront installed.

No. 105 West 70th Street

Ground story resurfaced.
Stoop removed; basement entrance created.

No. 107 West 70th Street

Ground story resurfaced.
Stoop removed; basement entrance created.

No. 109 West 70th Street

Stoop removed; basement entrance created.

111, 113 West 70th Street
Tax Map Block/Lots: 1142/28, 27

ORIGINAL ROW DATA

DATE: 1885 [NB 593-1885]

TYPE: Rowhouses (2 of 4)

ARCHITECT: Gilbert A. Schellenger

OWNER/DEVELOPER: George C. Edgar & Son

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: AB
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

111, 113 West 70th Street
Tax Map Block/Lots: 1142/28, 27

ALTERATION(s)

No. 111 West 70th Street

Ground story partially stripped/resurfaced.
Stoop removed; basement entrance created.

No. 113 West 70th Street

First two stories partially stripped/resurfaced.
Stoop removed; basement entrance created.

115-123 West 70th Street
Tax Map Block/Lot: 1142/24

ORIGINAL BUILDING DATA

BUILDING NAME(s): The Stratford Arms

DATE: 1928 [NB 414-1927]

TYPE: Hotel

ARCHITECT: C. Howard Crane & Assocs.

OWNER/DEVELOPER: N.C.H. Security Co.

STYLE/ORNAMENT: Neo-Renaissance with Gothic elements

Facade(s): Brick, stone, and terra cotta
Number of Stories: 10
Window Type/Material: Six-over-six double-hung/Wood
Two-over-two double-hung/Wood
Method of Construction: Steel frame construction
Site formerly occupied by: Five stone-fronted rowhouses of four stories with basements

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

125, 127 West 70th Street
Tax Map Block/Lots: 1142/23, 22

ORIGINAL ROW DATA

DATE: 1886 [NB 222-1886]

TYPE: Rowhouses (2 of 5)

ARCHITECT: Gilbert A. Schellenger

OWNER/DEVELOPER: George C. Edgar & Son

STYLE/ORNAMENT: Renaissance Revival

ROW CONFIGURATION: AB
Facade(s): Brownstone and ironwork
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Unknown
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 125 West 70th Street

Ground story refaced.
Stoop removed; basement entrance created.

No. 127 West 70th Street

Ground story refaced.
Stoop removed; basement entrance created.

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

129, 131, 133 West 70th Street
Tax Map Block/Lots: 1142/21, 120, 20

ORIGINAL ROW DATA

DATE: 1884-86 [NB 600-1884]

TYPE: Rowhouses (3 of 8)

ARCHITECT: Thom & Wilson

OWNER/DEVELOPER: George W. Hamilton

STYLE/ORNAMENT: Queen Anne with Neo-Grec elements

ROW CONFIGURATION: ABB
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 131 West 70th Street

Stoop removed; basement entrance created.

No. 133 West 70th Street

Building raised one story and mansard roof added.
1902: Alt 1142-1902 [Source: Alteration Application]
Architect -- Ross & McNeil Owner — Lafflin L. Kellogg
Former entrance at parlor story sealed, area resurfaced.
Stoop removed; basement entrance created.

WEST 70TH STREET
Between Columbus Avenue and Broadway [North Side]

135-145 West 70th Street
Tax Map Block/Lots: 1142/1001-1087

ORIGINAL BUILDING DATA

BUILDING NAME(s): (former) Pythian Temple

DATE: 1926-27 [NB 204-1926]

TYPE: Club Building

ARCHITECT: Thomas White Lamb

OWNER/DEVELOPER: Pythian Temple Association

STYLE/ORNAMENT: Exotic/Neo-Babylonian

Facade(s): Stone, brick, and terra cotta
Number of Stories: 8
Window Type/Material: Multipane/Steel
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Six four-story rowhouses

ALTERATION(s)

Building converted to apartment building; windows cut into facade, terra cotta removed.
1979: Alt 1311-1979 [Source: Alteration Application]
Architect -- David Gura

WEST 70TH STREET
Between Columbus Avenue and Amsterdam Avenue [North Side]

147-153 West 70th Street
Tax Map Block/Lot: 1142/61
See: 146-150 West 71st Street

155-157 West 70th Street
Tax Map Block/Lot: 1142/1
See: 2040-2052 Broadway

WEST 70TH STREET
Between Columbus Avenue and Amsterdam Avenue [South Side]

100-106 West 70th Street
Tax Map Block/Lots: 1141/1001-1084
See: 210-216 Columbus Avenue

112-116 West 70th Street
Tax Map Block/Lot: 1141/37

ORIGINAL BUILDING DATA

DATE: 1922 [NB 44-1922]

TYPE: Apartment Building

ARCHITECT: Sommerfeld & Steckler

OWNER/DEVELOPER: 114 West 70th Street Corp.

STYLE/ORNAMENT: Neo-Renaissance

Facade(s): Brick, stone, and terra cotta
Number of Stories: 8 with basement
Window Type/Material: Paired six-over-six double-hung/Wood
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Three rowhouses of four stories with basements

WEST 70TH STREET
Between Columbus Avenue and Broadway [South Side]

118-126 West 70th Street
Tax Map Block/Lot: 1141/39

ORIGINAL BUILDING DATA

DATE: 1917 [NB 429-1916]

TYPE: Apartment Building

ARCHITECT: Rouse & Goldstone

OWNER/DEVELOPER: Brixton Realty Corp.

STYLE/ORNAMENT: Neo-Georgian

Facade(s): Brick, stone, and terra cotta
Number of Stories: 8 with basement
Window Type/Material: Paired six-over-six double-hung/Wood
Four-over-four double-hung/Wood
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Five rowhouses of four stories with basements

ALTERATION(s)

Parapet wall and portions of facade repointed.

128, 130, 132, 134, 136, 138, 140 & 142 West 70th Street
Tax Map Block/Lots: 1141/43, 44, 144, 45, 46, 47, 48

ORIGINAL ROW DATA

DATE: 1881-83 [NB 953-1881]

TYPE: Rowhouses (8 of 16)

ARCHITECT: Charles H. Lindsley

OWNER/DEVELOPER: Charles H. Lindsley

STYLE/ORNAMENT: Neo-Grec/Queen Anne

ROW CONFIGURATION: AAA'BBBBC

WEST 70TH STREET
Between Columbus Avenue and Broadway [South Side]

128, 130, 132, 134, 136, 138, 140 & 142 West 70th Street
Tax Map Block/Lots: 1141/43, 44, 144, 45, 46, 47, 48

ORIGINAL ROW DATA (continued)

Facade(s): Brownstone and brick
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight
Roof Type/Material: Mansard and flat/Slate and tin
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 134 West 70th Street

Stoop removed; basement entrance created.

No. 136 West 70th Street

Lintels resurfaced.

No. 138 West 70th Street

Lintels resurfaced.
Parlor-story ornament stripped.
Stoop removed; basement entrance created.

No. 140 West 70th Street

Facade partially stripped/resurfaced.
Stoop removed; basement entrance created.

No. 142 West 70th Street

Cornice removed, facade partially stripped/resurfaced.
Stoop removed; basement entrance created.

WEST 70TH STREET
Between Columbus Avenue and Broadway [South Side]

144, 146, 148 West 70th Street
Tax Map Block/Lots: 1141/49, 149, 50

ORIGINAL ROW DATA

DATE: 1888-89 [NB 31-1888]

TYPE: Rowhouses (3 of 3)

ARCHITECT: Christian Steinmetz

OWNER/DEVELOPER: Christian Steinmetz

STYLE/ORNAMENT: Queen Anne

ROW CONFIGURATION: ABB'
Facade(s): Brownstone
Number of Stories: 4 with basement
Window Type/Material: One-over-one double-hung/Wood
Basement Type: Raised
Stoop Type: Straight
Method of Construction: Masonry bearing walls

ALTERATION(s)

No. 146 West 70th Street

Stoop removed; basement entrance created.

150-154 West 70th Street
Tax Map Block/Lot: 1141/51
See: 2028-2032 Broadway

WEST 71ST STREET
Between Central Park West and Columbus Avenue [North Side]

1-15 West 71st Street
Tax Map Block/Lot: 1124/27
See: 115 Central Park West

17-23 West 71st Street
Tax Map Block/Lot: 1124/21

ORIGINAL BUILDING DATA

DATE: 1923 [NB 607-1922]

TYPE: Apartment Building

ARCHITECT: George F. Pelham

OWNER/DEVELOPER: 17 West 71st Street, Inc.

STYLE/ORNAMENT: Neo-Renaissance

Facade(s): Brick and stone
Number of Stories: 9
Window Type/Material: Paired six-over-one double-hung/Wood
Six-over-one double-hung/Wood
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Three rowhouses of four stories with basements and one vacant lot

25 West 71st Street
Tax Map Block/Lot: 1124/20

ORIGINAL BUILDING DATA

DATE: 1890-91 [NB 636-1890]

TYPE: Rowhouse (1 of 4)

ARCHITECT: Cleverdon & Putzel

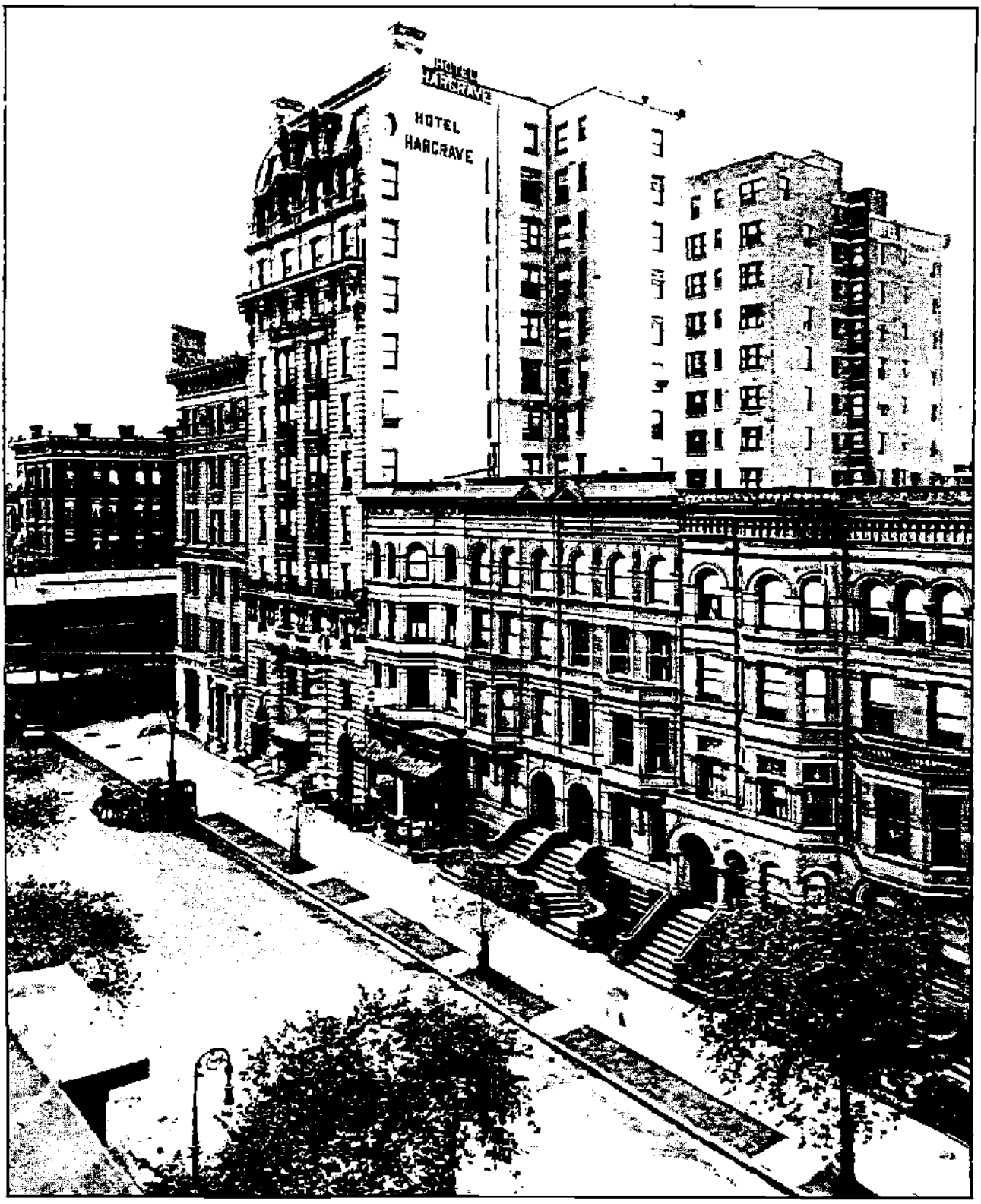
OWNERS/DEVELOPERS: Belle Levy and Estelle Putzel

STYLE/ORNAMENT: Renaissance Revival

New York City Landmarks Preservation Commission

UPPER WEST SIDE/CENTRAL PARK WEST HISTORIC DISTRICT DESIGNATION REPORT VOLUME I: ESSAYS/ARCHITECTS' APPENDIX

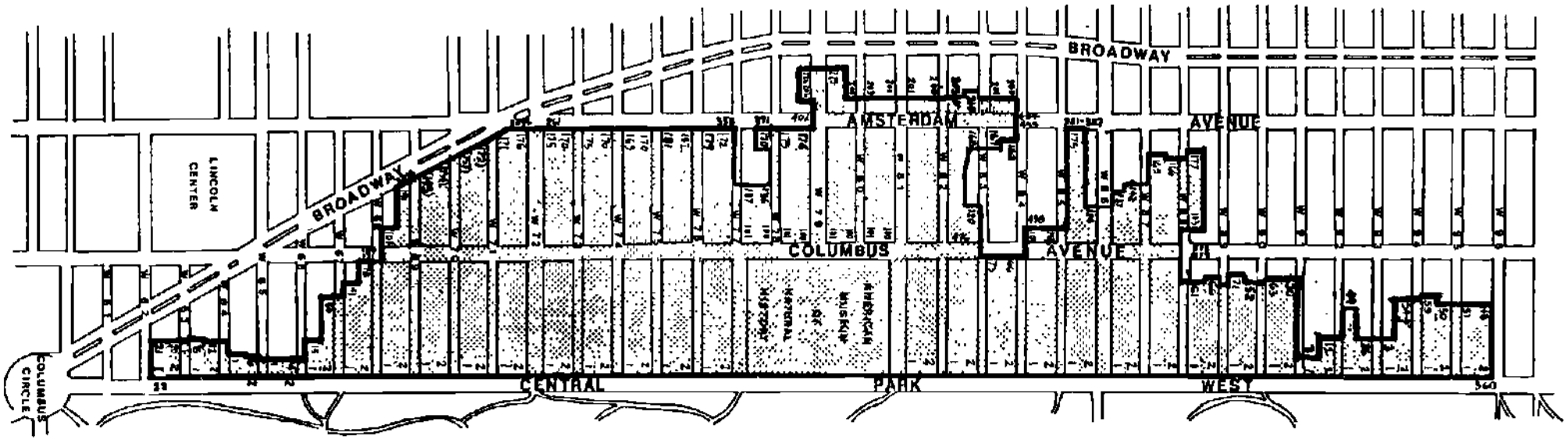
April 24, 1990



UPPER WEST SIDE / CENTRAL PARK WEST HISTORIC DISTRICT

DESIGNATED APRIL 24, 1990

LANDMARKS PRESERVATION COMMISSION



NUMBERS INDICATE BUILDINGS WITHIN BOUNDARIES OF HISTORIC DISTRICT

N.Y.C. Landmarks Preservation Commission

UPPER WEST SIDE/CENTRAL PARK WEST HISTORIC DISTRICT DESIGNATION REPORT

Prepared by the Research Department

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Cover Photo: 100 Block of West 72nd Street (c. 1913)
[New York Historical Society]

Acknowledgements

The study of a potential historic district along Central Park West and research on the area required the participation of many people over the course of many years. In 1981 Commission Chairman Kent Barwick directed the staff to begin the process of survey and analysis of the entire Upper West Side from 59th Street to 110th Street in order to recommend potential landmarks and historic districts. The Urban Cultural Resources Survey and then the Bronx-Upper Manhattan staff turned its efforts to this area in 1981-82; many community residents, volunteers, and student interns participated in this preliminary survey and research process, which was carried out at the same time and coordinated with a study of the area's zoning by the Manhattan office of the Department of City Planning. During the summer of 1982 staff member Jay Shockley was assisted by student intern Lisa Schroeder in completing a building-by-building field survey of the Upper West Side. Based on this survey, the Bronx-Upper Manhattan staff (Charles Hasbrouck, Edward Mohylowski, Gina Santucci, Jay Shockley, Marjorie Thau, Jeremy Woodoff) made a set of recommendations to the Chairman. Attention was at first focused on the area west of Broadway in 1983, the first district designation being the West End-Collegiate Historic District in 1984. After the Commission's staff was reorganized in July 1984, the Research Department (Marjorie Pearson, Anthony Robins, Janet Adams, James T. Dillon, Jay Shockley) made further recommendations which culminated in public hearings and designations of landmarks and historic districts west of Broadway and, later, hearings on individual buildings to the east. The Commissioners began a series of field trips to and discussions on a potential historic district in the area of the Upper West Side east of Broadway in 1985.

In 1983 following study by the New York State Historic Preservation Office, the Central Park West Historic District consisting of the buildings facing on Central Park from 61st to 96th Streets was listed on the National Register of Historic Places.

The Commission wishes to thank its student interns and volunteers of this period, among them: William Bernstein, Patra Cogan, Evelyn Costa, Anita Jacobson, Robert Jaeger, Jonathan Kuhn, Jeanne Martowski, Glenn Naumowitz, Dennis Pidgeon, Thomas Reynolds, Sarah Williams and Albert Winn.

Assisting in the public hearing and public hearing/designation notification process were Research Department staff members Marion Cleaver, Alec Hemer, Lisa Koenigsberg, and Susan Strauss. Alex Herrera, Director of Preservation, and Laura Alaimo, Deputy Director of Preservation, participated in the study of the commercial architecture of the district.

The Commission expresses its appreciation to the residents of the Upper West Side who have assisted the Commission in its efforts to identify and designate those buildings and districts which have architectural, historic, cultural and aesthetic significance. The Commission also thanks Landmark West!, the Historic Districts Council, the New York Landmarks Conservancy, and the New York Landmarks Preservation Foundation for their support, particularly Robert Nieweg of Landmark West! who assisted in the coordination of the photography of the district.

Upper West Side/Central Park West Historic District

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April 24, 1990, Designation List 224
LP- 1647

Upper West Side/Central Park West Historic District Boundaries

The Upper West Side/Central Park West Historic District consists of the property bounded by a line beginning at the southwest corner of the intersection of Central Park West and West 96th Street, extending southerly along the western curb line of Central Park West, westerly along the northern curb line of West 62nd Street, northerly along the western property line of 25 Central Park West, northerly across West 63rd Street, westerly along the northern curb line of West 63rd Street, northerly and easterly along the western and northern property lines of 13-15 West 63rd Street, northerly along part of the western property line of 3-11 West 63rd Street, easterly along the southern curb line of West 64th Street, northerly across West 64th Street, northerly and easterly along the western and part of the northern property lines of 41 Central Park West, northerly along the western property line of 50 Central Park West, easterly along the southern curb line of West 65th Street, northerly across West 65th Street, northerly along the western property line of 51-53 Central Park West, westerly and northerly along part of the southern and the western property lines of 55 Central Park West, northerly across West 66th Street, westerly along the northern curb line of West 66th Street, northerly along part of the western building line of 8 West 67th Street, westerly along the southern property lines of 26-50 West 67th Street, northerly along the western property line of 42-50 West 67th Street, northerly across West 67th Street, westerly along the northern curb line of West 67th Street, northerly along the western property line of 39-41 West 67th Street, westerly along part of the southern property line of 60-66 West 68th Street, westerly along the southern property lines of 68-76 West 68th Street and 171-179 Columbus Avenue, northerly along the eastern curb line of Columbus Avenue, northerly across West 68th Street to the northeast corner of Columbus Avenue, westerly across Columbus Avenue, westerly along the northern curb line of West 68th Street, northerly along the western property lines of 180-188 Columbus Avenue, westerly along the southern property lines of 108-120 West 69th Street and the irregular southern property lines of 122-128 West 69th Street and 2016-2018 Broadway (as determined by the City Surveyor's Map), northwesterly and northerly along the eastern curb line of Broadway, northerly across West 72nd Street, northerly along the eastern curb line of Amsterdam Avenue, easterly along the southern curb line of West 77th Street, northerly across West 77th Street, northerly and easterly along the western and part of the northern property lines of 137 West 77th Street, northerly along the western property lines of Lot 148 and 136 West 78th Street, northerly across West 78th Street, westerly along the northern curb line of West 78th Street, southerly across West 78th Street, southerly along the eastern property lines of 371-375 Amsterdam Avenue, westerly along the southern property line of 371 Amsterdam Avenue, northerly along the eastern curb line of Amsterdam Avenue to the southeast corner of West 79th Street, westerly across Amsterdam Avenue, westerly along the southern curb line of West 79th Street, southerly

along the eastern property line of 206 West 79th Street, westerly along the southern property lines of 206-226 West 79th Street, northerly along the western property line of 226 West 79th Street, northerly across West 79th Street, northerly along the western property line of 225 West 79th Street, easterly along the northern property lines of 225-203 West 79th Street, northerly along the western property lines of 410-416 Amsterdam Avenue, northerly across West 80th Street, northerly along the western property lines of 203 West 80th Street and 428-434 Amsterdam Avenue, northerly across West 81st Street, northerly along the western property lines of 440-446 Amsterdam Avenue, easterly along part of the northern property line of 444-446 Amsterdam Avenue, northerly along the western property lines of 448-454 Amsterdam Avenue, northerly across West 82nd Street, westerly along the northern curb line of West 82nd Street, northerly along the western property lines of 460-466 Amsterdam Avenue, northerly along part of the western property line of 208 West 83rd Street, northwesterly along part of the southern property line of 208 West 83rd Street and the southern property line of 210 West 83rd Street, northerly along the western property line of 210 West 83rd Street, easterly along the southern curb line of West 83rd Street, northerly across West 83rd Street, northerly along the western property lines of 480-486 Amsterdam Avenue, easterly along part of the northern property line of 486 Amsterdam Avenue, northerly along the western property lines of 488-494 Amsterdam Avenue, easterly along the southern curb line of West 84th Street, southerly along the eastern property lines of 495-489 Amsterdam Avenue, easterly along part of the northern property line of 487 Amsterdam Avenue, easterly along the northern property lines of 173-167 West 83rd Street, southerly along the eastern property line of 167 West 83rd Street, westerly along the northern curb line of West 83rd Street, southerly across West 83rd Street, southerly along the eastern property line of 471-475 Amsterdam Avenue (aka 168 West 83rd Street), southeasterly along part of the northern property line of 159 West 82nd Street and the northern property lines of 157-137 West 82nd Street, northerly along part of the western property line of 135 West 82nd Street, easterly along the northern property lines of 135- 113 West 82nd Street, northerly along the western property line of 120 West 83rd Street, easterly along the southern curb line of West 83rd Street to the southeast corner of Columbus Avenue, northerly across West 83rd Street, northerly along the eastern curb line of Columbus Avenue to the northeast corner of West 84th Street, westerly across Columbus Avenue, westerly along the northern curb line of West 84th Street, northerly along the western property lines of 498-504 Columbus Avenue and 102-104 West 85th Street, northerly across West 85th Street, westerly along the northern curb line of West 85th Street, northerly along the eastern curb line of Amsterdam Avenue, easterly along the northern property lines of 521-527 Amsterdam Avenue and 173-163 West 85th Street and part of the northern property line of 159-161 West 85th Street, southerly along part of the eastern property line of 159-161 West 85th Street, easterly along part of the northern property line of 159-161 West 85th Street and the northern property lines of 157-119 West 85th Street, northerly along the western property line of 124 West 86th Street, northerly across West 86th Street, westerly along the northern curbline of West 86th Street, northerly along the western property line of 137 West 86th Street, westerly along part of the southern property line of 140 West 87th Street and the southern property line of 142 West 87th Street, northerly along the western property line of

142 West 87th Street, northerly across West 87th Street, westerly along the northern curb line of West 87th Street, northerly and westerly along the western and northern property lines of 169 West 87th Street, northerly along the western property line of 166 West 88th Street, northerly across West 88th Street, westerly along the northern curb line of West 88th Street, northerly along the western property line of 177 West 88th Street, easterly along the northern property lines of 177-103 West 88th Street, southerly along the eastern property line of 103 West 88th Street, southerly across West 88th Street, easterly along the southern curb line of West 88th Street and continuing easterly after crossing Columbus Avenue, northerly across West 88th Street, northerly along the western property line of 61 West 88th Street, westerly along part of the southern property line of 64 West 89th Street, westerly and northerly along the southern and western property lines of 66 West 89th Street, northerly across West 89th Street, westerly along the northern curb line of West 89th Street, northerly along the western property line of 71 West 89th Street, easterly along the northern property lines of 71-65 West 89th Street and part of the northern property line of 63 West 89th Street, northerly along the western property line of 52 West 90th Street, northerly across West 90th Street, westerly along the northern curb line of West 90th Street, northerly and easterly along the western and part of the northern property lines of 63 West 90th Street, northerly along the western property line of 70 West 91st Street, easterly along the southern curb line of West 91st Street, northerly across West 91st Street, northerly along the western property line of 315 Central Park West, westerly and northerly along part of the southern and the western property lines of 320 Central Park West, northerly across West 92nd Street, westerly along the northern curb line of West 92nd Street, northerly along the western property line of 49 West 92nd Street, easterly along the northern property lines of 49-35 West 92nd Street, northerly along part of the western property line of 4-36 West 93rd Street (aka 3-33 West 92nd Street), easterly along the southern curb line of West 93rd Street, northerly across West 93rd Street, northerly along the western property line of 333 Central Park West, westerly along part of the southern property line 336 Central Park West and the southern property lines of 20-54 West 94th Street, northerly along the western property line of 54 West 94th Street, northerly across West 94th Street, westerly along the northern curb line of West 94th Street, northerly and easterly along the western and part of the northern property lines of 59 West 94th Street, northerly along the western property line of 46-50 West 95th Street, easterly along the southern curb line of West 95th Street, northerly across West 95th Street, northerly along the western property lines of 51 West 95th Street and 46-48 West 96th Street, easterly along the southern curb line of West 96th Street to the point of beginning.

Testimony at the Public Hearing

On January 12-13, 1988, the Landmarks Preservation Commission held a public hearing on the proposed designation of this historic district (Item No. 1). The hearing, duly advertised in accordance with the provisions of law, was held at the Universalist Church, Central Park West and West 76th Street, and lasted from 10:45 a.m. to 1:17 a.m. One hundred twenty-four people offered testimony; ninety-four spoke in favor of designation, and thirty spoke in opposition to the designation of the district in whole or in part. The Commission has received over 350 letters expressing support for the district, approximately two dozen against, and several expressing uncertainty.

The Commission voted to designate the district the day Laurie Beckelman's appointment to the Commission was affirmed by the City Council. The vote was taken before she took her place on the Commission.

INTRODUCTION

The Upper West Side/Central Park West Historic District, encompassing some 2000 buildings, extends from 62nd Street to 96th Street along Central Park West, from 68th Street to 88th Street along Columbus Avenue, from 69th Street to 72nd Street along Broadway, from 72nd Street to 84th Street and the northeast corner of 85th Street along Amsterdam, and includes side street blocks connecting the avenues and portions of two 79th Street blockfronts west of Amsterdam Avenue. Central Park West with its high wall of buildings and dramatic skyline facing Central Park West forms a regular edge at the eastern boundary. The lower portion of Amsterdam Avenue and Broadway, also with high walls of buildings, form a similar regular edge at the western boundary.

The district evokes the distinctive qualities of the Upper West Side, from its powerful iconography of twin towers along Central Park West to its active commerce along Columbus Avenue to its residential side streets. The initial development of the neighborhood reflects a concentrated boom in the city's expansion, supported by transportation improvements on the avenues. Although later construction, particularly in the 1920s and 1930s, replaced some of the original buildings, it has enhanced the vibrant quality of the Upper West Side both socially and architecturally.

The district is defined by its large concentration of architecturally distinctive and high quality buildings which characterize the development of the Upper West Side east of Broadway over a fifty year period from the 1880s to the 1930s. The district encompasses a number of residential building types, as well as related institutional and commercial buildings. The complex historical and architectural interrelationship among these buildings is one of the factors which helps to define the character of the district. Speculatively-built three-, four-, and five-story rowhouses, designed as harmonious groups, were constructed within a relatively short span of years (1880-1910)[1] that ended in the first decade of the twentieth century. These rowhouses, the predominant residential building type in the district, are located on the side streets throughout the district and survive in isolated groups on Central Park West and the cross streets of West 72nd, West 79th, and West 86th Streets. Contemporaneous with the rowhouses are five- and six-story neo-Grec and Romanesque Revival style tenements and flats building which are predominantly located on Columbus and Amsterdam Avenues. Many were built in conjunction with side street rowhouses, and are related to the rowhouses in height, scale, material, and architectural detail. Somewhat taller eight to twelve-story apartment hotels and studio buildings, found on both avenues and the streets, began to be built in the 1890s. Larger twelve- to seventeen-story apartment buildings, which are particularly prevalent along Central Park West and the major cross streets, were constructed during two phases, before and after World War I. These were

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[1] A few rowhouses were constructed in the early 1870s, prior to the Panic of 1873.

designed by a number of prominent architects, among them Rosario Candela, Mulliken & Moeller, Neville & Bagge, George F. Pelham, and Schwartz & Gross. Many of the multiple dwellings, particularly the tenements, flats, and apartment hotels, were designed with commercial space at street level. A few specially designed commercial buildings are located on the avenues and West 72nd Street. Throughout the period of development of the district, a variety of specialized buildings designed by some of the city's most prestigious architects have been constructed to meet the social, educational, and religious needs of the residents, and these complement the residential buildings and enhance the architectural character of the area.

The development of the district was affected by several factors. Plans for Central Park in the 1850s led to the first wave of land speculation on the Upper West Side, particularly along Central Park West. A small flurry of rowhouse construction which began in the early 1870s, was halted by the financial Panic of 1873. The 1880s were the first major decade of development in the area, signalled by the opening of the Ninth Avenue El in 1879 and the opening of a cable car route along Tenth Avenue. Development of both rowhouses and multiple dwellings tended to cluster around the stations of the El. By the end of the decade, these two building types, which help define the character of the district, had been firmly established.

The unusually long side street block which form the heart of the district were initially built up with long rows of houses which present a picture of the final years of rowhouse construction in Manhattan. These rows unify the streetscapes by consistent height, setback, and overall form, although the rows are stylistically varied and there is often a great deal of variety in form and ornamental detail within each row, thus producing a multiplicity of configurations (for example, ABCDCBA). High stoops and the earth tones of brick and brownstone facades are other qualities which unify the rowhouses. While over 100 architects designed rowhouses within the district, certain of them made a major impact, including Henry J. Hardenbergh, Neville & Bagge, Gilbert A. Schellenger, and Thom & Wilson and the presence of their work is another unifying characteristic. The avenue ends of the side street blockfronts contain flats and tenements which relate to the rowhouses in height, scale, material, and architectural detail, and were often designed by the same architects. In the years following World War, apartment buildings began to interrupt rows of houses on the side streets. The resultant eight- to ten-story buildings relate to the rowhouses in materials and architectural details even though twice the height of the rowhouses.

The 100-foot wide cross streets of the district, West 72nd Street, West 79th Street, and West 86th Street, are individually distinctive. Like the side streets, the wider cross streets were initially built up with rowhouses, often grander and more elaborate than those on the narrower side streets. Isolated groups of these survive on all three streets. The blockfronts of West 72nd Street and West 79th Street closest to Broadway began to be transformed for commercial use in the early years of the twentieth century. In some instances, extensions containing commercial storefronts were inserted into the lower two stories of existing rowhouses

and brought out to the building line. In other instances, particularly on West 72nd Street, this transformation resulted in the replacement of rowhouses by small commercial buildings or the complete alteration of rowhouses with new facades at the building line; both types of alterations maintained the rowhouse scale. Taller apartment hotels, often ten or more stories, were introduced in the early years of the twentieth century on the easterly blockfronts of West 72nd Street, West 79th Street, and along West 86th Street, as well as on the commercial blockfronts of West 72nd Street. On the same non-commercial cross-street blockfronts most of the 1880s rowhouses were replaced by tall apartment buildings in the years following World War I, and these buildings, in many ways similar to those found on Central Park West, play an important part in defining the character of these cross streets in the district.

Central Park West developed more slowly and unevenly than the side streets and avenues to the west, although the Dakota (1880-84) at West 72nd Street was the first major residential building constructed in the area. The character of Central Park West is enhanced by such major institutional buildings as the American Museum of Natural History and the New-York Historical Society, begun in the nineteenth century, as well as several turn-of-the-century religious buildings. The Central Park West that we know today as one of New York's grandest residential streets was largely built in the twentieth century, and its tall apartment buildings fall roughly into three stylistic categories: Beaux-Arts inspired from the first decade of the century and designed by such architects as Clinton & Russell, Robert T. Lyons, and Townsend, Steinle & Haskell; neo-Renaissance from the 1920s and designed by such architects as George & Edward Blum, Emery Roth, and Schwartz & Gross; and Art Deco towers from the late 1920s and early 1930s designed by such architects as Irwin Chanin, Emery Roth, and Schwartz & Gross. Among the latter two categories are the highly characteristic multi-towered buildings, all of which are designated New York City Landmarks. The side street facades of the Central Park West apartment buildings impact on the side street blocks, usually displaying materials and details that are compatible with the rowhouses. Built over the entire development span of the district, the stylistically diverse buildings of Central Park West create a streetscape and a skyline which is exuberant and varied as to scale, height, and form. Its silhouette when viewed from Central Park is a special and unique feature of New York City. Incorporated within this district are two pre-existing districts which focused on Central Park West and the adjacent side street blocks: Central Park West-West 73rd-74th Streets and Central Park West-76th Street.

Columbus Avenue retains a character which reflects its historic nature as a transportation route. It was largely built up with flats and tenements which incorporated commercial storefronts at street level during the same years that rowhouses were being constructed on the side streets. This commercial role has survived to the present, making the avenue a strong spine in the district. Little original storefront fabric survives, but stretches of facades of relatively uniform height and scale give the avenue its distinctive character. In some cases, the flats and tenements have been interrupted by twentieth-century apartment buildings, but these buildings also have storefronts at street level which reinforce the avenue's

commercial character.

Amsterdam Avenue shares a number of characteristics with Columbus Avenue. Like that avenue, it was built up with tenements and flats over a roughly ten-year period (1885-1895), and these buildings were designed with storefronts at street level. These buildings share a relationship with the rowhouses on the side streets which is similar to that between the flats buildings on Columbus and the side street rowhouses. Along the stretch of the avenue between West 80th and West 84th Streets, this character is retained on both sides. On the east side of the avenue, south of 79th Street, the earlier flats buildings have been interrupted by taller twentieth-century apartment buildings, also with street-level storefronts. Despite the avenue's consistent commercial character, the storefront fabric has undergone a lesser degree of change than storefronts on Columbus, and shows a greater harmony with the architectural character of the upper stories of the buildings.

South of West 79th Street on Amsterdam, the wall of apartment buildings on the western boundary of the district may be seen as a counterpart to the wall along Central Park West on the eastern boundary of the district. Along both Central Park West and Amsterdam, the apartment buildings are similar in height, scale, and detail, were often designed by the same architects, and were built during the same time period. Here too, the side street facades of the Amsterdam Avenue apartment buildings interact with the rowhouses on the side streets. The portion of Broadway within the district, south of 72nd Street, is effectively a southern continuation of Amsterdam Avenue, and with its twelve-story apartment buildings and nineteen-story hotel building, continues the role of Amsterdam in defining the western boundary of the district.

Thus Central Park West, Broadway, and Columbus and Amsterdam Avenues are linked by the side street blocks and several cross streets. All have a rich variety of interrelated buildings which produce a complex urban area constituting a distinct section of the city.

Marjorie Pearson

THE GENERAL HISTORICAL DEVELOPMENT OF THE UPPER WEST SIDE/CENTRAL PARK WEST HISTORIC DISTRICT

Prelude to Development

The area of the Upper West Side/Central Park West Historic District developed primarily as a residential neighborhood over a roughly fifty-year period from the 1880s to the 1930s. The appearance of the Upper West Side is a reflection of economic and speculative building patterns and the collaborative efforts of speculators, developers, and architects. The rowhouses within the district, built within a relatively short span of years that ended in the first decade of the twentieth century, present a picture of the final phase of single-family rowhouse construction in Manhattan. Multiple dwellings of various kinds, beginning with tenements and flats and followed by apartment hotels, studio buildings, and apartment buildings, were constructed throughout the period of development in the district. The result, little changed since the 1930s, is a complexly interwoven urban neighborhood characterized by a mix of residential building types.

The documented history of the Upper West Side begins soon after the colonial Dutch settlement of New Amsterdam in the seventeenth century. Prior to its urbanization, the Upper West Side was known as Bloomingdale, or "Bloemendaal" to the early Dutch settlers, in recollection of a flower-growing region of Holland. In the early eighteenth century, Bloomingdale Road (later renamed the Boulevard and finally Broadway in 1898) was opened through the area, following the course of an old Indian trail, and provided the northern route out of the city which was then concentrated at the southern tip of Manhattan Island. Rural lodges and broken-down shanties, interspersed with large outcroppings of rock, dotted the landscape of Bloomingdale. Working farms and colonial estates were established and small hamlets, such as Harsenville near West 72nd Street, were settled on or near Bloomingdale Road during the eighteenth and early-nineteenth centuries. However, the Upper West Side, including the area within the boundaries of the Upper West Side/Central Park West Historic District, remained largely undeveloped until the 1880s.

New York City's population rapidly increased throughout the colonial period and into the nineteenth century. As a result, development in the city expanded northward, with growing commercial interests continuously transforming and displacing residential communities. Neighborhoods were established further uptown away from spreading commercial development. By the 1850s, the city's northern urban limits had reached today's midtown. As development continued to push northward, it was largely concentrated on the East Side, following the transit lines, which included steamboat service on the East River and several horse car lines.

The Upper West Side was included in the Randel Survey (known as the Commissioners' Map of 1811) which outlined a uniform grid plan of broad avenues and narrow cross streets to be imposed upon the rolling hills of Manhattan. Many years elapsed, however, before most of the avenues and

streets in rural Bloomingdale were actually laid out (some streets as late as the 1870s and 1880s) and the land subdivided into standard twenty-five by 100 foot building lots.

The creation of Central Park (a designated New York City Scenic Landmark), begun in 1857, spurred growth in areas around the Park's perimeter, and set off the first wave of real estate speculation on the Upper West Side. Trading in Upper West Side building lots was active, particularly on the avenues, during an extensive period of New York real estate speculation which lasted from 1868 until the financial panic of 1873.

The opening of avenues and improved public transportation to the Upper West Side (beginning in the 1860s but particularly in the 1870s) contributed to the first wave of growth in the area. In 1864, the horse car line on Eighth Avenue (renamed Central Park West in 1883) was extended from midtown to West 84th Street. In 1865, the Commissioners of Central Park were authorized to complete the laying out of the streets west of the Park. The Boulevard (the main artery of the Upper West Side and the route linking the city to the south with points north) was widened in 1868-71 and designed to receive central, planted malls from West 59th to 155th Streets.

Transportation improvements that were planned and carried out by private companies at the end of the 1870s further enhanced the potential of the area. In 1878, horse car service was started on Tenth Avenue (renamed Amsterdam Avenue in 1890) and Broadway, and the horse car lines on Eighth Avenue were replaced by street rail service up to West 125th Street. In 1879 the Elevated Railway on Ninth Avenue (renamed Columbus Avenue in 1890) was completed with stations at West 72nd, 81st, 93rd, and 104th Streets.

The earliest rows of houses in the district were built in the 1870s, before the panic of 1873, following the initial promise of the great development prospects in the area. These houses were situated in proximity to the El stations already proposed at that time. Two long rows, portions of which still exist, were situated between Central Park West and Columbus Avenue: a thirteen-house row on West 83rd Street (of which six survive) and a twenty-house row on West 92nd Street (two of the surviving seven are within the district). Another five-house row (of which four survive) was built on West 71st Street near Broadway.

The Ninth Avenue El served as the primary impetus to sustained development in the area of the district. There was a direct response on the part of speculative builders to the presence of the El, and between 1879 and 1887 development clustered within a two-block radius of its stations in the blocks between Central Park West and Amsterdam Avenue. The peak of this boom came in 1886; architects, developers, and builders active elsewhere in the city were now focusing their attention on the prime real estate opportunities of the Upper West Side.

Building Types

Single-family houses, the first choice of upper middle-class families locating in the area, were only profitable for their developers on the side

streets, where property prices never rose as high as they did on the avenues during the era of real estate speculation. Built over a relatively short span of years, the rowhouses on the Upper West Side represent the final years of construction of single-family dwellings in Manhattan. Although the majority of these houses were constructed in the 1880s and 1890s, scattered groups continued to be built in the area of the district until as late as 1910. Generally, however, the construction of rowhouses declined after 1895 when the cost of owning and maintaining a private home rose out of reach of the majority of New Yorkers.

Property on the avenues with greater commercial potential was not developed with private houses. The avenues were also too busy and noisy due to the transportation lines to be preferred house locations. Columbus Avenue was an unpaved, undeveloped road before 1879, but with the introduction of the El it was transformed into a bustling thoroughfare. Tenements and flats were built on Columbus and Amsterdam Avenues during the first phase of development in the district and were also initially clustered around the El stations. These buildings were designed to have commercial businesses at street level and residential units above, and catered to less prosperous families than those who could afford single-family houses. Flats without storefronts were sometimes built on the side streets, usually in rows that terminated on the avenue.

Various solutions were attempted in the effort by architects and developers to provide acceptable housing to a growing middle-class population who could not afford rowhouses but who desired many of the features of life in rowhouses. Many of these people had lived in hotels, boarding houses, or subdivided houses and were accustomed to life in multiple dwellings, and all were familiar with the ubiquitous tenements for the working classes. But for various reasons those places did not satisfy the demand for self-contained private quarters that the middle class considered suitable for family life. There were precedents for multiple-family living in Europe, especially in London, Paris, and Vienna, but in New York City its image was tainted by association with overcrowded working-class tenements, and no completely satisfactory model existed.

During the period of the construction of multiple dwellings in the area of the district developers and architects experimented with existing forms: "second-class dwellings" for the working class were recast as "French Flats" for the middle class (called "French Flats" because of their asssociation with Parisian prototypes); a new building type, the apartment building, took various forms including the studio apartment; and the apartment and the hotel were merged into a new type, the apartment hotel. By the turn of the century, the standard, accepted form of housing for the middle class on the Upper West Side and throughout the city was the apartment building.

The district is enhanced by several institutional buildings which display design qualities that complement the residential character of the area. Religious institutions have played an important role in serving the population of the Upper West Side from the time that development began in earnest, and their histories are inextricable from the development of the district. Other institutions also arrived to address the various

intellectual, social, and physical needs of Upper West Side families. Some of these institutions not only provide services to New York City residents, but are also significant on national and international levels, such as the American Museum of Natural History. For more information on the institutional buildings located within the district, see the sections of this report which follow.

Zoning and Tenement Laws

Numerous, sometimes overlapping, conditions and sets of regulations have affected the construction of buildings since the earliest surviving structure in the Upper West Side/Central Park West Historic District was erected. The street plan, the parcelization of blocks into twenty-five by 100 foot lots, and the roughly northeast-southwest orientation of the majority of those lots common to much of Manhattan produced a narrow range of possibilities for orienting densely-built urban dwellings to sunlight and fresh air. Starting in 1867, a series of Tenement House Laws (discussed more fully below in the section of this report on Multiple Dwellings) sought to insure wholesome conditions in all residential buildings for three or more households (applicable to all multiple dwellings but primarily aimed at improving conditions for low and middle income households living in tenements and flats). Two primary concerns of these laws were the provision of light and air through light wells, light courts, and rear yards, and the provision of adequate plumbing.

Later, some of these same concerns were addressed for different types of buildings in a very different way through the Building Zone Resolution of 1916.[2] The Building Zone Resolution, which overlaid but did not supersede the Tenement House Law, was concerned with three issues --height, use, and area of lot coverage -- in order to minimize congestion, increase light and air, and segregate incompatible uses. The height regulations, established primarily in response to congestion caused by dense construction of office buildings in lower Manhattan involved "setback" rules for buildings which exceeded in height a multiple of the street width. The entire area of the Upper West Side/Central Park West Historic District was within an area where buildings were allowed to be one and one-half times the width of the street (the widest street if on a corner), with an increase in height of three feet for every foot the building set back from the building line above that point. Provisions of the Tenement House Law effectively eliminated setbacks for residential buildings such as apartment buildings, but did not affect hotels or apartment hotels. Thus the roughly uniform height of tall apartment buildings of the 1920s on such streets as West 79th and West 86th Streets was the result of building all to the same multiple of the street width. Throughout the area the same provisions meant higher walls of buildings on relatively wide cross streets like 79th and 86th than on the narrower side streets where some large-scale building also occurred. West 67th Street, narrow in width and developed before 1916 with tall studio buildings which exceed the standards of the Building Zone Resolution, is the

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[2] New York City Board of Estimate and Apportionment, Building Zone Resolution, 1916, with amendments 1920, revised 1927.

most canyonlike street in the district. At the same time, the Building Zone Resolution regulated lot coverage, largely through formulas for rear setbacks from the property line, and use, by restricting commerce to Columbus, Amsterdam, and Broadway, with only residences on the side streets.[3]

Building Laws

Parallel to these regulations, which are intended to maintain "quality of life" standards, are the building laws whose intent is more with safety through sound construction and resistance to fire. At the time that the first buildings were constructed in the area of the district, a basic provision of the building laws was the requirement that buildings within certain areas could not have exterior walls of wood. By 1882, all such buildings were excluded below West 140th Street. In 1885 height limits were established by a separate ordinance[4] for residential buildings for the purpose of fire protection (seventy feet maximum on streets up to sixty feet wide and eighty feet maximum on streets over sixty feet wide). Between 1871 and 1885 the principal application of the laws was in the details of the construction of brick buildings, such as the thickness and bonding of walls, the spacing of wood floor joists and roof beams, and the design and height of chimneys. In 1885 the building laws were thoroughly revised; they included the requirement that hotels over thirty-five feet in height be fireproof, that other dwellings up to five stories have a fireproof basement, and that dwellings over five stories (to a maximum of seven stories or eighty-five feet) be fireproof at the basement and first two stories, which meant the substitution of wood floor structures with brick or terra-cotta arches. In 1892, the 1885 laws were revised, for the first time specifying the use of iron and steel skeleton construction.

In 1901, a new, still more comprehensive building law, for the first time called the "Building Code," took effect. Most new buildings constructed in the district after this time had fireproof, steel-skeleton construction and were equipped with a variety of modern technologies: electric light, elevators, gas for light and cooking, sophisticated and extensive plumbing systems, mechanical ventilation systems, and boilers for hot water and steam heat. None of these features were new but now almost every building would be equipped with all of them, and all were regulated by the Building Code. By the time the Code was revised in 1916, advances in fireproofing, the use of new materials and the associated adoption of new technologies, notably reinforced concrete, and the elimination of masonry bearing walls in large buildings all had an impact on the way in which the multiple dwellings were constructed after that time in the district. Later, particularly in the 1920s, the Building Code was applied to the design of

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[3] By 1920, amendments to the Building Zone Resolution permitted businesses on 68th, 72nd, 83rd, and 89th Streets within the area of the district.

[4] New York State, Law Limiting the Height of Dwelling Houses (Albany, 1885).

curtain walls, including their thickness and means of attachment to steel skeletons.[5]

Development Patterns[6]

With the opening of the El in 1879, a pattern of development emerged with rowhouses on the quiet side streets and multiple dwellings of various kinds on the avenues. The pattern was, if not established, given conspicuous and coherent expression in the building campaign around 1879-1882 undertaken by Singer Sewing Machine Company president and Upper West Side promoter, Edward S. Clark, and architect Henry J. Hardenbergh on West 72nd and West 73rd Streets from Central Park West to Columbus Avenue. The Dakota, a large apartment building occupying about twenty house lots, was built on the most desirable site facing Central Park between West 72nd and 73rd Streets; rowhouses were built on the north side of West 73rd Street away from traffic; and less desirable and more densely occupied flats were built on Columbus Avenue with its noisy elevated railroad. Most residential construction in the area followed exactly this pattern through the turn of the century: five-story flats and tenements on the avenues, larger flats and apartment buildings on corner sites, particularly on Central Park West, and three- to four-story rowhouses on the side streets. The rowhouses and the multiple dwellings that date from this period of development relate to one another in terms of overall scale, style, and materials, and it is the interplay between the characteristic building types of the side streets and avenues that gives the district its cohesive quality.

Professional relationships between land-owning speculators, building developers or builders, and architects -- like that of Clark and Hardenbergh -- resulted in the clustering of rowhouses and flats erected by developers and their associated architects. Elsewhere in the district, businessman and real estate speculator D. Willis James and his architect John G. Prague designed multiple dwellings on the avenues anchoring side street blocks of rowhouses; this can be seen on the north side of West 85th Street which is lined with rowhouses and has the Brockholst, an apartment hotel, on the Columbus Avenue corner and the Sunset, a flats building, on the Amsterdam Avenue corner. Prominent real estate developer Bernard S. Levy collaborated with the Spanish architect, Rafael Guastavino, building rows of houses on opposite sides of West 78th Street between Columbus and Amsterdam Avenues in

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[5] New York State, Laws Relating to the Construction of Buildings in the City of New York (Albany, 1882, 1887, 1892, 1897). New York City Bureau of Buildings, Building Code (New York, 1901, 1916, 1930). New York City building laws were the province of the State until Consolidation in 1901.

[6] The analysis of development patterns in the district is primarily based upon the examination of records of the Department of Buildings. Statistical data -- such as date, building type, architect, original owner, and style -- were compiled in databases, sorted, and cross-referenced. The information compiled in the databases serves as the primary component of the row and building entries which follow in this report. (The databases and computer programs were designed by Marion Cleaver of the LPC staff).

the 1880s. The houses built by Francis Crawford in the vicinity of West 72nd Street between Columbus and Amsterdam Avenues (listed in records of the Department of Buildings as owned by Margaret Crawford, presumably his wife) are almost exclusively designed by the architect Gilbert A. Schellenger. This particular architect worked for several developers and his houses and flats are found throughout the district.

Rowhouses and flats designed by the firm of Thom & Wilson from the late-1870s through the 1890s are found in great numbers in the district. Although the firm worked for many developers, Thom & Wilson were the exclusive architectural firm for the various members and partnerships of the Farleys, a family of developers which included John T., James A., Terence, and Patrick Farley. Likewise, the Halls, another Upper West Side real estate dynasty, often retained the firm of Thom & Wilson, although they also commissioned the architectural firm of Welch, Smith & Provot for some of their later building campaigns.

Although less frequent, the clustering of flats and rowhouses designed by one architect for different owners occurs in the district. This can be seen on the block bounded by West 80th and 81st Streets between Columbus and Amsterdam Avenues. The firm of Neville & Bagge, and George A. Bagge on his own, designed most of the rowhouses and flats on this block, as well as an apartment building, all constructed between 1890 and 1913 (a total of thirty-four buildings are extant). Here, the architects worked with five different developers.

Development on Central Park West, like Riverside Drive further to the west, lagged behind that on nearby side streets and avenues; during the early years of speculative trading in Upper West Side property, the high cost of Central Park West lots had reflected the desirability of being located on the Park, and ultimately the land was valued too high for speculative development with rowhouses. In addition to the Dakota, there were scattered flats and rowhouses built on Central Park West in the 1880s and 1890s (of which only a few remain), but the bulk of the Central Park West property was not extensively developed until the introduction of electricity into the area in 1896 allowed for the construction of luxury elevator apartment buildings.

Manhattan Square was one of the few parks allocated by the 1811 Commissioners' plan; it is the only park area within the Upper West Side/Central Park West Historic District boundaries. Located between West 77th and 81st Streets, Central Park West and Columbus Avenue, this eighteen-acre park was acquired by the city through condemnation and opened in 1840, and annexed to Central Park in 1864. Its purpose as an open public space superseded by the creation of Central Park, Manhattan Square was provided as the site for the American Museum of Natural History (begun in 1874) and subsequently was landscaped. The museum itself enhanced property values

surrounding the square.[7] In addition to the block between West 72nd and 73rd Streets near Central Park West where the Clark/Hardenbergh development was located, the perimeter of Manhattan Square became a fashionable area in the mid-1880s. Unlike Central Park West, by the late 1880s and 1890s the block-long north and south frontages of Manhattan Square were built exclusively with "large and expensive" rowhouses. Except for a single twenty-five foot wide house at No. 33 West 81st Street (one of an original row of three, 1885-86, Henry L. Harris, architect), all of these houses were later replaced by apartment buildings. However, the multiple dwellings that date from a slightly later period, situated across Columbus Avenue from Manhattan Square (the Evelyn, the Hotel Orleans, the Warwick Arms, and the Endicott), are still extant.

Large-Scale Development and Redevelopment

In 1898, the surface transportation lines on Amsterdam Avenue and Broadway were electrified, and finally, in 1904, the Broadway IRT subway line was completed with stops at West 72nd, 79th, 86th, 91st, and 96th Streets. These transportation improvements, together with the growing population and the rising cost of housing, were factors in bringing about a number of changes in the early years of the twentieth century: the construction of single-family rowhouses, tenements, and flats ended (housing for the upper and lower ends of the social spectrum); the construction of taller elevator hotels and apartment buildings increased, especially on Broadway, Amsterdam Avenue, and Central Park West; and the first development of large elevator buildings occurred on a side street — a group of four studio buildings on West 67th Street — followed after 1910 by the construction of many large elevator buildings on side streets, including a group of apartment hotels on West 72nd Street.

Apart from a few notable early exceptions, such as the Dakota, apartment buildings were not generally constructed on the Upper West Side before 1900. The erection of most apartment buildings had been postponed until the running of electrical lines on the Upper West Side was completed in 1896, which allowed for elevators (the Dakota had its own power source). A relatively new type of multiple dwelling in New York, these buildings were often planned around light courts or a central courtyard (following the 1901 Tenement House Law) and differed from the flats buildings specifically in the luxury of the appointments and in the number of amenities that they offered. Designed for the upper-middle class, the earliest luxury apartment buildings were erected primarily on Central Park West, which was prime for high-profit development, where they could rise to the maximum allowed height of twelve stories or fifteen stories, depending on the height of the

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[7] "Manhattan Square has taken on a new significance to the adjacent property owners since the new wing [of the Museum] was constructed. No uncertainty now attaches to its future. It will be a popular establishment, the center of fashionable and constantly augmenting interest," in "West Side Number," Real Estate Record & Guide Supplement, 51, no. 1300 (Feb. 11, 1893), 23.

ceilings.[8]

In anticipation of the increased accessibility and convenience that the IRT would provide to the area, Broadway, which had always been the main artery of the Upper West Side, began to be developed with grand apartment buildings and hotels at the turn of the century, such as the Ansonia and the Apthorpe (both are designated New York City Landmarks and not included within the boundaries of the district). The Spencer Arms (1904-05) and the Embassy (1899-1900) are two examples in the district of this development trend. Most of these buildings, like those on Columbus and Amsterdam Avenues, also accommodated small commercial interests at street level.

The apartment hotel became a moderately popular building type throughout New York City during the 1880s and 1890s and was profitable for investors. In the Upper West Side/Central Park West Historic District, this building type is generally found on Columbus Avenue, Broadway, and the wide cross streets, such as West 72nd Street, which were most convenient to public transportation. While residential hotels had been a fixture in the lifestyles of some well-to-do families since before the Civil War, apartment hotels were primarily designed for small families who wished to live in a suite of rooms, but to avoid the cost and domestic responsibilities of house ownership. Apartment hotels would invariably have a hotel dining room, but some of the suites might be outfitted with small kitchens, like those of the Endicott at West 81st Street and the Brockholst at West 85th Street, both on Columbus Avenue and dating from 1889. Apartment hotels were built in the district into the third decade of the twentieth century. An example of the later group is the Oliver Cromwell at 12 West 72nd Street (designed by Emery Roth for Washington Square, Inc. in 1927).

During the nineteenth century, a new variation of multiple dwelling, the studio building, was developed to meet the specialized demand for studios to accommodate artists living in New York. Studio buildings contained duplex units incorporating living and working spaces, often oriented toward the north, with large industrial sash windows to allow the maximum natural light into the interior. Frequently conceived as a specialized form of apartment hotel, these buildings often provided dining room facilities for residents. Interestingly, the studio buildings in the historic district are clustered along the north side of West 67th Street (the southern-facing units also have duplex arrangements). It has been suggested that restrictive covenants governing the side streets from West 68th Street northward, allowing only low-scale development in the form of first-class single-family dwellings, may have been the impetus for developing the north side of West 67th Street with studio buildings because

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[8] The Tenement House Law of 1901 allowed for maximum building heights for multiple dwellings of one and one-half times the width of the street on which they fronted.

uninterrupted northern exposure at the rear was guaranteed.[9] The first studio building to appear in the historic district was erected in 1902-03 at No. 27 West 67th Street. Unable to find financial backing, this building was organized as a cooperative by the artist residents themselves; it proved so successful that the Real Estate Record & Guide suggested that there was a profit to be made in this sort of venture and that speculators should take heed.[10]

During the period between World War I and the Depression, a wave of redevelopment substantially modified the character of the area. Most noticeable was the huge boom in apartment building construction of nearly ninety buildings between 1919 and 1931, concentrated on Central Park West; Amsterdam Avenue; the broad streets of West 72nd, West 79th, and West 86th; and West 77th and West 81st Streets around Manhattan Square. These buildings are representative of a much larger development boom in the city, spurred by favorable economic conditions and commercial expansion. Also, many rowhouses were converted to multiple-family dwellings during the 1920s following a 1919 amendment of the Tenement House Law allowing for such conversions (prior to the change in the law, a number of rowhouses in the district were already occupied as rooming houses which had not required substantial interior alterations). In general these changes responded to the need in New York for an increase in housing for the growing number of small middle-class families. The high-density redevelopment that took place in the area also enabled developers to maximize profits.

These apartment buildings were generally larger than those constructed before World War I and contained smaller apartments with lower ceiling heights, and therefore could accommodate many more families. These later buildings were taller (over twelve stories) and occupied more ground area (few sat on less than four standard lots and many occupied more than twice that number) than the twenty- to thirty-year-old buildings they replaced.

Many rowhouses were demolished for the construction of apartment buildings in the mid-1920s. Speculators were buying dwellings on the Upper West Side toward this end, anticipating enhanced property values upon completion of the Eighth Avenue Independent (IND) subway. Whereas the earliest developers in the district tended to be individuals or family-related firms, in the 1920s most development was by real estate companies often formed for the purpose of a single project; the costs of constructing even one apartment building had risen out of reach of the resources or risk-taking ability of all but a very few.

With the onset of the Depression in 1929, construction in the district all but halted with a few exceptions, notably the four twin-towered apartment buildings on Central Park West -- the San Remo, the Eldorado, the

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[9] Conversation with architectural historian Andrew S. Dolkart, March 22, 1990. Dolkart is the author of the National Register Nomination for the West 67th Street studio buildings.

[10] Real Estate Record & Guide 72, no. 1865 (Dec. 12, 1903), 1077.

Majestic, and the Century -- which benefited from the 1929 Multiple Dwelling Law[11] allowing "skyscraper" apartment buildings for the first time. This law superseded the Tenement House Law of 1901 and supplemented the amended Building Zone Resolution of 1927. Under this law most multiple dwellings, which by this time usually meant apartment buildings, were restricted in total height, including setbacks, to about one and three-quarters times the width of the widest street up to 100 feet. This would result in a building of 178 feet -- approximately nineteen stories. Exceptions were made for buildings, such as those mentioned above, occupying very large sites (over 30,000 square feet), in which one or more towers could rise from large bases up to three times the street width.

Although there was a slowdown of new building activity during the Depression it did not have a significant impact upon the development in this district until 1931. In the six-year period between 1931 and 1937 only seventeen buildings were erected in the district, as compared to thirty-three in the two-year period between 1927 and 1929. Significantly, of the buildings constructed in the 1930s, only a few were large apartment buildings, the majority being either service, utilitarian, or public buildings, which included two funeral homes and a school.

The 100 block of West 72nd Street and the 200 block of West 79th Street were subsequently adapted for commercial uses, primarily with one- and two-story alterations and additions to existing rowhouses, and also with the reconstruction of rowhouses extended to the building line and given new facades. The commercial transformation of these streets in the blocks near Broadway was spurred by the proximity to the Broadway IRT subway stations and revisions in the zoning of these streets to allow for changes in use. Along West 72nd Street these alterations figured prominently in the 1920s, whereas the alterations along West 79th Street generally appeared in the 1930s and 1940s. These wide cross streets had initially been developed with the finest class of houses and later with apartment buildings nearer to Central Park. The residential upper stories of these altered rowhouses are still intact above many of the commercial bases.

Activity resumed slowly after the Depression, and although a few large apartment buildings were built in the 1940s changes were reflected primarily in the houses of the side streets. From the 1920s to the 1970s, but mostly after World War II, there were alterations of rowhouses (many of which had been subdivided into rooming houses earlier in the century) into the equivalent of small apartment buildings; these conversions were frequently associated with stoop removals. Another type of post-war alteration that had an impact on the the district was the reconstruction and consolidation of one or more rowhouses into small apartment buildings with new facades and sometimes additional stories.

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11 New York State, The Multiple Dwelling Law of the State of New York (Albany, 1930).

Subsequent History and Planning Changes

During the 1960s and 1970s portions of the Upper West Side were the focus of Federal and State Urban Renewal activity. The most famous urban renewal project in this area was the construction of Lincoln Center in the lower West 60s. In 1962 (plan amended in 1966), the area between West 87th and 97th Streets, Central Park West and Amsterdam Avenue was also identified as a West Side Urban Renewal area. This project involved the erection of two public schools; the refurbishing of flats, tenements, and rowhouses; the issuance of federal loans for the refurbishment of apartment buildings on Central Park West; and the demolition of most of the existing flats and tenements along Columbus and Amsterdam Avenues between West 87th and 97th Streets, which were replaced by federally-subsidized low- to middle-income apartment buildings. Encouraged by the 1961 revision to the zoning code, most of these buildings take the form of large towers on open plazas and are a much different size and scale than those in the district. South of West 87th Street, private developers purchased and renovated many of the existing buildings along Columbus and Amsterdam Avenues using J-51 and other incentive programs. The high-rise buildings that resulted from urban renewal are incompatible in height, scale, date, and style with the buildings in the district and the northwestern and southwestern boundaries of the historic district, in particular, are drawn to exclude the areas in which they are located.

In the early 1980s, the buildings that had resulted from the twenty-year old zoning revision were coming increasingly under attack for their non-contextual relationship with the existing Upper West Side building stock. Strong community activism and a growing awareness of the benefits of retaining and enhancing the area's historic fabric were responsible to a large extent for bringing about zoning changes (implemented in 1984 to cover the area from West 59th Street to West 86th Street, Central Park West to the Hudson River) that require new buildings to conform to the street wall and set back above a prescribed height in an effort to retain a contextual relationship with the mostly low-to medium-rise buildings on the avenues and streets of the Upper West Side. These zoning provisions have been important in helping to maintain the scale and character of the area of the historic district.

Mirande Dupuy
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THE CHARACTER OF CENTRAL PARK WEST

Central Park West, the northern continuation of Eighth Avenue, runs along the western edge of Central Park. As it extends through the district, the avenue is characterized by a varied skyline rising above a uniform street wall. Constructed over roughly a fifty-year period, 1880-1930, low-scale institutional buildings, medium-scale apartment buildings, and soaring twin-towered apartment buildings designed in a number of late nineteenth- and early twentieth-century styles define Central Park West as a grand proscenium to the architectural variety of the district.

Today one of New York's finest residential streets, Eighth Avenue (renamed Central Park West between 59th and 110th Street in 1883) in the mid-nineteenth century was ungraded, unpaved, and led through a rural area spotted with rocky outcroppings, roaming goats, and modest wood-frame houses. As the city's population expanded during this period, demand for a public park increased to ameliorate crowding and benefit all of the people of New York. Land was set aside for a large park between Fifth and Eighth Avenues, extending from 59th to 110th Street. With the creation of Central Park, designed by Frederick Law Olmsted and Calvert Vaux after their "Greensward" plan of 1857-58, as well as a series of transportation improvements such as the Eighth Avenue street rail line, opened from midtown to 84th Street in 1864, and the Ninth Avenue Elevated Railway (1879), the Upper West Side in general experienced a period of intense real estate speculation which lasted into the early 1880s before development began in earnest. Olmsted correctly predicted that the land immediately adjacent to the park would quickly rise in value and that the area would develop into a prime residential neighborhood. Initially, however, the west side opposite Central Park, unlike the more fashionable east side, did not attract the wealthy people who could afford the inflated prices of the land bordering the park. On the other hand, land prices along the park rose to such a degree that most speculative builders shied away from rowhouse and tenement construction, for which they would receive relatively modest returns. While the side streets of the district were built up with rows of speculatively-built houses during the 1880s and 1890s, Central Park West remained largely undeveloped.

A few of the buildings constructed during this early period of speculation and development remain on the avenue, such as the three surviving single-family houses of an original row of nine at 247, 248, and 249 Central Park West (Edward L. Angell, 1887-88), two houses of an original row of five at Nos. 354 and 355 (Gilbert A. Schellenger, 1892-93), and the Lolita, a flats building at No. 227 (Thom & Wilson, 1888-89). However, the early character of the avenue was really established by two great monuments: the Dakota, the pioneering luxury apartment building at West 72nd Street (Henry J. Hardenbergh, 1880-84), and the American Museum of Natural History between West 77th and 81st Streets in Manhattan Square (first building designed by Calvert Vaux and Jacob Wrey Mould, begun 1874), both designated New York City Landmarks. On the heels of these initial farsighted efforts came a number of low-scale institutional buildings during the late-nineteenth and early-twentieth centuries. Among them were the Synagogue of

Congregation Shearith Israel at 99 Central Park West (Brunner & Tryon, 1896-97), a designated New York City Landmark, and the Church of the Divine Paternity (now the Church of the Fourth Universalist Society) at the southwest corner of Central Park West and West 76th Street (William A. Potter, 1897-98), in the Central Park West - West 76th Street Historic District. Concurrent with this period of development several apartment hotels and apartment buildings were constructed in the 1890s, including the Hotel Beresford at the northwest corner of Central Park West and West 81st Street, the Majestic at West 71st Street, the El Dorado at West 90th Street, and the San Remo at West 75th Street, all later replaced by their towered namesakes of the 1920s and 1930s. Several grand luxury apartment buildings constructed prior to World War I increased the prestige of Central Park West, including the Prasada at the southwest corner of West 65th Street (Charles William Romeyn, 1905-07) and the Kenilworth at the northwest corner of West 75th Street (Townsend, Steinle & Haskell, 1906-08, in the Central Park West-West 76th Street Historic District). This phase of development was effectively halted by the war.

The next and last phase of development to have a major impact on Central Park West accompanied the economic prosperity of the 1920s, and was enhanced by the anticipation of the opening in 1932 of the new Independent subway line (IND) which runs below Central Park West with stops at West 72nd, 81st, and 86th Streets. At roughly the same time, the city widened the avenue bed from forty-eight feet to sixty-three feet. This period saw the construction of large-scale apartment buildings, in particular the towered buildings that give Central Park West its special skyline silhouette. With the enactment of the Multiple Dwelling Law in 1929, which allowed residential buildings of large ground area greater height and the use of towers, it became possible to build skyscraper apartment buildings. (For more information on the Multiple Dwelling Law, see the section of this report on multiple dwellings). The Beresford Apartments between West 81st and 82nd Streets (Emery Roth, 1928-29, a designated New York City Landmark), with its roofline animated by the prominent treatment of the water towers at three corners, presaged the appearance of the twin-towered apartment buildings that followed in the next three years. These distinctive buildings, all of which occupy entire blockfronts along Central Park West, include the Century Apartments between 62nd and 63rd Streets (Irwin S. Chanin and Jacques L. Delamarre, Sr., 1931), the Majestic Apartments between 71st and 72nd Streets (Irwin S. Chanin, 1930-31), the San Remo Apartments between 74th and 75th Streets (Emery Roth, 1929-30), and the Eldorado Apartments between 90th and 91st Streets (Margon & Holder with Emery Roth as consultant, 1929-31); all are designated New York City Landmarks. With the Great Depression, the heyday of construction on Central Park West came to an end; the dynamic twin-towered buildings serve as a brilliant climax to the last great surge of development activity on the avenue.

The large buildings fronting on Central Park West extend back from the avenue into the side street blocks of the district and have an impact on these streetscapes. The side street facades of these buildings, while displaying materials and details that are compatible with the rowhouses on the side streets, are erected on the building line in contrast to the rowhouses which are set back from the street behind areaways. The interplay

between the low-scale character of the rowhouse groups which dominate the side streets and the large-scale character of the taller buildings that terminate these blocks on Central Park West reinforces that role of the avenue as an eastern frame of the district.

The buildings lining Central Park West demonstrate the use of exuberant styles and materials as varied and picturesque as the avenue's skyline. As seen from Central Park this distinctive silhouette -- composed of buildings of differing scale and style richly clad in brick and stone and punctuated by an assortment of roofline treatments such as gables, mansards, and soaring towers -- presents a picture of architectural variety unique in New York City.

The surviving late-nineteenth century buildings, such as the Lolita designed in the Renaissance Revival style with neo-Grec and Queen Anne elements, employ contrasting materials to achieve polychromatic effects. The Queen Anne style rowhouses at 247, 248, and 249 Central Park West, executed in brick and finely-carved stone, are crowned by prominent slate roofs punctuated by gables and chimneys. The first great apartment building in the district, the Dakota, is an unusual example of the German Renaissance Revival style combining a bold massing of forms and a free use of historical detail in contrasting brick, stone, and terra cotta. The Holy Trinity Evangelical Lutheran Church at 51-55 Central Park West (Schickel & Ditmars, 1902-03) is an example of the neo-Gothic style in striking rusticated stone, while the Synagogue of Congregation Shearith Israel, faced in smooth stone, is a more formal example of Academic Classicism. A rare example of the Art Nouveau/Secessionist style in the district is the Society for Ethical Culture Auditorium at 33 Central Park West (Robert D. Kohn, 1913, a designated New York City Landmark). This building adds a special note of interest to the variety found in the district.

At first the designs of the apartment buildings of the early twentieth century continued to utilize polychromy and contrasting materials, even as massing became more formal and regularized. An example is the Beaux-Arts style Kenilworth, which is faced in red brick with white stone trim and crowned with a slate mansard roof pierced with dormers. As the neo-Renaissance style proliferated toward the end of the first decade of this century, facade composition and the use of contrasting materials became more restrained. The Brookford, at 315 Central Park West (Schwartz & Gross, 1911-12) reflects this aesthetic; its tripartite composition features a facade faced in brown brick with stone and terra cotta trim concentrated at the base and upper stories. Terra cotta would assume greater importance as a building material during the construction boom of the late 1920s and early 1930s.

The buildings on Central Park West designed in the late 1920s by noted architect Emery Roth illustrate his distinctive aesthetic which combines modern massing with ornament inspired by Italian Renaissance and Baroque sources. The work of this architect reflects the transition from the neo-Renaissance aesthetic, in which classically-inspired ornament is applied to the facade, to the stylized detail and bold massing of the Art Deco style. One of Roth's works, the Beresford, is an example of the large-scale

apartment buildings constructed on Central Park West beginning in the late 1920s. Faced in brick and stone, it is embellished with Renaissance- and Baroque-inspired elements, while the top stories are stepped back, influenced by zoning laws, and given emphatic treatment in a manner characteristic of buildings designed in the current Art Deco style. The neo-Renaissance style reached a culmination in Roth's design for the twin-towered San Remo Apartments, faced in light brick with Italian Renaissance details executed in monochromatic stone, terra cotta, and metal. As Art Deco style apartment buildings proliferated, the use of contrasting color and materials gained a new importance in architectural design, emphasizing texture, pattern, and stylized motifs from a variety of sources. The Ardsley (Emery Roth, 1930-31), located at 320 Central Park West, is faced in brick with bold, linear cast-stone trim derived from Mayan sources. The Century and the Majestic, both with sophisticated twin-towered designs by Irwin S. Chanin, are among the most notable residential buildings in New York that embrace the Art Deco aesthetic.

The character of Central Park West is the result of two major development phases extending over a period of roughly fifty-five years, from 1880 to 1930. Only two buildings have been constructed on the avenue in the past twenty-five years, thus Central Park West remains much the same as it was in the 1930s, and retains the architectural variety and dramatic silhouette that make it a unique presence in New York City.

Kevin McHugh

THE CHARACTER OF THE SIDE STREETS

The unusually long side street blocks that form the heart of the Upper West Side/Central Park West Historic District have a character which is determined in part by the relatively narrow, sixty-foot street width, and the standard size of the New York City building lot, 25 feet wide by 100 feet deep, arrayed on blocks which are 200 feet wide and 800 feet long. (The short side street blocks between Columbus Avenue and Broadway are a modification of this pattern.) Developers of rowhouses purchased several lots at a time, combining them and then subdividing them into narrower widths so that, for example, five or six houses could be built on a 100 by 100 foot plot. Development in the area initially focused on the side streets which achieved their predominant architectural character between 1880 and 1895, as the blockfronts were built up with long rows of houses that unified the streetscapes by consistent height, setback, and overall form. These houses are usually four stories high above raised basements, approached by straight or box stoops, or less frequently, five stories high with American basements, set back from the building line behind areaways, and faced with brownstone or brick with contrasting stone or terra-cotta trim. The rows are stylistically varied and there is often a great deal of variety in form and ornamental detail within each row, thus producing a multiplicity of configurations (for example, ABCDCBA). While over 100 architects designed rowhouses within the district, the character of the side streets is further unified by the work of several prolific architects and firms. Sometimes this work is concentrated within a few blocks as that of Henry J. Hardenbergh on two blocks of West 73rd Street, John G. Prague on West 85th and West 87th Streets, and Neville & Bagge on two blocks of West 88th Street. George F. Pelham's houses are found on many side streets, and those of Gilbert A. Schellenger and Thom & Wilson are located on virtually every street of the district.[12]

While rowhouses are the predominant building type on the side streets, other types are also important. Contemporaneous with the construction of the rowhouses are tenements and flats buildings at the Amsterdam and Columbus Avenue ends of the side street blocks. Built in rows, like the single-family houses, these multiple dwellings could be oriented to either the avenue or the side street. When a row extended to the corner, at least one building in each group had its entrance on the side street. Many flats buildings were constructed in conjunction with side street rowhouses; examples include the flats building designed by Henry J. Hardenbergh at 281-287 Columbus Avenue (a/k/a 67 West 73rd Street) built in 1882-84 with the row at 41-65 West 73rd Street, and three flats buildings designed by Gilbert A. Schellenger at 72-76 West 69th Street (a/k/a 191-199 Columbus Avenue) built in 1892-93 with a row of eight houses at 48-70 West 69th Street. Even when designed as separate projects, these flats buildings have a number of characteristics which relate them to the rowhouses: a uniform height of five

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[12] For further information on the rowhouses and their architects, see the section on "The Architectural Development and Character of Single-Family Dwellings" and the "Architects' Appendix" below.

stories which is roughly equivalent to the four stories with basement of the rowhouses, a slight setback (not as pronounced as the setback for rowhouses) which serves to make the flats buildings act as pavilions for the rowhouses, and similar materials and ornamental details.[13] This interrelationship is among the qualities which help to establish the character of the historic district.

Apartment buildings and apartment hotels began to be introduced to some of the side street blocks south of West 72nd Street as early as the 1910s. Two apartment buildings, designed by Rouse & Goldstone and built in 1912, 117-121 West 71st Street and 138-140 West 71st Street, are examples. Most apartment buildings on the side streets were built during a second phase of apartment building construction after World War I. While some of these buildings were constructed on lots that had been previously vacant, most replaced existing rowhouses. These apartment buildings generally range in width from fifty to 100 feet and rise from six to twelve stories. Constructed at the building line, rather than set back, the apartment buildings, nonetheless, relate to the rowhouses in use of materials and architectural details. Larger apartment buildings of twelve to fifteen stories fronting onto Central Park West and the avenues impact on the side street blocks with side street facades, which often display materials and details that are compatible with the rowhouses. In some cases the building has an address on the avenue or Central Park West, but has its main entrance on the side street.

Studio buildings represent a more specialized type of multiple dwelling on the side street blocks. While nine buildings of this type, built between 1902 and 1929, are concentrated on West 67th Street, other examples are scattered throughout the district. Similar in height, material, and architectural detail to the apartment buildings, these buildings are distinguished by their double-height studio windows.

Small apartment buildings, converted from existing rowhouses by joining one or more buildings, rebuilding the interiors, extending out the fronts, and erecting new facades, generally of unadorned brick, are less than sympathetic intrusions onto the side street blocks.

Throughout the period of development of the district, religious organizations and other institutions have constructed their buildings on side street blocks. Churches, synagogues, schools, and similar structures, designed by some of the city's most prestigious architects and scattered throughout the district, enhance the district's character and relate to the residential buildings in materials, scale, and architectural detail.[14]

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[13] For further information on tenements, flats buildings, and apartment buildings, see the section on "The Architectural Development and Character of Multiple Dwellings" below.

[14] For more information on religious and institutional architecture in the district, see the section on "The Architecture of Religious and Other Public and Private Institutions in the Upper West Side/Central Park West

Commerce has had a minimal impact on the side streets. A New York Telephone Company office building (1920, McKenzie, Voorhies & Gmelin) is located at 121-139 West 73rd Street. An ABC office building (Kohn Pedersen Fox & Assocs., 1978-79) at 28-32 West 67th Street is located adjacent to the former Durland Riding Academy (Henry F. Kilburn, 1900-01) which has been converted to ABC studio and production use. The predominant building type, rowhouses, have not been commercialized save for the addition of storefronts in a few rowhouses, for example those at 65, 102 and 103 West 73rd Street which are related to commerce on adjacent Columbus Avenue.[15] Of the numerous flats and apartment buildings located on the side streets, only a small number have shops in their bases.

David Breiner
Marjorie Pearson

Historic District" below.

[15] The commercial transformation of rowhouses on West 72nd Street and West 79th Street is discussed in the sections on "The Character of the Cross Streets" and "The Commercial Architecture of the Upper West Side/Central Park West Historic District" below.

THE CHARACTER OF THE CROSS STREETS

Residential Cross Streets

The cross streets of the historic district, West 72nd Street, West 79th Street, West 86th Street, and the sections of West 77th Street and West 81st Street between Central Park West and Columbus Avenue, derive their character in part from the greater width of the streets themselves, 100 feet as opposed to the sixty-foot width of the side streets. All had similar initial development patterns. These blockfronts were filled with large and elegant rowhouses which followed the pattern of four stories above a high basement or five stories with an American basement seen elsewhere in the district, although the houses tended to be wider, twenty to twenty-five feet. West 77th Street and West 81st Street fronted onto Manhattan Square, which made houses on those streets particularly desirable. By the turn of the century, apartment hotels and apartment buildings of twelve to fourteen stories began to go up at the Central Park West and avenue ends of the cross street blocks. Changing socio-economic conditions and changes in zoning which allowed buildings to be constructed to the height of one-and-a-half times the width of the street gave impetus to the construction of larger apartment buildings of fourteen to eighteen stories during the 1910s, prior to World War I, and in the 1920s. Today the predominant character of the cross streets is defined by walls of tall apartment buildings interspersed with isolated groups of surviving rowhouses, although sections of West 72nd Street and West 79th Street have taken on more specialized characters relating to commerce in the district.

Commercial Cross Streets

West 72nd Street

Originally part of the Harsen Estate, which was subdivided into 500 lots identified for residential use due to restrictive covenants, West 72nd Street developed into a fashionable street. Its generous width and proximity to an entrance to Central Park gave this street advantages over other streets nearby. Furthermore, as early as 1866, West 72nd Street fell under the jurisdiction of Central Park; its landscaping was planned and maintained by park employees, while commercial traffic was severely limited. Edward S. Clark initiated development on West 72nd Street opposite Central Park with the construction of the Dakota (1880-84) designed by Henry J. Hardenbergh. After a period of real estate speculation, rowhouses were erected here during the mid-1880s in the exuberant styles of the day. So ostentatious were these houses, in fact, that an unappreciative critic writing for the Real Estate Record & Guide called them "positively vulgar and inartistic."[16]

The opening of the IRT subway station at West 72nd Street and Broadway in 1904 and changing socio-economic conditions of the early twentieth

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16 "West Side Illustrated," Real Estate Record & Guide, Nov. 16, 1889.

century eventually altered the character of West 72nd Street.

The blockfronts east of Columbus Avenue saw the replacement of almost every rowhouse by apartment buildings between 1925 and 1929. The Dakota was joined by facing rows of mid-to-late 1920s apartment buildings and apartment hotels, typically of sixteen stories, and by the side facade of Irwin S. Chanin's Majestic apartment building (1930-31).

West of Columbus Avenue the street was commercialized. During the first two decades of the twentieth century, three hotels (now with commercial bases) were built on the south side of the street; between 1911 and 1926 several residences were demolished for four apartment buildings with street-level shops. However, the transformation that gave this block of West 72nd Street its distinctive ambiance was the alteration of existing rowhouses for commercial use, beginning in 1909 but most prevalent in the 1920s.[17] On this street there were two methods, equally popular, of converting the four-story rowhouses with raised basements: (1) removing the stoop, extending the lower two stories to the building line, and inserting a shopfront and street-level entrance, thus accommodating businesses on the lower two stories and apartments above and (2) extending the entire front to the building line, erecting a new facade, and inserting commercial space at the first and/or second story with residential units above.

The resultant streetscape, which survives today, is created by the alternation of largely intact nineteenth-century residential facades, set back from the street, above twentieth-century extended two-story commercial bases,[18] and 1920s facades, erected at the building line. Also scattered along the north and south blockfronts are the aforementioned hotels and apartment buildings with storefronts at street level and several small commercial buildings from the 1930s, some of which survive relatively intact. Because of the popularity of West 72nd Street for retail and service functions throughout the twentieth century, storefronts with their attendant signs and awnings have been continually replaced, often without regard to the overall architectural character of the buildings which contain them. The only major alterations of recent years involve three 1930s commercial structures: two buildings (120-122 and 159 West 72nd Street) were refaced in the 1970s and one edifice (143 West 72nd Street) received additional stories in the 1980s. The total effect is a diverse commercial street which contains a mix of surviving historic storefronts from the 1920s and contemporary vernacular storefronts.

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[17] An amendment to the Building Zone Resolution in 1920 permitted businesses on West 72nd Street.

[18] For further information on the characteristics and qualities of these converted rowhouses, see the section on "The Commercial Architecture of the Upper West Side/Central Park West Historic District" below.

West 79th Street

A wide cross-street at the center of the historic district which extends from Columbus Avenue (at Manhattan Square) to Broadway, West 79th Street was developed with rowhouses in the 1880s and, especially, in the 1890s. Proximity to the IRT subway station at West 79th Street and Broadway and altered socio-economic conditions helped bring about a series of changes beginning in the early years of the twentieth century. Between Columbus and Amsterdam avenues on West 79th Street, almost every structure was replaced in two waves of apartment house construction; built from 1909 to 1914 and from 1923 to 1935, they rise from twelve to seventeen stories. There is also an apartment building erected in the 1980s. Few of these buildings have storefronts, and this portion of the street is almost exclusively residential.

The blockfronts between Amsterdam and Broadway saw a different kind of change. The Hotel Lucerne was constructed at the northwest corner of 79th Street and Amsterdam Avenue in 1903-04. The five-story rowhouses with American basements on the northern blockfront had been erected as an ensemble[19] in 1895-97. Some received professional offices at the basement level soon after construction; during the 1930s they all were transformed by the removal of the low stoops (in most cases) and the insertion of one- and two-story shopfronts, some of which protrude to the building line.[20] Despite the varying heights of commercial alterations and the erection of projecting and flush shopfronts, the buildings retain a unified appearance by virtue of projecting bays, continuous stringcourses, and other repetitive architectural features intrinsic to the design of the rowhouses. The four easternmost rowhouses were reconstructed in the 1970s into a small apartment building with street-level shops.

On the south side of the street between Broadway and Amsterdam, a group of eleven rowhouses had been built in 1894. The three-story structures with raised basements were altered for commercial use in the 1930s. The commercial alterations are of several types. Some rowhouses simply had alterations (of different degrees) to the raised basements and businesses inserted at that level. Others had the stoop removed, a street-level entrance inserted, and a storefront erected at the new first story. A third group of rowhouses had two-story commercial extensions that project to the building line. Projecting neon signs have been added to the upper portions of several rowhouse facades. A unified appearance is preserved, however, by the pavilions at the ends of the row, projecting bays, the continuous stringcourses and other architectural details of the surviving portions of

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[19] The twelve buildings were actually built under two New Building Applications, but the rows were designed by the same architect to complement each other.

[20] For further information on the character of these alterations and those on the south side of the street, see the section on "The Commercial Architecture of the Upper West Side/Central Park West Historic District" below.

the residential facades above the commercial bases.

Changes have taken place over time in the infill of the storefronts on both sides of the street, but change generally has not occurred above the storefront level. The storefronts themselves show a degree of regularity in retaining transparency, the modularity of the rowhouses, and the plane of the facade.

David Breiner
Marjorie Pearson

THE CHARACTER OF COLUMBUS AVENUE

Beginning in 1879, development on the Upper West Side was encouraged and influenced by the Ninth Avenue Elevated Railway (or El) which had stops at West 72nd, 81st, 93rd, and 104th streets, the last one beyond the northern boundary of the historic district, Ninth Avenue (changed to Columbus Avenue in 1890) began to fill up with five-story flats. Often erected in conjunction with side street rowhouses, the flats contain street-level shops which provide goods and services to residents of the neighborhood and residential units above. Averaging five stories, these flats demonstrate a relatively uniform height and scale which combine with continuous commercial storefronts at street level to give Columbus Avenue its character as the neighborhood's main shopping street. As with the single-family houses on the side streets, the flats and tenements, often designed in the neo-Grec and Romanesque Revival styles, were built in rows and a small number of architects were responsible for a majority of the buildings, a characteristic which unifies the avenue and helps establish its relationship to the side streets.

Between 1879 and the mid 1890s, Columbus Avenue largely assumed its present architectural character, which is that of flats interspersed with tenements, apartment hotels, and a handful of small commercial buildings. Several apartment buildings were built in the early years of the twentieth century. These building types share many exterior architectural characteristics, such as street-level storefronts and masonry facades which strongly define the street wall.[21]

By the time the IRT, New York's first subway line, began service along nearby Broadway in 1904, Columbus Avenue had become a fully developed, bustling thoroughfare. Among Columbus Avenue's famous commercial establishments was the J.M. Horton Ice Cream Company at No. 302 (the name remains on the flats building with a street level store). Founded in 1870, the company became nationally famous, supplying desserts to a number of presidential inaugural balls; by 1893 it furnished three-fifths of all the ice cream consumed in New York City.[22] This store, as well as the Horton dairy store at 371 Amsterdam Avenue, were among a city-wide chain. Other notable businesses were Hellman's Deli, originator of the famed mayonnaise (the site is now a school yard just outside the district), and Park & Tilford, purveyors of fancy groceries since 1840 whose large commercial building at the southwest corner of Columbus Avenue and West 72nd Street was designed by McKim, Mead & White and erected in 1892-93. In general, the shops along Columbus Avenue catered to the daily needs of local residents.

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[21] For more information on the architectural character of these buildings and their commercial aspects, see the sections below on "The Architectural Character and Development of Multiple Dwellings" and "The Commercial Architecture of the Upper West Side/Central Park West Historic District."

[22] Moses King, King's Handbook of New York (Boston, 1893), 984.

Regularly throughout the twentieth century, virtually every shopfront on Columbus Avenue (in contrast to Amsterdam Avenue) has been altered to some degree, yet the upper stories of these buildings remain intact, as does the rhythm established by the significant features -- the structural columns and supports which, together with the surviving lintels and cornices, define the masonry openings which contain the street-level stores on most of the structures. The appearance of a masonry mass floating above a transparent base, as originally intended, is thereby preserved. The storefront infill has been regularly changed in accordance with the needs of commerce and now displays a wide variety of materials and design.[23] An unusual original basement-level storefront retaining its cornice, window frames, and doors remains at No. 380-384 Columbus Avenue.

The only major intrusions into the avenue's historic streetscapes are two small commercial buildings at Nos. 211-213 and 215-217 from 1987, two small apartment buildings at No. 324 and No. 386-390, converted in 1971 and 1981 respectively from earlier flats buildings, both with street-level shops, two larger apartment buildings at No. 407-409 and No. 560-568, built in the 1980s with street-level shops, and a commercial building at No. 462 that resulted from a 1961 alteration.

Planned and built as a major transportation route with its elevated train tracks, Columbus Avenue, lined by multiple dwellings and shops, retains its active character as a retail and service artery -- although the elevated trains, discontinued and their tracks and structure demolished in 1940, have been replaced by increased vehicular traffic. Although changes have occurred to the street-level storefronts, resulting from the avenue's ever-changing commercial character, these changes have generally respected the original fabric of masonry-fronted multiple dwellings and apartment hotels, as well as that of the small, exclusively commercial buildings.

David Breiner

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[23] In a few cases portions of original or historic storefront components survive: a paneled frieze at No. 255; double-height storefronts at No. 260 which retain bandcourses, and second-story window sash and lintels; storefront cornices and transoms at Nos. 483 and 485; a cornice at No. 522; and portions of projecting bulkheads and window-framing members at No. 561-567. Instances of largely unchanged storefronts from the 1920s-1940s survive at No. 273, No. 526, No. 529, and No. 570.

THE CHARACTER OF AMSTERDAM AVENUE

Without the impetus of the El, Tenth Avenue (changed to Amsterdam Avenue in 1890) had a different developmental history than Columbus Avenue. Although the construction of flats on Amsterdam also began in 1879, most of the flats date from 1886 to 1900. Built with street-level shops, these buildings are concentrated in the stretch of the avenue north of West 79th Street. Several groups of tenements, all built in 1894-95 and containing street-level shops, are also located along the upper portion of Amsterdam Avenue within the district. Besides the Hotel Lucerne (Harry B. Mulliken, 1903-04) at the northwest corner of West 79th Street and Amsterdam Avenue and an apartment building (1927) on the east side of the avenue that actually is the terminus of a continuous string of similar buildings along West 79th Street, the uniform street walls created by flats and tenements with street-level storefronts is broken only by a three-story library (1905-06) and an eleven-story warehouse (1922-23).

The southern portion of Amsterdam Avenue, between West 72nd and West 79th streets, is dominated by apartment buildings. Although two, the Van Dyck and Severn between West 72nd Street and West 73rd Street, were erected in 1905, possibly with street-level shops, the majority date from the mid-to-late 1920s and have always had commercial bases. The only exceptions to the characteristic apartment buildings are several four-story rowhouses (1886) with commercial bases added, three five-story flats buildings with shops (late-1880s and early-1890s), a hotel with street-level shops (1911), and a commercial building (1887-88) at No. 371 -- described as a stable, store, and flats in its New Building application. This last building was owned by Lorton Horton of the J.M. Horton Ice Cream Company and probably supplied the company's shop on Columbus Avenue. Horton also commissioned the groups of flats buildings immediately to the north of this. Other businesses, too, were established to serve the needs of the immediate community.

Serviced by a horse car line opened in 1878 and then an electric street car line after 1898, Amsterdam Avenue was not subject to the commercial pressures brought to Columbus Avenue by the El. On the other hand, Amsterdam has seen less physical alteration of its historic fabric at street level: shopfronts retain more of their original elements than those on Columbus Avenue and are more closely related to the design of the upper stories of the buildings in which they are found.

David Breiner

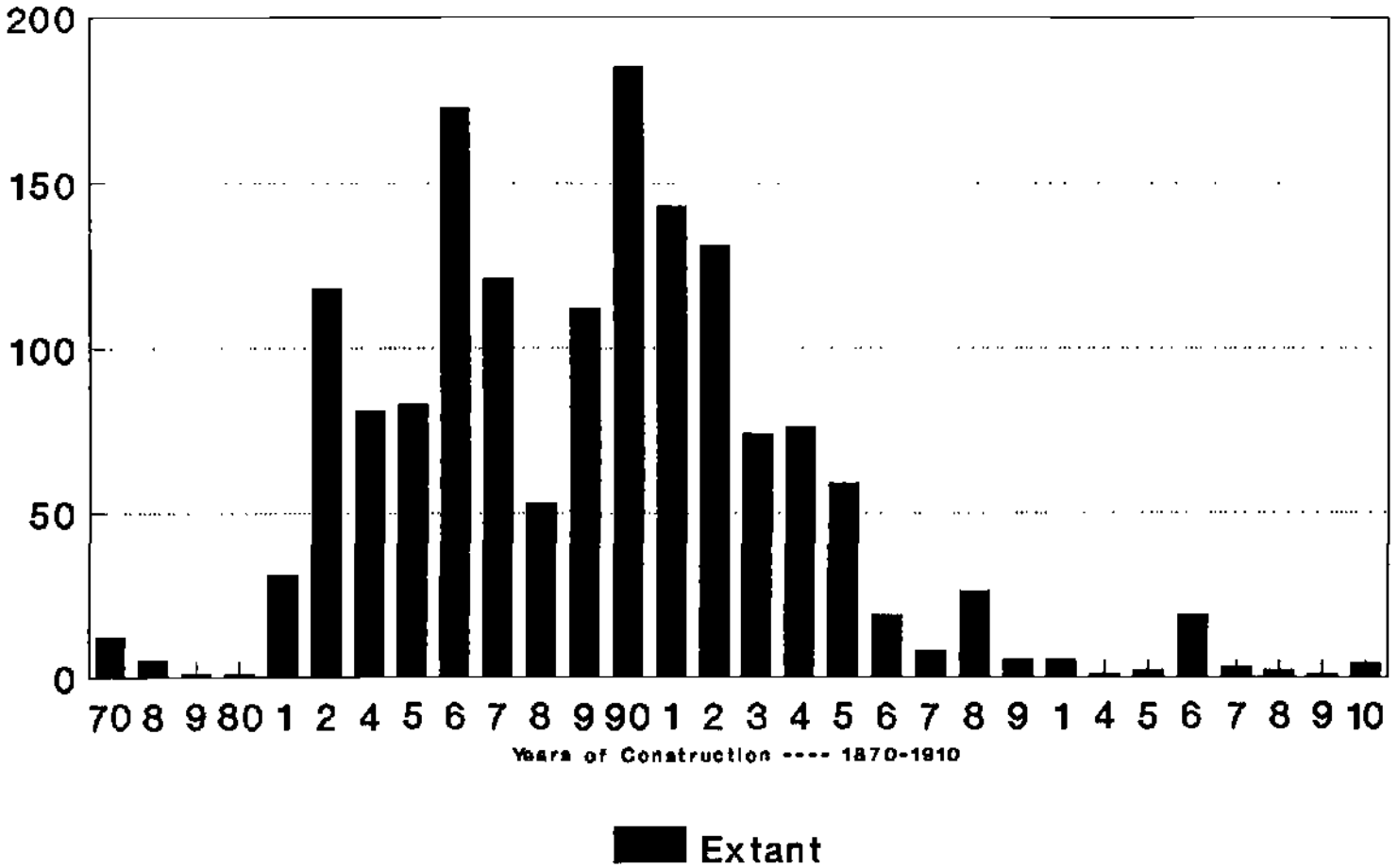
THE CHARACTER OF BROADWAY

Although the entire length of Broadway south of the district had always been a major thoroughfare, the blockfronts included in the district remained undeveloped long after other streets in the area because of the uncertain plans for the type of public transportation to be built there. This section of Broadway finally blossomed into a busy street in anticipation of the IRT subway that was eventually completed beneath it in 1904. The three-and-a-half blockfronts of Broadway included within the district contain large buildings (with one exception), all of which were originally constructed with street-level shops or eventually received them. These are three twelve-story apartment buildings dating from the turn of the century -- the Dorilton at 71st Street (Janes & Leo, 1900-02), the Embassy, at 70th Street (Robert Maynicke, 1899-1900), the Spencer Arms at 69th Street (Mulliken & Moeller, 1904-05) -- and the Coronado from the late 1980s; one seven-story flats building at 69th Street (Ware & Styne-Harde, 1895); and the nineteen-story Hotel Alamac (Maynicke & Franke, 1922). These buildings create a street wall which relates to the diagonal of Broadway; the buildings also relate to the side street blocks (all have major facades on the side streets), and to each other. Of particular interest is the Embassy, built three years later than the adjacent flats building and designed by a different architect, but using the same design elements. A two-story commercial building dating from 1938 is located at the southeast corner of West 72nd Street and Broadway.

David Breiner

Rowhouses

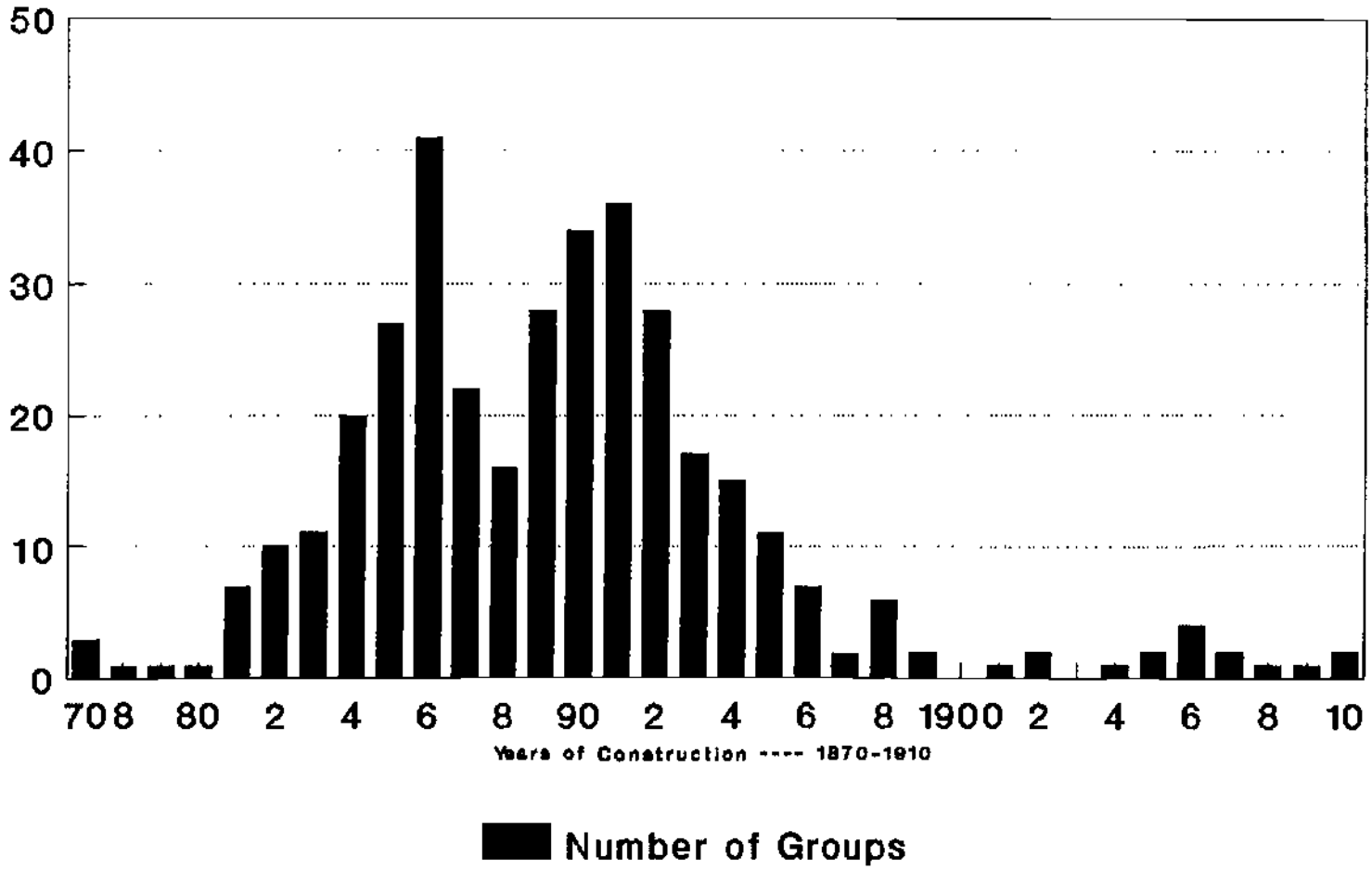
Upper West Side/Central Park West



Numbers are based on analysis of data for existing buildings

Groups of Rowhouses

Upper West Side/Central Park West



Numbers are based on analysis of data for existing buildings.

THE ARCHITECTURAL DEVELOPMENT AND CHARACTER OF SINGLE-FAMILY DWELLINGS

The year 1868 inaugurated one of the greatest periods of speculation that has ever affected New York real estate. At that time, the Upper West Side was nothing more than a wilderness of rocks spotted with broken-down shanties and sprawling farms. Apart from a few farm houses and rural inns, the area remained largely a vast open space prime for building. When development began in earnest in the early 1880s, spurred by new transportation lines linking the area to developed parts of the city further south and the continuing movement uptown of the rapidly-growing middle class, speculative builders seized the opportunity to develop the side streets of the district with rowhouses designed for middle- and upper-middle class families. While part of the earliest phase of development in the district, these speculatively-built rowhouses actually represent the final years of construction of single-family houses in Manhattan. Although the earliest houses surviving in the district date from 1870 and the latest from 1910, as a whole, this large concentration of rowhouses was built during a short span of years, the 1880s and 1890s; therefore they display a unified and harmonious use of late-nineteenth century architectural styles. Anchored by the multiple dwellings on the avenues, which appeared from the time of original development in the area, the rowhouses create the low-scale domestic character that largely defines the side streets of the district.

The basic pattern of development of these side streets lined with rowhouses was a product of the emerging accessibility of the area to employment and shopping districts downtown brought about by the rapid travel possible on steam railroads. The earliest remaining rowhouses located within the district were begun in 1870 in anticipation of the improved public transportation to be brought to the area by the Ninth (Columbus) Avenue El (eventually opened in 1879) which was in the planning stages. These first rowhouse groups were built in proximity to the proposed El stations at 72nd, 81st, and 93rd Streets: Nos. 159 to 165 West 71st Street (four of an original row of five), Nos. 35 to 39 West 83rd Street and 49 to 53 West 83rd Street (six of an original row of thirteen), and Nos. 47 and 49 West 92nd Street (two of a row of twenty of which a total of seven survive). A financial panic hit in 1873 and by 1874 there was a complete cessation of building operations. Wages and material prices fell. Development stagnated and the building industry did not fully recover until 1879, at which time it was the completion of the El that really spurred Upper West Side development. Columbus and Amsterdam Avenues, with its busy transportation lines, were developed with flats and tenements providing commercial space at street level and the erection of first-class single-family dwellings was reserved for the side streets.

Surviving from this early stage of development is a row of five houses designed by Christan Blinn at Nos. 64 to 72 West 71st Street built in 1878. In other early projects, the architect Henry J. Hardenbergh designed a row of twenty-five houses built in 1879-80 on the north side of West 73rd Street between Columbus and Amsterdam (only one survives) in conjunction with a

flats building on Columbus Avenue. Two years later, Hardenbergh designed another range of rowhouses on the north side of West 73rd Street between Central Park West and Columbus Avenue (a total of seventeen remain). From then on, in the 1880s, rowhouse construction soared from one rowhouse group in 1880, to twenty-one in 1884 to a climactic increase of forty-two in 1886. In the Real Estate Record & Guide in 1884 the optimism could be felt: "...the West Side is going up rapidly; of that there is no doubt...whole blocks of dwellings are occupied by citizens of good social standing."[24] From 1886 to 1890 the number of rows built fluctuated, and after 1890 decreased gradually to zero in 1899 and 1900. From 1900 to 1910 there was a slight increase in rowhouse construction, and the last two existing rows constructed in the district were begun in 1910. These late groups are clustered in the blocks between Central Park West and Columbus Avenue, on West 73rd, 74th, and 86th Streets.[25]

During the periods of heaviest construction in the early- to mid-1880s, rowhouse development in the district occurred primarily on the side streets of 71st, 72nd, 73rd, 78th, 82nd, and 83rd obviously clustering around the El stops at West 72nd and 81st Streets. The year 1885 brought the development of twenty-nine rows to the areas near the El stops, as well as construction on West 90th and 94th Streets near the 93rd Street stop. The forty-two rows built in 1886, the apex year of rowhouse construction, continued the clustering pattern. It was not until the late 1880s and 1890s that rowhouse development began to spread throughout the district.

Following the general model existing on the East Side and downtown, single-family houses were built in three- to five-story rows, some with two- to three-story kitchen and stairway extensions at the rear. At the front they were set back from the lot line only enough to accommodate an areaway and a stoop. The houses were set back from the rear lot line according to changing requirements in the building laws and the desired size of the house. These houses were built to the lot lines on the sides, often sharing the party walls of the adjacent houses. Party walls (single walls that straddled the lot line and carried the floors of houses on both sides) achieved an economy of means, a saving of space, and most importantly, lowered costs so that the unit cost of a house in a large row was lower than that of the same house in a small row or alone. Until some of the late rowhouses were built in the district, all were constructed with load-bearing brick side walls and self-supporting brick front and rear walls, with the front walls clad in various facing materials (brick, brownstone, limestone, sandstone, cast stone, and terra cotta). In most cases the side walls supported wood beams with wood joists at each floor level. Some of the late

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24 "Some West Side Residences," Real Estate Record & Guide 34 (Oct. 25, 1884), 1080.

25 These statistics are based on an analysis of data on surviving rows found in records of the Department of Buildings; the information was compiled in databases in which it could be sorted, cross-referenced, and further studied.

rowhouses had iron or steel beams with brick or concrete floor arches[26] but virtually none of the houses were considered fireproof. One group of eighteen houses on West 74th Street, designed by Percy Griffin for Frederick Ambrose Clark and built in 1902-04, were steel-frame, fireproof buildings that also contained elevators, an extremely unusual feature in rowhouse construction.[27]

Developers involved in rowhouse construction on the Upper West Side purchased groups of the standard twenty-five foot by one hundred foot lots; in order to maximize the number of houses built in one row, they often constructed residences narrower than twenty-five feet. Thus, five twenty-foot wide houses could be built on four lots. Another common occurrence was the construction of six houses, each roughly sixteen-and-one-half feet wide, on four lots.[28] Some houses in the district are as narrow as fifteen feet, such as Nos. 6 and 8 West 83rd Street (Christian Blinn, 1881-82).

The middle- and upper-middle class families that choose to live on the Upper West Side were usually those of professionals, such as bankers, merchants, lawyers, manufacturers and other types of well-to-do businessmen. The average home was occupied by approximately three to fifteen people, depending on the number of children, other family members, servants, and boarders to help pay for expenses.[29]

The majority of the rowhouses in the district were designed and constructed with three to four stories above raised basements and the high stoops placed at one side, a characteristic of earlier nineteenth-century houses found in New York. They followed, with some variation, a basic formula for interior planning, accommodating the informal dining room in the front of the basement level with the kitchen and laundry at the back, the

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[26] A notable exception is the house at No. 122 West 78th Street, designed by architect Rafael Guastavino using his innovative terra-cotta arch vaulting system. A more complete discussion of Guastavino's work in the district is found in Sarah Bradford Landau, "The Row Houses of New York's West Side," Journal of the Society of Architectural Historians 34, no. 1 (Mar., 1975), 24-26. Guastavino is further discussed below.

[27] These features were not required by the building code but were evidently the choice of the developer, a member of the prominent Clark family whose real estate activities are further discussed below. See also Landau, 30.

[28] LPC, Riverside-West End Historic District Report, report prepared by the Research Department (New York, 1989), 20, and Landau, 21. Few rowhouse groups in the district were built on full twenty-five foot wide lots. These are generally among the latest houses constructed.

[29] Based on a survey of portions of West 69th, 73rd, 81st, 85th, and 87th Streets; United States Census, 1900. Landau discusses more fully the income levels of rowhouse buyers. It was also common on the Upper West Side to offer houses as rentals.

front and back parlors on the first floor (the rear one being used as a more formal dining room) along a side hall and the stairs leading to the upper floors which contained the family bedrooms and bathrooms, and the servants and boarders at the top story. An entrance to the basement, which was convenient for accepting deliveries of goods, was located beneath the stoop and accessible by an entryway cut into the side of the stoop. The common straight stoop was widely used, but in the 1880s the box stoop, with a right-angle turn and an intermediate landing, gained in popularity. The box stoop was constructed with a wall at the building line so that one entered the steps from the areaway at the side, allowing for a more private approach to the house. Often rows were designed with a combination of raised and box stoops, enhancing the variety among the houses in the row.

The 1890s witnessed an innovation in interior planning that affected the placement and design of the stoop; the high straight or box stoops were replaced by a low stoop at ground level fronting on an American basement and the entrance was frequently located at the center. Typically, these houses were wider than most of those with raised basements, usually twenty-five feet wide. In the American basement plan, the dining room, which had been at the front of the basement level, was now placed at the second story running the full width of the house. A reception hall at the ground story was created allowing more privacy and elegance for entertaining upstairs. The now more elaborate staircase was placed at the rear of the wider and deeper entrance hall. The whole entrance was not only more spacious but more showy as well. Architectural critic Montgomery Schuyler felt, in 1906, that:

> ...there is a practical consensus to the effect that the 'American basement,' with the full frontage available on the second floor, is the most convenient arrangement and the most economical in reality in spite of the 'waste' of the entrance hall.[30]

The American basement plan was popularized in the 1890s by the architect Clarence True, although it is said to have been introduced at least a decade earlier but not widely adopted.[31] True was a prolific rowhouse developer and Upper West Side promoter who concentrated his work in the area near Riverside Drive (only a few rowhouse groups and two other buildings surviving in this district were designed by True).

The rowhouse groups constructed in the district range in number from two to as long as twenty-five in a row. The long blockfronts of rowhouses in the district help to create a strong, harmonious side street character that contributes to the district's special sense of place. The rows vary

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[30] Montgomery Schuyler, "The New York House," Architectural Record 19 (Feb., 1906), 89.

[31] Landau points to architectural critic Russell Sturgis as an early advocate of this type of interior planning, 28. See Russell Sturgis, "The City House [the East and South]," Scribner's Magazine 7 (June, 1890), 693-713.

stylistically and often incorporate different facade designs within a given row. In these cases, the individual houses within the row were designed to work together as a cohesive unit while featuring certain characteristics to make them individually distinctive and appealing to their owners. Uniformity and variety together were the key to producing the diversified streetscapes found in the district. Unlike the uniformity of design typically found in brownstone-fronted rowhouses of the earlier part of the nineteenth century, the houses in these later rows on the Upper West Side were purposely meant to be distinguished from each other, while together forming picturesque ensembles.

The architects and speculative builders active on the Upper West Side felt the public was tired of the "monotony" characterizing the numerous Italianate brownstones, such as those on the Upper East Side, and wanted to design houses accordingly -- using a mixture of materials and revival styles. Schuyler wrote in 1906: "It was the development of the West Side which struck the first blow at the tyranny of the brownstone front."[32] Brownstone was still used, but with a new emphasis on its sculptural and textural qualities and often in conjunction with other materials. Houses were now faced in materials with contrasting colors and textures, brick in various shades, and terra cotta. Brick especially was readily available and proved more economical and more durable than brownstone.[33] Rhythm produced by the often asymmetrical massing of the rowhouses on the Upper West Side also played a role in distinguishing them from their brownstone predecessors which had flat facades. Devices such as projecting bays, oriels, gables, and recessed arches were used to create patterns of light and shadow. Facade designs frequently alternate in a particular rhythm or function as mirror images within the configuration of a given row; in certain instances, the houses which terminate the rows are treated as end pavilions, with projecting end bays that extend almost to the building line and give the row a sense of closure. The building entries in this report address this special aspect of rowhouse design in the category of "Row Configuration." Facade designs are assigned letters which are used to indicate the overall pattern of the row, for example: ABCB'A'. The use of the "prime" (') indicates that the A' design varies slightly or is the mirror image of the A design.

The distinctive patterns, the unusual asymmetrical massing, and the alternation of architectural elements within the rowhouse groups found in the district are features that are intrinsic to the picturesque trends characterizing American architecture of the 1880s and 1890s. The side streets of the district are a remarkable assemblage of diverse architectural styles and provide an inventory of this era of creative experimentation. Patterns, designs, and styles drew on a number of historical sources. The neo-Grec, Queen Anne, Romanesque Revival, and Renaissance Revival styles were freely employed, sometimes eclectically blending features from a variety of sources into the design of one row. This new mixture of

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32 Schuyler, "The New York House," 84.

33 Landau, 21.

materials and styles was considered very modern and the Upper West Side of Manhattan was promoted accordingly, with brochures and pamphlets published by developers touting the fashionable newness of the architecture. Architects and builders active in the district, some of whom were also developers, made use of the architectural pattern books and design guides that proliferated in the late-nineteenth century, often mixing and matching elements at will and producing engaging combinations of architectural forms.

The rowhouses which give the side streets of the district their particular character relate in their overall scale and architectural style to the multiple dwellings on the avenues constructed in the same period. These buildings, predominantly flats and tenements, were also frequently constructed in rows, and were sometimes built in conjunction with adjacent rowhouse groups on the side streets. The interplay of the side-street rowhouses and the avenue buildings is a result of the concentrated efforts of architects and developers active on the Upper West Side during the relatively short span of years of the area's initial development. This cohesive quality is one of the factors that gives the district its strong sense of place.

While the earliest rows constructed in the district, dating from around 1870, were designed in the popular mid-century Italianate style, by the time development resumed at the end of that decade taste had turned against the somber brownstone-fronted rowhouses found elsewhere in the city where they create monumental uniform blockfronts with their ornate, classically-inspired window and door treatments and weighty cornices. The first challenge to the Italianate style in the design of rowhouses was the neo-Grec.[34] A reaction to the established tradition of imitating classical forms and adapting classical prototypes to satisfy the programs of modern building types, the neo-Grec style sought to reflect an architectural vocabulary appropriate to the modern, industrial civilization of the nineteenth century through the use of pared-down geometric massing and forms and stylized, almost mechanically precise ornament. As interpreted for the design of rowhouses in New York, the neo-Grec style is characterized by bold, rectilinear window and door enframements in stone with incised ornamental detail of stylized foliate forms and vertical channeling. Neo-Grec rowhouses are often executed in smooth brownstone, maintain a uniform

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[34] Conceived at the Ecole des Beaux-Arts during the 1840s, the French Neo-Grec style is often associated with the work of the architect Henri Labrouste, who is best known for his designs of two important libraries in Paris: the Bibliotheque Nationale and the Bibliotheque Ste. Genevieve. A more direct source for the neo-Grec style as it developed in America is the mid-nineteenth century vernacular residential architecture of Paris. Landau discusses the influence that Richard Morris Hunt, one of the first Americans to study at the Ecole, had on the popularization of the neo-Grec style for house design in this country, see Landau, "Richard Morris Hunt: Architectural Innovator...," in The Architecture of Richard Morris Hunt, ed. Susan R. Stein (Chicago, 1986), 47-77. See also Charles Lockwood, Bricks & Brownstone: The New York Row House, 1783-1929 (New York, 1973), 227-28. Lockwood provides a useful survey of architectural styles.

cornice line, and are usually unvaried in the design of a given row; in these aspects they do not differ much from their Italianate predecessors. However, some neo-Grec groups, such as a number located in the district, employ projecting bays or rusticated stone commonly associated with the Romanesque Revival style. A highly decorative version of the neo-Grec style is found in rows designed by Christian Blinn which are located on West 71st and West 78th Streets between Central Park West and Columbus Avenue, and on West 78th and West 79th Streets between Columbus and Amsterdam Avenues.

During the 1880s, the Queen Anne style emerged in rowhouse design on the Upper West Side and brought with it the fashion for treating houses as individually distinctive components of the streetscape. This style, most often associated with the work of English architect Richard Norman Shaw, appeared in the United States in the mid-1870s. Shaw's work in freestanding suburban villas drew upon eighteenth-century Georgian precedents and was characterized by textured brick, picturesque asymmetrical massing, pitched roofs with gables, prominent chimneys, and white trim. In the United States, the appearance of this style accompanied a growing appreciation for America's colonial heritage that was particularly strong following the celebration of the Centennial in 1876. American architects adapted Shaw's Georgian-inspired aesthetic and incorporated elements derived from American colonial architecture, such as applied pilasters and foliate friezes. Popular Queen Anne features found in rowhouses are recessed archways that form small porches, three-sided bays, bracketed oriel windows, mulitpane window sash and transoms, and ornamental sunflower and sunburst motifs.[35] The Queen Anne style rowhouses found in the district very often incorporate neo-Grec, Romanesque Revival, and Renaissance Revival elements. Noteworthy examples include a row of five houses at Nos. 31 to 39 West 84th Street, designed by Henry L. Harris for Anna McDonald, and a group of ten houses (surviving from a row of fourteen) at Nos. 53 to 67, 73 and 75 West 85th Street, designed by George H. Griebel for Alfred C. Clark; both groups were built in 1886-87.

The Romanesque Revival style was also used for rowhouses built in the district dating from the 1880s and shared certain characteristics with the contemporaneous Queen Anne style: the combination of various building materials and textures and picturesque massing. This style in the United States is most often associated with the work of the important architect Henry Hobson Richardson, who drew upon the medieval Romanesque architecture of France and Spain for inspiration and created a highly inventive aesthetic that went beyond the mere imitation of historical forms.[36] Although adapted for a number of different building types, the most characteristic feature of the Romanesque Revival style is the use of round arches for door and window openings given emphatic treatment in molded brick and carved stone. Romanesque Revival rowhouses, such as those found in the district, are typically executed in brick, brownstone, and sandstone in various colors and textures, and in many cases make expressive use of robust rusticated

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35 Lockwood, 231-32.

36 Ibid., 233-34.

masonry, particularly at the basement level. Another feature of this style is densely carved ornament of interlaced naturalistic forms, often placed to emphasize the structural components of the facade, such as at the springing line of the arches. This style is very often used in conjunction with Queen Anne and Renaissance-inspired elements. A common design solution found in the rowhouses of the district is the blending of Renaissance and Romanesque Revival style features. Examples of Romanesque Revival style rowhouses in the district include a row of five (originally six) located at Nos. 152 to 160 West 76th Street, built in 1883-86 and designed by the firm of Demeuron & Smith with Justus J. Smith acting as the developer, and a pair of houses located at 130 and 132 West 82nd Street, built in 1887 for Nathan W. Riker and designed by the notable firm of Lamb & Rich who often worked in this mode.

The rowhouses dating from the 1890s reflect a predominant use of Renaissance forms and details. American architects in general, influenced by the principles of the French Ecole des Beaux-Arts and the architecture of the 1893 World's Columbian Exposition in Chicago, shifted their attention during this period toward interpretations of Renaissance and Baroque prototypes of Italian, French, and German origin that were at the crux of the Beaux-Arts curriculum. The resurgence of neo-classicism in the 1890s had its roots in the broader cultural movement of the "American Renaissance"; American architects drew parallels in their design aesthetic between their own society, the American neo-classical past, and the enlightened Greco-Roman and Renaissance civilizations.[37] Leading architects such as McKim, Mead & White had a great influence on the design of residential architecture in this period through their commissions for mansions for the wealthy, in which they turned to these sources for inspiration. These stylistic influences, which symbolically expressed the prestige and affluence of the upper class, soon found their way to more modest speculatively-built rowhouses, such as those found in the district. The facades of these houses were often executed in materials of a lighter color than were previously used, such as limestone, yellow brick, and buff brick, although within the district brownstone is still the prevalent material for the Renaissance Revival style. Rather than display the irregular massing and animated rooflines associated with the Queen Anne and Romanesque Revival styles, these houses are generally flat-roofed or have small mansards, are characterized by a more regular alternation of architectural elements within a row (sometimes the houses are identical), and mark a return to more uniform blockfronts. Applied classically-inspired ornamental details, such as carved friezes, festoons, Ionic or Corinthian pilasters, and balustrades atop projecting oriels, add richness to these facades. The work of prolific architect Gilbert A. Schellenger, among the most avid adherents to the Renaissance Revival style for rowhouse design on the Upper West Side, is found throughout the district.

The rowhouses constructed in the district in the first decade of the twentieth century display the continued growth in popularity of the Beaux-

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[37] Richard Guy Wilson, "The Great Civilization," The American Renaissance, 1876-1917 (New York, 1979), 11-16. See also Lockwood, 234-38.

Arts style and the Federal and Georgian Revival styles blended with Renaissance elements. The several groups in the district that date from this late phase of rowhouse development represent the final era of single-family house construction in Manhattan. The row of eighteen houses designed by Percy Griffin for Frederick Ambrose Clark, located at Nos. 18 to 52 West 74th Street, and a number of houses on the south side of West 86th Street designed by the firm of Welch, Smith & Provot for the Halls, a family of active Upper West Side real estate developers, date from this period. All of these houses are large and sumptuous; only wealthy families could have afforded such grand houses in this period, a time when apartment dwelling was becoming the norm for urban life.[38]

As a whole, the stylistic influences on the rowhouse designs of the Upper West Side were so profuse and varied that, while the old Italianate style had certainly fallen out of favor, this new architecture was accepted with mixed feelings in critical circles. The Real Estate Record & Guide of November 1889 attacked the brownstones of the past:

> It is a mark of the advancement that has been made in a very short time that to-day [sic] most of us recognize and also freely admit that there is very little in those miles of brown stone [sic] monotony that even colloquially we dare assert to be mildly, distantly artistic.[39]

While this same journal declared the architecture of the Upper West Side "sometimes positively vulgar" it proclaimed at the same time that "beyond doubt there is no more charming residential section than the west side in any of the commercial capitals of the world."[40] Schuyler initially criticized the eclecticism of the side streets of the Upper West Side and then re-examined its merits. In 1899, he found "this bad architecture...an atrocity -- crude suggestions of good things," for in attempting to present variety, designers had sacrificed purity of style for "the wildest of wild work" to the point of making one contemporary architect "seasick."[41] By 1906 however, Schuyler applauded the freedom from "the brownstone boredom" when he exclaimed "the wildest of the wild work of the new West Side had its uses in promoting the emancipation [of rowhouse design]."[42]

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[38] According to Landau, the houses designed by Percy Griffin contained seventeen to nineteen rooms and had four or five bathrooms each, in addition to elevators; "The Row Houses...," 30.

[39] "The West Side Illustrated," The Real Estate Record & Guide, supplement (Nov. 16, 1889), 1.

[40] Ibid., 1-2.

[41] Schuyler, "The Small City House in New York," Architectural Record 8, no. 4 (Apr.-June, 1899), 376.

[42] Schuyler, "The New York House," 84.

A total of over 100 architects and builders are represented in the rowhouse designs within the district, yet only a handful stand out as being particularly prolific. Of the existing rows, George F. Pelham designed eleven and Neville & Bagge designed fourteen, predominantly in the Renaissance Revival style. John G. Prague, an architect/developer, designed eighteen rows, in which he incorporated the Romanesque and Renaissance Revival styles with Queen Anne elements. Gilbert A. Schellenger designed forty-five of the existing rows in the district; his designs are characterized primarily by the Renaissance Revival style, but often blended with neo-Grec, Romanesque Revival, Queen Anne, and Northern Renaissance features. The firm of Thom & Wilson made the largest contribution with fifty-one rows designed in a variety of styles including neo-Grec, Queen Anne, Chateauesque, and Renaissance Revival. Many of the firm's rows are highly inventive in detail, incorporating features from a wide variety of historic sources. Thom & Wilson and Schellenger were also the most prolific architects of flats found in the district.

While certain architectural styles are prominently represented in the district, other unusual design approaches make their appearance as well. In conjunction with the pioneering luxury apartment building, the Dakota, prominent architect Henry J. Hardenbergh conceived of the two aforementioned rows located on the north side of West 73rd Street in an unusual picturesque German Renaissance Revival style. Commissioned by Singer Sewing Machine Company president Edward S. Clark, these buildings were constructed on a large tract of land owned by the Clark family who were instrumental in promoting the real estate potential of the Upper West Side. These houses are characterized by bold massing of geometric forms, gabled roofline treatments, and ornamental detail inspired by German architecture of the second half of the sixteenth century and display on a smaller scale the chateauesque qualities of the monumental design of the Dakota.

Hardenbergh's teacher, European-born and -trained architect Detlef Lienau used a French Rationalist aesthetic incorporating Northern Gothic elements in his designs for four houses at Nos. 48, 50, 52, and 54 West 82nd Street, built in 1886-87. Of the four houses, Lienau acted as the developer of one, Elizabeth Lienau is listed as the owner of another, and the remaining two were built for Mary M. Williams whose family sponsored the construction of two nearby rows designed by Lienau which have been demolished.[43] These houses are characterized by a simple, pared-down facade treatment, prominent gables, and stylized drip moldings at the lintels.

Spanish architect Rafael Guastavino was responsible for two imaginative Moorish Revival style rows on opposite sides of West 78th Street between Columbus and Amsterdam Avenues: Nos. 121 to 131 (1885-86) and Nos. 118-134 (1886). Commissioned by prominent Jewish real estate developer Bernard S. Levy, Guastavino adapted a style that was most often associated with the design of synagogues for these unusual rows. The architect was also responsible for the design of the B'nai Jeshurun Synagogue on Madison Avenue

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[43] Landau illustrates plans of these houses and discusses how they vary from common interior planning; "The Row Houses...," 21.

near 65th Street (1884-85, demolished) in which he also drew on the Moorish heritage of his native Spain for inspiration. Guastavino is most often noted as the innovator of a lightweight tile-arch vaulting system that was a breakthrough in fireproof construction. In the house at No. 122 West 78th Street, Levy permitted the architect to utilize his vaulting methods. Levy also lived in a house across the street, at No. 121, for a number of years.[44]

Most of the single-family houses constructed in the district have been converted to multiple dwellings. These range in occupancy from having one unit per floor to as many as three per floor. Some have been converted for institutional use. These changes in use have been accompanied by alterations to the exteriors of the houses including replacement of original doors and windows, rooftop additions, and painting and refacing of the brick and brownstone. A common alteration associated with conversions of houses to multiple dwellings has been the removal of stoops and the establishment of entrances at the basement level, usually by remodeling the existing basement entrance located beneath the stoop. As a whole, the external character of these rowhouses remains little changed. On most of the side streets of the district, scattered later apartment buildings have interrupted the original rows, but in general the surviving rowhouses present a strong coherency and are a major element in creating a special sense of place particular to this district on Manhattan's Upper West Side.

Lynne Marthey
Elisa Urbanelli

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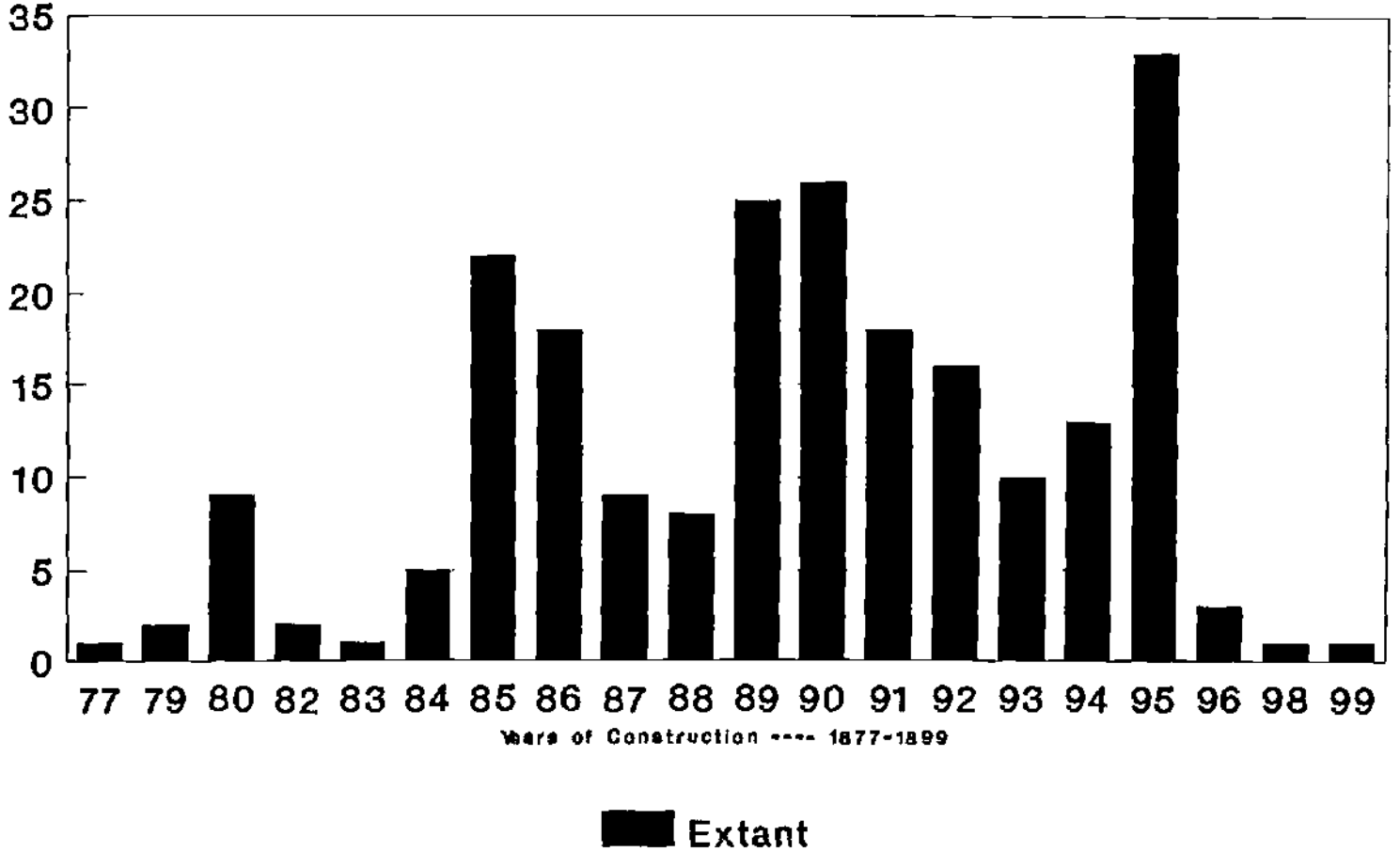
[44] Ibid., 24-25.

Multiple Dwellings - Flats/Tenements

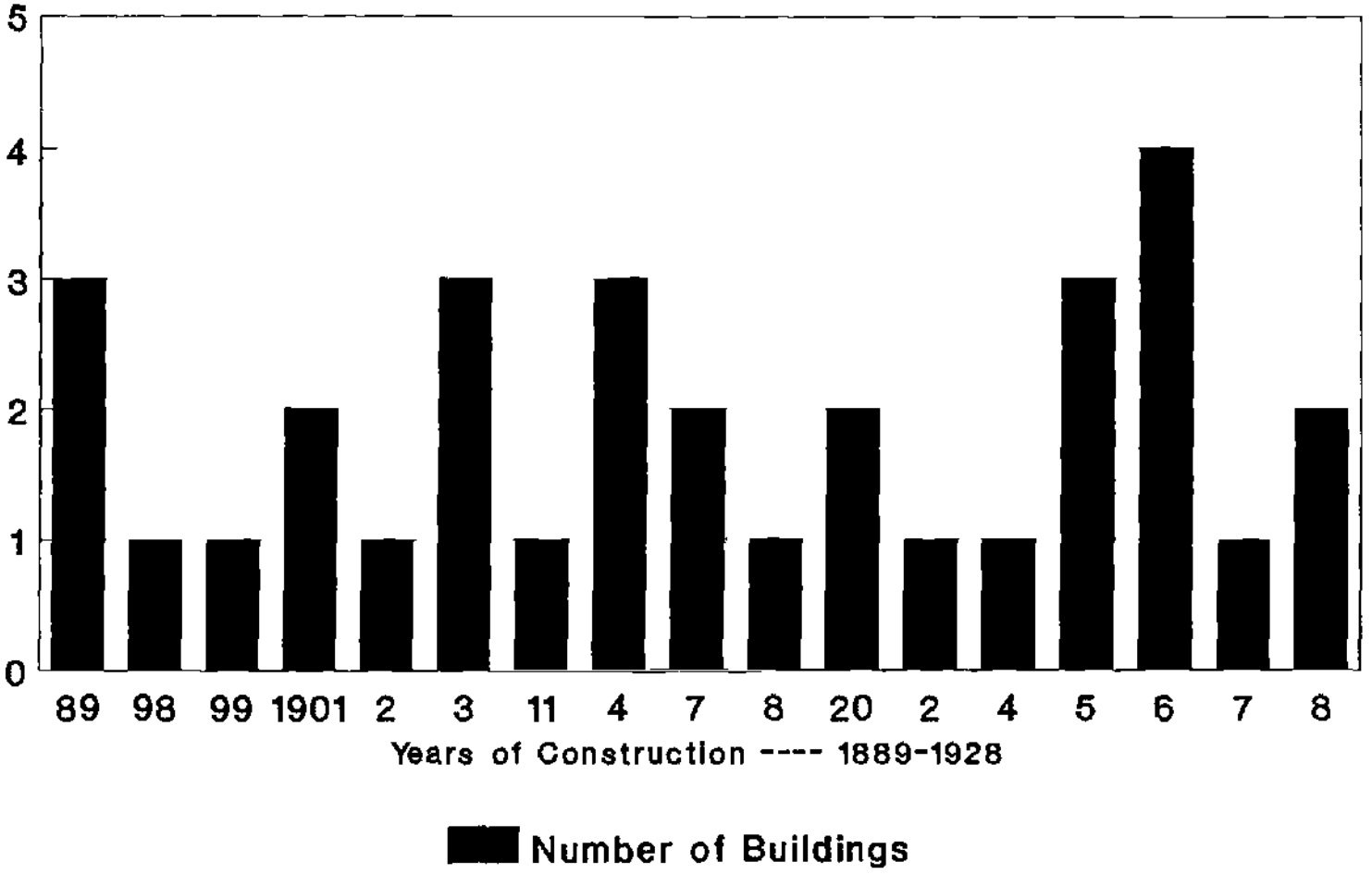
Upper West Side/Central Park West



Numbers are based on analysis of data
for existing buildings

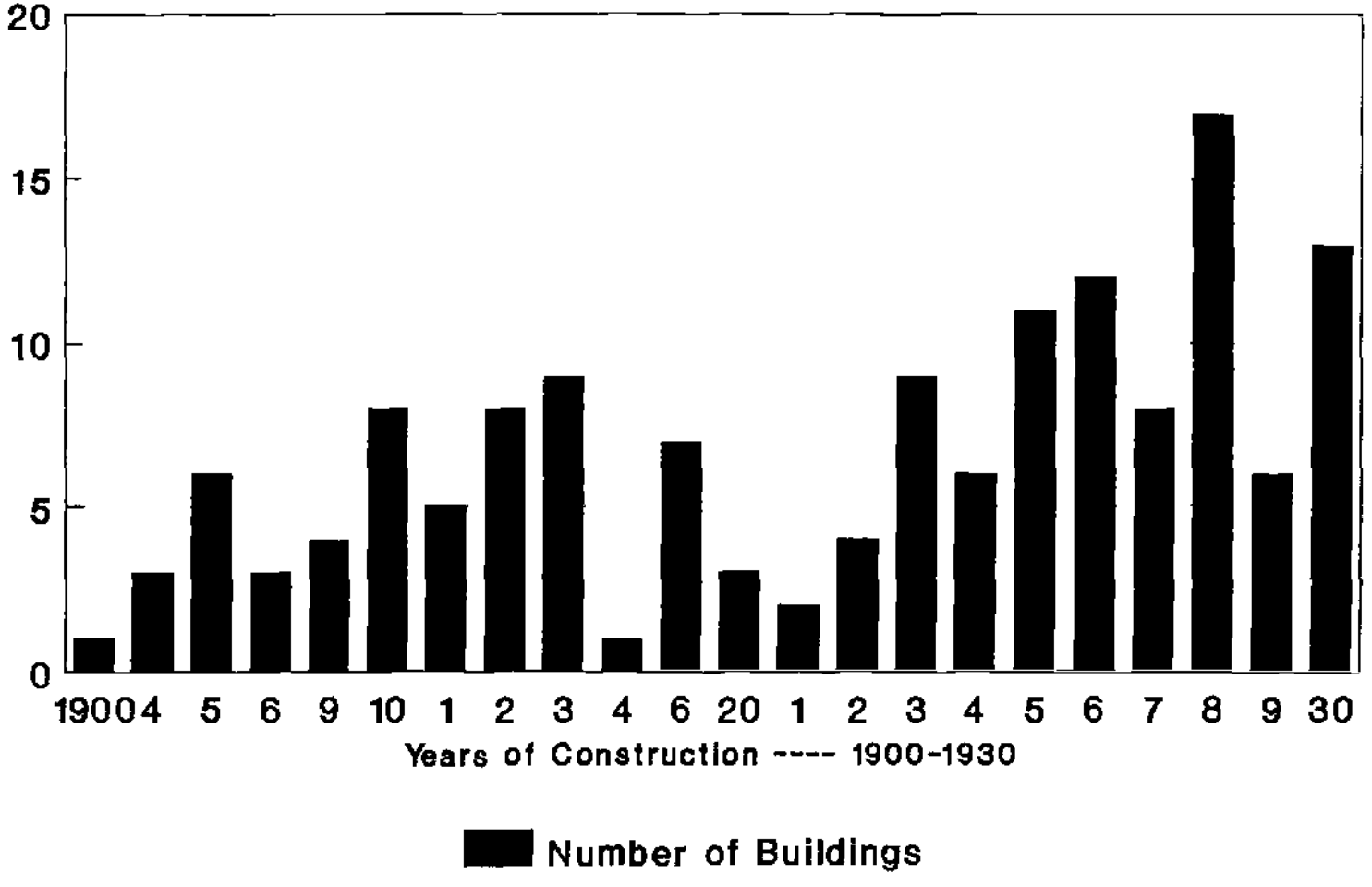
Apartment Hotels/Hotels

Upper West Side/Central Park West



Apartment Buildings

Upper West Side/Central Park West



THE ARCHITECTURAL DEVELOPMENT AND CHARACTER OF MULTIPLE DWELLINGS

Most of the area of the Upper West Side/Central Park West Historic District was initially built up with the single-family rowhouses which exist in greater numbers than multiple dwellings in the district. However, from the beginning a substantial proportion of the population lived in multiple dwellings[45] and, by 1900 if not well before, the majority of the population lived in multiple dwellings.[46] Although the area was always promoted as a middle-class neighborhood, the initial wave of construction, especially before 1895, provided as well for residents of lower income levels.

Six types of buildings originally constructed as multiple dwellings have been identified within the Upper West Side/Central Park West Historic District: tenements, flats, apartment hotels, apartment buildings, studio buildings, and hotels, all distinctions made in building permit applications. Although New Yorkers had lived in shared and multiple dwellings since well before the 1860s when the Department of Buildings was established and records kept for building construction in New York,[47] their particular forms, in the sense of size, structure, plan, appearance, and organization of space, were the subject of experimentation and debate in the years when the area of the district was developed.

Likewise, the names used to refer to these various types were sometimes imprecise and flexible until the period of experimentation ended. Their use in building permit applications and in the press changed over time and at any given time was subject to interpretation. In practice, these six types are not always completely separate from one another. In particular, there is at times a blurring at the edges among the categories of tenements, hotels, and flats; flats, apartment buildings, and apartment hotels; and hotels and apartment hotels.[48]

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[45] Robert A.M. Stern, et al., New York 1900 (New York, 1983), 287.

[46] The first generation of multiple dwellings in the area, scattered wood-frame tenements and lodging houses built before 1879, were completely replaced during the initial phase of the development in the district, and later generations of multiple dwellings, such as many flats and tenements of the period 1879-1900, were subsequently replaced by apartment buildings, especially in the 1920s.

[47] Elizabeth Collins Cromley, "The Development of the New York Apartment: 1860-1905," Ph.D. dissertation (City University of New York, 1982), 13.

[48] Certain criteria, based on an analysis of records at the Department of Buildings as well as contemporary articles in the architectural press, have been used to identify the various types of multiple dwellings found in the district. Tenements date from roughly 1877-1896, are typically twenty-

All multiple dwelling types except hotels and apartment hotels were subject to regulation by the Tenement House laws. Hotels and apartment hotels were excluded because under the building laws they were considered commercial rather than residential buildings.

Tenements

Under the Tenement House Laws the term tenement applied to any structure with three or more dwelling units. In common practice the term was used to refer to residential structures without private baths or toilets in individual living units, and which were occupied by low-income residents. The Tenement House laws of 1867, 1879, and 1901 were primarily aimed at improving conditions in these buildings. Such efforts were supported by a variety of civic-minded groups for both sanitary and moral reasons: sanitary because overcrowded conditions were thought to breed disease and endanger public health, and moral because of the absence of privacy.

Before 1879, there were wood-frame tenements built scattered within the area of the district above West 86th Street. These buildings housed a population of low-income residents in the area before the more permanent development of multiple dwellings began in the late 1870s. Although none survive today, they were torn down only as they were replaced by brick buildings over the next thirty years.

The oldest surviving multiple dwelling in the district is a tenement at 460 Amsterdam Avenue, built in 1877 under the original Tenement House law of 1867. This is the only surviving tenement in the district built under that law, which had only minimal requirements: a fire escape, the provision of at least one privy for every twenty residents, and the elimination of horses, cows, sheep, and goats from the premises. In plan, the building probably consisted of two- or three-room suites reached from stair landings or public corridors. As no interior toilet facilities were required, the likelihood is that a privy was probably originally in the back yard. The building was of brick masonry construction with wooden floor joists and had an open stairwell. This is a neo-Grec style building which in height, scale, and general appearance was similar to rowhouses in the neighborhood and was designed by the prolific architect John G. Prague for B. Schaaf &

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to twenty-five feet wide, have four to five residential stories above stores at street level, and have more than two families per floor. Flats typically date from 1880 to 1900, range in height from five to eight stories and often have street-level stores, range in width from twenty to 100 feet, and generally have one or two families per residential floor in narrower buildings (averaging twenty-five feet in width) and the same ratio of residential units to building width in wider buildings. Apartment buildings typically post-date 1900, are bigger in scale and plan than flats, have over eight stories, and contain elevators. Apartment hotels, studio buildings, and hotels fit different criteria which are outlined below.

Son.

In 1879 a new Tenement House law was passed, later called the "Old Law," which in plan produced "dumbbell" shaped buildings on standard twenty-five by 100 foot midblock sites after proposals by James E. Ware and others. The dumbbell plan was narrower in the middle than at the front and rear due to light courts that brought light and air to every room in the building. For a twenty-five by eighty-nine foot building on a standard lot (with the required rear yard), a tenement at the high end of the scale typically contained two baths with toilets accessible from the public corridor on a four-unit floor, with the baths and staircases situated at the center of the neck of the dumbbell. Most had four residential floors above stores at street level. A typical unit in such a building had three rooms with the "living room" of each unit at the front or rear, and bedrooms opening onto the light court that were reached only by passing directly through the rooms without the benefit of a separate corridor. The living room contained a wash tub and cold water and a chimney or flue for a coal stove. Legally limited to eight stories, none in the present historic district are over six.[49] The dumbbell plan was not required for tenements but it was the only workable solution for midblock buildings on standard lots, as most were. Corner buildings, with ample light and air from two street frontages, were typically larger than midblock tenements and were not in the dumbbell plan. "Old Law" tenements were of brick masonry construction with wood floor joists, and were not considered fireproof. The majority were built in rows with party walls which brought the cost per building down below individually constructed buildings.

At the low end of the scale two adjoining tenements shared a single rear yard privy, and water was only available in the rear yard. Owners of all tenements were required to clean and whitewash every room twice a year and to report cases of serious disease and deaths.[50] Within the district, such tenements were occupied by rent-paying households whose heads worked in traditional trades or jobs. For example, in 1900, in a group of tenements on the west side of Columbus south of 83rd Street, the following occupations were represented: tailor, day laborer, stable man, carpenter, janitor, dressmaker, clerk, coachman, porter, servant, meat dealer, cook, watchman, and plumber.[51]

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[49] This was in part due to the building laws which by 1895, if not before, required buildings over eighty-five feet in height (usually eight stories) to be fireproof. This is an illustration of the overlapping provisions of the Tenement House Law and the building laws and the necessity of a close reading of each to find the more restrictive regulations, which took precedence.

[50] While "Old Law" tenements were popularly considered undesirable places to live by the middle class, they were better than other kinds of residences in the city such as lodging houses, which were governed by Lodging House Laws, and tenements built under the 1867 Tenement House law.

[51] United States Census, 1900.

There are nearly forty existing "Old Law" tenements built between 1879 and 1896 in the district. Five of these were constructed as individual buildings, with the remainder built in rows ranging from two to eight structures. Almost all of these were built on Columbus and Amsterdam Avenues, usually adjacent to flats of similar size and appearance from the same period. Indeed, although tenements were at the bottom end of the socio-economic scale for multiple dwellings in the area, and often were less expensively or elaborately embellished than flats, the difference between flats and tenements in the district is not obvious by their exterior appearance.

In style, the earliest tenements in the district are neo-Grec. After 1890, they were all designed in variations of the Romanesque or Renaissance Revival styles. In all cases their designs followed the trends established by rowhouses, presumably to suggest to their renters stylishness and prestige and the image of a New York City middle-class home. Among the more prolific designers of tenements in the area were Gilbert A. Schellenger for the Gordon Brothers, Babcock & McAvoy for Borkel & McKean, and Ernest W. Schneider for Lorenz Weiher.

Under the Multiple Dwelling Law of 1929, owners were required to upgrade Old Law Tenements by replacing outside privies with a minimum of one indoor water closet for every two families, and improving fire safety with sprinklers and alterations to public corridors and stairs. Although some argued that these provisions would prove such a hardship on owners that many buildings would be torn down, it does not appear that such was the case, at least to any great extent, in the area of the district.

Flats

The term "flat" was first used in Edinburgh and London early in the nineteenth century to denote living units that were all on one floor in larger buildings, often after those buildings were subdivided. In New York it may have been applied to rowhouses altered in the mid-nineteenth century to contain separate living units on each of its floors. By the time the Department of Buildings began keeping records of new building applications in 1866, a common type of new structure consisting of three or four stories, each with a separate living unit, above street-level stores, was classified on the basis of construction and use as a "second-class dwelling." At some point both these second-class dwellings and the living units within them began to be referred to as flats. The units were larger than those in tenements and each contained baths and toilets. These buildings had fewer tenants per floor than tenements.

These buildings were referred to by the Department of Buildings, at first loosely and after 1874 officially, as "French Flats." In the area of the district, French Flats or, sometimes simply flats, were built for a range of tenants. None of these buildings had elevators and all were limited by the Tenement House Law to eight stories. The more prestigious flats were often named with carved and decorated inscriptions on the buildings. Entered on side streets where there were no storefronts, they

were treated differently from flats at the low end of the scale.

Whereas the low-end flats often occupied midblock avenue frontage, were built adjacent to tenements, and were indistinguishable from tenements in appearance and the level of architectural embellishment, the high-end flats, although built in rows on the same standard city lots, were often treated architecturally as single larger buildings resembling apartment buildings, either with one or several entrances, and were more elaborately embellished. For example, at the low end is a group of three flats at 488, 490, and 492 Amsterdam Avenue built in 1889-1890 for William Bell by the architect Jacob H. Valentine. They are articulated as three separate buildings like the tenement row adjacent to them. They are entered through narrow doors next to storefronts, where a narrow corridor leads back to a stair, and have more than one unit on each of the four upper-level residential floors.

Better classes of flats were built on larger than standard lots on corner sites with more light and air. One such example is 221-223 Columbus Avenue, designed by Arthur Donovan Pickering for George W. Rogers in 1887. Given a prestigious name, "The Tuxedo," and a modest entry hall, its developers hoped to attract middle-class tenants and to distinguish their building from less commodious places. Like less prestigious buildings, however, this was of non-fireproof, brick construction with wood floor joists, and it admitted light to inner rooms by means of narrow rear light courts in conformance with the Tenement House Law.

At the top of the scale were buildings like "The Aylsmere" at 331-333 Columbus Avenue, designed by Henry Andersen for Leopold Kahn in 1892. This was conceptually a different type of building, built on several assembled lots with a central court for light and air instead of narrow side or rear light wells. It was entered through a spacious, ornamented lobby. Structurally this later building was a step up, with a fireproof basement and first floor, as required in the building law, and steel girders on upper floors. In plan, a typical flat might include a parlor, dining room, several bedrooms, a kitchen, one or more bathrooms, and one or more servants' rooms, all linked by private corridors.

At the lower end, flats were occupied by people with such occupations as clerk, salesman, and civil servant, and by retired people and widows, the latter frequently with boarders or lodgers in the household. At the Aylsmere, on the other hand, in 1900 its twenty-five households included people in the occupations of physician, banker, engineer, ship broker, real estate agent, merchant, insuranceman, and salesman. Seventeen of the households had servants.

Of the existing flats in the Upper West Side/Central Park West Historic District, fewer than a dozen were built before 1885 and about 185 more were built by 1900, with only two erected after 1900. These buildings were constructed on Columbus Avenue, on Amsterdam Avenue north of West 80th Street, on portions of Central Park West, and on the side streets immediately adjacent to the avenues. The older and more modest flats tend to be north of 80th Street, and the more commodious flats are south of 80th Street, although there are numerous exceptions. Most of the flats

originally built on Central Park West were equivalent in size and character to the Aylsmere; these were replaced by larger apartment buildings in the 1920s.

The two most prolific designers of surviving flats in the district are Thom & Wilson and Gilbert A. Schellenger, also the most prolific rowhouse architects in the district. Thom & Wilson were active for almost the complete period of flat building, from 1880 to 1896, and Schellenger's buildings date from 1886 to 1900. While flats resembled rowhouses in scale and adopted the architectural styles used in rowhouses, such as neo-Grec, Queen Anne, Romanesque, and Renaissance Revival, they were built closer to the lot line and were generally less expensively finished. Unlike contemporaneous rowhouses, which are often designed to be distinguished from one another and whose facades are frequently articulated by projecting bays, oriels, and various pictureseque roof treatments, flats are generally regular in their massing and define a uniform street wall, most apparent on Columbus and Amsterdam Avenues. An interesting example of a flats building designed to harmonize with both neighboring flats on the avenue and rowhouses on the adjacent side street is the Greystone at 286-294 Columbus Avenue (southwest corner of West 74th Street), which has a planar neo-Grec facade in brick and limestone on Columbus Avenue and a more robust Romanesque Revival facade in rusticated limestone on West 74th Street.

Apartment Hotels

In the effort to develop a suitable middle-class multi-family dwelling, at least for bachelors and newly married couples, an early invention in New York was the apartment hotel which combined features of the new apartment house type and the hotel, an established kind of residence for middle-class living. As discussed in the architectural press,[52] the apartment house was considered to lack the privacy of a house and the amenities of a hotel, whereas the hotel lacked the spaciousness and sense of permanence of an apartment. Filling the gap, the apartment hotel contained suites of rooms including, at first, a parlor, dining room, bedrooms, private baths, and servants' rooms -- everything to be found in an apartment house except a kitchen (in some cases there would have been a small "housekeeping" kitchen without a stove[53]). Instead, a dumbwaiter connected a serving pantry in each apartment to a large kitchen on the ground floor or basement for delivery of food to each apartment, or tenants could eat in a restaurant on the ground floor.

The first apartment hotels in the area of the district were: the Beresford, the San Remo, the Majestic, and the El Dorado, all built on Central Park West between 1889 and 1893 and all later replaced in the 1920s

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52 Described in Cromley, Chapter 5, 150-160.

53 Stoves were not allowed in living units of apartment hotels under the law but the law was not always strictly enforced. This situation became a matter of public controversy in the mid 1920s.

by apartment buildings with the same names;[54] and the Endicott at 440-456 Columbus Avenue designed by Edward L. Angell, and the Brockholst at 520-526 Columbus Avenue designed by John G. Prague, both built in 1889 and both still standing. The Endicott and the Brockholst were for a distinctly upper middle-class clientele and had very similar features. Both were designed in the Romanesque Revival style and had commercial avenue frontages. At the Brockholst the rest of the ground floor was taken up by a large entrance hall, a reception room, a dining room, a cafe, and a barber shop, all richly embellished and furnished. Both an ornate iron stairway and an elevator led to upper floors where there were suites of rooms of various sizes. The building was planned around a large central court and two smaller courts. It is of load-bearing brick construction with a non-fireproof interior iron frame.

In 1900 there were seventeen households at the Brockholst, including an architect, a manager of a foreign company, a cigar manufacturer, a construction engineer, a railroad supplier, an editor, an accountant, a banker, a doctor, a member of the corn exchange, a shipper, and several widows. Seven of these had live-in servants.

While several such buildings were erected in the district in the nineteenth century, only a few survive. As an article about the Endicott stated at the time it opened,[55] a new kind of building such as this involved a greater risk on the part of its developer than flats for which there was a proven market.

Subsequent concentrations of apartment hotel construction took place during the periods 1902-1907, 1914-1917, and 1922-1929; this resulted in a group on West 72nd Street and others scattered throughout the area of the district. A wider range of tenants were accommodated than before, in small inexpensive units in most cases and in large and very expensive units in a few cases. These later apartment hotels circumvented the height restrictions of the Tenement House Law, and after 1916, the Building Zone Resolution, under both of which an apartment hotel was considered, like a hotel, a commercial building. A case in point, the Oliver Cromwell, designed by Emery Roth and built in 1927 for Washington Square, Inc., is considered the first "skyscraper" on the Upper West Side. In at least some cases, buildings may have been altered in the process of design from apartments to apartment hotels for this reason. Financial conditions provided a particular incentive for developers to push against the limits of the laws.

In the period 1914-17 three nearly identical apartment hotels were designed by Buchman & Fox for Edward West Browning and built in the area of 72nd Street, and a fourth was designed by Robert T. Lyons for the same developer. The three Buchman & Fox buildings are faced in elaborate terra-

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[54] Like all apartment hotels, the Dakota of 1880 also had a dining room and full hotel services; unlike them, it had full kitchens in each apartment.

[55] "The Hotel Endicott," Real Estate Record & Guide (1889), 44.

cotta sheathing executed in a neo-Gothic style. In the 1920s, Emery Roth designed three apartment hotels, including the Oliver Cromwell, and the firms of Sugarman & Berger and Sugarman & Hess also designed a total of three.

Apartment Buildings

Of the several multiple dwelling types within the Upper West Side/Central Park West Historic District, apartment buildings, although not the most numerous, are the most conspicuous by virtue of the size and location of the buildings. There are about 150 apartment buildings and 200 flats, but the apartment buildings occupy more area, they are much taller, and they house many more people. Whereas the flats are concentrated along Columbus Avenue and portions of Amsterdam Avenue where they are generally related in scale to both neighboring tenements and rowhouses, the apartment buildings form a high eastern boundary to the district along Central Park West and a western boundary that extends from 69th Street along Broadway and continues up Amsterdam Avenue between 72nd and 79th Streets. They create several distinct streetscapes, notably on West 72nd, 77th, 79th, 81st, and 86th Streets; and they are scattered throughout the district so that there is at least one in almost every block of the district.

Only two apartment buildings, the pioneering Dakota of 1880, and La Rochelle at 321-329 Columbus Avenue of 1895-1898 (designed by Lamb & Rich for G.H. Merriman), were built in the district in the nineteenth century. It was after 1900 and especially after World War I that the construction of apartment buildings transformed the look and character of the district. The large majority of apartment buildings in the district replaced existing "permanent" brick buildings, some of them being flats and tenements, whereas the development of the area up until this time occurred either on vacant land or replaced small wood-frame structures. In the search for an appropriate housing form for the middle class, the apartment building was gaining acceptance in New York City in the 1890s, but it was only in the decade after the IRT subway along Broadway opened in 1904 that many were built in the area of the Upper West Side/Central Park West Historic District — nearly forty being built during that period.

One could reasonably argue that apartment buildings were already common here in the form of the higher class of flats since around 1890 and that the distinction is largely semantic. However, changes in the building laws and the Tenement House Law in 1901 together with other conditions (electricity, necessary for elevators, was available from a power substation in 1896) altered the framework in which these structures were built so that, by and large, different kinds of multiple dwellings were built before and after 1901. Under the Tenement House Law of 1901, a multiple dwelling on a standard lot was impossible to build, courtyard buildings on multiple lots being the only alternative. The costs of construction and providing amenities in a more mechanized building, the introduction of fireproof buildings mandated by codes and encouraged by insurance companies, and the change in rent structure that was the result of elevators produced a new kind of building that became the standard solution.

In the period from 1904 to 1914 most new apartment buildings were U- or H-shaped in plan or had central courts. Typically built to the maximum under the Tenement House Law of about twelve to fifteen stories in height, they were serviced by elevators from large and elaborate public lobbies and were mostly steel-frame fireproof or "semi-fireproof" construction (some exposed steel members). These luxury buildings were intended for upper middle-class tenants and had living units organized with public rooms grouped together near the entry, private and sleeping rooms grouped separately, and service rooms with separate circulation. Mulliken & Moeller and Schwartz & Gross were the two most prolific architectural firms associated with these buildings in the district. Several of them were built on Central Park West and others on prominent corner sites elsewhere in the district.

In the years just before construction stopped during World War I, apartment buildings began to appear more frequently on midblock sites. Although these were much larger buildings, in plan they recalled the dumbbell and rear light well plans of midblock flats and tenements of the previous twenty years.

The biggest wave of development of apartment buildings took place after World War I, from 1919 until construction stopped in 1931 because of the Depression. In this period there were nearly ninety new apartment buildings constructed in the district, including a number of them substantially larger and taller than anything in the neighborhood before, with several in the range of thirty stories. The largest of these buildings, built after 1929, were shaped by the amended Building Zone Resolution of 1927 and the Multiple Dwelling Law of 1929, and their set-back towers were a new form in the area. In plan, as before, midblock buildings tended to have side and rear light courts, like large dumbbells, and corner buildings, while maintaining the street wall, were U- or E-shaped in the rear. These buildings were intended for a broader range of income levels than the luxury buildings of the pre-World War I years. At the low end living units were smaller and had lower ceilings: "efficiency" apartments (efficient because their rooms were used for multiple purposes) had one or two rooms, and three- and four-room units omitted servants rooms. At the high end they were at least as large and lavish as they had ever been: buildings like the Beresford and San Remo included apartments of sixteen or more rooms on two or three floors (called duplex or triplex apartments) with ceilings of twelve feet and higher and wood-burning fireplaces. Among many prolific architects, George F. Pelham built the largest number of buildings in this period and Emery Roth built several of the largest and most prominent.

When most of the larger buildings were constructed after the turn of the century, a basic compositional format was utilized for almost every building, on which ornamental details derived from different stylistic sources — Renaissance, Baroque, Georgian, and Gothic — could be placed. Most facades of large buildings by 1900 had two- or three-part vertical compositions with a two-story base and an articulated upper section when there were three parts. These compositions might be embellished with articulated end bays, balconies, or other features in the broad midsection. The facades of these buildings were generally brick, embellished with trim

of stone, terra cotta, and ornamental ironwork. Among the earliest were those most richly ornamented, often in the elaborate Beaux-Arts style, such as the St. Urban at 285 Central Park West (1904-05, Robert T. Lyons, architect) with its prominent mansard roof.

Until 1930, the overwhelming choice of style for these buildings was neo-Renaissance. In the last few years before construction ended, some of the largest buildings in the district, including a few located along Central Park West, notably, the Century (1931, Irwin S. Chanin and Jacques L. Delamarre, Sr., architects) and the Ardsley Apartments (1931-31, Emery Roth, architect), were designed in the Art Deco style. These buildings were treated somewhat differently than neo-Renaissance buildings; they have articulated bases and other features that helped relate them visually to their neighbors, but have soaring towers whose designs emphasized verticality rather than visual termination. Typically clad in brick with stone, cast-stone, and terra-cotta decorative trim, the facades of these buildings incorporate stylized, often geometric, and often polychromatic ornamental features that tend to emphasize the massing of the building.

Studio Buildings

Studio buildings were a form of apartment building or apartment hotel, initially designed specifically to provide living and working space for artists. The precedent for this building type in New York was set in 1857-58 by Richard Morris Hunt in his Studio Building (15 West Tenth Street, demolished). Because they were expensive to build, many studio buildings were financed as cooperatives.

To accommodate artists, these buildings generally had north-facing, double-height studio rooms with large industrial sash windows, and one or two floors of sleeping and service rooms behind the studio. To utilize the space in the buildings where there were double-height units on the north side, some had smaller, ordinary living units on twice as many floors on the south side. Like the best of other varieties of contemporary apartment buildings, they are of fireproof, steel-frame construction with concrete floor and roof arches.

To obtain adequate light of the right exposure, most studio buildings in New York were built on the south sides of streets facing open spaces. The first of these in the area of the district and the largest concentration of them, on the north side of West 67th Street, are an exception, ensuring northern light to studio units at the rear of the building by virtue of the low-rise rowhouses on West 68th Street.[56] From 1902 to 1907 several studio buildings were erected on West 67th Street by the same developer-architect

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[56] It has been suggested that restrictive covenants initially governed the development of 68th Street and the side streets further north, allowing only single-family rowhouses to be built, conversation with architectural historian Andrew Scott Dolkart, March 22, 1990. Examination of deeds and conveyances, however, has turned up no specific indication of covenants.

team: William J. Taylor and Simonson, Pollard & Steinam (and variations); two others were added on this block in 1915 and 1919. All but two of the twelve studio buildings located in the district were erected by 1915. Apart from West 67th Street, the others were built on scattered locations on and south of 77th Street, including the Studio Building at 44 West 77th Street (1907-09, Harde & Short, architects) facing Manhattan Square.

Stylistically, these buildings generally stand out among contemporary apartment buildings. Most have an Arts and Crafts era character in the use of clinker brick with polychrome terra-cotta trim and their facades incorporate Gothic, Northern Renaissance, and Tudor details, all of which has an immediate association with the production of art by the tenants. These features are overlaid on conventional two- or three-part compositional frameworks.

Hotels

Within the range of building types called hotels that were built in New York City during the years when the Upper West Side developed, those in the district appear to be all of one general type. Neither the first-class, luxury hotels of midtown near the city's principal visitor attractions, nor the lower end hotels that catered to seasonal laborers or unattached working men, these were middle-priced hotels for middle-class professionals and business people. They provided food and shelter on a temporary or long-term basis for bachelors, traveling salesmen, newly married couples and others who did not want the commitment of a permanent residence with its investment in furniture, costs of servants, and daily responsibilities. At least two, the Orleans at 410-416 Columbus Avenue designed by Buchman & Deisler for the Imperial Construction Company, and 291 Central Park West designed by Clarence True for Eppenstein & Mathews, offered a boarding plan including meals. Although they were open to tourists and other short-term visitors, they were widely considered by the middle class to be a residential option and had been since before the middle of the nineteenth century.

Of the dozen odd hotels built in the area of the Upper West Side/Central Park West Historic District, nearly all were built between 1898 and 1913, with a few between World War I and the Depression. Except for one on Central Park West at 89th Street, all were built on West 81st Street or below. The earlier group were generally more richly embellished than contemporary multiple dwellings of other types because they had a more urgent need to attract new guests. In fact five of the earliest hotels in the district were designed in the Beaux-Arts style, both because of its sumptuousness and its associations with cosmopolitan Parisian life. After 1911, the image of most hotels in the district was more restrained, generally in the neo-Renaissance style.

Except for the Hotel Colonial at 441-449 Columbus Avenue (1903-05, Frederick C. Browne, architect) with its central court, generally a sign of higher quality and cost, all of these hotels were built with side or rear light courts where there were lower cost rooms. When they opened, all of these hotels probably had spacious lobbies and restaurants and provided varied services to guests. In the earliest hotels typical living units

probably consisted of rooms with private baths and pairs of rooms with a shared bath. By the post-World War I period, most rooms had private baths.

Commissions for hotels were considered prestigious and developers typically selected well-known architects for these highly visible projects. Almost every designer of a hotel in the area was a prominent member of the profession. Buchman & Fox, Harry B. Mulliken, Schwartz & Gross, Maynicke & Franke, Clarence True, and George F. Pelham all designed hotels in the area.

Unlike most other multiple-dwelling types which before 1916 were regulated by both the building laws and the Tenement House Law, hotels were only regulated by the building laws until 1916 after which they were regulated by the Building Zone Resolution as well. However, in the building laws they were more strictly and specifically regulated than many other building types, and their fire insurance costs were higher because of the nature of their use.

Subsequent History

There has been relatively little new construction of multiple dwellings in the area of the Upper West Side/Central Park West Historic District in the nearly sixty years since all construction of such buildings came to a halt in the early years of the Depression. The little activity that has occurred has been as follows: conversion of rowhouses into apartment buildings, conversion of non-residential buildings into residential buildings, conversion and remodeling of public spaces such as lobbies and dining rooms of multi-unit buildings, construction of new apartment buildings, and the alteration of the interiors of various buildings to adjust to shifting markets.

Continuing a development that had begun in the 1920s, several groups of rowhouses were joined and remodeled as single apartment buildings in every decade through the 1970s, reaching a maximum of nine such conversions in the 1960s. As part of these conversions the stoops were removed and the facades were usually stripped of original decorative detail and remodeled as single designs. Sometimes the building was extended to the building line and a new facade was constructed, usually Moderne or modern in style. Generally speaking these changes seem to reflect a decline in the economic value of rental property in the neighborhood up to the 1970s. Almost all of the rowhouses in the district, whether or not they have had exterior alterations, are now occupied as apartments. Relatively few are occupied as single-family dwellings.

In at least one case, the old Pythian Temple on West 70th Street, a non-residential building (in this case a clubhouse) has been converted to residential use.

An important behind-the-scenes change has been the remodeling of public spaces such as lobbies, dining rooms, and reception rooms of apartment buildings, hotels, flats, and apartment hotels. Some such spaces have become commercial, reflecting both economic pressure and changing social needs. Others have been remodeled, perhaps in efforts to attract new

business and some have been converted as part of modernization efforts that might include air conditioning and new elevators.

There were very few apartment buildings erected in the district between 1931 and the end of World War II. Then two to four were built in each decade until the 1980s when seven were constructed. Since World War II, modified building codes, improved lighting, heating and ventilating technology, and new zoning regulations (since 1961) have changed the long-time practice of designing buildings around light courts. In this period, most new buildings were designed as solid blocks, and sometimes were set back from the building line, as at 15 West 72nd Street, creating inharmonious streetscapes. In the 1980s, revised zoning has encouraged new construction more sympathetic to its context; an example of this trend is the Coronado at Broadway and West 70th Street.

Some of the biggest changes in the area of the district have been imperceptible from the street. While most buildings have undergone interior remodelings, their basic use has remained constant. In the case of flats and tenements, however, since the 1970s, many have been thoroughly upgraded to modern apartment buildings with full kitchens and baths in every unit. Related to these changes have been the imposition of rent control and rent stabilization laws throughout New York City on the one hand and the conversion of much rental property to cooperatives and condominiums on the other.

Current Conditions

Most street-level stores in multiple dwellings have been remodeled. Doors to upper-level flats and tenements, particularly when they face the avenues, are somewhat less likely to have been remodeled. In apartment buildings, many new entrances have been installed. A significant change to multiple dwellings in the district has been the replacement of original wood- or steel-framed windows with aluminum sash, often in a pattern new to the building which is not as sympathetic to its overall architectural character. Often this alteration has been associated with the conversion of rental property to cooperatives and condominiums. Window replacement has had an impact on substantial numbers of every building type in the district.

Despite these changes, however, the multiple dwellings of the district are in largely original condition. A few cornices have been removed and parapets altered, but the overwhelming character of the buildings is little changed since the 1930s.

Michael Corbett

THE COMMERCIAL ARCHITECTURE OF THE
UPPER WEST SIDE/CENTRAL PARK WEST HISTORIC DISTRICT

Individual Building Types with Commercial Uses[57]

Very few buildings in the district were erected purely for commercial purposes; however, many were constructed to contain mixed uses or were residential buildings later altered for commercial use. The relevant building types found in the district are: tenements and flats with street-level shops, apartment buildings and hotels, rowhouses converted to commercial use at the street level, small commercial buildings, and other specialized commercial structures. Although the shopfronts contained in these buildings survive in various states of integrity, the remaining historic features are significant to the character of the streetscapes.

Tenements and Flats with Street-Level Storefronts[58]

In most cases, the masonry upper wall of a tenement or flats building is separated from the street-level storefronts by a cornice or bandcourse of pressed metal, wood, or stone. Often these horizontal elements contained frieze bands designed to accommodate commercial signage. Supporting this feature are masonry or cast-iron piers, normally ornamented, which divide the ground story into storefront modules.[59] Surviving in various states of integrity (sometimes details are missing although the piers remain in situ), these piers and pilasters frame the storefront openings. Cast-iron columns often occurred within the opening and were sometimes placed inside the storefront. These are in most cases visible today; in a few instances the original elements are intact, in situ, but hidden behind modern materials. Nonetheless, they reveal that often the structural divisions of the street-

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[57] This section is based on the following sources: Atlas of the Entire City of New York (New York, 1879); Atlas of the City of New York and Part of the Bronx (New York, 1885); M. Christine Boyer, Manhattan Manners (New York, 1985), 193-219; James Trager, West of Fifth (New York, 1987), esp. 23, 38, 132, 144ff; New York City, Manhattan Department of Buildings, Plans, Permits, and Dockets; New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0599, 0608, 0675, 0807, 0808.

[58] Buildings of this type were constructed on Columbus and Amsterdam Avenues. While little original storefront fabric survives on Columbus Avenue, that on Amsterdam Avenue has undergone a lesser degree of change and shows a greater harmony with the architectural character of the upper stories of the buildings.

[59] This description of storefronts is based on a survey of Photographic Views... New York Public Library, and Department of Taxes Photograph Collection, Municipal Archives and Records Center.

level commercial openings did not necessarily align with the bay divisions of the upper facade. This non-alignment was architecturally resolved through the employment of a heavy lintel or architrave which visually acted to support the load of the masonry and which provided a convenient frieze for the inclusion of signage. When the narrow side of the multiple dwelling faced onto the commercial avenue, the one or two shopfront modules per building alternated with the residential entrance. When the long side of the building stretched along the avenue, residential entrances were either located between the more numerous shops, or on the side street, or both. The residential entrances, normally reached by a low stoop (many of which have since been removed) contained a door surmounted by a transom.[60]

The typical shopfront designed for these building types was often tripartite in composition: a recessed doorway with a transom flanked by, or in some cases, to the side of, show windows that were bracketed between an upper transom and lower bulkhead. Bulkheads, sometimes elaborately decorated, were built of iron or wood painted in solid colors. Transoms were typically composed of several small glass panes (sometimes several dozen) and were sometimes partially operable. Signs were most often boards or lettering attached to or painted on the frieze of the shopfront cornice; often they were back-painted directly onto the show window glass. Another popular method was projecting signs extended from the upper part of the facade, mounted on metal brackets. Many of the shopfronts were shaded by retractable awnings mounted within the masonry opening and conforming to the shape of the opening; at times the second-story shopfronts also had them. Two prevalent first-story types were: (1) those attached to the bar between the transom and door or show window, which allows natural light to illuminate the display windows; and (2) those installed above the transoms which often gave the awning a steep slope. Sometimes they also served as additional signage.

Multiple dwellings located along the avenues (with the main entrance on the side streets), typically two per blockfront, were erected with narrow yards between them that opened to the avenue. Over time this short gap between the two buildings was filled in with one or two narrow one-story structures; they normally continue the architectural motifs, in brick or stone, of the adjacent buildings and include shopfronts.

Apartment Buildings and Hotels

Along Columbus and Amsterdam avenues are a number of apartment buildings, most of which were designed with street-level shops. The apartment buildings on West 72nd Street between Central Park West and Columbus Avenue, on West 79th Street between Columbus and Amsterdam avenues, on West 86th Street, on Central Park West, and on side streets throughout

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[60] While the low stoops have been removed, many original entrance doors and transoms survive on Amsterdam Avenue; others survive on Columbus Avenue at No. 182, No. 188, No. 207-209, No. 244, No. 302, No. 304-306, No. 463, and Nos. 483, 485, and 487.

the neighborhood typically do not have shopfronts. Apartment hotels, found most often on the avenues and West 72nd Street, resemble the apartment buildings in exterior appearance. Typically these were built with storefronts at street level; if not, shops were often added soon after construction.

In general, the facades of these buildings are articulated by large masonry piers; clearly separating the ground-story shopfronts into discrete units, the piers, through their vertical continuity, also allow the shopfronts to be integrated with the arrangement of the facade at the upper stories. Historically, these shopfronts resembled those in the tenements and flats: separated from the masonry wall above by a decorative cornice and/or bandcourse, they often had show windows with bulkheads flanking a central doorway, the entire glassy span surmounted by transoms, a sign, and (often) a retractable awning. In apartment buildings and hotels the residential entrance is normally grand, with decorative treatment or structural piers clearly separating it from commercial fronts.

Rowhouses Converted to Commercial Use

Rowhouses were altered for commercial use on West 72nd Street between Columbus and Amsterdam avenues and on West 79th Street between Amsterdam Avenue and Broadway. A few rowhouses underwent commercial alterations as early as 1909; however, the overwhelming majority of conversions occurred in the 1920s.

In a few cases, the residential entrance remained unaltered and a shopfront was inserted into the front of the raised basement, for example at 104 West 73rd Street, where the areaway with steps leads down to the shopfront. In other cases the basement and first-story levels were raised to permit the shopfront to be at grade. Typically these commercial fronts, surmounted by a pressed metal cornice, contained a doorway, one or two show windows with bulkheads, and transoms.

More commonly, the rowhouse was stripped of its stoop, and shopfronts were inserted into the raised basement, first story (as at 217 West 79th Street), or (in the case of rowhouses with American basements) first and second stories. While these shopfronts vary in detail, they share some common features: commercial and residential entrances are located to the side of wide display windows.

Another common alteration, seen along West 72nd and West 79th streets, was the erection of a one- or two-story extension out to the building line to accommodate commercial tenants. Often the first-story shopfront, its show windows and doors framed in cast iron in the early twentieth century and steel or aluminum later on, consisted of a side doorway and wide show window resting on a low bulkhead. The residential entrance would be on one side of the shopfront, unless two or more contiguous rowhouses had been converted simultaneously, thus permitting one residential entrance to serve all the apartments. The front extension, often originally faced in stone or brick,

also contained businesses at the second story, where large windows, or a fixed central sash flanked by smaller, operable windows and surmounted by transoms, would be installed. (A number of these storefronts, generally added in the 1920s, still survive.)

The most extensive commercial alteration of rowhouses in the district, a popular change on West 72nd Street, involved the erection of a totally new facade at the building line. In these instances, a commercial base with piers and a cornice, often faced in stone or brick, would frame the first-story shopfront (resembling those described above) and the entrance to upper stories, as well as the second-story commercial window arrangement, typically a fixed sash of metal or wood flanked by double-hung or pivoting sash side windows.

Small Commercial Buildings

Scattered along the shopping streets in the district there are a handful of small buildings designed solely for commercial use. Columbus Avenue has two from the 1890s (Nos. 424 and 426), one rebuilt in 1961 (No. 466-468), and two from the 1980s (Nos. 211 and 215). West 72nd Street contains four examples dating from 1909 to 1920 and a few from the 1930s. Typically one or two stories, these buildings have facades composed of large display windows surrounded by frames which reveal their period of construction through bold stylistic references. Except for the most recent examples, these buildings share a common building plane and degree of transparency with their larger neighbors. Today, the design integrity of these small commercial buildings varies, but they are clear examples of vibrant commercial design spanning the history of the district.

Other Commercial Structures

The historic district contains a building related to the livery business, a stable at 2 West 90th Street built in 1906-07 (now converted to residential use). A large complex erected in 1900-01 on West 66th and 67th streets near Central Park West, consisting of a clubhouse and stables (both now demolished), and the architecturally grand Durland Riding Academy, still standing at 8 West 67th Street, attests to the recreational aspect of the horse industry at the turn of the century. One of the largest equestrian schools in the world and home of the New-York Riding Club (organized in 1873),[61] the riding academy was later converted into a television center.

Another specialized building type found in the district is represented by the Riverside Memorial Chapel (1925-26), a four-story building in the Neo-French Renaissance style. Located on Amsterdam Avenue between West 75th and 76th streets, it contains a mortuary chapel, offices, and residential space. The six-story Renaissance Revival edifice erected on the southwest corner of Columbus Avenue and 72nd Street for the firm of Park & Tilford, first-class grocers, was designed by McKim, Mead & White (1892-93); it is

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[61] King (1893), 297, 569.

one of the few large buildings in the district intended for purely commercial use. A six-story dry goods store and warehouse (now converted to residential use) in the neo-Renaissance style (George H. Griebel, 1902-03) erected on Columbus Avenue at 73rd Street and the eleven-story Metropolitan Storage Warehouse, designed in the Beaux-Arts style and built at 471-475 Amsterdam Avenue (1922-23), point to further commercial activity in the district. More recently, as part of the American Broadcasting Company Television Center, a fifteen-story office-and-studio building was erected on West 67th Street (1978-79).

David Breiner

THE ARCHITECTURE OF RELIGIOUS AND OTHER PUBLIC AND PRIVATE INSTITUTIONS IN THE UPPER WEST SIDE/CENTRAL PARK WEST HISTORIC DISTRICT

Religious Institutions and their Architecture

The rich and varied religious architecture in the Upper West Side/Central Park West Historic District plays an important role in defining the district's character. These buildings are often organized into complexes to serve the various needs of a congregation: a house of worship; a building for congregation functions (called variously a parish house, church house or community center), a school, and living quarters for the minister, priest or rabbi. These varied buildings for a multiplicity of denominations within the Judeo-Christian tradition reflect, in part, the diverse population of the district during its period of major development. A number of distinguished architects have addressed the challenge of designing religious buildings for this densely-built residential neighborhood. Many are located on midblock sites and relate to the neighboring rowhouses in scale and materials. Others, on Central Park West, are grander in scale as befits their more generous sites and the greater width of the street. In responding to this challenge, the architects have employed a broad range of materials in a wide range of architectural styles.

Grace and St. Paul's Lutheran Church, originally St. Andrew's Methodist Church, at 123-125 West 71st Street, built in 1879-80 and designed by Stephen D. Hatch, is a unique essay in the district in the High Victorian Gothic style. Two Romanesque Revival churches survive: St. Andrew's Methodist Church, now the West Side Institutional Synagogue, at 122-138 West 76th Street, designed by J.C. Cady & Co. and built in 1889-90, and renovated after a fire in 1966; and the Church of the Third Universalist Society, now the Mount Pleasant Baptist Church, at 140-144 West 81st Street, built in 1892-93 and designed by John F. Capen. The West End Synagogue (Congregation Shaaray Tefila), now the Ukrainian Autocephalic Orthodox Church of St. Volodymyr, at 160 West 82nd Street, built in 1893-94 and designed by Brunner & Tryon, shares many of the same architectural elements of the two Romanesque Revival buildings, such as the coupled windows and the arcading at the doors and windows, although Sharaay Tefila was cast in the Moorish/Byzantine Revival mode considered appropriate for synagogues. The similarities in form between Capen's church and Brunner & Tryon's synagogue are particularly striking. Both have arcades flanked by towers and are approached by a double flight of steps.

Three religious complexes on Central Park West represent turn-of-the-century stylistic interpretations that occurred within the classical canon. Congregation Shearith Israel Synagogue and Rectory at 99 Central Park West was designed by Brunner & Tryon in the monumental Academic Classical style and built in 1896-97. From colonial times, Congregational Shearith Israel had built houses of worship in the prevailing classical style. Nonetheless, the shift in Brunner & Tryon's work from the Moorish/Byzantine Revival of the West End Synagogue to the classicism of Shearith Israel is striking. The Second Church of Christ, Scientist at 77

Central Park West was designed by Frederick Comstock in an Academic Classical mode based on Beaux-Arts principles and built in 1899-1901. It is likely that the Christian Scientists wished to establish a palpable presence on Central Park West. The New York Society for Ethical Culture at 2 West 64th Street was designed by Robert D. Kohn in the Secessionist style, a variation of the Art Nouveau, and built in 1909-10. Although Kohn scaled his building to sympathize with the Society's adjacent school, built in 1902-03 and designed in a variation of the more traditional neo-Renaissance style by Carrere & Hastings with Kohn as associate architect, he chose a contemporary although classicizing style for the new religious sect.

Four churches and synagogues within the district display different facets of the Gothic style. The Church of the Fourth Universalist Society church, at West 76th Street and Central Park West, was built in 1897-98 and designed by William A. Potter in the style of late English Gothic churches. The adjacent school building is contemporary and integral to the design of the church. In the design of the Holy Trinity Evangelical Lutheran Church at Central Park West and West 65th Street, built in 1899-1901, Schickel & Ditmars created a church based on late-thirteenth-century northern European prototypes. The Roman Catholic Church of the Blessed Sacrament at 146-150 West 71st Street, built in 1916-17, was designed by Gustave E. Steinback to evoke thirteenth-century French Gothic church architecture. It is constructed of cast stone as are the adjacent rectory and the school, behind the church at 147-153 West 70th Street, both contemporary with the church. The two buildings of the Stephen Wise Free Synagogue/ Hebrew Union College-Jewish Institute of Religion at 28-36 and 38-44 West 68th Street, were begun in 1939-41 and finished in 1948-49. Designed by Bloch & Hesse, they are unified through the consistent use of a neo-Medieval style with Gothic elements and executed in Fordham gneiss and limestone.

The architects of this century have tended to organize the components of the typical religious complex as a single structure. This is seen in three examples in the district. The Jewish Center at 131-135 West 86th Street, built in 1917-20, was designed by Louis Allen Abramson to incorporate a synagogue and educational and recreational facilities within a ten-story neo-Renaissance style structure. Congregation Rodeph Sholom at 7-21 West 83rd Street incorporates a synagogue, community and meeting rooms, and living quarters behind a massive facade with deeply cut arches that evoke Romanesque and Byzantine prototypes. Designed by Charles B. Meyers, the structure was built in 1928-29. The most recent religious structure in the district is the St. Matthew and St. Timothy Church and Center at 26-32 West 84th Street, built in 1967-68 and designed by Victor Christ-Janer and Associates. Behind the high, reinforced-concrete street screen reminiscent of Le Corbusier's late Brutalist work, Christ-Janer has juxtaposed the sanctuary, parish hall, school and living quarters. The Rodeph Sholom School at 10-16 West 84th Street, built in 1973-77, as designed by William Roper echoes this aesthetic.

The changing demographics of a growing metropolis were responsible for the Upper West Side's development and religious institutions both anticipated and followed their congregations uptown. The chronology of the construction of religious buildings within the Upper West Side/Central Park

West Historic District reflects the patterns of development within the area. The earliest religious buildings were constructed near the intersection of Broadway and West 72nd Street, the site of old Harsenville, the hamlet that grew at the intersection of the old Bloomingdale Road (now Broadway) and Harsenville Lane (now West 71st Street) which connected the Bloomingdale Road to the Boston Post Road on Manhattan's East Side. These include what is now Christ and St. Stephen's at 124 West 68th Street, first organized in 1879 as the Chapel of the Transfiguration, an uptown branch of the Church of the Transfiguration at 1 East 29th Street ("The Little Church Around the Corner"); Grace and St. Paul's Lutheran Church at 123-125 West 71st Street, originally built as a chapel for a growing congregation of Methodists by that denomination's Extension and Missionary Society in 1880; and the Roman Catholic Church of the Blessed Sacrament which established itself at Broadway and West 71st Street in 1887 in a building which preceded the present one.

A second wave of religious buildings further to the north followed in the 1890s. The growing congregation of Methodists on West 71st Street sold its chapel to Grace Lutheran and moved as St. Andrew's Methodist Episcopal Church to 122-138 West 76th Street in 1890. The Third Universalist Society built its new church at 140-144 West 81st in 1892-93. A second Episcopalian congregation left its chapel at Columbus Avenue and West 83rd Street to become the newly organized St. Matthew's at 26 West 84th Street in 1892-93. The first synagogue in the district was Congregation Sharaay Tefila, built 1893-94, at 160 West 82nd Street by a congregation that had moved up from West 44th Street.

As Central Park West was developed later than the side street blocks with residential structures, this was also the case for religious buildings. However, in the 1890s and in the first decade of this century, six religious denominations built places of worship on Central Park West. The Scotch Presbyterian Church moved up to Central Park West and West 96th Street from West 14th Street in 1894. The city's oldest Jewish congregation, Shearith Israel, moved to Central Park West and West 70th Street from West 19th Street just west of Fifth Avenue in 1897. The Fourth Universalist Society built its Church of the Divine Paternity at Central Park West and West 76th Street in 1896-97. A Lutheran congregation, Holy Trinity Evangelical Lutheran Church, moved uptown to Central Park West and West 65th Street in 1902. Two sects of relatively recent foundation, the Second Church of Christ, Scientist, and the New York Society for Ethical Culture, joined the more traditional denominations already established on Central Park West; the Christian Scientists at Central Park West and West 68th Street, in 1898-1901, and the New York Society for Ethical Culture at Central Park West and West 64th Street in 1910. Congregation Shearith Israel and the New York Society for Ethical Culture are designated New York City Landmarks.

Following World War I, the prosperity of the 1920s was manifested in the construction of large apartment buildings along the avenues, especially Central Park West. Taking advantage of this trend, in 1928 the Scotch Presbyterian Church, leased its site to a developer on the condition that accommodation be provided for the church in a new sixteen-story apartment building. Other newer houses of worship were constructed on midblock sites

on the side streets. Some replaced rowhouses, as in the case of the several building campaigns of the Stephen Wise Free Synagogue/Jewish Institute of Religion-Hebrew Union at 28-36 and 38-44 West 68th Street and Congregation Rodeph Sholom at 7-21 West 83rd Street. In other cases, rowhouses were refaced and interiors adjusted, as with the Society for the Advancement of Judaism (1937) at 13-15 West 86th Street. In the case of the Romanian Orthodox Church of St. Dumitru at 50 West 89th Street, the interior was renovated in 1940 to accommodate the church but the facade was left essentially intact.

Several denominations have chosen to reuse available religious buildings now located within the district. At least four examples may be cited. Grace Lutheran (now Grace and St. Paul's Lutheran) purchased its chapel from St. Andrew's when the latter moved to West 76th Street in 1890; the West Side Institutional Synagogue purchased this West 76th Street building when St. Andrew's merged with St. Paul's in 1937. Three denominations have been housed in the Church of the Third Universalist Society: the Disciples of Christ in 1910; the Mormons in 1945; and recently the Mount Pleasant Baptists. In 1958 Congregation Sharaay Tefila sold its building to the Ukrainian Autocephalic Orthodox Church of St. Volodymyr.

Other Public and Private Institutions and their Architecture

The Upper West Side's growing population and increase in residential development during the late-nineteenth century triggered a parallel increase in the construction of a variety of institutional buildings to serve the area. Later, as transportation improved and the reputations of some of these institutions spread, services were made available to a much wider audience. Some have even gained national and international significance. The initial isolation of the area necessitated the construction of schools and libraries to meet educational needs, clubs to meet social and cultural aspirations, and fire and police stations to meet citizens' requirements for protective services within their own self-sufficient neighborhood. The story of the history and development of the institutions in the district is a long one and covers periods of establishment, growth, and reorganization for some major New York City institutions.

Many of the institutions in the district are housed in buildings designed by architects specifically for the institution. In some cases, institutions which were originally housed in pre-existing structures were later moved to such specialized structures. In a few cases pre-existing structures, typically rowhouses, adequately serve the needs of some smaller institutions. Institutions located on Central Park West, including the American Museum of Natural History and the New-York Historical Society, are typically larger and more grandiose in scale and/or ornamental treatment than the institutional buildings located on side streets. This character corresponds to that of the larger apartment buildings and religious institutions located on the avenue. Institutional buildings on the side streets are typically smaller in comparison and often occupy two lots rather than entire blockfronts. In this way they conform to the residential character of the side streets. There are exceptions, however. The

buildings housing the Young Men's Christian Association and the Pythian Temple, located on side streets, are grand structures with exuberant detail. These buildings were erected during a later phase of development and were constructed amidst other larger development. These blocks are not primarily residential in character. Another exception is Junior High School No. 44, whose building program called for an unusually large building on a residential block.

Most of the architects who designed buildings specifically for institutions in the district were not involved in any residential design and development in the area. The only exception is the firm of Lamb & Rich which designed several rowhouses in addition to their school building. In addition to their work at the American Museum of Natural History, the architectural firm of Cady, Berg & See designed St. Andrew's Methodist Episcopal Church (now the West Side Institutional Synagogue) within the district boundaries. Of the architects whose only work in the district was institutional, many were large, well-established New York City firms like Trowbridge & Livingston; Napoleon LeBrun & Sons; York & Sawyer; Babb, Cook & Willard; and Thomas White Lamb. These architects were active throughout the city designing other residential and institutional structures. For more information on the architects represented in the district, see the Architects' Appendix.

PHASES OF DEVELOPMENT

I) The history of institutions in the Upper West Side/Central Park West Historic District began long before the first institutional cornerstone was laid. It commenced in the late-eighteenth century when cultural, educational, and service institutions were being organized throughout the city. Institutions founded during the span between the late-eighteenth and late-nineteenth centuries represent nationally-recognized organizations such at the American Museum of Natural History, the Young Men's Christian Association, and the Knights of Pythias (a fraternal organization), as well as early educational institutions, such as the Columbia Grammar School and Sachs Collegiate Academy for Boys. Most of these organizations were originally housed elsewhere in the city and later moved into the area of the district as they expanded or required new facilities.

The first phase of development in the district includes the earliest construction of institutional buildings. The year 1877 saw the completion of the first building for the American Museum of Natural History, which was the first permanent building on Central Park West and the first institution to be constructed in the district. With little residential development in the area and the inadequate transportation of the time, the museum's exhibits had few visitors in its early years. It would be another five years before substantial residential construction was begun in the area, and an additional six years before another institution was constructed.

Engine Company No. 74, the second institution built in the district, was erected in 1888-89 at 120 West 83rd Street. By this time, a boom in residential construction had occurred in the area. Numerous rows of houses and flats were built and the new residents of the community needed

protection from fire. The construction of this fire station symbolizes the great growth of the period. Educational needs of area residents were addressed by the close of the nineteenth century, as well. The Veltin School at 160-62 West 74th Street was constructed in 1893. The school building would later be occupied by the Baldwin and Calhoun Schools, the latter established as the Jacobi School for Girls in 1896. The St. Agnes Free Circulating Library (originally located at 121 West 91st Street, outside the district boundaries), was established in 1893, and the New York Public Library and its branch system was established in 1895. The St. Agnes Branch would later occupy a building at 444 Amsterdam Avenue, within the district boundaries. Thus, the first phase of institutional development in the district saw the establishment of several organizations as well as the first stages of construction for institutional purposes.

II) The second phase of institutional development in the district was a more intense period of construction. The first decade of the twentieth century saw much of this activity. The Progress Club (later occupied by the Walden School, demolished c. 1987-88), the Central Park West building for the New-York Historical Society, the Swiss Home, and the St. Agnes Branch of the New York Public Library were all constructed early in the decade. Also built at this time were rowhouses at Nos. 20 through 46 West 74th Street, some of which would later be converted to institutional use.

The second and third decades of the twentieth century saw continued institutional establishment and construction. The Walden School and the Jewish Guild for the Blind (which would later have a branch of its services located within district boundaries) were both organized in 1914. The Franklin School, the Pythian Temple (a lodge of the Knights of Pythias), and the West Side Branch of the YMCA were also constructed during this period.

III) The third phase, from the 1950s through the 1980s, was a transitional period for institutions in the district. Many organizations merged, expanded, or relocated at this time. The Knights of Pythias vacated its lodge building, the Columbia Grammar and Leonard Schools merged, the Stevenson School moved to West 74th Street, the Twentieth Police Precinct moved to a new building at West 82nd Street, the Walden School expanded with its Andrew Goodman Building, the Calhoun School moved to West 81st Street and then expanded to West 74th Street, the Joselow House occupied a rowhouse on West 74th Street, and a new high school building was constructed for the Columbia Grammar School. Thus, this period saw the continued growth of institutions and the welcoming of new organizations to the area.

This three-phase development pattern clearly summarizes the general history of the institutions in the Upper West Side/Central Park West Historic District. A long period of establishment, an intense construction period, and a time of reorganization and expansion has brought to the district several strong institutions. Some of the organizations have national reputations and are monumental in design. Smaller institutions are nonetheless firmly established in the history of New York City and the Upper West Side, and continue to serve both city and neighborhood. The buildings which house the institutions of the Upper West Side/Central Park West Historic District, through both their functions and their architectural

design, complement and enhance the residential character of the area. A more detailed account of the history and architecture of each institution is found below.

Religious Complexes

Holy Trinity Evangelical Lutheran Church, 51-53 Central Park West

The Holy Trinity Evangelical Lutheran Church, designed by Schickel & Ditmars -- William Schickel (1850-1907) and Isaac E. Ditmars (1850-1934) -- and built in 1902-03, stands on the northwest corner of Central Park West and West 65th Street. A neo-Gothic design based on late thirteenth-century northern European prototypes, the church is faced with rusticated limestone above a rusticated granite base. The stone of the clerestory walls is supported by a steel frame. The cornice is of limestone and copper and is surmounted by a peaked roof, covered with slate. A copper fleche rises above the roof.

The Evangelical Lutheran Church of the Holy Trinity was organized in 1868 by a group seceding from St. James Lutheran Church on Mulberrry Street. Holy Trinity first rented St. Paul's Dutch Reformed Church at 47 West 21st Street, then purchased it the following year. There the congregation remained until relocating to West 65th Street and Central Park West. St. James remained on Mulberry Street until 1891 when it moved to East 73rd Street, but in 1938 St. James merged with Holy Trinity.

Second Church of Christ, Scientist, 77 Central Park West

The Second Church of Christ, Scientist, designed by Frederick R. Comstock (1866-1942), was built in 1899-1901 on the southwest corner of Central Park West and West 68th Street. Comstock's design for a domed church is in the Academic Classical mode based on Beaux-Arts principles. The basement, as well as the other architectural elements at the building's base -- the twelve steps and cheek walls at the building's entrance and the Tuscan portico at 10 West 68th Street (entrance to the reading and reception rooms) -- are of smooth-faced New Hampshire granite ashlar. The torcheres on the cheek walls are of cast bronze. The walls of the church are of a high-grade New York limestone called South Dover marble. The roof is covered with dark slate; the dome and its cupola are sheathed with copper.

Christian Science was established by Mary Baker Eddy (d. 1910) in 1879. The First Church of Christ, Scientist, in Boston (or Mother Church) was dedicated in 1895. (Frederick R. Comstock was an associate architect on this project.) Mrs. Eddy sent two disciples to New York, Mrs. Laura Lathrop in 1886 and Mrs. Augusta Stetson in 1888. Mrs. Lathrop and a group of her adherents, encouraged by Mrs. Eddy, seceded from the initial Christian Science congregation in New York and formed the Second Church of Christ, Scientist, in 1891. As Christian Science was a new sect, an impressive architectural presence was deemed an appropriate way to further its acceptance. Mrs. Stetson, who had enlarged the initial congregation, turned to Carerre & Hastings to design the First Church of Christ,

Scientist, 1898-1903, a designated a New York City Landmark on the northwest corner of Central Park West and West 96th Street. The Second Church of Christ, Scientist, undertook its building at Central Park West and West 68th Street simultaneously, choosing as its architect, Comstock, who had worked on the Mother Church. The building activity of the two New York congregations inspired Mrs. Eddy to enlarge the Mother Church in Boston (1906).

Congregation Shearith Israel Synagogue (Spanish and Portuguese Synagogue), 99 Central Park West and 8 West 70th Street

The Congregation Shearith Israel synagogue is a striking example in New York City of the monumental Academic Classical style. Designed by Brunner & Tryon, it was built in 1896-97 of smooth-faced limestone ashlar. Though a singular stylistic departure from more conventional synagogue architecture in New York which had adhered, through 1895, to the mid-ninteenth century Byzantine-Moorish prototype, it was a choice defended by the architect. Brunner cited as a prototype the Greco-Roman synagogue ruins in Galilee then recently discovered by the Palestine Excavation Fund. The architecture of the Chicago World's Columbian Exposition (1893) was also an inspiration. The congregation, with its seventeenth- and eighteenth-century New York antecedents, had a preference for classical forms as well. The adjacent Beaux-Arts style rectory to the south of the synagogue is contemporary with the synagogue and designed by Brunner & Tryon.

Adjacent to the synagogue at 8 West 70th Street is the Polonies Talmud Torah School. Built in 1949 to the designs of Kahn & Jacobs, the school received a new facade designed by Cole & Liebman as part of alterations carried out in 1953-54.

Shearith Israel is the oldest Jewish congregation in the city, tracing its history back to the immigration of Spanish and Portuguese Jews to New York in 1654. In 1730 when the bans against public assembly were lifted they held their first public services on Mill Street, in a synagogue which was rebuilt to accommodate an enlarged congregation in 1816. With each move uptown, from Mill Street to Crosby Street in 1833 and from Crosby to West 19th Street off Fifth Avenue in 1860, Shearith Israel commissioned a classical style edifice. And with each move the congregation took with it classical interior architectural elements from the first synagogue on Mill Street. (Today they are contained today within the present building.) Shearith Israel is a designated New York City Landmark.

The Scotch Presbyterian Church, 360 Central Park West, 2-10 West 96th Street, and 3 West 95th Street

The Scotch Presbyterian Church, located at the southwest corner of Central Park West and West 96th Street, is encompassed within the first four stories of the sixteen-story apartment building designed by Rosario Candela and built in 1928-29. In 1928 the congregation, which has owned this block-through site since 1892, leased the site to Vinross Realties, Inc., developers, with the condition that the new edifice planned for the site contain a church. The presence of the church on the site is maintained by

the treatment of the entrance facade at 4 West 96th Street which is distinguished from and not subsumed within the apartment building's overall design. This entrance takes the form of a smooth-faced heavy neo-Gothic screen of ashlar limestone set along the building line in front of the apartment house's fourth-story setback. Four buttresses, offset by the truncated octagonal tower on the right, articulate the facade. The pointed arch containing the segmentally-topped portal and the four lancet windows above are flanked by the center buttresses. Attached to the base of the buttress to the right of the portal is a bronze plaque, a World War I memorial removed from the 1893-94 church previously on the site, which also had its entrance on West 96th Street. The Alexander Robertson School, affiliated with the church, is also located within the apartment building.

Founded in 1756 by a group of Covenanters who seceded from the old Wall Street Presbyterian Church, the congregation of the Scotch Presbyterian Church applied to the Associated Presbytery of Scotland and was sent its first pastor, the Rev. John Mitchell Mason, in 1761. Moving from its first home on Cedar Street to Grand Street in 1837, and from Grand to West 14th Street in 1853, the congregation built its fourth home, a stone-fronted lecture hall (which included the Alexander Robertson School) at 3 West 95th Street in 1893 and the stone-fronted church on the West 96th Street corner in 1893-94, both to the designs of William H. Hume (1834-1899).

Vinross -- among whose principals was Vincent J. Slattery, former partner in the architectural firm of Horgan & Slattery -- had the church and lecture hall demolished and commissioned Rosario Candela to design a building to house the church, a school, a gymnasium, laundry and apartments for 149 families, erected in 1928-29. This solution, while unusual, was employed by several other congregations in the 1920s. Other examples are the Calvary Baptist Church, 123 West 57th Street, located at the base of the Salisbury Hotel (1929-30, Jardine, Hill & Murdock) and the Manhattan Congregational Church, 2162 Broadway, once housed in the base of the former Towers Hotel (1928-1932, Tillion & Tillion).

New York Society for Ethical Culture and School, 2 West 64th Street and 33 Central Park West

The meeting house of the New York Society for Ethical Culture, at the southwest corner of Central Park West and West 64th Street, was designed in the Secession style by Robert D. Kohn (1870?-1953) and built in 1909-10, adjacent to the Society's Ethical Culture School immediately to the south at the corner of West 63rd Street. The two buildings are compatible in scale and detail. The Society's main meeting room is on the first story of Kohn's building; Sunday school rooms and offices are on the stories above. The building is a strong and unusual architectural statement. The base and steps are of granite; the walls are of smooth-faced Indiana limestone ashlar. The entrance facade, with its tall windows of leaded stained glass in wood frames, is on West 64th Street. Two of the lower panels of the blind Central Park West facade carry inscriptions. The light fixtures at the entrance are original. The entrance pediment sculpture is by the sculptor Estelle Rumbold Kohn, the wife of the architect. The New York

Society for Ethical Culture Meeting House is a designated New York City Landmark.

The Ethical Culture School, built in 1902-03, was designed by Carrere & Hastings with Kohn as associated architect. The juxtaposition of brick and limestone in this building, a variation of the neo-Renaissance style, makes a strong architectural statement. The rusticated brick base is punctuated by paired window openings and a pedimented entrance. The facades above are organized into three-story window bays flanked by stylized brick piers. A continuous wrought-iron balcony sets off the fifth story.

Kohn, like many American architects of his generation, had received his training at the Ecole des Beaux-Arts in Paris. He was a friend and follower of the Society's founder, Dr. Felix Adler (1851-1933), and President of the Society from 1921 until 1944. Adler, a philosopher, religious teacher, educator, and reformer, believed in the concept of functional morality — the sense of duty social and national groups owe one to another. Young Adler was sent to Columbia University, and the universities in Berlin and Heidelberg in his training for the rabbinate (his father had come to New York from Germany to be rabbi of Temple Emanu-El). Upon his return in 1873 he taught at Cornell for three years. He founded the Society for Ethical Culture in 1876, and two years later the Workingman's School (named the Ethical Culture School in 1895) based upon the principles of Friedrich Froebel, the German educational theorist. In 1927 he founded the Fieldston School in the Riverdale section of the Bronx. The Society met at a succession of halls (including Carnegie Hall) until it moved up Central Park West to its present home. Adler was a professor of political and social ethics at Columbia from 1902 until his death.

The Stephen Wise Free Synagogue and Hebrew Union College - Jewish Institute of Religion, 28-36 and 38-44 West 68th Street

Bloch & Hesse's two-part four-story facade along the south side of West 68th Street for the Stephen Wise Free Synagogue and Hebrew Union College-Jewish Institute of Religion was begun in 1939-41 and finished in 1948-49. Although building was interrupted by World War II, any disparity in appearance is minimized by the architects' consistent use of a neo-Medieval style with Gothic elements and identical materials. The buildings' base is granite, the walls of rough-cut, random, Fordham gneiss and the trim is smooth-faced limestone. Although the pointed entrance arch and projecting bay dominate the otherwise almost blind facade of the synagogue on the left, and the mullioned regularity of the casement windows expresses the seminary on the right, the broad facade is united by the common base, the continuous lower and upper stringcourses, the continuity of the fourth story fenestration, and the buildings' comparable height. To the lower right of the arched synagogue entrance is a single stone of different origin, a stone from the Holy of Holies in Jerusalem presented to the Free Synagogue in 1922 and consecrated as the new building's corner stone in 1948.

Stephen Wise, the founder of the Free Synagogue, acquired property on the south side of West 68th Street in 1910 in order to establish a place of

worship and a seminary, but it was not until 1922 that Wise could commission Eisendrath & Horowitz, with Bloch & Hesse as associate architects, to design the Free Synagogue House (at 26-36 West 68th Street) for his Jewish Institute of Religion (a training school for rabbis -- Reform, Conservative and Orthodox). Subsequently the Bloch & Hesse firm was called upon to renovate and convert the Institute for synagogue use and to extend the building to the west to house the merged Institute and Hebrew Union College (38-44 West 68th Street) giving the two buildings their present appearance. Additional alterations to the ground story of the seminary and its westernmost bay were carried out in 1960-61.

Stephen Samuel Wise (1874-1949), social liberal, ardent Zionist, and champion of the idea of a free synagogue (no mandatory membership, no fees) was a powerful speaker with a compelling presence. He was brought to this country from Germany at the age of fourteen months when his father was made rabbi of Congregation Rodeph Sholom. After studying at the City University, Columbia University, in Vienna, and at Oxford, he returned to New York in 1893 to become rabbi of Congregation B'nai Jeshurun. He went to Portland, Oregon, as rabbi at Temple Beth-El there; in 1906 he refused the rabbinate at Temple Emanu-El on Fifth Avenue, but returned to New York the following year to found the Free Synagogue. Its congregation met first at the Hudson Theater, then in 1908-09 rented the Third Universalist Church on West 81st Street, and then met at Carnegie Hall until 1940 when services were moved to the present site. He founded the Jewish Institute for Religion in 1922 and twenty-six years later realized its merger with the Hebrew Union College of Cincinnati. Bloch & Hesse's use of Gothic elements may have been at Wise's request; the pleasure he took in the character of Oxford University's medieval quadrangles has been recorded. Also, Wise would have been aware of the continuing archaeological research then centered upon the late medieval synagogues in Europe and their interior furnishings.

Christ and St. Stephen's Protestant Episcopal Church (former) Chapel of the Transfiguration and Rectory, 124 and 124 West 69th Street

The design of Christ and St. Stephen's Church as seen today reflects a series of changes over time. Initially it was a simple frame building designed by William H. Day and built in 1879; a porch, supporting a diminutive tower, was built against the north side of a western addition in 1887. (The church was widened to the south and a second story built across the rear to the designs of Sidney V. Stratton the following year.) In 1897, in conjunction with a change of congregational ownership, the architect John D. Fouguet changed the shape of the tower above the porch to its present appearance, inserted new dormers, and covered the roof with tiles; it may have been at this time that the exterior walls were rebuilt of red brick. Eleven years later the newer components of the little church's north facade were stylistically unified through Stratton's use of the Academic Gothic idiom. Subsequent additions have broadened the northern transept: in 1914 by Rogers & Zogbaum; in 1950 by Moore & Laudseidel; and in 1960 by Adams & Woodbridge. The four-story brick rectory at 120 West 69 Street, built in 1883-84, was designed by George Martin Huss (1853-1941) in an American Neo-Grec style with ornamental brick accents that also reflect the influence of the Romanesque Revival.

The site of Christ and Saint Stephen's Church was purchased in October 1879 by the Rev. George Houghton, founding Rector of the Church of the Transfiguration ("The Little Church Around the Corner") at 1 East 29th Street where he presided from 1848 until 1897. A nephew of George Houghton, the Rev. Edward Clark Houghton, D.D., had organized the uptown congregation in 1876. Day's frame church was consecrated as the Chapel of the Transfiguration in 1880. Like its parent on East 29th Street, the Chapel of the Transfiguration, now Christ and St. Stephen's, is a low building separated from the street by a small garden and greensward.

The history of the Christ and St. Stephen's congregation is one of relocation and consolidation, following the city's population northward. St. Stephen's was organized in 1805 by a group which seceded from the English Lutheran Church of Zion and joined the Episcopal Church. This congregation bought the Chapel of the Transfiguration in 1897 and changed its name to St. Stephen's Church. Christ Church, organized in 1793, moved from five homes until it built a buff brick and terra-cotta Romanesque Revival complex (1889-90) at 211 West 71st Street. Christ Church merged with its neighbor in 1975.

Grace and St. Paul's Lutheran Church, (former) St. Andrew's Methodist Episcopal Church, 123-125 West 71st Street

The building that now houses Grace and St. Paul's Lutheran Church was erected in 1880-81 for St. Andrew's Methodist Episcopal Church by the New York City Extension and Missionary Society of the Methodist Episcopal Church to the designs of architect Stephen D. Hatch (1839-94). Hatch's design employs rusticated brownstone ashlar with smooth-faced brownstone sills, trefoliated lintels, imbrication, copings, and horizontal bands binding the facade's vertical elements together. The pointed arches alternate roughcut and smooth voussoirs. Asymmetrical and compact, this High Victorian Gothic style facade contains all of the architectural components one would expect in a church front twice its size. The peaked church and tower roofs were originally covered with slate shingles.

St. Andrew's started in 1864 at Amsterdam Avenue and West 68th Street as a prayer meeting, becoming the Bloomingdale Mission one year later and the Broadway Mission in 1866, the year it was organized as a church by the Methodist Sunday School and Missionary Society. Its new church on West 71st Street, consecrated in 1882, was constructed using the proceeds of the sale of the Free Tabernacle Church at West 34th Street and Eighth Avenue.

Grace Lutheran was organized in 1886 and the congregation had two homes -- the first at West 50th Street and Ninth Avenue and the second at West 49th Street and Broadway -- before moving to this building which was sold to it by St. Andrew's in 1890. The congregation was incorporated as the Evangelishe Lutherishe Gnaden Kirche this same year. In 1933 Grace merged with St. Paul's Lutheran and the present name was adopted.

Roman Catholic Church of the Blessed Sacrament, Rectory, and School, 146-150 and 152 West 71st Street and 147-153 West 70th Street

The Church of the Blessed Sacrament, rectory, and school, constructed in 1916-17, were designed by architect Gustave E. Steinback. The church facade is a thirteenth-century French Gothic tour de force in cast stone which is molded with a sharpness and intricacy as displayed in the pierced gables, the tracery, and the minute details of the niche canopies, the archivolt ornamentation, cusps, and finials. A full program of statuary -- cast stone porch figures, tympanum, as well as figures higher up the facade -- complements the architectural ornamentation. (Those saints who expounded the doctrine relative to the Sacrament are represented on the facade: St. John Baptist de la Salle; St. John Vianney; St. Francis de Sales; St. Philip Neri; St. Alphonsus Liquori; St. Francis of Assisi; St. Charles Borromeo; and St. Vincent de Paul. In the buttresses below the towers are representations of St. Thomas Acquinas and St. Bonaventure.) The church has a steel-frame structure, and the roof is supported by Guastavino domes and arches. Steinback's design for the four-story rectory, in a domestic Gothic style appropriate to the adjacent church, is also executed in cast stone. The six-story cast-stone school facade on West 70th Street employs the verticality characteristic of the Gothic style to articulate a modern pier and recessed spandrel system of three bays. It is flanked by two stair towers. The tracery of the spandrels and central gable of the school facade remains intact. Most of the terminal pinnacles and finials on the church, rectory, and school are of copper.

Organized in 1887 in the carriage room of the Havermeyer family's stable on the north side of 72nd Street, west of Broadway, by Father Matthew A. Taylor (1853-1914), the Roman Catholic Church of the Blessed Sacrament dedicated its first home on the corner of Broadway and West 71st Street the same year and incorporated the following year. Father Taylor had been sent by Archbishop Corrigan to establish a new parish in this developing sector of the city; the nearest Catholic church was the Church of the Sacred Heart on West 51st Street. The congregation continued to assemble lots until 1916 when it had achieved a block-through site east of its corner location for the present-day church and rectory at 146-150 and 152 West 71st Street and the school at 147-153 West 70th Street. Father Taylor was succeeded by Father Thomas F. Myhan (1864-1916), a scholar, who initiated the present building. His successor, Father William J. Guinan, carried Myhan's plans to completion.

Church of the Fourth Universalist Society (Church of the Divine Paternity), 4 West 76th Street

Designed by William Appleton Potter (1842-1909), the church and adjacent school were built in 1897-98 in an academic revival of the late English Gothic called the Perpendicular style. The design is executed in smooth-faced limestone ashlar. Located at the southwest corner of Central Park West and West 76th Street, the church is dominated by the four-stage pinnacled tower. A gabled nave, pointed-arch openings, and large stained-glass windows with ogival tracery are notable elements of the design. Prototypes for the design include Gloucester Cathedral and the Magadalen College tower, Oxford. A cornerstone on the West 76th Street side bears the dates "1838-1897." The three-story school building on West 76th

Street continues the design of the church with the stories marked by string courses and the window openings by drip moldings.

The Fourth Universalist Society was organized in 1838 and had four different church buildings prior to its move to Central Park West. By 1865, when it located to Fifth Avenue and West 45th Street, it was known as the Church of the Divine Paternity, which name it retained for many years on Central Park West. The Rev. E.H. Chapin, D.D., pastor in the last quarter of the nineteenth century, attracted several loyal members of great wealth, among whom was Andrew Carnegie. The three-story school building is currently occupied by the Winston Preparatory School. The Fourth Universalist Society's church and school is included within the boundaries of the Central Park West - West 76th Street Historic District.

West Side Institutional Synagogue and Rectory, (former) St. Andrew's Methodist Episcopal Church, 122-138 and 120 West 76th Street

This church building, designed in the Romanesque Revival style by the architectural firm of J.C. Cady & Co., was constructed in 1889-90 for Saint Andrew's Methodist Episcopal Church. As originally designed for this midblock site, the complex comprised (from east to west) the rectory, tower, chapel (behind the entrance doors), and church with a gabled front, all built of roughcut, rusticated limestone ashlar laid in alternating wide and narrow courses on a bluestone base. Major portions of the complex were irreparably destroyed in a fire in 1965, resulting in the loss of the limestone gable, peaked roof, dome, and tower roof. The consequent reconstruction was carried out by Emory S. Tabor, a general contractor, and the changes are reflected on the street facade: a flat roof; altered sanctuary windows partially filled with bronze-tinted aluminum grilles; and a new principal entrance marked by a bronze-tinted aluminum screen.

In 1957 the current owners, the West Side Institutional Synagogue, commissioned architect David Moed to reface the rectory and to introduce an entrance into the tower's base. The rectory facade is now a curtain wall of glass and aluminum trimmed with travertine marble but the original round corner buttresses of roughcut, rusticated limestone are retained. The added fifth story is of yellow brick, and iron basement window grilles incorporate the design of a menorah.

During the course of construction of St. Andrew's, J.C. Cady & Co., founded by Josiah Cleveland Cady (1837-1919), was renamed as Cady, Berg & See, with Louis de Coppett Berg (1856-1913) and Milton See (1854-1920) as the other partners. The firm is responsible for the impressive complex of Romanesque Revival buildings at the American Museum of Natural History along West 77th Street. St. Andrew's, previously established at 123-125 West 71st Street sold that building to the Grace Evangelical Lutheran Church in 1890, the same year this larger church building was dedicated. In 1937 St. Andrew's congregation moved up to West 86th Street and West End Avenue to merge with St. Paul's Methodist Episcopal Church and sold these buildings to the West Side Institutional Synagogue.

Sisters of St. Ursula, (former Sisters of Charity of St. Vincent de Paul), 168-170 West 79th Street

In 1893 the Sisters of Charity of St. Vincent de Paul purchased a fifty-foot wide lot on West 79th Street and commissioned a pair of four-story brownstone-fronted houses from the firm of Thom & Wilson. Built in 1894-95, these Renaissance Revival style houses appear to have been designed contemporary with the row of houses once to the east of them by the same firm for William Hall. Each house, a mirror image of the other, has a full height quarter bow. The principal entrances as well as their stoops are juxtaposed and share a porch with a screen of three Tuscan columns bearing a continuous frieze of classical motifs which runs the full width of both houses.

Rev. Matthew A. Taylor, the first rector of the Roman Catholic Church of the Blessed Sacrament on West 71st Street and Broadway, represented the Sisters of Charity in the purchase of the West 79th Street property. The Blessed Sacrament School was staffed by the Sisters of Charity. The Sisters occupied both houses as a single unit where they also ran a school for girls. The property was enlarged with the purchase in 1902 and 1907 of two houses on West 78th Street immediately behind the house. The Sisters of Charity sold the school and residence (containing a chapel) to the Sisters of Saint Ursula of the Blessed Virgin of New York in 1944, who ran the Notre Dame School in the buildings. The property has recently been sold to the Fleming School.

Mount Pleasant Baptist Church, (former) Church of the Third Universalist Society (Church of Eternal Hope), 140-144 West 81st Street

This Romanesque Revival church building, presently occupied by the Mount Pleasant Baptist Church, was built for the Third Universalist Society in 1892-93 to the designs of the architect Jonathan Capen of Newark. Two square stair towers -- the taller on the left -- flank the gabled facade. A loggia of three arches, protecting the twin flights of entrance steps, links the towers with tile-covered pyramidal roofs. The basement, the window surrounds and sills, the loggia arch voussoirs and spandrels, and the lower stringcourse are of roughcut limestone ashlar; water table, step parapets, loggia columns, upper stringcourse and cornices are smooth-faced limestone. The church's upper walls are of rough-cast buff brick. Wrought-iron gates open at the base of the twin flights of entrance steps.

Of the six Universalist Societies founded in New York between 1794 and 1852, the Third was organized in 1834 and met at Bleecker and Downing Streets until its move to West 81st Street in 1893. Since then the building has changed owners and tenants several times. The Society leased this building to Stephen Wise's fledgling Free Synagogue in 1908-09, but sold it to the First Church of the Disciples of Christ in 1910. Thirty-five years later the Disciples moved to Park Avenue and sold the building to the Manhattan Ward of the Church of Jesus Christ of Latter Day Saints, its present owner. Mount Pleasant Baptist Church leases it, in turn, from the Latter Day Saints.

Ukrainian Autocephalic Orthodox Church of St. Volodmyr, (former) West End Synagogue (Congregation Shaaray Tefila) and Community House, 160 and 170 West 82nd Street

What is now the Ukrainian Autocephalic Orthodox Church of St. Volodymyr was built as the West End Synagogue in 1893-94 by Congregation Shaaray Tefila to the designs of Brunner & Tryon. The buff Roman brick, limestone and terra-cotta facade rises above a basement and double staircase which spans the facade and is faced with horizontally-channeled smooth-faced limestone ashlar. The building, designed in a Moorish/Byzantine Revival style considered appropriate for synagogues in the second half of the nineteenth century, has a kinship in form and material with contemporary Romanesque Revival religious structures (see, for example, Mount Pleasant Baptist Church). The superimposed arcades of the facade's central bay are framed by two slightly projecting bays. The walls are laid up so that for every nine courses of brick there is a band of terra cotta bearing a continuous fret design. The columns and arch voussoirs of the lower arcade are of limestone; the upper arcade is constructed of terra cotta. The colonnettes, voussoirs, tracery, spandrels and arched frieze below the cornice are also of terra cotta.

In 1937 a fire damaged much of the synagogue's interior; S. Brian Baylinson was responsible for the renovation. The congregation was able to purchase the house just west of the synagogue the same year; the firm of Schwartz & Gross was commissioned to rehabilitate it as the congregation's Community House. When Congregation Shaaray Tefila moved to the Upper East Side in 1958, it sold the synagogue and community house to the Ukrainian Autocephalic Orthodox Church.

Congregation Shaaray Tefila was organized by a group of English-speaking Jews who seceded from the German-speaking Congregation B'nai Jeshurun in 1845. As this congregation moved uptown, it has consistently employed renowned architects to design its synagogues: Leopold Eidlitz and Otto Blesch designed the synagogue (1847) on Wooster Street; and Henry Fernbach was architect for the synagogue (1869) on West 44th Street, also a Moorish-inspired design. When Arnold Brunner (1857-1925) received the Shaaray Tefila commission, his work on Temple Beth-El (1891) at Fifth Avenue and East 76th Street had just been completed, and the commission for Congregation Shearith Israel's new home on Central Park West was still to come. Brunner was the grandson of a former president and a great-grandson of a founder and first president of Shaaray Tefila.

St. Volodymyr was organized in 1926, a parish in the Autocephalic Ukrainian Orthodox Church of the United States of America and Canada, with a sister church in Toronto. Its first home was a neo-Gothic church at 334 East 14th Street, which is now a synagogue.

Congregation Rodeph Sholom Synagogue, Community House, and School, 7-21 West 83rd Street and 10-16 West 84th Street

The five-story building of Congregation Rodeph Sholom, built in 1928-30, was designed by Charles B. Meyers to contain an auditorium, reception

and dining rooms, offices, classrooms, a board room, and a caretaker's apartment. The symmetry and mass of the smooth-faced limestone ashlar facade, emphasized by three monumental and deeply-cut arches, are expressive of the academic neo-Romanesque/Byzantine style, and may be inspired by contemporary synagogue excavations at Tiberias, known today in modern Israel as Natanya. The arches contain tall windows with limestone mullions and leaded glass; they are flanked by the arched entrances. The eastern entrance, leading to the synagogue and community rooms, is the more elaborate; the arch is supported by flat archivolts of polished pink and gray granite. The western entrance leads to the private quarters above. The polychromy of the main entrance is repeated higher on the facade in the polished granite colonnettes of the diminutive fifth-story arcades. Every colonnette in each series has a different capital. The Shield of David motifs in the rondels and the decorative lozenges are made up of pink, gray, and blue granite. Prior to the synagogue commission, Meyers had carried out buildings for Yeshiva University in Washington Heights.

The Rodeph Sholom Day School, located through the block on West 84th Street, was designed by the architect William Roper and built in 1973-77. The congregation purchased four rowhouses for renovation as a school. The houses, built in pairs, differed in the number of stories and ceiling heights. Roper kept the existing floor levels but attempted to downplay the disparity by employing the contemporary Brutalist aesthetic, superimposing an asymmetrical pattern of fenestration as well as a system of sympathetic angulation -- seen in the entrance stoop, window sills and parapet -- to the facade. A reddish-brown brick with joints tinted the same color gives homogeneity across the whole facade and a common parapet is suggested by the white sheet metal sheathing the upper portion of the school's facade.

Congregation Rodeph Sholom organized by seceding from Congregation Anshe Chesed -- which had seceded from B'nai Jeshurun -- in 1842. From 1853 until 1858 the congregation worshipped on Clinton Street. In 1891 it moved to the former Temple Beth-El at Lexington and East 63rd Street, and then to West 83rd Street in 1930.

St. Matthew and St. Timothy Church and Center, 26-32 West 84th Street

In 1967 Victor Christ-Janer and Associates was commissioned by the parish of St. Matthew and St. Timothy to design a new building to contain not only a church but also a fellowship hall, meeting and reading rooms, offices, residential units, and a gymnasium to replace the church building that had been severely damaged by fire. Christ-Janer, known for Brutalist designs inspired by the later work of the Swiss-French architect Le Corbusier (1887-1966), erected a massive reinforced concrete screen along the building line of the site. Even the belfry is masked by a wide, upward extension of this screen wall. (The open-air roof was constructed to permit public assembly and recreation.) While horizontal channeling and vertical joints articulate this facade, it is the residual pattern of the wood forms in which the concrete was cast that give the facade its texture. In this broad, windowless and asymmetrical screen there is but one break (the fire doors at the extreme ends excepted). Within this rectangular brick-paved recess other wall planes become apparent: vertically-channeled limestone and

behind it pink brick, as well as the entrance to the church to the left in the eastern soffit, the raised entrance to the community house, and a horizontal range of second-story windows. Only the raised entrance's stoop parapet restates the original plane of the large screen. The rough planar surface not only unifies the several functions of this urban church complex but dramatizes a space arbitrarily defined by the building lines of the city's grid pattern. The resulting monolithic quality of St. Matthew and St. Timothy's places this building among the finest examples of the architecture of the late 1960s in New York City.

The history of this parish is one of many mergers. St. Matthew's Protestant Episcopal Church, organized in 1887, began as Bethlehem Chapel in 1870 at West 83rd Street and Columbus Avenue, a place of worship for German speaking people under the care of St. Michael's Protestant Episcopal Church. St. Matthew's purchased its site on West 84th Street in 1892 and 1893, and commmissioned William Halsey Wood (1855-1897) to design a Romanesque Revival style church, executed in limestone. This building was demolished in 1966, after a severe fire. In 1897, the year of its incorporation, St. Matthew's absorbed St. Ann's Church for Deaf Mutes, a congregation founded by the Rev. Thomas Gallaudet in 1852. The parish of Zion and St. Timothy's, merged since 1890, joined St. Matthew's in 1922.

The Society for the Advancement of Judaism, 13-15 West 86th Street

The Society for the Advancement of Judaism purchased two houses at 13 and 15 West 86th Street in 1920 from the Alcuin School. Altered in 1925 by architects Deutsch & Schneider, the buildings were given a new facade designed by architect Albert Goldhammer in 1937. Although the arch Goldhammer inscribed at the building's entrance is an allusion to the earlier Moorish/Byzantine Revival style often used for synagogues, his facade derives its character from the warm tones of brick -- red, yellow and orange -- and cast stone, resting on a base of concrete-limestone aggregate, producing a statement in the Modern Semitic style.

The Society for the Advancement of Judaism was organized by Dr. Mordecai Kaplan (1883-1947), a religious teacher and philosopher concerned with religion and its application in modern life. He emerged from the ranks of Reformed Judaism to become a founding member of the Federation of American Zionists. Dr. Kaplan was on the faculties of the Jewish Theological Seminary, the Teachers' Institute and Seminary College for Jewish Studies, and the Hebrew University, Jerusalem.

The Jewish Center, 131-135 West 86th Street

The ten-story building of the Jewish Center, built in 1917-20, was designed by Louis Allen Abramson to contain a variety of uses and spaces: synagogue, educational and recreational center, auditorium, meeting rooms, gymnasium, and pool. Occupying a midblock site, the neo-Renaissance style structure was designed to express this multiplicity of functions and to be compatible with its residential neighbors. The rusticated stone base supports a major Ionic order of two stories. The stories above are faced with brick. However the repetition of window shapes and the use of the

stone for the window surrounds and quoins unite the upper and lower portions of this facade. A large tablet bearing the name of this institution is flanked by escutcheons bearing the building's date in both the Gregorian and Jewish calendars.

Romanian Orthodox Church of St. Dumitru, 50 West 89th Street

Originally one of five rowhouses designed by Thom & Wilson and built for Patrick Farley in 1892, the Romanian Orthodox Church of St. Dumitru was altered for church use by architects John H. Knubel and John Solomon in 1940. A four-story brownstone-fronted rowhouse with a raised basement, the building largely retains is original domestic exterior appearance.

Incorporated in 1939, this was the third Romanian congregation to be organized in New York City but was the only one under the jurisdiction of the National Church of Romania. In a letter to the then Building Commissioner William Wilson, dated March 6, 1940, Andrei Popovici, Consul General at the Royal Consulate of Romania, described St. Dumitru's, "...a charitable organization to enable those no longer Romanians but not yet Americans to have spiritual and cultural development; to become good citizens of this country."

Museums

The American Museum of Natural History, 175 Central Park West

The American Museum of Natural History is one of the world's finest and largest institutions devoted to the study of the natural sciences and one of New York City's largest cultural structures. The Museum was founded in 1869 for the purpose of establishing in the city a museum and library of natural history and to encourage the study of natural science. Its founders include distinguished New Yorkers such as J.P. Morgan, Adrian Iselin, Henry Parish, Joseph A. Choate, Charles A. Dana, Morris Ketchum Jessup, and Theodore Roosevelt (father of the President). A gateway to the study of natural history, the museum exhibits more than 2,300 habitat groups, mounted specimens, showcases, dioramas, and scientific exhibits. Subjects covered in these exhibits include birds, reptiles, dinosaurs, fish, geology, meteorites, mammals, and man. The museum is also a research laboratory, a school for advanced study, a publishing house for scientific manuscripts, and a sponsoring agency for field exploration expeditions. The institution contains one of the world's finest natural history libraries consisting of 175,000 volumes. Over three million people from all parts of the world visit the museum annually.

The Museum first occupied two floors of the Arsenal in Central Park and remained there for eight years. However, within a year of its founding, it had outgrown this space. The Department of Public Parks offered Manhattan Square, an eighteen-acre plot of land bounded by 77th and 81st Streets, Eighth and Ninth Avenues (now Central Park West and Columbus Avenue), to the Museum Trustees for the site of a new, larger building to house their collections and exhibits. The cornerstone of the first building was laid on

this site on June 22, 1874. Designed by Calvert Vaux and Jacob Wrey Mould in the Victorian Gothic style, the five-story red brick and stone structure is now barely visible among the later museum additions. As the museum's collections continued to grow, plans for expansion were prepared. The architectural firm of Cady, Berg & See presented a master plan in which the museum building was laid out to form a quadrangle with four peripheral structures joined to a central pavilion by four central wings. Initial construction followed this scheme, including the West 77th Street wing designed by the firm, however, the plan was later discarded. The West 77th Street wing, constructed between 1890 and 1899, is today one of the most impressive examples of the Richardsonian Romanesque style in the country.

The firm of Trowbridge & Livingston became involved in the Museum's expansion early in the twentieth century. Most of the remaining buildings were constructed according to their designs and include buildings in the interior courtyards, the Hayden Planetarium, and a Central Park West wing. (Other buildings were designed by architect Charles Volz.) The Trowbridge & Livingston design for the Central Park West wing called for a monumental entrance section facing the Park. Illustrating an Academic Classical style based on Beaux-Arts principles, the design of the entrance building, the central portion of the Central Park West wing, was the work of John Russell Pope, based on a winning competition entry in 1924. The building (containing a designated New York City Interior Landmark) memorializes Theodore Roosevelt. The 26th President of the United States, Roosevelt was a museum trustee, participated in museum expeditions, and donated his natural science collections to the museum.

Today, the American Museum of Natural History is not a single building but consists of seventeen interconnected units. Nearly a century of development and expansion is reflected in its growth and in the several architectural styles manifested in its facades. The original Vaux & Mould building, the West 77th Street wing, the Central Park West wing, the Columbus Avenue wing, and the Hayden Planetarium were designated New York City Landmarks in 1967. The museum complex was listed on the National Register of Historic Places on June 24, 1976.

The New-York Historical Society, 170 Central Park West

The New-York Historical Society (a designated New York City Landmark), the second oldest historical society in the United States, was organized in 1804 and incorporated in 1809. The Society's founders were prominent New Yorkers including: Egbert Benson, a judge and the Society's first president; DeWitt Clinton, then Mayor of New York; Samuel Miller, a clergyman and educator; David Hosack, a physician and later president of the society; Samuel Bayard, a lawyer and jurist; and John Pintard, a merchant and philanthropist and the Society's first secretary. Over the years, other prominent individuals have occupied seats in the Society's governing body. Among them were: the artist, John Trumbull; Daniel D. Tompkins, Governor of New York; Cadwallader D. Colden, Mayor of New York City; William Cullen Bryant, poet; J.P. Morgan, banker; and Cornelius Vanderbilt, steamship and railroad promoter and financier. Notable members of the Society have included individuals such as John Adams, Thomas Jefferson, Noah Webster,

Washington Irving, and James Fenimore Cooper. The Society was organized to collect and preserve material pertaining to the history of the United States in general, and New York in particular, and today includes extensive collections of seventeenth- through nineteenth-century paintings, prints, furniture, silver, and folk art pertaining to New York. The Society's research library was created in 1807 with a gift from John Pintard. By 1813 the Society possessed over 4,000 books, documents, almanacs, newspapers, and maps.

The Society's present building at 170 Central Park West is its eighth home. Previous sites included Federal Hall (1804-09, Wall and Nassau Streets), the Customs House at Bowling Green (1809-16), the New York Institution (1816-32, formerly the city almshouse in City Hall Park), Remsen's Building at Broadway and Chambers Street (1832-37), the Stuyvesant Institute at 659 Broadway (1837-41), New York University at Washington Square (1841-57), and 170 Second Avenue, a building constructed specifically for the Society and occupied from 1857 to 1908. The Second Avenue building had grown inadequate by the late nineteenth century and the Society began to plan for a new home. They had been offered free land in Central Park, where the Metropolitan Museum of Art now stands, but that plan was abandoned. In 1891 the Society acquired the plot of land along Central Park West between 76th and 77th Streets. As the avenue closest to the park, Central Park West had long been considered a desirable location. With the construction of the American Museum of Natural History several years earlier, the early character of the avenue was established as an acceptable location for institutional structures. The museum's great rise in success since its opening further encouraged the society to build on Central Park West.

The central section of the society's present building was designed by the architectural firm of York & Sawyer and was constructed in 1903-1908. A rusticated granite basement supports a colonnade of three-quarter engaged Ionic columns which, together with the pedimented entrance portal, create a noble, formal composition for this distinguished society. Its monumental design illustrates an Academic Classical style based on Beaux-Arts principles. As the society's collections continued to expand, the north and south wings, viewed as austere end pavilions flanking the monumental colonnade, were added in 1937 by the architectural firm of Walker & Gillette. Their design was so skillfully integrated with the original building that the whole structure appears to have been erected in one campaign.

Philanthropic Institutions

The Jewish Guild For the Blind — The Joselow House, 46 West 74th Street

The Jewish Guild for the Blind was organized in 1914 to provide care for blind and visually impaired persons, and has been a leader in this field since its inception. At its headquarters at 15 West 65th Street (outside the boundaries of the district), the Guild provides a variety of programs and services to meet the needs of persons of all ages with a variety of handicaps. The Joselow House, one of the Guild's services, was organized in

1977 as a hostel for mentally retarded, visually impaired, and blind adults. It provides care and services for fifteen residents. The hostel is located at 46 West 74th Street, a building originally constructed as a Georgian Revival style rowhouse in 1902-04 according to the design of architect Percy Griffin. The Joselow House first occupied this building in 1977.

The Swiss Town House, 35-37 West 67th Street

The Swiss Town House located at 35-37 West 67th Street is a division of, and serves as the headquarters for, the Swiss Benevolent Society of New York, a not-for-profit organization. Built in 1904-05 according to the design of John E. Scharsmith, the building was designed to resemble the town hall in Basle, Switzerland. Its steeply pitched roof, gabled dormers, brick facade, and stone trim are characteristics of its Northern Renaissance Revival style. The structure was built on a street which was not primarily residential in nature. Rather, its buildings were larger in scale than the Town House and included primarily studio buildings, but also a factory and warehouses (later replaced), and a riding academy. The Swiss Home, as it was originally called, is somewhat smaller than its immediate neighbors, and its design and detail reflect its distinct function.

The initial purpose of the Swiss Home was to house the elderly. A newspaper article written at the time of its construction indicated that the new structure was equipped "with the latest improvements for the treatment and convenience of the inmates." The building could house eighty individuals. In 1923 the home was rededicated as a residence for girls and women who had recently immigrated from Switzerland and remained in that capacity for approximately fifty years. The 1970s saw a sharp decrease in Swiss immigration, and a new use was found for the building. At that time the society began to offer room and board to local female students, most of whom attended the Julliard School of Music or the Tobe Coburn School of Fashion. The Swiss Benevolent Society operates a social service office on the building's ground floor, and offers these services to its residents. Various Swiss organizations also use the building for their regular meetings. A gallery on the main floor is maintained by the Swiss Institute, a not-for-profit organization separate from the Society, and is used for art exhibits and other social events.

The Pythian Temple, 135-145 West 70th Street

The Knights of Pythias is a fraternal and charitable organization which was organized in Washington, D.C. in 1864 with Justus Henry Rathbone as its head and is the only fraternal organization chartered by the U.S. Congress. Believing that friendship is the strongest bond of union among men, Knights hold it along with charity and benevolence as their cardinal principles. The organization takes its name from Pythias, a mythological character whose story represents true friendship. The order first came to New York shortly after the Civil War.

At the head of the organization is the Supreme Lodge which has jurisdiction over the entire order in the United States and Canada. Each state or district has a Grand Lodge, under which are established Subordinate

Lodges in cities or towns. The building at 135-145 West 70th Street, once known as the Pythian Temple, was one of 120 Subordinate Lodges in New York City at the time of its construction. (Total membership in the organization was nearly one million at that time.) The Temple included thirteen lodge rooms, an auditorium, a gymnasium, bowling alleys and billiard rooms. The building's cornerstone was laid on November 20, 1926, and was dedicated "on behalf of the greatest and oldest patriotic order in the United States." Today, the cornerstone is still inscribed with the phrase, "Dedicated to Pythianism." (An inscription above the doorway reads "If fraternal love held all men bound how beautiful this world would be.") The structure was completed in 1926-27 according to the design of Thomas White Lamb, best known for his theater designs, and displays an exotic neo-Babylonian style that incorporates imaginative, polychromatic ornamental details inspired by ancient sources. This site no longer functioned as a Subordinate Lodge of the Knights of Pythias by the 1950s. The building was converted to a residential condominium in 1979 at which time a substantial amount of glass was inserted into the masonry facade as part of the alteration.

The YMCA and the McBurney School, 3-11 West 63rd Street and 13-15 West 63rd Street

The Young Men's Christian Association was first organized in London in 1844 for the purposes of improving the spiritual condition of young men through religion. American visitors to London were impressed by the group and returned to the United States urging the creation of a similar organization. The first American association was created in Boston in 1851. The first New York Association was organized one year later but, by 1862, it was on the verge of dissolution. At that time Robert McBurney (1837-1898), a young man with an interest in Christian service and religious work, joined the organization and with his efforts the New York YMCA prospered. McBurney worked with the "Y" for forty years and concentrated on developing the spiritual, intellectual, social, and physical character of young men.

McBurney realized that in order to offer a substantial "counter-attraction to the vices of the industrial city" the Association required "large, attractive, and specially designed buildings." The first building constructed under McBurney's aegis appeared at 23rd Street and Fourth Avenue in 1869. For many years McBurney had emphasized the need for a branch to benefit young men on the West Side. His final building effort was the West Side branch located on West 57th Street between Eighth and Ninth Avenues which opened in 1896.

A new West Side branch of the YMCA began construction in 1928 and was completed in 1930. Located at 3-11 West 63rd Street, the building was designed to house various social and recreational facilities and provide room and board for young men. Designed by architect Dwight James Baum, it extends through the block to 64th Street and rises fourteen stories in height. Its brick and stone facade, an abundance of towers and corbel tables, and window and door openings in rounded arches combine to form a bold neo-Romanesque design. In 1931 a high school was built adjacent to the main building, designed by Baum to complement the existing structure. Named the McBurney School, it honored the man whose efforts helped the New York

YMCA flourish in its early years. While the scale of the combined structures corresponds with that of the religious structures located to the east and apartment buildings to the south, the YMCA dominates the short block between Central Park West and Broadway.

When the West 63rd Street buildings were constructed, the West 57th Street branch ceased to function for the organization. The McBurney School (for a time joined with the Baldwin School) vacated its structure around 1985, at which time the YMCA expanded its facilities to the former school building. The West 63rd Street building is currently the only branch of the YMCA on the Upper West Side.

Public Buildings

Engine Company No. 74, 120 West 83rd Street

New York City's paid, professional Fire Department was established in 1865 as the Metropolitan Fire District, serving Manhattan and Brooklyn. At this time, volunteer companies, which were first organized into a department by the colonial legislature in 1783 and to which the responsibility for fire fighting previously fell, were replaced by paid, professional companies below 86th Street. This came about as a result of the rapid urban expansion of the city and the increasing frequency of fires.

In 1853, Marriott Field published City Architecture, a book which advocated a heroic architecture and appropriate symbolic ornament for fire stations so as to architecturally differentiate the firehouse from other building types, particularly the conventional urban stable. The city's Fire Department contracted with the noted architectural firm of Napoleon LeBrun & Son(s) to design firehouses from 1880 to 1895. The firm's typical straightforward use of materials -- brick, stone, iron, and terra cotta—and sparsely integrated ornament did elevate the basic stable facade and make it more consistent with the purposes of the professional fire company within. The firm's consistent designs also helped to produce a recognizable idiom for this building type. Engine Company No. 74 was one of the firm's many New York City firehouses and was built at 120 West 83rd Street in 1888-89. While some fire stations were designed with more exuberant detail, this building exhibits a simple LeBrun design based on Renaissance and Romanesque Revival detailing. The recognizable design elements of a fire station are all visible: symmetrical organization, materials of two colors and textures, a large ground-story vehicular doorway topped by a simple molding, intermediate floors exhibiting tripartite double-hung window arrangement, and a roofline with greater detail, here a round-headed window topped by a decorative molding and a gable dormer in a pitched roof. All these elements clearly characterized the structure as a fire station, an important institution in the district. One of the earliest institutions in the area, Engine Company No. 74 (previously known as Engine Company No. 56) symbolizes the increased construction and rapid urban growth of the Upper West Side in the late nineteenth century.

St. Agnes Branch, New York Public Library, 444-446 Amsterdam Avenue

The New York Public Library, today one of the leading research institutions in the world, was formed in 1895 by the consolidation of three corporations: The Astor Library, the private library of James Lenox, and the Tilden Trust. In order to benefit from a $5,200,000 gift to the city made by Andrew Carnegie for library buildings, the New York Free Circulating Library (organized in 1887 with eleven branches) joined the Astor-Lenox-Tilden consolidation in 1901. It formed the Circulation Department of the New York Public Library — now the Branch Library System. The Carnegie Grant, a philanthropic effort on behalf of popular education in New York City, resulted in the large-scale construction of neighborhood branch libraries during the early twentieth century and is largely responsible for the New York Public Library System as it exists today.

The St. Agnes Free Library was formed in 1893. Trinity Church allowed the library to be located in the parish house of its St. Agnes Chapel at 121 West 91st Street (a designated New York City Landmark). At that time the nearest public libraries were found on West 42nd Street and East 125th Street. (Today, the nearest branches are on West 69th and West 100th Streets, both outside the district boundaries.) In 1897, Trinity dissolved its ties with the library. The collections were moved to other locations on the Upper West Side, generally around Amsterdam Avenue, settling temporarily at West 82nd Street and Broadway.

The building at 444 Amsterdam Avenue was conceived as one of the branch libraries made possible with Carnegie Grant funds. Opened on March 26, 1906, the Renaissance Revival style building began construction in 1905. Built according to the design of Babb, Cook & Willard, its three-story granite and limestone facade displays symmetrical ordering of members and restrained classically-inspired ornament. The use of neo-Classicism in library design was encouraged by McKim, Mead & White's designs for Low Library at Columbia University (1893), Gould Memorial Library at the Bronx campus of New York University (1893-94), and the Boston Public Library (1888-92). The grand style of these monumental buildings was interpreted on a smaller scale for midblock city sites, such as those occupied by the St. Agnes Branch and the earlier Yorkville Branch Library (222 East 79th Street, 1902, a designated New York City Landmark). The Yorkville Branch, designed by James Brown Lord, may have been used as a prototype for the urban branch library and, therefore, influenced the St. Agnes design of Babb, Cook & Willard. This architectural firm was also active in other branch library designs under the Carnegie expansion.

The Twentieth Precinct Station House of the New York City Police Department, 110-124 West 82nd Street

The first police office in New York City was established in 1798 at Federal Hall at Wall and Nassau Streets. In 1844 the State Legislature passed an act which established the Police Department of the City of New York. This law called for the division of the city into precincts. The seventeen wards of Manhattan and portions of the present-day Bronx were thus divided and each patrol district -- or precinct -- was equipped with a

station house, captain, and sergeant. Before 1970, the Twentieth Precinct served the Upper West Side from 66th to 86th Street and had its station house at 150-152 West 68th Street (outside the boundaries of the district). In the late 1960s the Police Department began closing its older stations and moving to newly-built structures. The Twentieth Precinct was one of fourteen precincts that received new station houses. The precinct currently serves the area from 59th to 86th Streets, from the Hudson River to the western edge of Central Park, and occupies a station house at 120 West 82nd Street. (The northern section of the district is served by the Twenty-fourth Precinct Station House at West 100th Street, outside the district boundaries.) The building was constructed in 1970-72 according to the designs of architects Ifill & Johnson. The severe, unornamented concrete facade illustrates the building's modern style. The station house was officially opened at 12:10 p.m. on March 29, 1972, is currently assigned 140 officers, and is one of seventy-three station houses in the five boroughs.

Schools

The Anglo-American International School (Formerly the Franklin School), 18-20 West 89th Street

In 1872, the Sachs Collegiate Academy for Boys was founded by Dr. Julius Sachs (1849-1934), a prominent educator who held positions in the Schoolmasters' Association of New York and the American Philological Association, and a professor of secondary education at Teachers College, Columbia University. The Academy prepared its students for attendance at Ivy League colleges by following a classic European curriculum. The school changed its name to the Franklin School in 1912, the year in which its current home at 18-20 West 89th Street was constructed. The school was designed by the architectural firm of Dennison, Hirons & Darbyshire. The functional style of the building is reflected in its sparse ornament and large expanses of glass.

The Franklin School became co-educational in 1958. In 1977, it became associated with the International School of London and a curriculum to meet both American and International requirements was developed. Two years later, the school's Board of Trustees was reorganized, a non-profit corporation was begun, and a new name was taken. Today, the Anglo-American International School continues as a college preparatory school with classes from kindergarten through twelfth grade. There are approximately 5,000 living graduates of the Franklin School and approximately 300 currently in attendance. The school sponsors "The Red and Blue," a literary magazine founded in 1872 which is one of the oldest of its kind in the United States.

The Calhoun School (Formerly the Baldwin School, Formerly the Veltin School), 160-162 West 74th Street

In 1896, the Jacobi School for Girls was founded. Mary Edward Calhoun became the headmistress of the School in 1916, and retained that position for twenty-six years. One year later, the school honored its headmistress by formally changing its name to The Calhoun School. In 1957 a co-

educational lower school was added to the institution, and the middle and upper schools turned co-educational in 1971.

In 1989, the Calhoun School increased its facilities to include the building at 160-162 West 74th Street. (Previous locations were also on the Upper West Side.) This building was previously occupied by the Baldwin School (which later joined with the McBurney School) and was originally built as the Veltin School, designed by the firm of Lamb & Rich in the Georgian Revival style. While the building is larger than the neighboring rowhouses, its detail is restrained and the design corresponds to the residential context of 74th Street.

The Veltin School, originally established in 1886, formally opened in its West 74th Street home on February 10, 1893. Its purpose was to "establish a permanent West Side private day school affording girls every opportunity for a thorough education from Kindergarten to college preparatories." The New York Times reported that the school building was the "largest and most thoroughly-equipped private educational institution for young ladies" in New York City.

The Calhoun School currently accepts children from pre-kindergarten through high school and enrolls approximately 400 students. Its curriculum is based on progressive educational principles. Its main building, located at 433 West End Avenue (outside the district boundaries), will by 1992 house grades two through twelve. The West 74th Street building will by that time house the pre-school children and the first grade.

The Columbia Grammar and Preparatory School, 4-8 West 93rd Street

The Columbia Grammar and Preparatory School was founded in 1764 as The Columbia Grammar School, a boys' preparatory school for Kings College (later Columbia University). Early instructors at the College complained that its entering students were poorly prepared for their college courses. In 1763 they called for a grammar school annex to the College to remedy this problem. The success of the school was almost immediate; it soon supplied the College with half of its entering freshman class. The Grammar School remained under the College's care for 100 years until, in 1864, Columbia College (as it was then known) terminated the relationship. The school continued to prosper under private care and has been located on the Upper West Side since 1907. In 1909-10 a new building for the school was constructed at 5 West 93rd Street (outside the district boundaries).

In 1941, Columbia Grammar School became a non-profit institution. In 1956, the school merged with the Leonard School, a girls' school founded in 1937 by Florence Leonard and housed in several interconnected rowhouses on West 94th Street which back onto the existing Columbia Grammar School building. With this merger, the institution turned co-educational for the first time. Today, the Columbia Grammar and Preparatory School is a co-educational college preparatory school with an emphasis on art, music, and drama.

The converted rowhouse at 20 West 94th Street, constructed in 1889-90 as a single-family dwelling according to the design of Edward Wenz in the Renaissance Revival style, and those at 22 through 28 West 94th Street, also designed as single family dwellings and constructed in 1888 according to the design of Increase M. Grenell in the Queen Anne style, now serve the lower grades from kindergarten through fourth grade. The building at 5 West 93rd Street is now occupied by the middle school. The high school is located in a recent building at 4 West 93rd Street, constructed in 1987-88 according to the design of Pasanella & Klein.

Junior High School No. 44 -- William J. O'Shea Junior High School, 131-149 West 76th Street

Junior High School No. 44 occupies the eastern half of the city block bounded by 76th and 77th Streets, and Columbus and Amsterdam Avenues. The school is named for William J. O'Shea, a lawyer who was sworn in as a member of the New York City Board of Education on January 6, 1955. His father (of the same name) was previously the Superintendent of Schools in New York City. In the late 1940s and '50s the New York City School Board found itself short of classroom space. The forces behind this shortage were: a growing birth rate, a large influx of immigrants and refugees, and a shifting of the city's population. Acknowledging that monumental school designs were a thing of the past, the school board boldly confronted these complex social, financial, and educational problems. Forced to devise a new means of economic building and design without compromising structural safety, aesthetic qualities, or educational adequacy, the board set upon a new design strategy: the introduction of sparse, functional designs with simple lines and straightforward planning, assisted by modern building materials including steel, concrete, aluminum, and glass. Additionally, ceiling heights were lowered, stairways reduced, and elevators installed. A focus on functional design was found to be the answer. Constructed in 1955, the modern design of Junior High School No. 44 created by the architectural firm of Gehron & Seltzer, reflects this period of reform in American school design.

The New Walden Lincoln School (Formerly the Walden School), 11-15 West 88th Street

The Walden School was founded in 1914 by Margaret Naumberg. Naumberg was considered an innovator in the field of education and utilized progressive educational principles. By 1933 the school was located at 1 West 88th Street, in a Beaux-Arts building originally constructed for the Progress Club in 1904 according to the design of Nathan Korn. (The Progress Club was a prominent German-Jewish club organized in 1864. Its Central Park home was the third club built in the area. While the trustees thought that a move to the West Side would increase membership, this eventually proved ineffective and the club dissolved in 1932.) The Walden School expanded in 1958 by adding a floor to this structure.

The Andrew Goodman Building at 11-15 West 88th Street was constructed adjacent to the main school building in 1967. The design was by architect Edgar Tafel, a former Walden student. The modern style of the building is

reflected in its unornamented concrete, brick, and glass facade. The structure honors Andrew Goodman, a civil rights activist who attended the Walden School and was murdered in 1964 while seeking to further the cause of voting rights in Mississippi.

The school made plans in 1984 to renovate the former club building and erect a seventeen-story apartment house above it. When this proved unsuccessful, the school trustees decided to demolish the club building and replace it with an apartment tower which would also contain space for the school. The Walden School vacated the club building by the fall of 1987 and a new 23-story apartment building is now nearing completion.

The Lincoln School of Teachers College was founded in 1917 by Abraham Flexner. Like Walden, it was progressive in its curriculum. It was located at West 100th Street and later at 210 East 77th Street, a former YMCA building. Lincoln became independent from Teachers College in 1948 and in 1949 adopted the name New Lincoln. The Walden and New Lincoln Schools merged in 1989 to combat rising costs and shrinking enrollment, forming the New Walden Lincoln School, a co-educational school accepting students from pre-kindergarten through the twelfth grade.

The Robert Louis Stevenson School, 22 West 74th Street

The Robert Louis Stevenson School was established in 1908 by Dr. William Whitney as a school for girls from the elementary grades through high school. The name, that of a famous author of children's stories, was chosen for the popular association of his works with children. The school turned co-educational in the 1940s. When the current director, Lucille Rhodes, arrived at the school in 1960, the aim of the school then became the education of "promising adolescents with unrealized potential." Previously located elsewhere on the Upper West Side, the Stevenson School moved into its current home at 22 West 74th Street in the early 1960s. The building was originally constructed in 1902-04 in the Georgian Revival style according to the design of Percy Griffin as one of a row of eighteen houses. Currently, the Stevenson School is a co-educational high school chartered as a not-for-profit institution and enrolls approximately 100 students.

The Stephen Gaynor School, 22 West 74th Street

The Stephen Gaynor School was organized in 1962. It is a non-profit, co-educational school for children of pre-school age through thirteen years. At the school, children with learning disabilities receive an education based on multi-sensory teaching. In the mid-1960s, the school moved from its home on the Upper East Side to the Georgian Revival style rowhouse at 22 West 74th Street. Designed by Percy Griffin, the building is one of a row of eighteen houses constructed in 1902-04.

Margaret M. Pickart
Charles Savage

CENTRAL PARK WEST
Between West 67th Street and West 68th Street [West Side]

71-75 Central Park West
Tax Map Block/Lot: 1120/29
See: 75 Central Park West

75 Central Park West
Tax Map Block/Lot: 1120/29

ORIGINAL BUILDING DATA

DATE: 1928-29 [NB 531-1928]

TYPE: Apartment Building

ARCHITECT: Rosario Candela

OWNER/DEVELOPER: 75 Central Park West Corp.

STYLE/ORNAMENT: Neo-Renaissance

Facade(s): Brick, limestone, and terra cotta
Number of Stories: 15
Window Type/Material: Three-over-three double-hung/Metal
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: One seven-story brick structure

ALTERATION(s)

Masonry removed from window bays to enlarge openings in some locations.
Aluminum replacement windows installed.

CENTRAL PARK WEST
Between West 67th Street and West 68th Street [West Side]

77 Central Park West [a/k/a 2-10 West 68th Street]
Tax Map Block/Lot: 1120/33

ORIGINAL BUILDING DATA

BUILDING NAME(s): The Second Church of Christ, Scientist

DATE: 1899-1901 [NB 958-1898]

TYPE: Church

ARCHITECT: Frederick R. Comstock

OWNER/DEVELOPER: Second Church of Christ, Scientist

STYLE/ORNAMENT: Academic Classical

Facade(s): Marble and granite
Number of Stories: 4
Window Type/Material: Multipane arched windows/Metal
Roof Type/Material: Peaked and domed/Slate and copper
Method of Construction: Steel frame construction

CENTRAL PARK WEST
Between West 68th Street and West 69th Street [West Side]

80 Central Park West [a/k/a 1-13 West 68th Street]
Tax Map Block/Lot: 1121/29

ORIGINAL BUILDING DATA

BUILDING NAME(s): Central Park West Apartments

DATE: 1965-67 [NB 103-1965]

TYPE: Apartment Building

ARCHITECTS: Paul Resnick and Harry F. Green

OWNER/DEVELOPER: London 68 Co.

STYLE/ORNAMENT: Modern

CENTRAL PARK WEST
Between West 68th Street and West 69th Street [West Side]

80 Central Park West [a/k/a 1-13 West 68th Street]
Tax Map Block/Lot: 1121/29

ORIGINAL BUILDING DATA (continued)

Facade(s): Brick and concrete
Number of Stories: 24
Window Type/Material: Tripartite single-pane/Aluminum
(with one-over-one sidelights)
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Four brick-faced buildings of five, six, and seven stories and a vacant lot

80-81 Central Park West
Tax Map Block/Lot: 1121/29
See: 80 Central Park West

88 Central Park West [a/k/a 2-10 West 69th Street]
Tax Map Block/Lot: 1121/36 in part

ORIGINAL BUILDING DATA

BUILDING NAME(s): Brentmore

DATE: 1909-10 [NB 446-1909]

TYPE: Apartment Building

ARCHITECT: Schwartz & Gross

OWNER/DEVELOPER: Akron Building Co.

STYLE/ORNAMENT: Beaux-Arts/Neo-Renaissance

Facade(s): Brick, stone, terra cotta, and ironwork
Number of Stories: 12
Window Type/Material: Tripartite one-over-one double-hung/Wood
Method of Construction: Steel frame construction
Fireproof

CENTRAL PARK WEST
Between West 69th Street and West 70th Street [West Side]

91 Central Park West [a/k/a 1-7 West 69th Street]
Tax Map Block/Lot: 1122/29

ORIGINAL BUILDING DATA

DATE: 1928-29 [NB 590-1928]

TYPE: Apartment Building

ARCHITECT: Schwartz & Gross

OWNER/DEVELOPER: Caul Realty Corp.

STYLE/ORNAMENT: Neo-Renaissance with Beaux-Arts elements

Facade(s): Brick, stone, and terra cotta
Number of Stories: 15
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Two seven-story buildings including "The Catherine" and three rowhouses

99 Central Park West [a/k/a 2-4 West 70th Street]
Tax Map Block/Lot: 1122/36
Individual Landmark (Synagogue only)

ORIGINAL BUILDING DATA

BUILDING NAME(s): Congregation Shearith Israel Synagogue & Rectory

DATE: 1896-97 [NB 104-1896]

TYPE: Synagogue and Rectory

ARCHITECT: Brunner & Tryon

OWNER/DEVELOPER: Congregation Shearith Israel

STYLE/ORNAMENT: Academic Classical and Beaux-Arts

CENTRAL PARK WEST
Between West 69th Street and West 70th Street [West Side]

99 Central Park West [a/k/a 2-4 West 70th Street]
Tax Map Block/Lot: 1122/36
Individual Landmark (Synagogue only)

ORIGINAL BUILDING DATA (continued)

Facade(s): Limestone
Number of Stories: 1 and 3 with basement
Window Type/Material: Multipane stained glass/Wood
One-over-one double-hung/Wood
Basement Type: Raised (rectory)
Stoop Type: Straight (rectory)
Roof Type/Material: Peaked & mansard/Tin & copper
Method of Construction: Masonry bearing walls

ALTERATION(s)

Rectory raised from two to three stories and mansard roof added.
1902: Alt 1140-1902 [Source: Alteration Application]
Architect -- William H. Hume & Son Owner -- Congregation Shearith Israel

CENTRAL PARK WEST
Between West 70th Street and West 71st Street [West Side]

101 Central Park West [a/k/a 1-7 West 70th Street
2-4 West 71st Street]
Tax Map Block/Lot: 1123/29

ORIGINAL BUILDING DATA

DATE: 1929-30 [NB 574-1929]

TYPE: Apartment Building

ARCHITECT: Schwartz & Gross

OWNER/DEVELOPER: 1081 Park Avenue, Inc.

STYLE/ORNAMENT: Neo-Renaissance

CENTRAL PARK WEST
Between West 70th Street and West 71st Street [West Side]

101 Central Park West [a/k/a 1-7 West 70th Street
2-4 West 71st Street]
Tax Map Block/Lot: 1123/29

ORIGINAL BUILDING DATA (continued)

Facade(s): Brick, stone, and terra cotta
Number of Stories: 17
Window Type/Material: Six-over-one double-hung/Wood
Paired six-over-one double-hung/Wood
Method of Construction: Steel frame construction
Fireproof
Site formerly occupied by: Two brick-fronted buildings of ten and twelve stories with basements

101-105 Central Park West
Tax Map Block/Lot: 1123/29
See: 101 Central Park West

CENTRAL PARK WEST
Between West 71st Street and West 72nd Street [West Side]

115 Central Park West [a/k/a 1-15 West 71st Street
2-10 West 72nd Street]
Tax Map Block/Lot: 1124/27
Individual Landmark

ORIGINAL BUILDING DATA

BUILDING NAME(s): The Majestic

DATE: 1930-31 [NB 215-1930]

TYPE: Apartment Building

ARCHITECT: Irwin S. Chanin

OWNER/DEVELOPER: Majestic Hotel Corp.

STYLE/ORNAMENT: Art Deco

NEW YORK CHAPTER
THE SOCIETY OF ARCHITECTURAL HISTORIANS
ROOM 303, MAIN BLDG. NEW YORK UNIVERSITY • WASHINGTON SQ. NEW YORK, N.Y. 10003

September 7, 1983

The Honorable Gene A. Norman, Chairman
New York City Landmarks Preservation Commission
20 Vesey Street
New York, New York 10007

Dear Chairman Norman:

I write to urge the Commission to reject the proposed design for a 425-foot-tall tower cantilevered over the landmark Shearith Israel Synagogue. The Commission should reject any design that would overhang the synagogue (even by a few feet) and any design that pretends to be a [illegible] or an obelisk or any sort of vertical "addition" to the old building.

As a historian of New York architecture with longstanding professional and personal ties to the West Side, I would much prefer that no tower be built anywhere near that highly visible, park-side, corner site. (At best, a tower will unpleasantly disrupt the rather low skyline of that area.) But if one must be built there, then it should at least be as inconspicuous as possible and in no way intrude on the space of the landmark building. It should neither compete with nor "complete" the Beaux-Arts synagogue. The proposed design is particularly offensive in both respects. It gives the impression that Shearith Israel is both the base of a gigantic pagan grave monument and an ugly sliver-skyscraper. No wonder the designers did not want us to see the head-on view!

It is a great pity that the adjoining parsonage, a good example of its kind and a harmonious adjunct to the synagogue, has not been designated a landmark. Is it too late to propose it for designation? That site is surely being considered for the entrance-way to the tower from the avenue. How sad to lose one of the few Beaux-Arts residences ever built on Central Park West.

In the absence of legal restrictions on the height of the proposed tower, the Commission must use all its resources to control the design. Dark stone or brick, or even brown glass for the walls would act as a foil for the light limestone walls of the synagogue. The tower should appear to recede behind Shearith Israel, not hover over it. Better an inconspicuous, even a dull building than one that stands out. The Commission's action on this issue is extremely important; the wrong decision will not only diminish a very important landmark building but also blight yet another corner of the city as well as a neighborhood that is prized for its historic architectural integrity.

Sincerely,

Sarah Bradford Landau

Sarah Bradford Landau, Vice-President
(and Assistant Professor of Fine Arts, New York University)

(1) cc: C. HASBROUCK
F. SANCHIS
D. MINOR
L. NORMAN
M. PEARSON
} FYI

(2) HOLD FOR RESPONSE
THEN FILE

JM 9/12/83

GEORGE LITTON
91 CENTRAL PARK WEST
NEW YORK, N.Y. 10023

March 31, 1982

The Board of Trustees
Congregation Shearith Israel
The Spanish & Portugese Synagogue
8 West 70th Street
New York City, NY 10023

Gentlemen:

On March 9, 1982, Mr. Jules Mayer, President of 91 Central Park West Corporation wrote Mr. Edgar J. Nathan, 3rd, President of the Spanish & Portugese Synagogue expressing concern on behalf of our tenant-shareholders respecting the impact on our adjoining building and community of your high-rise development plans as reported in the press. Mr. Mayer requested confirmation of our understanding that you will consult with us and with other community groups prior to any implementation of such plans. Mr. Mayer reports receiving informal assurances in this regard, but to date we have received no official communication or information from the Synagogue.

For the sake of good order, I confirm the readiness of the 91 Central Park West Advisory Committee upon reasonable advance notice to meet with representatives of the Synagogue and with all other interested community groups, officials, and governmental agencies having jurisdiction in order to begin discussion of your development plans. We are increasingly concerned by continuing press reports of very specific development plans of which we have no knowledge.

We should appreciate your advice regarding a proposed date and place for our first meeting at which we could anticipate receiving needed information. Thank you for your consideration.

Very truly yours,

91 CENTRAL PARK WEST
ADVISORY COMMITTEE

per: George Litton
Chairman

cc:
Office of the Mayor
New York City Council
City Planning Commission
Community Board 7 / Manhattan Borough President
U.S. Congressmen
New York State Senators & Representatives
Landmarks Preservation Commission
Members, 91 Central Park West Advisory Committee