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CENTRAL PARK WEST -  
WEST 73rd - 74th STREET  
HISTORIC DISTRICT  
DESIGNATION REPORT

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1977

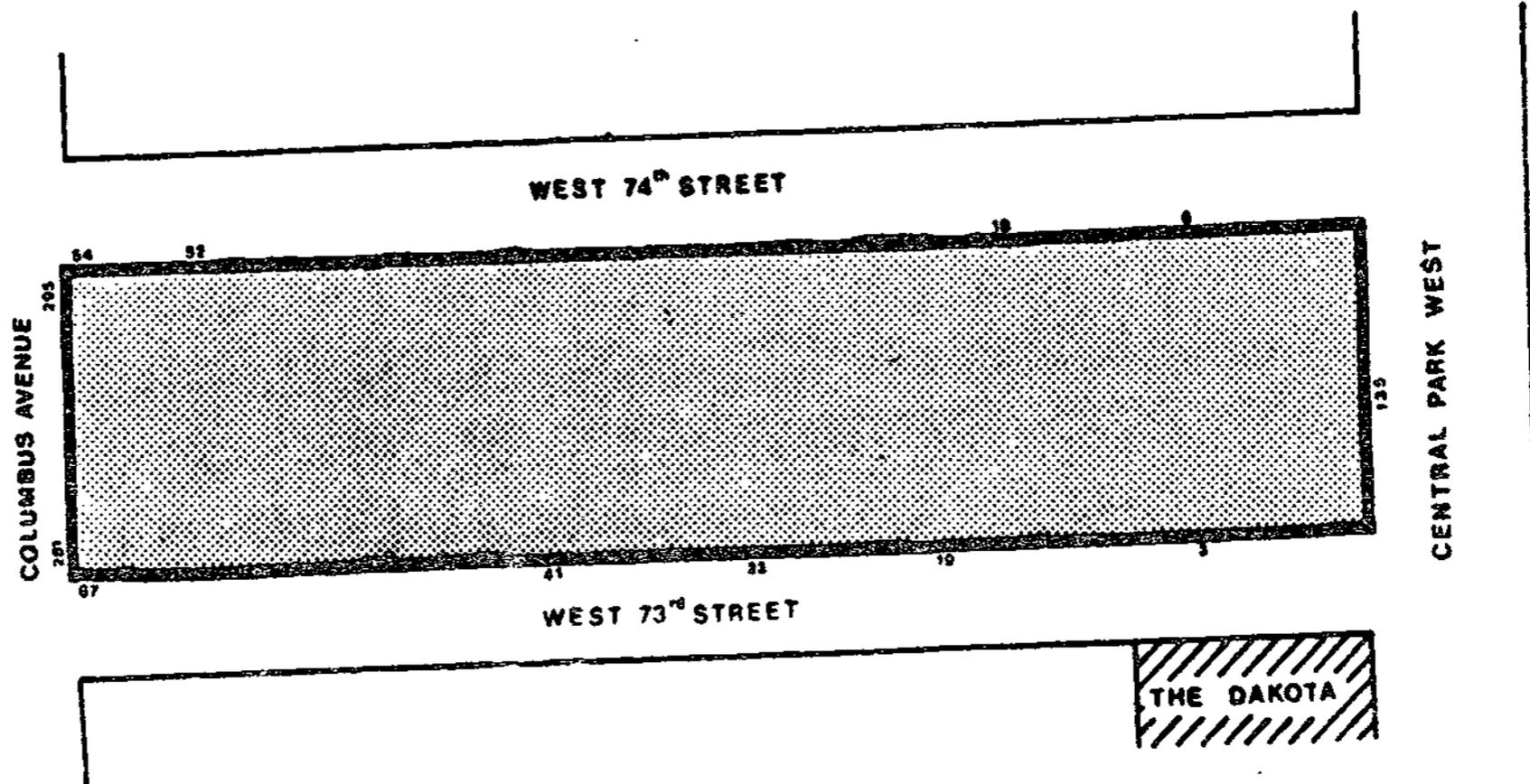
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**CENTRAL PARK WEST-WEST 73<sup>RD</sup>-74<sup>TH</sup> STREET HISTORIC DISTRICT  
MANHATTAN**

DESIGNATED JULY 12, 1977

 DESIGNATED LANDMARK



SOUNDARIES ARE AT CURB LINE

Landmarks Preservation Commission  
July 12, 1977, Number 8  
LP-0964

CENTRAL PARK WEST - WEST 73rd - 74th STREET HISTORIC DISTRICT

BOUNDARIES

The property bounded by the western curb line of Central Park West, the northern curb line of West 73rd Street, the eastern curb line of Columbus Avenue and the southern curb line of West 74th Street, Manhattan.

TESTIMONY AT THE PUBLIC HEARINGS

On May 10, 1977, the Landmarks Preservation Commission held a public hearing on this area which is now proposed as an Historic District (Item No. 8). The hearing had been duly advertised in accordance with the provisions of law. Seven persons spoke in favor of the proposed designation. There were no speakers in opposition to designation.

## HISTORICAL AND ARCHITECTURAL INTRODUCTION

The site of the Central Park West - West 73rd-74th Street Historic District originally formed part of the farm of Richard SomerIndyck, whose family owned much of the land along the Upper West Side in the late 18th century. Although the farmland had been subdivided into lots by 1835, construction did not begin on this block until the 1880s.

Interest in the Upper West Side as a residential district began to grow in the late 1860s, after the first act of legislation calling for the improvement of this area was passed in 1867. The West Side Association, made up of a group of property owners, enthusiastically supported programs to improve the West Side, "to enable the wealthy and influential classes not only to perceive its beauties, but to realize its value". Despite the active interest in West Side real estate--with land north of 59th Street increasing 200% in value between 1868 and 1873--development of this area was slow, and the disastrous Panic of 1873 brought plans for improvements to a standstill. Although the economy did not fully recover from the effects of the Panic until 1879, the land along Eighth Avenue (renamed Central Park West between 59th and 110th Streets in 1883) and along the side streets in the Seventies was singled out as a key site for future growth when the first portion of the American Museum of Natural History was erected in 1874-77 on West 77th Street, west of Eighth Avenue.

A most crucial step in attracting builders to the Upper West Side was the improvement of the transportation system on Ninth Avenue (renamed Columbus Avenue between 59th and 127th Streets in 1890). The extension of the Ninth Avenue Elevated Railroad in 1879 from 59th to 83rd Streets, with stations at 72nd and 81st Streets, focused attention on these blocks and greatly enhanced the value of the surrounding property.

Another extremely important stimulus to the development of the West Side was the purchase in 1877 of 30 lots between 72nd and 73rd Streets on Eighth Avenue, by Edward Clark, President of the Singer Manufacturing Company and also a member of the West Side Association. Clark expanded his daring investment the next year to include 28 lots across the street, on the north side of West 73rd, and 26 more lots to the west, between Ninth and Tenth Avenues. By 1881, Edward Clark had acquired the entire square block bound by 73rd, 74th Streets, and Eighth and Ninth Avenues, with the exception of five lots.

At the time that serious speculation, such as Clark's venture, began on the West Side, this section of the city, in contrast to the more fashionable East Side, was still rather rural. Not only were the water and gas systems underdeveloped, but many of the cross streets, including 74th Street, had not yet been opened. Some of the major avenues remained unpaved. According to the New York Times, the land near Eighth Avenue and 73rd Street "was in the heart of a squatter's shanty district, where goats and pigs were more frequently encountered than carriages in the muddy streets." Nonetheless, lots on the West Side became increasingly desirable as real estate prices continued to soar on the heavily populated East Side.

Boldly contrasting with the rural character of its surroundings, the luxurious Dakota Apartments, a designated New York City Landmark, was erected for Edward Clark in 1880-84. Standing on Central Park West between 72nd and 73rd Streets, it was mockingly dubbed "Clark's Folly" because of its unfashionable location. However, the Dakota, which had been designed by the Clark family architect, Henry Janeway Hardenbergh, was soon the nucleus of a residential community built up on the nearby side streets. Clark's real estate ventures proved to be superb investments.

Edward Clark (1811-1882) was among the most prestigious and talented businessmen of his day. Born in Athens, New York, where his father, Nathan, was a potter, Clark graduated from Williams College in 1830. He then clerked at the law office of Ambrose L. Jordan in Hudson, New York, and, in 1835,

he married Mr. Jordan's daughter, Caroline. Two years later, Clark and his father-in-law formed the partnership of Jordan & Clark and the firm soon moved to New York City. Shortly after Jordan had distinguished the firm by being appointed Attorney General for the State of New York, Isaac Merritt Singer (1811-1876) sought legal advice from Clark on a carving machine he had recently invented. Singer's next project, the perfection of the sewing machine, proved far more profitable. Recognizing the great need for a legal and financial expert in the newly-formed I.M. Singer & Co., Singer offered Clark a position in the firm in 1851, with payment to be an equal share in the business. Clark proved invaluable to Singer, not only by handling the many scandalous details of Singer's personal life -- amorous exploits involving several simultaneous affairs while still married -- but also by developing innovative and extremely successful marketing techniques for the sewing machine. Clark was among the earliest to devise the modern installment plan, known initially as "hire/purchase sales", which increased profits considerably. Clark's plan was rapidly imitated by Singer's competitors and is a standard business practice today. Another of Clark's lucrative schemes was the selling of the machines at discount to ministers' wives in order to give the new device an air of respectability. Despite the success of Clark's efforts, he grew increasingly dissatisfied with the Singer operation, since his eccentric and irresponsible partner, who spent much of his time out of New York, was being credited exclusively for Clark's fine management and imaginative selling campaigns. In 1863, their partnership was dissolved by mutual consent and the Singer Manufacturing Company was created, with Clark and Singer each holding 40% of the stock. One of the key stipulations of the 1863 agreement was that neither Clark nor Singer could be president of the new company while the other was alive. When Singer died in 1876, Clark assumed the presidency of the company and was active in the management of the firm until his death, eight years later.

A few months before Clark died in October, 1882, construction was begun on the long row of handsome brick houses at 13(15A)-67 West 73rd Street. This fine row, completed in 1885, was designed by Henry Janeway Hardenbergh (1847-1918), the architect of many building projects undertaken by the Clark family. One of the earliest Clark-Hardenbergh ventures was a row of twenty-six houses, erected west of Ninth Avenue on 73rd Street, in 1879. These houses, few of which remain today, formed the western counterpart of the later 73rd Street row to the east, on the more fashionable side of Ninth Avenue.

Born in New Jersey in 1847, Henry J. Hardenbergh received his architectural training from 1865-70 in the office of Detlef Lienau. Lienau (1818-1887) had studied at the Ecole des Beaux-Arts under Henri Labrousse and worked generally in the neo-Grec style. Lienau's influence on Hardenbergh was revealed more in terms of technique rather than style. Hardenbergh began his own architectural practice in 1871. His first building was a Victorian Gothic grammar school at Rutgers University, of which his great-great grandfather had been a founder. During the 1880s, Hardenbergh designed a number of large city office buildings, as well as apartment hotels. Among these was the Van Corlear (c. 1880), referred to by the New York Times as "the first apartment hotel in New York City". Originally owned by Edward Clark and kept in the Clark family for several generations, the Van Corlear stood on the west side of Seventh Avenue between 55th and 56th Streets, until it was demolished in 1921.

In 1880, Hardenbergh began work on the now famous Clark commission, the Dakota Apartments, designed in a free and picturesque style with features of the German Renaissance. In the use of materials and in many of its decorative elements, the Dakota relates to the Hardenbergh row to the north of it on West 73rd Street, originally giving a stylistic unity to the block. Begun while the Dakota was still under construction, the Onteora Apartments (1882-1885) was still another Clark-Hardenbergh venture. This apartment building, at the southwest corner of Seventh Avenue and 55th Street, also remained in the Clark family for many years. Hardenbergh not only designed major buildings for the Clarks, but also

did work on a smaller scale for the family. In 1882, he converted the brownstone owned by Clark at 14 West 23rd Street to a retail store, occupied ten years later by the well-known linen firm, James McCutcheon & Co.

These several commissions for Edward Clark undoubtedly helped to establish Hardenbergh's reputation as a successful and talented architect. Among his many clients was William Waldorf Astor, for whom Hardenbergh designed the Waldorf Hotel in 1893. Two years later, Astor's aunt commissioned Hardenbergh to design the Astoria Hotel. These two large buildings, strikingly ornamented in the Renaissance style, formed a square block on Fifth Avenue between 33rd and 34th Streets, until they were demolished in 1929. Hardenbergh soon became the foremost architect in hotel design. Included among his many works are the Hotel Manhattan (1896), the Plaza Hotel (1907), a designated New York City Landmark designed in the French Renaissance style, the Copley-Plaza in Boston (1910) and the New Willard in Washington, D.C. Hardenbergh was a founder of the American Fine Arts Society and designed the Society's building (1892) at 215 West 57th Street, also a designated New York City Landmark, in the Francois I style. At the time of Hardenbergh's death in 1918, his extensive career was praised by the Architectural Record: " (He) erected structures in practically every accepted building manner, in accordance with the precepts of the time, but always without losing that individuality which made him one of our foremost practitioners in his field."

When the Hardenbergh row on West 73rd Street was completed in 1885, these buildings were the only structures on the entire square block, while the Dakota stood alone on the open land across the street. The Hardenbergh townhouses were rented by the Clarks to individual families until the 1920s. In 1891, Cornelius W. Luyster, a local builder, purchased four lots on West 74th Street, originally Nos. 10-16, for speculative purposes. The remaining vacant lots had been inherited by the grandson of Edward Clark, Frederick Ambrose Clark (1881-1964). Alfred Corning Clark (1844-1896), the only surviving son of Edward Clark, acted as guardian for his son, who was only ten years old in 1891. An agreement made in 1891 between the Clarks and Luyster specified the height and setbacks of the first houses to be erected on the vacant lots they each owned. The four Luyster houses, only one of which remains, were built in 1891, after designs by the architect John W. Duncan. The early residential character of this area was described in 1899, by E. Idell Zeisloft in his The New Metropolis:

The dwellers here are not as a rule the old historic New York families, or very wealthy as a class, but all are exceedingly well-to-do; a fair proportion of them are (sic) Hebrew, and many are former residents of other cities who have found here the best value for their money.

The 1891 restrictive agreement was dissolved in 1902, when construction began on both the long row of eighteen houses on West 74th Street and on the shorter row of five on West 73rd Street. A new covenant was drawn up specifying the dimensions of the end buildings in the rows as well as general height regulations. Like the earlier agreement, this later one applied only to the first buildings erected on the lots. The restrictions in these covenants contributed greatly to the uniformity and striking rhythm of the fine rows.

The neo-Georgian row, consisting of eighteen buildings first known as the "Clark Estate Houses", extends from No. 18 to No. 52 West 74th Street, and was built in 1902-04 from the designs of the architect, Percy Griffin (1866-1921). A relatively unknown architect, Griffin graduated from M.I.T. and lived in Orange, New Jersey, where he built his family's house. He moved to New York City in 1900, when he married Mary Elizabeth Clark, a model for Charles Dana Gibson. Among the few buildings known to have been designed by Griffin are a house in upstate New York for Mr. Park, of the well-known

grocery firm, Park & Willford, and the house of George Putnam in Prout's Neck, Maine, where the Griffins often summered. Drawings for the Hotel Caribee in Montego Bay, Jamaica, West Indies, designed by Griffin in the Mission style, were published in 1896. Stylistically similar to the West 74th Street row, elevations of his neo-Georgian brick house for C.E. Mason in Detroit, Michigan, were published in 1899.

The elegant houses of the "Clark Estate Row" were described in an article in the Architectural Record of 1906. In contrast to other private houses being erected at the time, the purpose of these buildings was:

... to provide for families with moderate income, a better abode than they could obtain for an equal rental in an apartment hotel; to provide for such families something which shall be a home in fact, a place where there may be a real family life as it used to exist before the city grew to proportions that forced real estate values up so high that now only the wealthy can live in the houses.

The early tenants of the row were members of a variety of professions, including bankers, lawyers, doctors and various types of merchants. Like the Hardenbergh row to the south, these houses were occupied by the prosperous, but not by the extremely wealthy. The West Side location of these houses was cited in the article as advantageous for children, due to the proximity of Riverside Drive and Central Park West, and to the still country-like quality of this part of the city. Another particularly noteworthy feature of the row, the restrictive covenants, was also elaborated upon in the same article:

If people... can, by this successful experiment be interested sufficiently to co-operate before building, so that some kind of uniformity of architectural treatment may result, then the experiment of the Clark Estate will have accomplished a very important step in the direction of rational and good architecture in New York and other large American cities.

This row of houses was owned by Frederick Ambrose Clark (1881-1964) until the 1920s and leased by him to individual families. A colorful and dynamic man, "Brose" Clark was an active sportsman and horse breeder who "managed to live and look like an English country squire of one hundred years ago," (New York Times, 1964). In 1902, he married Florence Stokes, a noted horse woman and daughter of Henry Bolton Stokes, President of the Manhattan Life Insurance Company. They owned a 400 acre estate in Westbury, Long Island, and a 5,000 acre farm in Cooperstown, New York, where the Clark family had lived for several generations. At the time that Ambrose Clark inherited the square block between West 73rd and West 74th Street, his brother Edward Severin Clark (1870-1933) inherited the block dominated by the Dakota, where he lived until his death. The Clark brothers were avid art collectors - - Ambrose specialized in sporting scenes - - and another brother, Robert Sterling Clark, founded the excellent art museum in Williamstown, Massachusetts. The Clark family sponsored several philanthropic projects in both New York City and Cooperstown; many of these activities, including the Clark Estates, Inc., are continued today by later generations of the family.

In 1902, Ambrose Clark sold seven of the still vacant lots he had inherited from his grandfather to the speculative builders, William W. and Thomas M. Hall. In The History of Real Estate, Building and Architecture in New York City, the Hall firm was praised as standing "alone today in the position of purveyor of the best class of private houses built purely on a speculative basis." The Halls consistently selected the prominent architectural firm of Welch, Smith & Provot to design their buildings, and the collaboration between the two esteemed firms produced many fine New York City residences. 3-11 West 73rd and 4-6 West 74th (No. 6 has since been demolished) were designed by Welch, Smith & Provot in a variety of architectural styles and erected between 1902-1906.

Alexander M. Welch (1869-1943) was both a banker and an architect. Like his partner, George H. Provot (1868-1936), he graduated from Columbia University and the Ecole des Beaux-Arts. With the architect Bowen B. Smith (1869-1932), a graduate of M.I.T. and the Ecole, the three formed a partnership in 1898, and worked together until 1907. The firm designed many elegant Beaux-Arts townhouses along the fashionable streets of the Upper East Side, including the grand Angier Biddle Duke mansion at 1009 Fifth Avenue, a designated New York City Landmark. In addition, the architects worked on several public commissions, including hospitals and schools. Welch designed St. Stephen's Methodist Church in the Bronx and was also the restoration architect of a few historic structures, such as Hamilton Grange.

Ambrose Clark sold the last of his undeveloped land, the eight lots on Central Park West, in 1902, to the developers, Abraham Boehm and Lewis Coon, who commissioned the well-established architectural firm of Clinton & Russell to design the Langham apartment house. Much of the land along Central Park West had been reserved for the more expensive building projects, such as apartment hotels, since it was hoped that the avenue would become the Fifth Avenue of the West Side. The Langham, erected between the Dakota and the San Remo Apartments in 1904-07, was among the earliest of the large apartment houses on Central Park West. The ornate limestone and brick facade, together with the dramatic roofline of the building, act as a striking introduction to the low rows of townhouses along the side streets.

Upon the completion of the Langham, the square block had been entirely built up. The original buildings on the block present a variety of architectural styles, spanning a twenty year period. The almost medieval quality of the West 73rd Street Hardenbergh row, displaying picturesque features of the German Renaissance and a free use of decorative elements, harmonizes well with the Dakota across the street, while it contrasts with the later, elegant row of five brick and limestone houses to the east. The neo-Georgian row on West 74th Street, with its graceful repetition and subtle variations of stylistic features, gives this side of the square block a distinctive character, reminiscent of English prototypes. The scale and ornate French Beaux-Arts detail of the Langham add further richness and diversity to this particularly handsome block.

These rows remained relatively unchanged until 1925, when ten houses in the Hardenbergh row were demolished and replaced by the Park Royal, an apartment hotel designed by George F. Peiham. On the other side of the square block, a modern apartment house, at 10 West 74th Street, now occupies the site of four earlier townhouses, demolished in 1940. The residential character of the block has been maintained, despite these losses and the fact that many of the townhouses now serve institutional purposes. The striking continuity of the long rows of uniform height are noteworthy examples of community planning. These rows, united by the repetition of certain design elements, give the streets on this block great dignity and elegance, qualities which are rare in the City today.

## DESCRIPTION

CENTRAL PARK WEST Between West 73rd Street and West 74th Street

WEST SIDE ONLY

No. 135.

The Langham, a massive twelve-story Beaux-Arts apartment building, was erected in 1904-1907 from the designs of the architects Clinton & Russell. It was one of the first of the impressive series of large apartment houses along Central Park West. It stands between the Dakota (1884) and the San Remo (1929), which replaced an earlier apartment house (1890-91) of the same name.

At the time that they designed the Langham, Clinton & Russell had already established a considerable reputation with numerous office and commercial structures. Charles W. Clinton (1838-1910) had served as an apprentice with Richard Upjohn, the famous church architect who designed Trinity Church at the head of Wall Street, and worked later in the offices of Edward T. Potter. Clinton had designed the massive Seventh Regiment Armory (1877) at 643 Park Avenue, a designated New York City Landmark. William Hamilton Russell (1854-1907) began work with his great-uncle, James Renwick, after studying architecture at Columbia School of Mines.

The firm, Clinton & Russell, was formed in 1894 and was responsible for a number of handsome apartment buildings in addition to the Langham. The Graham Court Apartments (1901), at Seventh Avenue and 116th Street in Harlem, established the prototype of the central courtyard plan of apartment house used in the firm's more noted work, The Apthorp (1906-08), also a designated New York City Landmark, at 79th and Broadway. These two apartment houses, like the Hotel Astor (1902-1904), also designed by the firm, were built for the Astor family. The Langham, which was built for the West Side developers, Boehm and Coon, was under construction during the same years as the Apthorp.

Unlike the Apthorp or Mardenbergh's Dakota, which are planned around a central courtyard, the Langham, due to its shallow lot, has a modified U-shaped plan with a series of light courts and an access driveway and service entrance at the rear. Particularly handsome iron gates were designed for the 73rd Street entrance. Originally the building contained only four apartments per floor, with two doctor's offices flanking the entrance on Central Park West. A 1958-1960 remodeling increased the number of apartments on each floor.

Stylistically the building reflects the classicism of the French Beaux-Arts, which was extremely popular at the turn of the century. Executed in a variety of materials, it is enhanced by details associated with the Renaissance styles of France and Italy. The building is composed of three major sections. A rusticated two-story base of limestone features a central segmental-arched entryway which projects slightly from the plane of the wall. An elaborate wrought-iron and glass canopy, carried on a curvilinear brackets, shelters the entrance. The doorway is embellished by an elaborate keystone with garlands surmounted by the carved head of a woman. Flanking this keystone, ornamental cartouches are scrolled at their tops to support the balustrade over the entryway.

The third floor provides a transition between the base and the upper stories. A wide band course, interrupted by balustrades under each window, articulates this separation from the base. Above this, bands of limestone alternate with bands of light-colored brick, providing a gradual transition to the solid portions of terra-cotta and brick above. At many of the third story windows, elaborate cartouches are flanked by console brackets which support the projecting windowsills and guard rails of the fourth story. A decorative band course with small square floral panels further differentiates the character of the third floor from that of the fourth.

The eight floors above are simply treated as an unadorned shaft.

## CENTRAL PARK WEST

The bays of the Park facade are organized symmetrically into six sections around a central section of rusticated terra-cotta. The central section is of the same width as the entry portal and unites it vertically with the elaborately ornamented, high central dormer of the mansard roof. The alternation of light limestone with the darker terra-cotta and with beige brick creates a rhythm across the facade and adds texture and interesting tonalities to the main mass of the building. The paired groupings of windows are amply enframed at the corners by single bays or rusticated terra-cotta, which provide strong visual terminations. The central section of four windows is in a darker shade of terra-cotta with enriched grooving at the edges of the blocks, emphasizing the entry portal below and the symmetrical disposition of the facade. Between these central and end sections, the walls are of beige brick.

The story directly beneath the balustraded cornice features windows flanked by rich decorative terra-cotta panels with garlands and pilasters, ornamented with lepped medallions. The slate mansard roof, due to the pyramidal roofs above the corner sections and the high central gable, provides a richness of profile and sculptural effect which contrasts with the simpler treatment of the facade. The projecting balustrade above the roof cornice is supported on closely spaced console brackets, some of which are paired. They are united at their bases by a string course which runs between the windows of the top floor. The pedimented dormers of the mansard roof are framed with terra-cotta. The bays at the corners feature windows with high-arched pediments set in paneled parapet walls crowned by urns. These windows have arched pediments and contrast with the triangular ones of the dormers. The large double window at the center, with bull's eye above, provides a detail of French Renaissance inspiration. The combination of a variety of details from various stylistic sources enhances the elegance of this fine facade and symbolizes the high style of living that the building was designed to provide.

## COLUMBUS AVENUE Between West 73rd Street and West 74th Street

### EAST SIDE ONLY

No. 281-287 This building is described under 67 West 73rd Street.

No. 289-295. This building is described under 54 West 74th Street.

## WEST SEVENTY - THIRD STREET Between Central Park West and Columbus Avenue

### NORTH SIDE ONLY

Nos. 3-11.

These five brick townhouses were built as a row by the prominent architectural firm Welch, Smith & Provot, in 1902-1903. Built on speculation, the houses were originally owned by William W. and Thomas M. Hall, builder-developers who were responsible for many residences in the city. Like the other rows in the Historic District, certain unifying features tie the individual houses together as a group. These features include limestone ground floors, with wrought iron areaway railings, the alignment of each of the stories, and common cornice and roof lines. All of the buildings are five stories in height with English basements. Although the houses reflect the fashionable Beaux-Arts style at their ground stories, each is individualized at the upper stories by a variety of classically-inspired ornaments and details. Nos. 7, 9, and 11, for example, although of similar composition, are differentiated by ornamental details. A variety of color and texture in the brickwork of this row echoes the treatment found in the Hardenbergh row.

## WEST SEVENTY - THIRD STREET

No. 3. The plan of this five-story brown brick townhouse, with a projecting bay at the eastern end of the building, was determined by the restrictive covenant of 1902 which specified that the first ten feet of the structure closest to Central Park West was to be at least four feet from the street line and that the remaining fifteen feet of the facade must be set at least one foot ten inches further back. This arrangement, characteristic of much residential development during the period, was intended to set off the row of townhouses on the side streets, lending an essential cohesiveness to the block. Welch, Smith, & Provot used these restrictions to create a bold curved bay, with entrance set in the curve at the ground floor and with two windows on each story above. Wrought-iron areaway railings and window grilles ornament the smooth-faced limestone ground floor. Panels, with rosettes at the centers, adorn the window lintels and a modillioned lintel over the doorway further enhances this floor. A limestone pseudo-balcony, interrupted by curvilinear wrought-iron railings beneath the windows, provides a transition between the limestone ground floor and the brick stories above. These upper stories are animated by the contrast between the dark-colored brick and the crisp limestone trim of the facade. All the windows above the ground floor are articulated by splayed flat arches of brick with limestone keystones and vertical endblocks. Limestone transom bars at the second story and corbelled sills at the third and fourth stories provide further accents. A bold cornice carried on the keystones of the fourth story windows continues the cornice line of the neighboring townhouses. The fifth story keystones above the windows support a frieze embellished with evenly spaced medallions under a sheetmetal dentiled cornice. Until the 1920s, this house was owned by W.W. and T. M. Hall, who leased it to individual families.

No. 5. This elegant red brick and limestone townhouse is distinguished by its central bay with triple windows, in contrast to the fenestration of the rest of the row, and by a variety of French Beaux-Arts details. The ornamented keystone of the central doorway and the elongated keystones of the flanking square-headed windows support a wide band course above the ground story. Above this, limestone quoins and keyed window trim create brick panels flanking the windows at the second, third, and fourth stories. The keynote of the facade is the recessed two story panel of limestone which unites the triple windows of the second and third stories under a broad segmental arch. A fancifully ornamented keystone, flanked by scrolls, surmounts this arch and extends up to a band course which serves as the sill for the fourth-story triple windows. Above a modillioned cornice, in the copper mansard roof, this fine facade is crowned by a Palladian dormer window with Doric pilasters crowned by a triangular pediment. Shortly after this building was completed, W.W. and T.M. Hall sold it to Louis Strasburger, who was connected with the diamond business.

No. 7. The central house of the row is distinguished by the fine handling of smooth ashlar limestone at the English basement and by tan-colored brick, embellished with interesting decorative patterns at the upper stories. The first story features paired round-arched openings, reflected in the broad band course directly above them. Stubby console brackets with ornamental heads support the horizontal portions of this double-arched band course. The splayed flat arches of the second story are of brick and have limestone keystones. Above the brick segmental-arched third floor windows with paneled keystones of limestone and above paneled corbels with guttae, the facade is animated by a decorative frieze of brickwork set in a herringbone pattern. A limestone balcony carried on stone brackets has an ornamental wrought-iron railing in front of the two square-headed windows of the fourth floor. Two decorative courses of toothed brickwork connect the heads of the windows of the fourth floor at impost block level and continue the string courses of the adjacent townhouses to the west. A pair of pedimented dormers, in the copper mansard roof, rises above the modillioned roof cornice. This house was purchased from W.W. and T.M. Hall in 1904 by Dennistoun M. Bell, a lawyer.

## WEST SEVENTY - THIRD STREET

No. 9. Like its neighbor, No. 7, this townhouse features a smooth limestone ground floor of Beaux-Arts inspiration and a variety of neo-Georgian decorative elements at the upper stories. Above an ashlar base, with arched entryway and window, rises a three-story facade of red brick. A handsome wrought-iron balcony carried on stone brackets is similar to the fourth story balcony of No. 7. The second story transomed French windows have splayed flat arches of brick with panelled keystones and vertical endblocks of limestone, which echo the fenestration details of No. 3. Also similar to No. 3 is a band course with medallions which connects with the band courses of the flanking buildings. In contrast to the other houses in the row, the dormer windows of No. 9 have arched rather than triangular pediments in the copper mansard roof. In 1904, W.W. and T.M. Hall sold this house to Harry G. Silleck, Jr. who was in the lumber business. Two years later the house was purchased by a Columbia University professor, Joel E. Spingarn.

No. 11. This very fine townhouse displays a combination of French Beaux-Arts details with more delicate neo-Federal motifs. The English basement with its low stoop provides the most impressive entrance of the row. Four steps with curved iron railings lead up to the central elliptical-arched doorway. The double doors have iron grilles. The elaborate console bracket keystone, with flanking garlands, elegantly crowns this Beaux-Arts-inspired entrance. One of the original flanking windows now serves as a doorway for medical offices. The upper stories of red brick are laid in Flemish bond with burned headers. This provides a textured quality to the facade and establishes an attractive surface for the play of light and shadow. This delicate effect is in contrast to the smoother surface and more uniform color of the common bond brick facades to the east. Limestone window enframements and blind arches with brick headers, carried on paneled limestone impost blocks, frame the second floor windows. Bronze relief silhouettes of Franklin D. Roosevelt and Sigmund Freud, added at a later date, ornament the tympani of the arches, lending interest and distinction to this row. The silhouettes are set on marble medallions which are encircled by brick headers. The limestone sills of the third floor windows are supported in part by the high keystones of these round arches. The brick flat-arched windows of the third story have panelled limestone keystones and endblocks. A brick soldier course, with limestone band courses above and below it, separates the third and fourth stories. Crowning the building, a pair of dormer windows in the mansard roof is flanked by Doric pilasters capped with triangular pediments. In 1904, Eddy Palmer, president of a perfume business on Pearl Street, purchased this house from W.W. and T.M. Hall.

Nos. 15A-19, 41-67. (The Park Royal, Nos. 21-39, follows this description.)

The houses at Nos. 15A-19 and Nos. 41-67, built as part of two rows (Nos. 13-27 and Nos. 29-67), were designed by Henry Janeway Hardenbergh, architect of the nearby Dakota Apartments, as an harmonious and interrelated group. These houses were built for Edward Clark, who also owned the Dakota, and remained in the Clark family until the 1920s. Both rows were begun at the same time in 1882, however, Nos. 13 (now 15A) - 27 were finished in 1884, while Nos. 29-67 were not finished until 1885. Although the two rows were carefully integrated in design, two building permits were applied for. This was probably because the houses in the row to east (Nos. 13-27) were one and a half to two and a half feet wider, and somewhat more expensive than those in the western row (Nos. 29-67). Nos. 21-39 were razed in 1925 to make way for the Park Royal apartment hotel.

There were once twenty-eight houses, designed by Hardenbergh, on the north side of West 73rd Street, between Central Park West and Columbus Avenue, opposite the Dakota. The westernmost row was effectively terminated by No. 67, the apartment house at the corner of Columbus (Ninth) Avenue, designed to accommodate five families. This building not only terminated the row visually, but provided less expensive housing along the Avenue where the elevated originally ran. This arrangement of townhouses along the quieter, more desirable side streets, with larger apartment structures

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at the ends along the avenues, was a rather common type plan which had already been used by Hardenbergh in the slightly earlier row of houses on the north side of 73rd Street west of Columbus Avenue.

The long row, Nos. 15A-19, 41-67, appears to have been designed to harmonize with the Dakota in the use of brick, stone and a variety of German Renaissance details. The architectural historian, Sarah Bradford Landau, has described the houses in the row as "stripped-down chateausque." They have a medieval or early Renaissance character, but they do not conform to any specific historical style.

Four stories in height above high basements, these houses have a basic continuity and rhythm, but no regular repetitive pattern. The rhythm was established by the continuity of the mansard roofs, interspersed with a variety of gables and dormers, and by the alternation of groups of buff and red-colored brick houses. This rhythm can best be seen in an early photograph showing the entire row as originally constructed. Hardenbergh used a wide variety of architectural elements, combining them and re-combining them in many different ways.

Nos. 37, 39 and 41 were the three central houses of the original long row, with twelve houses on each side of them. Of these three houses, only No. 41 remains. The three central houses were of buff-colored brick. Nos. 37 and 41 had hipped roofs, rising above the mansard roofs of the adjoining houses to emphasize their important position as the central feature of the row. These two houses also had stone facing and projecting bays extending up through the second story, whereas the brickwork of the flanking houses generally began above the stone first floor. The ends of the row were also given special emphasis with No. 15A and No. 67 both of buff-colored brick, crowned by hipped roofs. No. 15A, like No. 41, also has stone facing and a high bay projecting up through the second story. Because of the special nature of No. 67 (an apartment house, not a single family residence), it does not have the projecting bay. The projecting bay and the stone facing up through the second floor are reserved for the last private residence at the western end of the row, No. 65. In fact, No. 65, up through the second floor, is the mirror image of No. 15A.

All of the houses were originally entered from high stoops with ornately carved stone handrailings and newel posts; fortunately many of these features have been retained. A further unifying element in the row is the use of an olive-colored sandstone at the basement and first floor, while a continuous stone band course above the first floor also joins the houses. The details of the first floor windows and entrances vary from house to house. All of those houses to the west of No. 41 have their entrances on the right-hand side, while those east of No. 39 had their entrances on the left-hand side. Of these eastern houses, only four remain standing, Nos. 15A-19. There are interesting variations in the treatment of these entrance doorways from house to house. Arched doorways may be seen at Nos. 15, 17, 43, 45, 47, 49, 53, 57, 61, and 67 as the most common type, while square-headed doorways with drip moldings appear at Nos. 51, 55, 59 and 63. The end houses, Nos. 15A and 65, have arched doorways surmounted by triangular pediments, while the original doorway of No. 41 is flat-headed and curved at the ends.

The walls of the second and third stories, with the exception of the center and end houses, Nos. 15A, 41, and 65, are faced with either red or buff-colored brick and have stone quoins.

The greatest variety exists in the treatment of the windows, and it is this, more than any other feature, which lends such interest to these facades. With the exception of the curved bays at Nos. 15A, 41, and 65 (now replaced, at No. 65, by glass brick at the first floor), there are two types of window treatments at the first stories. One type, seen at Nos. 15, 19, 43, 45, 51, 55, 59 and 63, has two tall, narrow windows separated by a wide stone mullion with handsome carved panels at the top. The other type has a large segmental-arched opening

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with triple window surmounted by a stained glass transom, as seen at Nos. 17, 47, 49, 53, 57 and 61. There is also quite a variation in the window treatment at the second floor. The use of a wide segmental-arched window with stone enframingent, similar to that at the first floor, can be seen at Nos. 15, 19, 51, 59 and 63. The full-length segmental-arched windows of Nos. 43 and 45 are deeply recessed and open onto balconies with handsome ornamental bronze railings. Another variation seen at Nos. 17, 53 and 57, is a pair of windows with small cornices above the lintels separated by a panel with carved heads. No. 47 has a projecting, three-sided stone oriel set on an intricately corbelled base. At No. 55, a striking stone bay with three windows has a high central window flanked by lower windows with carved, Germanic style heads above them. A simpler stone bay with window heads outlined by a drip molding may be seen at No. 61.

The third stories are unified by a more conventional window treatment. Each house has two windows at the third story. At most of the houses, Nos. 15A, 17, 41, 49, 51, 53, 57, 59, 61 and 63, the windows have stone enframingents keyed to the brickwork and are linked by horizontal stone bands. A variation on this theme may be seen at Nos. 15, 19, 43, 45, 55, and 65, where carved stone panels, some with heads, are placed between the windows. These panels vary somewhat in size and detail, but the ornament is inspired by German Renaissance sources.

Most of the houses have slate-covered mansard roofs with either full-width gables in front of them or paired dormer windows at the fourth floor. There are two types of brick dormers with stone trim. The first type at Nos. 15, 49, 59 and 63, is centrally placed and has paired windows each with its own pediment. The second at Nos. 19, 43, 45, 51 and 61, has a single gable or pediment above paired windows, also centrally placed. Nos. 17, 47, 53, 57 and 65 have a full-width gable with two windows, set against the mansard roof. It should be noted that the end and center houses were given special emphasis by carrying the front wall of the fourth floor up past the mansard roofs and by crowning them with pyramidal hipped roofs.

Despite the great variety of architectural treatment to be found in this row, there are six houses, among the eighteen remaining, that can be coherently grouped into three pairs: Nos. 43 and 45, 53 and 57 and 59 and 63.

Although No. 67, the corner building on Columbus Avenue (No. 281-287), at the western end of the row, was successfully integrated into the row, there are a number of features that set it apart from the townhouses. In massing and height, this building effectively terminated the row and introduced the larger scale that was to characterize Columbus Avenue as it developed. Originally the building culminated in a large hipped roof with gables and chimneys, at the south end which added interest to its profile and differentiated it dramatically from the row. The large pavillion at the corner is higher than its four-window-wide extension along Columbus Avenue which features a slightly projecting three-story high bay. At the fourth floor the bay gives way to a chimney which is backed by a gable above the roof cornice line. The building is entered from West 73rd Street through an arched limestone doorway ornamented with carved moldings. The first floor has been altered for commercial purposes. At the upper stories, of buff brick with stone quoins, the windows are of two types: to the left are large tripartite windows with balconies and a bull's eye window above, while to the right there are smaller single windows with stone enframingents keyed to the brickwork. Two bull's eye windows, just below the roof line, on the Avenue side, lend a picturesque note to the high corner pavillion. All of the windows beneath the bull's eyes are embellished by stone sills and lintels carried on impost blocks. This end building provides a culmination to the variety of Hardenbergh's row along West 73rd Street.

### Nos. 21 - 39.

The Park Royal, a large fifteen-story apartment hotel with neo-Gothic ornamental details, was erected in 1926 from the designs of George F. Pelham (1866-1927) to house fifty-four families. Pelham, a specialist in apart-

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ment design, worked in a variety of styles and designed, in a career spanning forty-five years, an impressive number of apartment buildings in Manhattan and Brooklyn. Twenty buildings by Pelham are included in the Greenwich Village Historic District; examples are also to be found in the SoHo-Cast-Iron and Treadwell Farms Historic Districts.

The Park Royal is of red brick above a two story base of granite and limestone. A variety of neo-Gothic features such as ribbed moldings, pointed arch openings, and panels with tracery embellish the first two stories. Particularly rich decorative detail flanks the main entrance under a canopy. At the upper stories, narrow recessed light courts divide the facade into three sections, forming an E-shaped plan. The window bays are defined by full-height brick ribs with decorative terra-cotta capitals lending a medieval flavor and vertical emphasis to the facade. Terra-cotta spandrel panels between the windows with pointed arch tracery further enhance the facade. The main mass of the building has a variety of set-backs ornamented with terra-cotta trim of medieval inspiration at the uppermost stories, creating jagged silhouettes at the top of each of the setbacks.

## WEST SEVENTY - FOURTH STREET      Between Central Park West and Columbus Ave.

### SOUTH SIDE ONLY

#### No. 6.

This four-story yellow brick townhouse, trimmed with limestone, was built from the designs of the architectural firm, Welch, Smith, & Provat, in 1904-1906. Built on speculation for William W. and Thomas M. Hall, the house was sold to Dr. Joseph Archibald Robertson in 1906. It was originally one of a pair with No. 8, which was demolished in 1940 to make way for the apartment house at No. 10. This townhouse is similar to the one designed by Welch, Smith, & Provat, in the preceding year, at 3 West 73rd Street. Like that townhouse, the plan of No. 6 was determined by a restrictive covenant which specified the width of the projecting bay and the setback. The use of brick and limestone as well as a variety of neo-Georgian details unite this building quite successfully with Percy Griffin's long neo-Georgian row to the west, which was completed in the same year that construction began on No. 6. The rectangular entry bay at No. 6 projects prominently, making the transition from the line of the Langham to the line of the neo-Georgian row. No. 52, at the other end of the neo-Georgian row, together with this building, originally enframed the houses between them and gave definition to the terminations of the blockfront. At No. 6, the ground floor of ashlar limestone features wrought-iron grilles over the windows, one of which has been replaced by a modern doorway to accommodate a business office. The doorway in the right side of the projecting bay has a transom and is crowned by a limestone lintel, supported on a keystone and brackets with guttae. The projecting lintel is incorporated in the wide stone band course at the top of the ground floor, above which a mock-parapet marks the final transition between the first and second stories. Handsome wrought-iron balcony railings guard the transomed French windows of the second floor. The contrast between the brick facade and limestone details is similar to the decorative treatment of 3 West 73rd Street. The splayed flat-arched windows of the second and third stories feature keystones and endblocks of limestone, with bricks between them. A molded limestone band course separates the third and fourth floor windows and is interrupted by the iron grilles of the fourth story windows. The

## WEST SEVENTY - FOURTH STREET

splayed limestone lintels and enblocks of these windows form the limestone band course which extends below the sheetmetal roof cornice set on modillions.

### No. 10.

This ten-story apartment building of beige brick with concrete base was constructed in 1940-41 from the designs of the architect H. Herbert Lilien. It replaced four brick townhouses, one of which was part of a pair with No. 6 and also had been designed by the firm of Welch, Smith, & Provot. The other three formed a group with No. 16, designed by the architect John H. Duncan. A number of lingering elements of the Art Deco mode of apartment design of the preceding decade, such as the incised striations of the stone-faced first story and the windows wrapping around the corner of the facade, add interest to the building. The facade is recessed above the central entrance bay. An alternation of fenestration patterns and a cornice of pulled bricks in vertical patterns further enhance the simple massing of this apartment house.

### No. 16.

This townhouse is the only one that remains of an original row of four, built in 1891 for the builder-developer Cornelius W. Luyster from the designs of the architect John H. Duncan (1855-1929). Duncan's reputation had already been established by such prestigious commissions as the Soldiers' and Sailors' Memorial Arch on Grand Army Plaza in Brooklyn (1889-92) and the classically-inspired Grant's Tomb in Manhattan (1891-97). Both of these monuments, designated New York City Landmarks, were under construction at the same time as the West 74th Street row was being erected. Duncan frequently collaborated with Luyster in fashionable residential development. Many of Duncan's designs were in the French Classical style, including the house at 11 East 70th Street, also a designated New York City Landmark, and many fine townhouses in the Central Park West - 76th Street Historic District.

16 West 74th Street, originally a four-story brick townhouse with rusticated basement, was sold by Luyster in 1892 to Henry J. Schloss, a clothier. The house has been painted cream color and now has a modern fifth story. In addition, an entrance doorway has been provided at the basement.

The building has a variety of restrained classical features. The double doors at the basement have wrought-iron grilles, flanked by ornamental pilasters with carved relief panels and composite capitals supporting a dentiled lintel. Doric pilasters flank the central window of the first floor and support ornamented console brackets which carry the three-sided oriel at the second floor. The oriel of stone is keyed to the brickwork of the facade and the central paired window, with mullion and transom bar, is enframed with a molding of bead and reel pattern. Leaded-glass transoms handsomely embellish the windows of the oriel, which is crowned by a central dentiled panel. The windows of the third story have modified eared enframements with molded lintels. By contrast, the projecting lintels at the fourth story windows are supported on end modillions. A carved decorative frieze, with two fanciful cartouches and fish motifs at the ends, extends across the facade below the ornamental fascia, also displaying a bead and reel molding and, at the top, an egg-and-dart molding. A modillioned cornice of sheetmetal completes this handsome facade.

## WEST SEVENTY - FOURTH STREET

Nos. 18-52.

The extraordinarily handsome row of eighteen houses (Nos. 18-52) in the central portion of the block on West 74th Street was designed by Percy Griffin in the neo-Georgian style for Frederick Ambrose Clark. The houses were built between 1902 and 1904 and were rented by individual families from Clark until the 1920s when he began to dispose of his properties in the area. These houses were subject to restrictive covenants, as were the houses on the north side of West 73rd Street. The covenants restricted the heights of the houses and specified the distance that they were to be set back from the property line. The singular plan of No. 52, at the western end of 74th Street, is also due to these covenants which called for the set back to begin ten feet from the side property line of the end houses. This provides an effective transition from the development along the avenues and lends a cohesiveness to the blockfront. The homogeneity and unity of the row are further enhanced by the use of the same materials throughout and the arrangement of two basic types of houses in a symmetrical pattern.

Each house is set behind an areaway and stands four stories high with an attic (fifth) story set behind a continuous balustrade. The English basements or ground floors are stone and have central entrances flanked by crisply cut square-headed windows. The second, third and fourth floors are constructed of red brick laid up in Flemish bond. The handsome brickwork is further enlivened by the extensive use of burned headers which lend contrast to the red brick. There is a stone pseudo-parapet above the ground floors and a stone molding over the third floors which, along with the strong cornice line, further define the horizontal unity of the row. All window enframements, roof cornices and balustrades are stone.

There are two basic house types in this row. One of these types has a wide triple-window bay at the second and third stories and a parapet at the roof with pierced stonework panels of interlacing cross forms and two pedimented dormer windows set behind it. The second type has the more conventional three individual windows at each story above the ground floor, a roof balustrade with balusters and three dormers. Six of this second type have entrance porticos. The pattern for the entire row of eighteen houses consists of a single bay house followed by a pair of three-window houses. This pattern creates a strong underlying rhythm that further enhances the unity of the row. In order to avoid the monotony which such a rhythm could create within a row of this length, Griffin divided the row at the center and arranged each group of nine houses to read basically as a mirror image of the other.

Although the houses share common features which integrate them into an harmonious composition, each house has an individual facade treatment which gives it a distinctive character. Nos. 32 to 38 form a central group of four similar houses in the row -- a pivotal position that marks the division of the pattern into two groups of houses. The upper stories of these houses are almost identical; each house has quoins keyed to the brickwork, stone enframed central windows vertically joined at the second and third stories and flanked by square-headed windows with splayed flat arches with double keystones and endblocks. At the fourth floor there are square-headed windows with recessed brick panels between them set under the continuous entablature at the roof. The emphasis, at each of these houses, is on the central tier windows at the second and third stories. At the second floor, the window has a molded enframement and is crowned by a dentiled arched pediment supported on vertical console brackets. At the third floor, the window, again, has a molded enframement but is crowned with a projecting lintel carried on two narrow brackets. At the center of the lintel, above the window, is a stone cartouche. A handsome iron railing above this projecting lintel is set in front of the fourth floor window. The roof cornice is carried on closely spaced, narrow modillions above an egg-and-dart molding and a row of dentils. The cornice is further ornamented by lion-head bosses and an egg-and-dart molding.

The ground floor of each of these four centrally located houses has certain differences which lend such interest to this row. Nos. 32 and 36 have columned entrance porticos. The portico at No. 32 has an impressive entablature with shallow modillions, triglyphs and rosettes and is supported by two fluted columns. The entrance portico is crowned by a balustrade similar to the roof balustrade. No. 36 is entered beneath a portico carried out to the entrance steps and supported by two polished granite columns with full entablature above. Four paneled pilasters flank the central entrance and side windows. An ornamental iron railing at the second floor follows the line of the portico and extends the width of the house. The ground floors of Nos. 34 and 38 do not have entrance porticos. No. 34 is marked by a nearly continuous balcony above the ground floor carried on four console brackets with carved lion heads. A cornice slab above the entrance to No. 38 is carried on two large console brackets and crowned with an iron railing. A stone cartouche enhances the doorway.

On either side of the central group of four are the houses with the triple-window bays, Nos. 30 and 40. These houses represented an interesting attempt on the part of the turn-of-the-century architects to find a solution for the conventional three-window wide townhouse by providing what is basically a wide central window treated with conventional ornament but otherwise quite radical in concept. The entrance to No. 30 is simply enframed, ornamented only by a small cartouche above it. The three upper floors have rusticated quoins. The triple central windows have a wide mullion in the center window, creating the effect of four rather than three windows within the bays. High narrow pilasters with panels vertically join the windows of the second and third floors. A stone balcony carried on four heavy brackets is set above the entry in front of the second floor windows. A single spandrel panel with carved garlands of fruit separates the second and third floors while a shallow balcony carried on four corbels, ornamented with a handsome iron railing, serves the triple windows of the fourth floor. This house is crowned by a dentiled roof cornice. The elegant, yet simple entrance to No. 40 has a refined segmental arch enhanced by a chaste molding accented by a scroll keystone. The balcony at the second floor is carried on heavy paired brackets and is enriched by an ornate iron railing. High narrow pilasters with panels which flank the second and third floor windows, are interrupted by the dentiled lintel above the triple window of the second floor. Below the third floor windows are three spandrel panels enriched with stone garlands, horns of plenty and cartouches. The separation between the third and fourth floor windows is marked by a shallow balcony similar to the one at No. 30. Nos. 30 and 40 have similar roof cornices with pierced stone parapets displaying interlaced cross form panels as opposed to the houses with the balustrades.

Nos. 18 and 52 terminate the eastern and western ends of the row, respectively. The most unusual feature of No. 52 is its "L" shape plan which was determined by the restrictive covenants governing the site. This covenant required that at least ten feet of the front wall nearest Columbus Avenue had to be four feet or more from the street line while the remaining frontage had to be set back a minimum of eight feet. The facade shares some of the features of the triple window bay houses: quoins keyed to the brickwork on the upper floors and a similar cornice and parapet. No. 18 has a rusticated ground floor with a simple enframed central entrance. The upper floors have quoins keyed to the brickwork as does the triple window bay. At the second floor, the central window is flanked by two handsome polished granite engaged columns with Ionic capitals. The sides of the bay are marked by paneled pilasters. Set above the columns and pilasters is a simple, shallow entablature. Below the windows of the third floor is a paneled spandrel. Set before the windows of the fourth floor is a balcony carried on four large brackets with decorative stone swags between them. Between these two windows is a handsome stone cartouche. The roof cornice and parapet are the same as those at Nos. 30 and 40.

This is one of the finest neo-Georgian rows in the City with a remarkable cohesiveness due to the strong underlying pattern created by a careful arrangement of the individual houses. The projecting balconies, porticos, pediments and window trim here create a sparkling contrast of light and shadow. The carefully controlled design, achieved in part through the use of restrictive covenants, gives great dignity and elegant uniformity to the row.

WEST 74th STREET

No. 54 (Nos. 289-95 Columbus Avenue)

The six-story brick and limestone building, now known as the Art Studio Building, was erected in 1902-1903 for F. Ambrose Clark from the designs of George H. Griebel, an architect who had previously worked on other building projects for the Clark family. A long row of fourteen brick townhouses on 85th Street, between Central Park West and Columbus Avenue, was designed by Griebel for Alfred C. Clark, and erected in 1885. Griebel was also the architect for two interior alterations on the Clark-owned Dakota Apartments in 1894 and 1903. The West 74th Street building was designed to accommodate light storage and reflects the adaptation of various classical motifs to commercial structures, a common architectural approach at the turn of the century. Three major sections, each treated differently, compose the facade. At the double-height first story, rusticated limestone piers with stylized medallions and garlands articulate the five bays at the north facade of the building. These bays, and those along Columbus Avenue, are now filled with modern storefronts. Above the limestone cornice of the first floor, rusticated brick piers, three stories in height, continue the wide divisions of the first floor and define the central section of the facade. These piers are flanked by bays with groups of three windows, separated vertically by recessed metal spandrel panels. At the center of the two corner bays, the single windows are connected by terra-cotta enframements keyed to the brickwork. At the second floor window, a triangular pediment, carried on console brackets, crowns the window with decorative panel beneath it. The enframement of the third and fourth floor windows in the corner bays is likewise of terra-cotta keyed to the brickwork and a simple garland crowns the fourth floor window. An ornamental terra-cotta cornice divides the fourth story from the upper two stories and helps to relate the building to the lower scale of the Percy Griffin row of residences on 74th Street and to the corner apartment building of the Hardenbergh row, also on Columbus Avenue at 73rd Street. The top two stories are of brick and are divided into bays by paired Doric pilasters supporting a paneled brick cornice with terra-cotta coping. This building has been converted to apartments above the first floor stores.

## FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this area, the Landmarks Preservation Commission finds that the Central Park West - West 73rd - 74th Street Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more periods or styles of architecture typical of one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the Central Park West - West 73rd - 74th Street Historic District forms a particularly handsome square block, originally owned, almost entirely, by the prestigious businessman, Edward Clark, who played an instrumental role in the development of the Upper West Side; that the long row which once extended from 13(15A) - 67 West 73rd Street was designed by the Clark family architect, Henry Janeway Hardenbergh, to harmonize with the nearby Dakota Apartments, a designated New York City Landmark; that the neo-Georgian row on West 74th Street is one of the finest in the City and that the wealth and variety of detail of the individual houses of this row enhance their remarkable appearance of uniformity; that the restrictive covenants specifying the setbacks and height of the townhouses on both West 73rd Street and West 74th Street achieved an exceptionally fine quality of homogeneity and regularity, and reflected a concern on the part of the owners and architects for sound principles of community planning; that the continuity of the long rows, united by the repetition of certain design elements, gives this block great dignity and elegance, qualities which are rare in the City today; that the impressive scale and ornate Beaux-Arts decorative features of the Langham, one of the earliest luxury apartment buildings to be erected along Central Park West, add richness and diversity to the block; and that this striking residential block is enriched by a variety of architectural styles, including the picturesque German Renaissance, the stately neo-Georgian and the grandiose Beaux-Arts.

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 an Historic District the Central Park West - West 73rd - 74th Street Historic District, Borough of Manhattan, containing the property bounded by the western curb line of Central Park West, the northern curb line of West 73rd Street, the eastern curb line of Columbus Avenue and the southern curb line of West 74th Street.

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