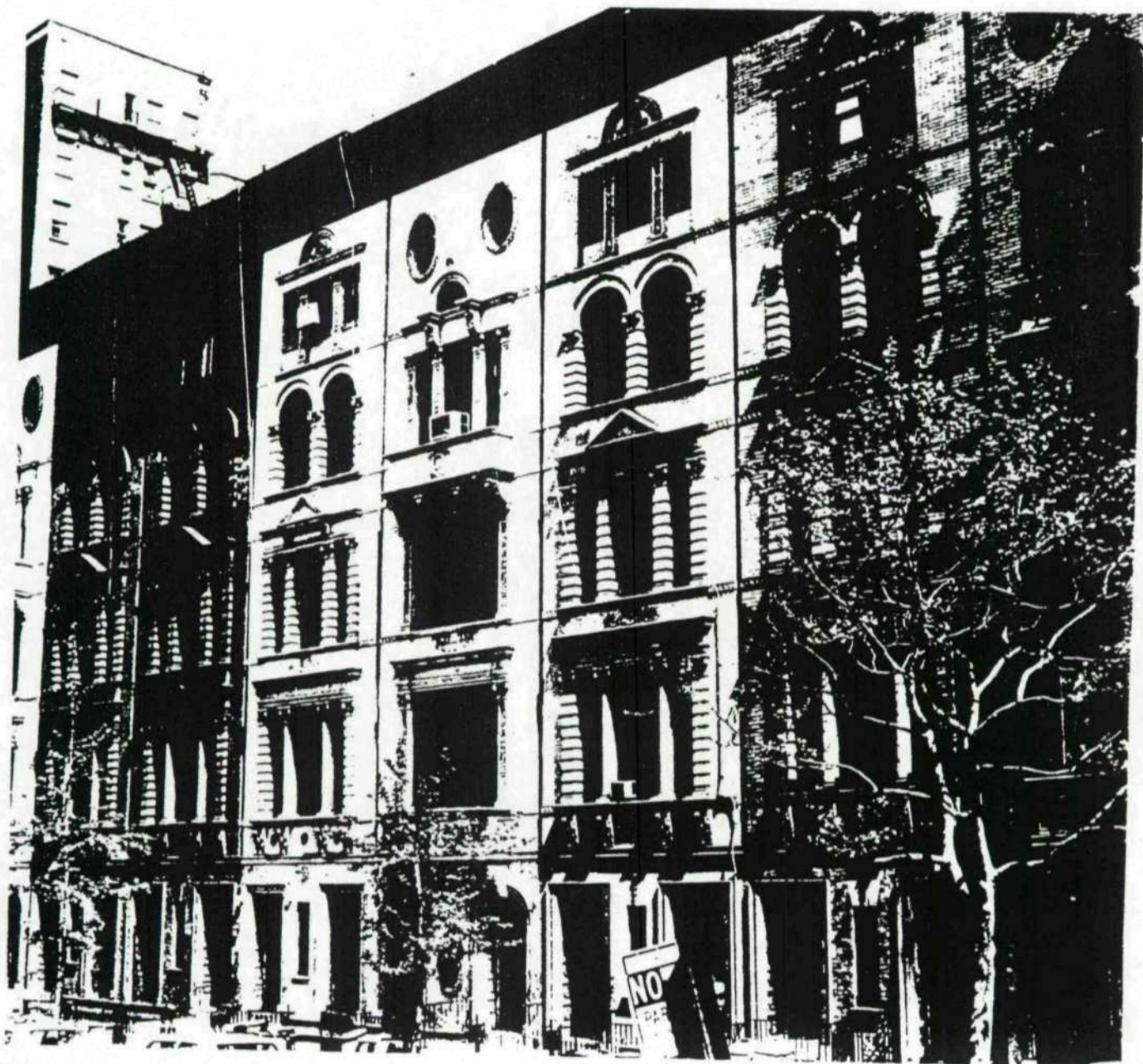


WEST 71st STREET HISTORIC DISTRICT DESIGNATION REPORT



LANDMARKS PRESERVATION COMMISSION

WEST 71st STREET HISTORIC DISTRICT

DESIGNATION REPORT

1989

City of New York
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Landmarks Preservation Commission

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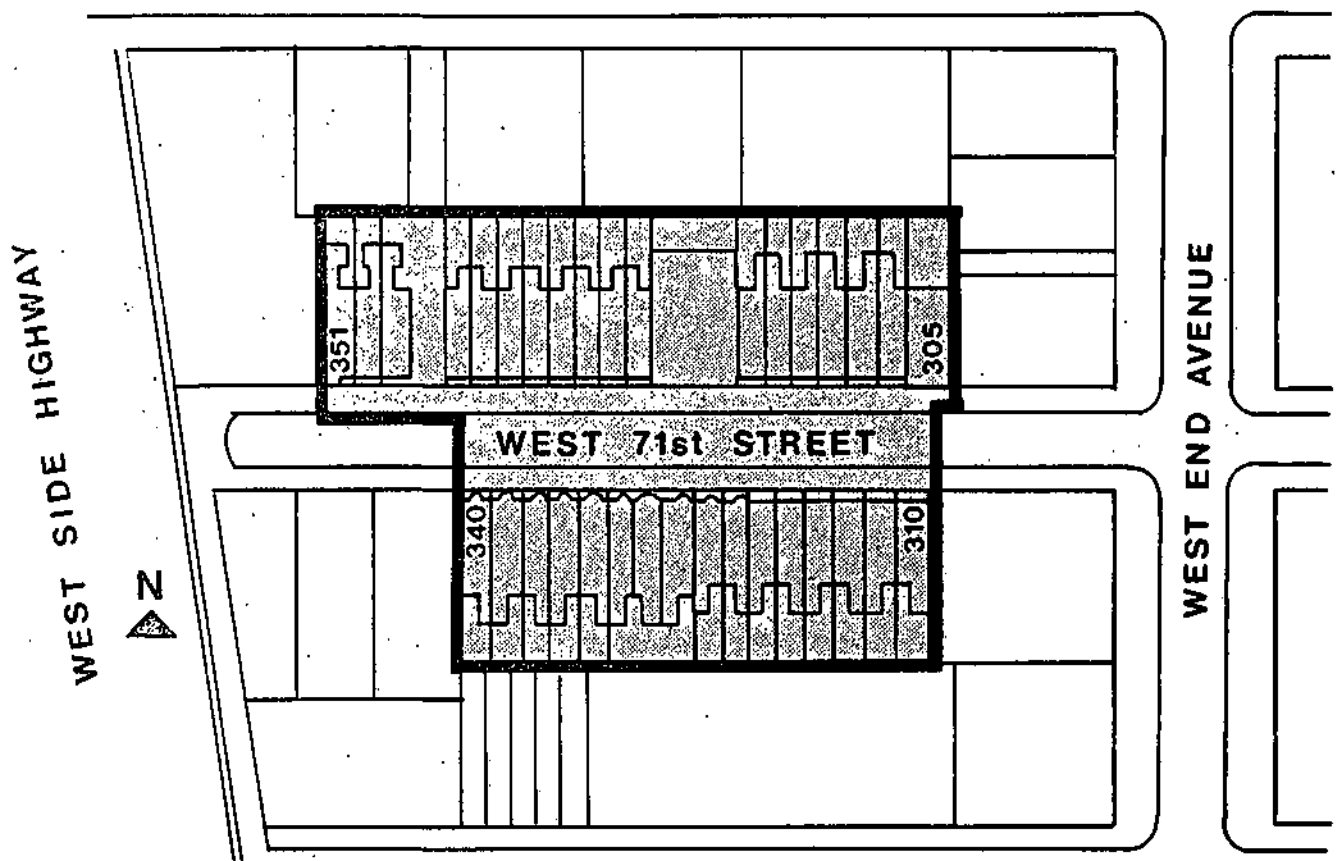
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WEST 71st STREET HISTORIC DISTRICT

Designated August 29, 1989



LANDMARKS PRESERVATION COMMISSION

Landmarks Preservation Commission
August 29, 1989, Designation List 220
LP-1611

WEST 71st STREET HISTORIC DISTRICT, Borough of Manhattan

BOUNDARIES:

The West 71st Street Historic District consists of the property bounded by a line beginning at the southeast corner of 310 West 71st Street, westerly along the southern property lines of 310 through 340 West 71st Street, northerly along the western property line of 340 West 71st Street, northerly across West 71st Street, westerly along the northern curblin of West 71st Street, northerly along the western property line of 351 West 71st Street, easterly along the northern property lines of 351 through 305 West 71st Street, southerly along the eastern property line of 305 West 71st Street, westerly along the northern curblin of West 71st Street, southerly across West 71st Street, southerly along the eastern property line of 310 West 71st Street to the point of beginning.

TESTIMONY AT PUBLIC HEARING

On November 18, 1986, the Landmarks Preservation Commission held a public hearing on the proposal to designate the West 71st Street Historic District (Item No. 2). The hearing had been duly advertised in accordance with the provisions of law. There were fourteen speakers in favor of the designation. Two persons spoke in opposition to the designation.

INTRODUCTION

This small, nearly block-long historic district achieves its special quality from a number of factors.

(1) It is a secluded enclave on the Upper West Side, set apart from the pattern of through-streets by its unique development history. The street has always been a cul-de-sac since railroad tracks, shielded by a wall, occupy the land immediately to the west.

(2) The district was largely developed over the course of three years (1893-96) with 33 rowhouses, built in six groups designed by four architectural firms, all in variations of the Renaissance Revival style. Each group was designed as a harmonious unit, but individual houses vary in their details. Since four of the groups were designed by two architectural firms, even further unity is created. Within each group, the houses are paired, or a larger rhythm is created through the window placement and configuration, use of bowed and flat facades, and variations in stoops and porticoes.

A slightly later town house from 1903-04 stands at No. 305 on the north side of the street. This is compatible with the rows in style, form, and details. The six-story brick apartment building at No. 319-325 was built in 1924 on a lot that was still vacant prior to construction.

(3) The historic district is given further distinction by the use of harmonious facade materials (brownstone on the south side, brick, stone and terra cotta on the north side), classically-inspired details, uniform cornice heights, and the use of such elements as stoops, bows, and oriels which create a sense of depth on the facades.

(4) Alterations to the exteriors of the houses have been minimal. Thus the historic character of the district is reinforced, and the sense of place even further enhanced.

Historical Background¹

Although its history can be traced as far back as the seventeenth century, the Upper West Side, including the section of West 71st Street included in the West 71st Street Historic District, remained largely undeveloped until the 1880s. Prior to its urbanization the area was known as Bloomingdale (or "Bloemendael" by the early Dutch settlers) in recollection of a flower-growing region of Holland.

In the early eighteenth century, Bloomingdale Road was opened through the area, following the course of an old Indian trail, and provided the main link to the city at the southern tip of Manhattan Island. Gradually, some wealthy New Yorkers established country seats in the hinterlands around the Bloomingdale Road. While the area remained rural, by the early nineteenth century four small villages had developed in Bloomingdale, including Harsenville, a hamlet centered around the present West 70th Street and Broadway.

The Upper West Side was included in the Randel Survey (Commissioners' Map) of 1811 which planned a uniform grid of broad avenues and narrow cross streets to be imposed upon the rolling hills of Manhattan. Many years elapsed, however, before most streets in rural Bloomingdale were actually laid out. During this time New York City was rapidly growing northward, but development was largely concentrated on the East Side, following the march uptown of New York's wealthy citizens and the city's transit lines. The creation of Central Park (a designated New York City Scenic Landmark), begun in 1857, spurred growth in areas around the Park's perimeter, setting off the first wave of real estate speculation on the Upper West Side (in this case, limited to Central Park West).

Several civic improvements also contributed to the eventual development of the Upper West Side. In 1864 the Eighth Avenue horse car line was extended to 84th Street. Previously the only transit facility was a stage line along Bloomingdale Road. The Commissioners of Central Park were authorized to complete the laying out of streets west of Central Park in 1865. Bloomingdale Road (renamed the Boulevard and later Broadway) was widened in 1868-71 and received central, planted malls from 59th to 155th Streets. The biggest boost to development of the area west of Broadway was the creation, between 1876 and 1900, of Riverside Park and Drive north of 72nd Street, near the Hudson River (a designated New York City Scenic Landmark). Construction in the area was further stimulated by the completion of the Ninth Avenue Elevated Railroad in 1879.

A wave of real estate speculation following the Civil War was followed by the financial Panic of 1873, which led to a period of stagnation in the building trades. This, along with high real estate prices and delays in civic improvements, again slowed development of the

Upper West Side. Further delays were caused by a lack of agreement among developers as to the type of buildings to be constructed here. Although Central Park West and Riverside Drive were envisioned as residential avenues for the wealthy, on a par with Fifth Avenue, there was no consensus about the future character of the rest of the area. The sections around the elevated stations at 72nd, 81st, 93rd and 104th Streets did attract builders, but there were few other indicators to guide investors in determining the nature of buildings most profitable to erect.

Edward Clark, president of the Singer Sewing Machine Co., was the first to make major investments on the Upper West Side. The Dakota (1880-84, Henry J. Hardenbergh, a designated New York City Landmark), an early luxury apartment house, and Clark's two speculative rows at Nos. 101-151 and Nos. 13-67 West 73rd Street (Nos. 15A-19 and Nos. 41-67 West 73rd Street are in the Central Park West-West 73rd-74th Street Historic District) proved to be superb investments and drew much public attention to the area.

By 1885 the Upper West Side had emerged as the city's area of most intense speculation. Developers already at work there undertook new and larger projects and were joined by nearly all of the larger builders in the city. Buildings erected on the Upper West Side now sold readily. In 1886, the The New York Times wrote:

The west side of the city presents just now a scene of building activity such as was never before witnessed in that section... thousands of carpenters and masons are engaged in rearing substantial buildings ...

Promotional brochures and publicity in the press began eventually to focus attention on the territory west of the Boulevard. In 1888 the West End Association published a pamphlet entitled "West End Avenue: Riverside Park and the City of New York" which lauded the virtues of West End Avenue and environs as an ideal residential area. In August, 1890, the New York Herald ran a series of editorials and articles extolling the advantages of the Upper West Side:

The district to the east of Riverside Park as far as Central Park is likely, or rather, sure to become within the next twenty years, perhaps the location of the most beautiful residences in the world. The advantages of pure air and beautiful surroundings, glimpses of New Jersey Hills at the end of each street, with the glitter of the Hudson between; the nearness of parks and the accessibility of the district will be insurmountable factors in popularity.

By the early 1890s, the area of the West 70s and 80s had acquired row houses and began to establish itself as a fashionable neighborhood. Development occurred more rapidly on the streets between the Boulevard and Central Park than on the streets to the west of the Boulevard due, undoubtedly, to two factors: first, the land west of the Boulevard was

less accessible to street cars and to the Ninth Avenue El; and second, land flanking Riverside Drive, Central Park West, and, to some degree, West End Avenue, was considered to be prime property. The notion that New York's social elite and wealthy citizens would abandon Fifth Avenue and erect palatial mansions along these avenues caused the value of adjacent land to remain consistently higher than elsewhere on the Upper West Side and discouraged development for a longer period.

The area of the West 71st Street Historic District fits this pattern of development. Originally part of the farm of Jacob Harsen, the man for whom Harsenville was named, this land then passed to his son, whose executors plotted and conveyed the property, beginning in 1873. The presence of the small hamlet, as well as the proximity to the 72nd Street stop on the elevated transit line, led to the early development of the adjacent area. Seventy-first Street from Central Park West to Broadway was opened in 1850, while the section west of Broadway was opened in 1865. Rowhouses were constructed on the more easterly sections of 71st Street before 1885, while the blockfronts west of West End Avenue remained vacant until the last decade of the nineteenth century. From the beginning, this section of West 71st Street was intended to be a cul-de-sac, since railroad tracks occupied the land immediately to the west.

Despite the Panic of 1893, this section of West 71st Street began to be developed during that economically depressed year. Nearly all of the buildings in this district, in fact, were constructed during the following three years. The street was primarily built up by speculators who bought groups of lots and constructed six rows of architecturally harmonious houses. In this district, the first rowhouse groups to be constructed were those on the south side of the street designed by John C. Burne. In 1893, he began the group at Nos. 308-320 West 71st Street (No. 308 is no longer extant) for the busy West Side developer John Kehoe.² A second Burne group, Nos. 328-340, followed a few months later, for two other developers, Josiah S. Lindsay and Amund Johnson. In 1894, Arthur J. Horgan designed houses for the last three available lots on the south side of the street, Nos. 322-326, for the developer William Bradley. In the same year, Horgan's firm, Horgan & Slattery, began to build on the north side of the street, Nos. 329-343, for its own development company. The group at Nos. 307-319 followed shortly after, in 1895, designed by Frederick Friend for Caroline Hartwell. The next year Neville & Bagge filled in four lots at No. 345-351 West 71st Street (No. 345 is no longer extant) for builder William Casey. By 1900, only two open areas were left in the district. In 1903-04, a large, individual speculative town house, designed by George Keister, was built for James O'Brien at No. 305. The last building constructed in the district is a six-story apartment house dating from 1924, at No. 319-325 West 71st Street, designed by the architectural firm of Goldner & Goldner. The two lots on which this building was constructed had been bought by Mary Goodsell in 1892, but remained vacant until after her heirs sold it for development in 1922.³ The practice of speculators holding undeveloped property for a number of years was not unusual at this time, since land values continued to rise rapidly.

Large apartment buildings (outside of the historic district) occupy the four corners of the blockfronts, enframing the smaller rowhouses and emphasizing the cohesiveness of the district. At the northwestern corner is the rear portion of the Chatsworth (a designated New York City Landmark), while across the street is another apartment house, the Riverside Studios. The eastern end of the street originally accommodated large individual town houses. In a typical developmental pattern, these were later redeveloped with apartment buildings which face onto West End Avenue.

This small, nearly block-long historic district remains essentially as it was when completed more than sixty years ago. The rowhouses, which were constructed for single-family occupancy, have been converted to multi-family use. A single house, No. 345 West 71st Street, was demolished in 1946, leaving a vacant lot. Many of the houses, after a period of neglect, have been refurbished, with minimal loss of decorative detail. The West 71st Street Historic District retains its uniqueness due to many factors. Its unusual situation as a non-through street, as well as the similarity of the construction history, gives unity and cohesiveness to the district. The dates of construction, with most of the houses built within three years of each other, the similar speculative purposes of the builders, the same architectural context, and the minimal changes which have occurred in the district since its original development, work together to create an area which retains a distinct sense of place and an air of being set apart from the rest of the bustling city around it.

Architectural Background⁴

The West 71st Street Historic District, located on portions of the two blockfronts west of West End Avenue, contains thirty-three rowhouses built in six groups on speculation from 1893 to 1896, during the period of most intense development of the Upper West Side. In addition, one individually designed town house (1903-04) and one small apartment building (1924) complete this compact district.

Most of the developers who helped create this street were also active elsewhere on the Upper West Side. John Kehoe, Lindsay & Johnson, and Horgan & Slattery were especially well known, while the others were William Bradley, William Casey, Caroline Hartwell and James O'Brien. The architects of these buildings included: Horgan & Slattery, known for their many institutional as well as residential designs; John C. Burne and Neville & Bagge, whose works can be found throughout Manhattan; Frederick Friend; George Keister, architect of numerous theaters as well as houses; and the firm of Goldner & Goldner which was active in multi-family housing design.

This district reflects the late nineteenth-century development patterns on the Upper West Side where the initial construction was speculatively-built groups of three- and four-story, single-family rowhouses and town houses. Each group was designed by the architect as a harmonious unit with individuality in the separate buildings. When, as seen on West 71st Street, an architect designed several groups, the area was given a further overall sense of unity. Within this district, all the houses except No. 305 were designed in the context of a group, ranging in number from three to eight houses.

Stylistically, the houses in this district, all reflect the character and influence of the Beaux-Arts movement in architecture. This type of design, inspired by the principles of the French Ecole des Beaux-Arts and the 1893 World's Columbian Exposition in Chicago, turned to interpretations of Renaissance prototypes (among others) in a reaction to the eccentricities of the High Victorian period and in a search for an architecture characterized by order and sobriety. These designs were first employed by leading architects such as McKim, Mead & White and Richard Morris Hunt, in their commissions for mansions for the wealthy, particularly, in New York, along Fifth Avenue. Their influence soon spread to other architects and developers as Italian, French and English Renaissance prototypes were used for town houses for the upper and middle classes to symbolically express their prestige and affluence.

These houses on West 71st Street display the free and eclectic use of Renaissance-inspired forms and details, mixed with other elements, adapted to the rowhouse type, as found often on houses built in the 1890s. Architects began by continuing an earlier convention of using brownstone facades, but later employed Roman brick of various lighter shades, often

mixed with stone and terra-cotta trim. Classically-inspired details take the form of putti, shields, wreaths and swirling foliage. The extensive use of such elegant Renaissance designs, with their regular rhythms of bays, oriels, and cornices and contrasts of terra-cotta ornamentation, brick and stone, imparts an architectural distinctiveness to this small district. Despite some variation in styles, the houses in this district maintain a compatible scale, materials and similarity of Renaissance details, which bring the two sides of the street together to create a sense of harmony for the entire district.

The groups on the south side of the street, the first to be constructed in the district, have more variation in the details within each group than those on the north side. Their brownstone facades and raised basements with high stoops are reflective of their slightly earlier dates of construction. The Burne group at Nos. 310-320 West 71st Street shows an overall unity of proportions and many repetitions of design elements, but no two houses share the exact design. Carved foliate motifs, moldings and other classical elements such as urns and putti reflect the Renaissance derivation of these designs. In Burne's second group in the district, Nos. 328-340, the architect limited himself to two designs, repeated in a pattern of ABBAABB among the seven houses. Panels of foliate ornament and modillioned cornices reflect Renaissance influence, while the round-arched windows on the "A" design are derived from Romanesque prototypes. The single and double height oriels, as well as the paired porticoes provide surface variation and create a sense of movement throughout this group of houses. The small group at Nos. 322-326, designed by Arthur Horgan, links these two rows on the south side of the street. Faced with the same material, retaining the same cornice and sill heights, this group combines Renaissance-inspired ornament in the form of swags, wreaths, foliate carving and engaged columns, with Romanesque forms such as round-arched windows with hood moldings. Rhythm and variety are created by the rounded and angled second-story oriels, while the ABA pattern creates a sense of unity within the group.

The groups on the north side of the street are slightly later, with more variety of materials and styles among groups. In spite of this variation, the rows maintain a sense of harmony, with the same cornice lines and relationship to the street, due to the minimal stoops and areaways. Horgan & Slattery built the first group on this side of the street, at Nos. 329-343. These houses show the influence of the Venetian Renaissance in the grouping of the windows and the ornate terra-cotta ornamentation which contrasts vividly with the light brick facades. Repeating two designs among the seven houses in a pattern of ABBABBBA, this group has an extraordinary richness of texture and details. The second group to be constructed on this side of the street was that at Nos. 307-317. This group of six brick and limestone houses by Frederick Friend is much more restrained, with simple, classically-inspired details such as pilasters and fleur de lys, Greek key and egg-and-dart moldings. The unity of the group is enhanced by the continuous stone base, the two flat-facade end houses which project slightly to enframe the row, and the common materials and decorative patterns, such as the pressed metal used on the top story and cornice. The final group to be constructed on the

north side of the street was that at Nos. 345-351 (No. 345 has been demolished), designed by Neville & Bagge. Their red brick and limestone facades show numerous Renaissance-inspired design elements, including Ionic pilasters between the windows and balustraded porticos resting on Ionic columns. The harmony of the group is emphasized by the repetition of design elements and the continuous cornice, while the simple facades are given depth by the paired stoops and porticos. The projecting bay of No. 351 serves as a finishing element for this group as well as for all the rows in the district.

The only house within the district not built as part of a group is also the last house constructed here. No. 305 was built in 1903-04 from the designs of George Keister. Keister created a wide, brick-front town house with elegant, Renaissance-inspired ornamentation such as wrought-iron balconets at the parlor story level, stone keystones, ornate stone pediments above the third-story windows, and brick banding at the top story. Although the ground level has been altered, the rest of the building is intact.

The apartment building at No. 319-325, constructed in 1924 on a lot which had remained vacant until that time, harmonizes with the houses of the district in its scale and materials. Built by the firm of Goldner & Goldner, it is a simple, six-story brick structure with Romanesque forms apparent in the corbel table above the first story and in the round arches which provide a visual cap at the top of the building. It is a functionally-designed structure, representative of the small apartment buildings which sometimes replaced the original rowhouses on some side streets of the Upper West Side in the period between the wars.

Alterations to the exteriors of the houses in this district have been minimal. Five houses on the south side of the street have had their stoops removed and entrances established at the ground level, changes often made as part of the conversion of the buildings from single-family to multi-family use. One building had a dormered mansard roof added above the cornice, in 1905. Several of the original entranceways have been simplified and some have had ornament removed. All of the facades have been painted. On the north side of the street, a vacant lot now stands where one building was demolished (No. 345), while its neighbor had part of its stoop removed. There has been some rearrangement of the entranceways on a few buildings. Some windows have been changed but many originals still exist.

This small historic district is a distinctive area, containing groups of architecturally harmonious houses built in the Renaissance Revival style, developed primarily near the end of the nineteenth century. The quiet cul-de-sac and the buildings which retain their original style and character help set this historic district apart as a unique area of Manhattan with a special character and sense of place.

1. Much of the material in this historical introduction has been compiled from several previous designation reports, including: LPC, West End Collegiate Historic District Designation Report, (New York, 1984); LPC, Riverside Drive-West 80th-81st Street Historic District Designation Report, (New York, 1985); and LPC, 520 West End Avenue Residence, (New York, 1988). See also Manhattan Department of Buildings, Liber Deeds and Conveyances, Block 1182 and 1183; Sarah Bradford Landau, "The Row Houses of New York's West Side," Journal of the Society of Architectural Historians, 34, (March, 1975), p.20; A History of Real Estate, Building and Architecture in New York City, (1898; reprint New York, 1967); street maps at the Topographical Bureau of the Manhattan Borough President's Office; and the Atlas of the City of New York and Part of the Bronx to Van Cortlandt. (New York: E. Robinson, 1885), plate 23.
2. For information on some Upper West Side developers, see A History of Real Estate. Kehoe was listed among the pioneer developers of the West Side (p. 95). Amund Johnson was a "carpenter, builder and general contractor" who "became eminently successful" (p. 337). James O'Brien was more commonly known for his political activities, leading a faction of the local Democratic Party (p. 295).
3. New York City, Department of Buildings, Manhattan, Plans, Permits and Dockets. Section 4. Liber 15. p. 88; Liber 3284, p. 164.
4. The architectural background information about this district was compiled primarily from the following sources: LPC, West End-Collegiate Historic District Report, (New York, 1984); LPC, Riverside Drive-West 80-81st Street Historic District, (New York, 1985); and LPC, 520 West End Avenue House, (New York, 1988) and Landau.

Individual Building Entries

WEST 71st STREET

North Side

No. 305

Block 1183

Lot 28

Date Erected: 1903-04 (NB 551-03)

Architect: George Keister

Original Owner: James O'Brien

ARCHITECTURE

STYLE: Renaissance Revival/ Beaux Arts

No. 305 is a three-bay, four-story town house with its entrance on the ground story. This level serves as a base, above which the building is faced in red ironspot brick. The stone sill course above this story has full-height metal casement windows with curvilinear transoms with circles, and delicate, decorative wrought-iron and stone balconets carried on volutes. Elaborate projecting limestone scroll keystones top each window. The third story has three, six-over-one, double-hung wood sash windows with elaborate limestone pediments. Another simple stone sill course sets off the fourth story which is faced with banded brick and has three-over-one, double-hung wood sash windows. A broadly projecting, modillioned wood cornice crowns the building.

ALTERATIONS: The ground story has been altered with its original, low stoop removed and entrance moved from the easternmost to the westernmost bay. The original limestone facing of this story has been replaced with cement. The pedimented entrance is supported by flat pilasters surrounding a single door with a round-arched transom. Modern lamps surmount the pilasters and the entrance has been painted. Double, one-over-one metal sash windows have been fit into the other two ground story bays and have been covered with iron grilles. Simple, projecting keystones are centered in their lintels. A wrought-iron fence which has been reformed from its original configuration surrounds the areaway. A plain railing is visible above the cornice.

HISTORY

This lot was the second to last in this district to be developed.

WEST 71st STREET
Nos. 307-317

North Side

Date Erected: 1895-96 (NB 520-95)
Architect: Frederick Friend
Original Owner: Caroline Hartwell

ARCHITECTURE

STYLE: Renaissance Revival

These six two-bay, four-and-one-half story houses were designed as a row, with the end houses (No. 307 and No. 317) projecting slightly to serve as pavilions to the four center houses (Nos. 309, 311, 313, 315) which have gentle bowing at the second story. On each house, the two lowest stories are faced with smooth, ashlar limestone while the two middle stories are faced with Roman ironspot brick surrounded by a limestone enframingent. The houses are in various shades of tan, with the two middle houses, No. 311 and No. 313, having a lighter pink shade of brick (perhaps due to recent cleaning). There are two different ground story configurations in the row. Alternate houses have two bays on the ground story with a steep, narrow stairway leading to a basement door below the small stoop. The others have three openings on the ground story, including a door with a similar small stoop, a window, and a doorway to the basement, and no areaway. The ground floor windows were originally covered with decorative wrought iron grilles, which remain on many of the houses. Each stoop is flanked by wing walls and newel posts. Continuous stone ornamental stringcourses link the houses at the ground story level but alternate the design from house to house. Individual stringcourses formed of a Greek key motif set off the third stories. Limestone enframingents surround the window openings on the third and fourth stories. These houses originally had one-over-one, double-hung wood sash windows but only No. 307, No. 315 and No. 317 retain historic windows at this time. The fifth story of each house is finished with pressed metal panels between the windows, embellished with fleur-de-lys on the end houses and fleur-de-lys and pilasters on the center houses. A broad, modillioned metal cornice caps each building.

No. 307
Block 1183 Lot 127

ALTERATIONS: Storm sash covers the windows of the second and fifth story. The limestone on the lower two stories and the

enframement around the third and fourth stories has been painted gray. The wooden entrance door has two glass panels in the top half and two wood panels below.

No. 309

Block 1183 Lot 27

ALTERATIONS: Metal one-over-one double hung windows are on the first, second and third stories. Metal sliding windows are on the fourth and fifth stories. Before 1939 the entrance was moved from the easternmost bay to the westernmost, which was originally a door to the cellar. The replacement entrance door is wood, with a square, wire-glass panel in the upper section and a fixed transom above it. The stoop and areaway wall were removed. Lights were installed around the door and grilles were placed over the ground story windows. A section of the decorative metal panel was removed at the fifth story for the installation of a through-the-wall air conditioner, with another one at the fourth story. All the limestone has been painted white, while the metal on the fifth floor and the cornice are black.

No. 311

Block 1183 Lot 26

ALTERATIONS: The windows of the entire building have been changed to one-over-one, double-hung metal sash. The replacement wooden door has a glass panel with numerous small lights in the upper section and is flanked by lights. The two-story limestone base has been painted gray.

No. 313

Block 1183 Lot 25

ALTERATIONS: All windows were changed to one-over-one, double-hung metal sash. The two-story limestone base has been painted gray. The main entrance door is glass and metal.

No. 315

Block 1183 Lot 124

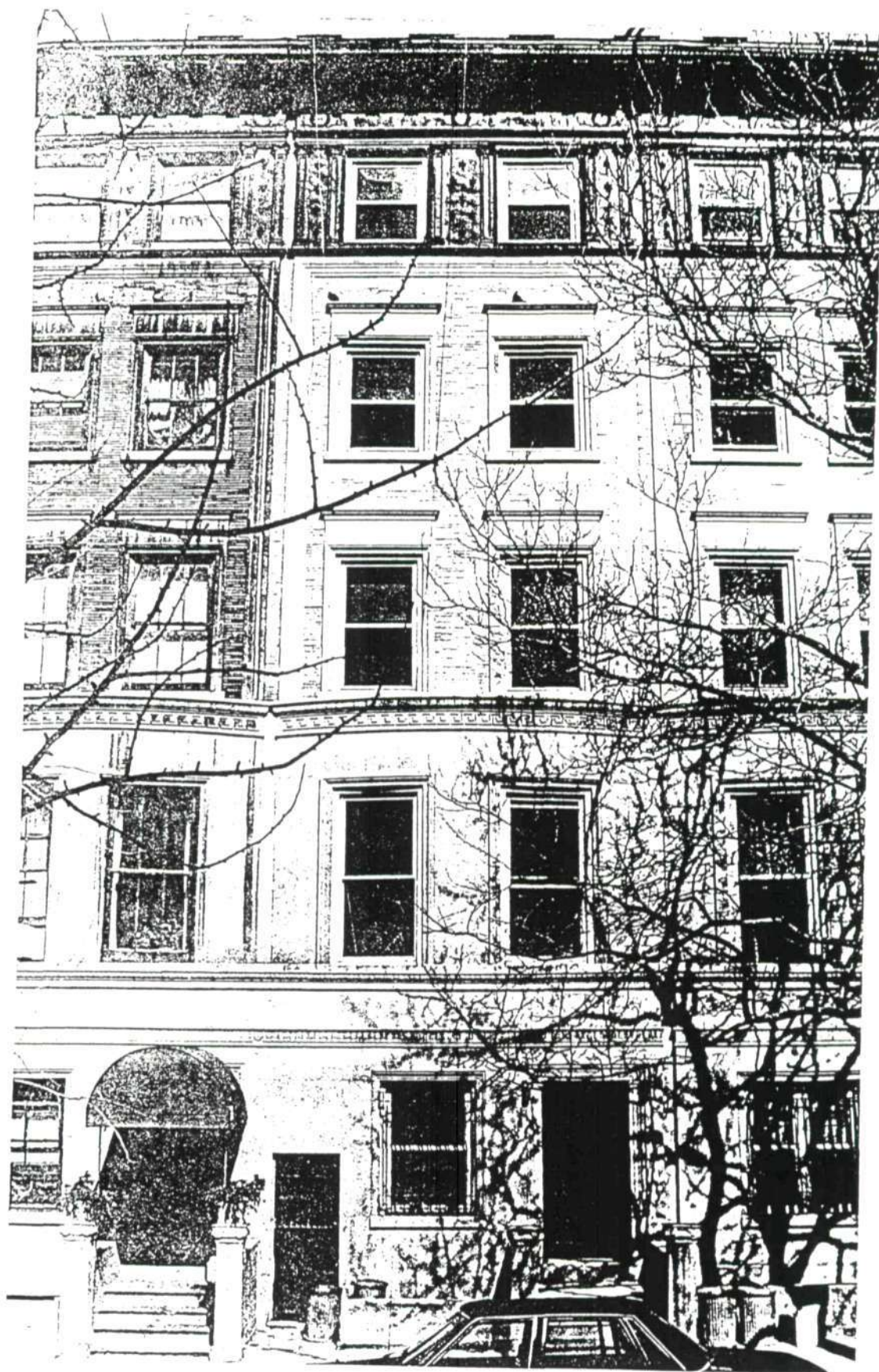
ALTERATIONS: The first story window has a non-historic, half-height grille. The windows on all the stories except the top one are three-over-three, double-hung wood sash, and were changed before 1939. A canvas awning has been installed over the entrance. The entrance has a wooden door with two beveled glass panels in the upper section and two wooded panels in the lower section. The first level of the limestone base has been painted tan while the wood sash and the metal panels and cornice have been

painted green.

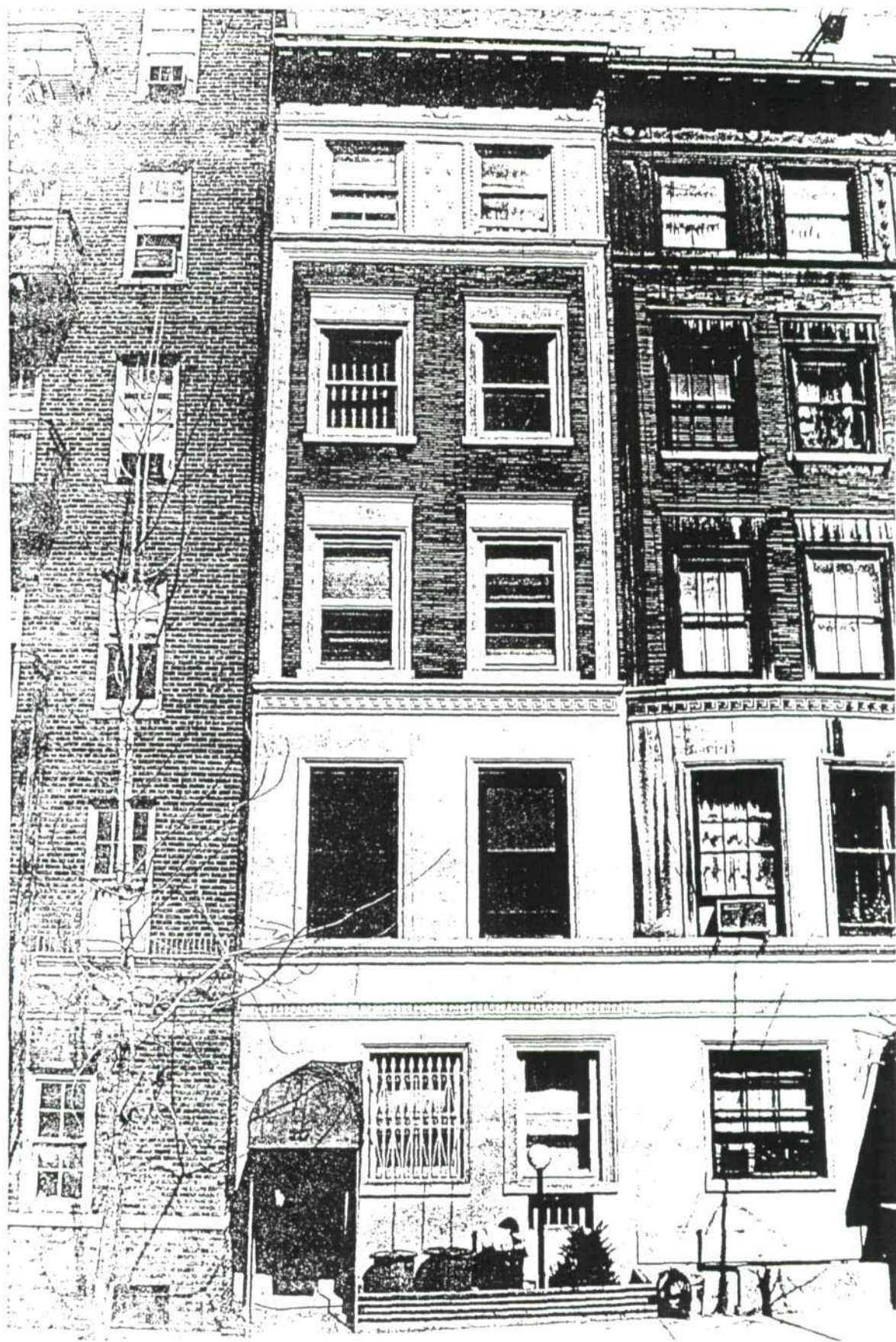
No. 317

Block 1183 Lot 24

ALTERATIONS: At the ground story, the main entrance was moved to the westernmost bay, and replaced by a smaller window (Alt. 755-62). The present entrance was originally a door to the cellar and has no stoop. Lamps were added near the replacement metal and glass door, and a new canvas awning was placed over the entrance. One window on the ground story and those on the third, fourth and fifth stories are one-over-one, double-hung wood sash, while the second story has metal sash and storm sash covers the windows of the third story. A through-the-wall air-conditioner has been placed below the easternmost window of the ground story and the other window has a non-historic iron grille. The original stoop, wing walls and areaway have been removed and a small wall of railroad ties surrounds the areaway. The limestone on the first and second stories has been painted tan while the metal panels and cornice have also been painted tan.



313 WEST 71st STREET



317 WEST 71st STREET

WEST 71st STREET
No. 319-325
Block 1183 Lot 22

North Side

Date Erected: 1924 (NB 158-24)
Architect: Goldner & Goldner
Original Owner: Mid-City Development Corporation

ARCHITECTURE

STYLE: Neo-Romanesque

No. 319-25 is a six-story, red brick apartment house. It is five bays wide with two windows grouped in each of the three center bays. Below each windows of the center bay is a slightly projecting brick square. All the windows had wood sash, painted white, and those above the ground story had six-over-one sash. A white-framed entrance with double doors with transoms is centered at the ground story. The ground story windows were wood casement. These windows rest on a stone sill course, with four small basement windows and a basement entrance below this. A round-arched corbel table in brick, topped by a stone sill course terminates the ground story. Near the roofline, each of the three center bays is capped by an arrangement in the brick, of two small arches and a medallion inside one large arch. The roofline steps down slightly, over each side bay, with a small stone volute at the transition point. Metal fire escapes extend from the second to the sixth stories in front of the second and fourth bays.

ALTERATIONS: The area near the roofline has been repointed. The windows have all been changed to one-over-one double hung aluminum sash. The fire escapes have been painted red.

HISTORY

The two lots on which this building stands were purchased by Mary Goodsell in 1892. The land remained undeveloped when her heirs sold it in 1922. It was resold in 1924 to the Mid-City Development Corporation which had this building erected.

WEST 71st STREET
No. 329-343

North Side

Date Erected: 1894-95 (NB 420-94)
Architect: Horgan & Slattery
Original Owner: Horgan & Slattery Co.

ARCHITECTURE

Style: Renaissance Revival

These eight five-story houses were designed in the Renaissance Revival style, with Venetian influences. This unified row has brick facades with elaborate terra-cotta ornamentation, common stoop level and cornice and sill lines. Decorative terra-cotta stringcourses are at each level. On some of the houses, the brick and the terra cotta have been painted but the brick is yellow where it remains unpainted. The round-arched wooden entrance door found on No. 329 was probably the type which was originally found on all these houses. All but one of the other houses have doors with full-height glass panels divided by curving mullions, which were installed early in the twentieth century. The historic windows on this group were one-over-one double hung, wood sash. They remain on some or all of the windows of most houses in this group. Many of the houses retain decorative wrought iron grilles on the ground story windows. Wrought iron railings with swirling patterns, and newel posts frame the small stoops and areaways. Behind each areaway railing a steep, narrow stairway leads down to a basement door which is located under the small stoop. Broad modillioned stamped metal cornices with identical designs top each building.

Two designs alternate within this group of houses, arranged in a rhythm of A B B A B B B A (from east to west). The "A" type building has two round-arched openings at the ground story, one with a door and the other with a full-height window, with a small oval window between the two. The three middle stories are marked by a frontispiece composed of tripartite window groups at each level with a variety of terra-cotta ornamental features, including pilasters and bracketed balconies, crowned by a round-arched pediment which extends into the fifth story level. Two oval windows are at the top story.

On the "B" design, the ground story is composed of two, deeply-recessed, full-length, rectangular openings, one serving as a window and one as a door, with a small rectangular window between them. The second and third stories form a frontispiece, with tripartite windows ornamented by panels of terra-cotta and capped by a pediment. Two round-arched windows are at the fourth story

while a smaller tripartite window with terra-cotta pilasters and pediment is at the fifth story.

No. 329

Block 1183

Lot 21

ALTERATIONS: Most of the windows of this house have been replaced. The single-pane, full-height window at the first story is not original. The second story has single pane casement windows flanking a fixed center window and tripartite transoms in a metal enframement. Six-over-six, double hung, wood sash windows are at the third story while the fourth story has a central, one-over-one double-hung wood sash window flanked by single pane fixed windows. Casement windows are at the fifth story.

No. 331

Block 1183

Lot 120

ALTERATIONS: The entrance door with its curving mullions is not original but was installed early in the building's history. The areaway railing is plain wrought iron. The ground story and part of the second story have been sand blasted.

No. 333

Block 1183

Lot 20

ALTERATIONS: The brick and terra cotta have been painted grey. The iron grilles from the first story windows have been removed. The areaway railing is plain wrought iron. The entrance door, with its curving mullions, though not original, was changed at an early date.

No. 335

Block 1183

Lot 19

ALTERATIONS: The brick and terra cotta have been painted with two tones of grey paint. Lights were added near the door. The ground story has a metal window while those on the fourth and fifth floors are vinyl. The door with curving mullions was changed early in the building's history to match those of its neighbors. The areaway railing is plain wrought iron.

No. 337

Block 1183

Lot 118

ALTERATIONS: The brick and terra cotta have been painted with two tones of grey. Lights were added near the wooden replacement door which has numerous small panes of glass in the upper section. The third story has aluminum replacement windows. The areaway railing is plain, wrought iron.

No. 339

Block 1183 Lot 18

ALTERATIONS: The brick and terra cotta have been painted dark red. All the windows have been replaced, most with small-pane, double hung wood sash, while those on the fifth story have glass panels in the original wood frames. The door with curving mullions is not original but was changed early in the building's history. Lights were added near the door. The plain wrought iron window grille is not original.

No. 341

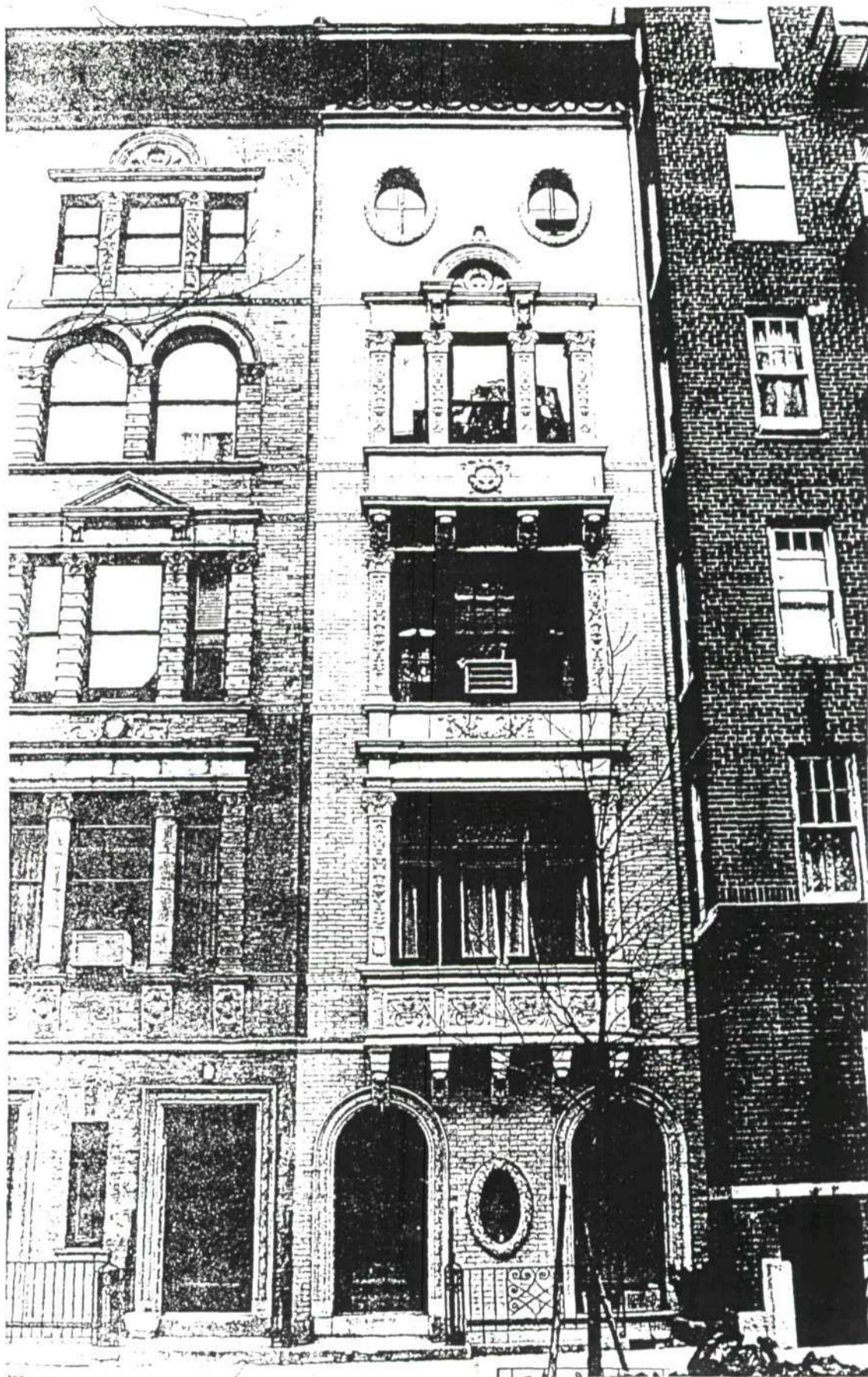
Block 1183 Lot 117

ALTERATIONS: The brick and terra cotta have been painted dark red. Lights have been added near the door. The door with curving mullions was changed early in the building's history. A plain wrought iron railing shields the areaway.

No. 343

Block 1183 Lot 17

ALTERATIONS: This building has all replacement windows, including metal panning around the windows at the second, third and fourth stories. The windows on the parlor and top stories have non-historic wood-framed windows. The door has the same curving mullions as its neighbors. An awning and light fixtures have been added. The lower three stories have been sandblasted while those above were cleaned chemically. The basement stairway has been removed and the window bricked over.



329 WEST 71st STREET

WEST 71st STREET
Nos. 347-351

North Side

Date Erected:	1896	(NB 575-96)
Architect:	Neville & Bagge	
Original Owner:	William Casey	

ARCHITECTURE

STYLE: Renaissance Revival

The three houses at Nos. 345-351 West 71st Street comprised the last group to be constructed in the district and provided, through the presence of a projecting bay at the westernmost side of No. 351, a finishing element to the group and to the houses on the north side of the street. Although No. 345, which served as the link to the other houses on the east is no longer extant, one can see how this group continues the same cornice and sill lines as its neighbors, giving added harmony to the district. Within this group, the use of the same materials, continuous cornices and sillcourses and identical decorative motifs make the unity of this group striking. Each house is two bays wide, with four stories and a raised basement. Smooth ashlar limestone faces the two lowest stories and above this is dark red Roman brick with limestone window enframements. No. 347 and No. 349 are mirror images of each other and No. 351 repeats the design of No. 347 except that the westernmost bay on this end house projects forward. The original double stoop arrangement can still be seen on Nos. 349 and 351, with the stairs running parallel to the sidewalk. The paired, balustraded porticos carried on columns cover a short stoop and shelter the doorway of each house. A basement door can be found next to the stoop with basement windows located near the sidewalk, under the stoop. The windows were originally one-over-one, double hung wood sash but none of these buildings retains its historic windows. A broad, modillioned metal cornice is continuous across the row.

WEST 71ST STREET	North Side
Block 1183	Lot 115, in part (originally lot 16)

This empty lot, now part of lot 115, was the site of the fourth house of the group constructed in 1896 by Neville & Bagge for William Casey. The house which occupied this site was built as the mirror image of no. 347, and was demolished in 1946.

No. 347

Block 1183

Lot 115

ALTERATIONS: The windows are double-hung, wood sash with horizontal muntins. The door, under a fixed transom, has been replaced and the limestone on the facade painted white. Part of the stoop has been removed and the stairs and railings were recessed inside the portico (Alt.1249-59), which has been painted gray. A basement window is located next to the basement door.

No. 349

Block 1183

Lot 15

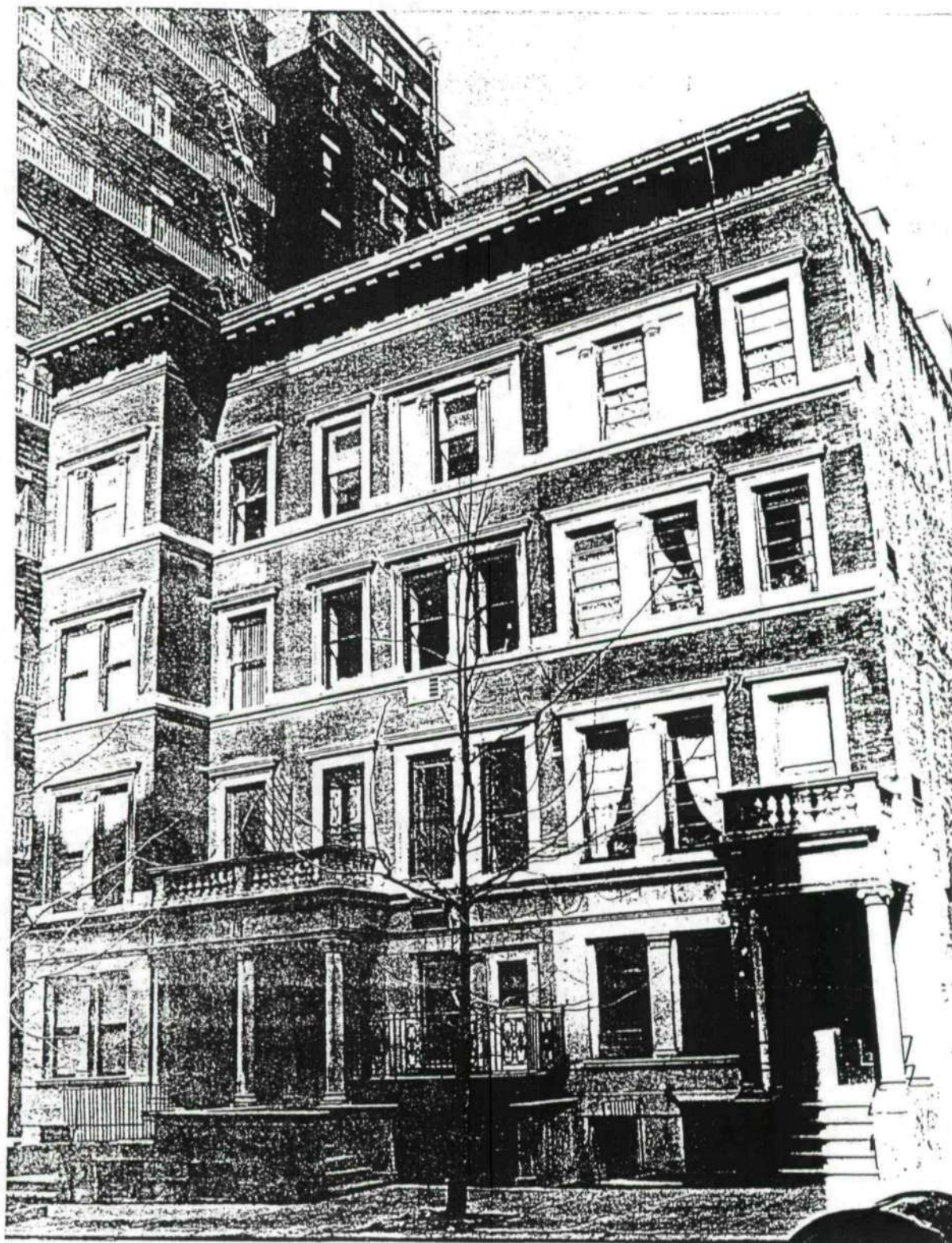
ALTERATIONS: The main door has been replaced. An additional door was placed in the easternmost bay of the parlor story, with access via an iron balcony with steps leading from the stoop. Metal one-over-one windows are found throughout the house. Ornate, non-historic grilles cover the second story windows. Through-the-wall air conditioners have been installed under the center windows of the second and third stories. The cornice has been painted white.

No. 351

Block 1183

Lot 14

ALTERATIONS: This building has one-over-one double hung, metal sash windows. The front stoop retains its original configuration, but the stone railing has been altered and replaced by a metal railing. The entrance has double wood doors with full glass panels.



351

347

347-351 WEST 71st STREET

WEST 71st STREET
Nos. 310-320

South Side

Date Erected: 1893-94 (NB 704-93)
Architect: John C. Burne
Original Owner: John Kehoe

ARCHITECTURE

STYLE: Renaissance Revival

This group of six, brownstone-fronted houses was the first to be constructed in the district. (No. 308, originally part of the row, has been demolished.) The houses are three bays wide, with three stories above raised basements. They are unified by their similar materials, with rock-faced ashlar masonry at the basements, pierced by two windows fronted by decorative wrought iron grilles, high stoops shielding basement entrances and leading to parlor floor entrances, and regularly aligned window and cornice heights. Stone stringcourses and sill courses define each story. The windows were all originally one-over-one double hung wood sash. The houses of the row step down slightly from east to west. Each house is capped by a heavy, metal cornice with ornate decorative details which differ from house to house. They have all been painted black. The ornamental carved stone details of the houses are similar, but each house is individual and distinct from its neighbors.

No. 310
Block 1182 Lot 38

No. 310 is distinguished by ornate carved stone foliate panels which are located between each floor and at the windows, while other moldings give the effect of pilasters with capitals between the windows. Carved rope moldings and a stone enframingent surround the parlor floor entrance.

ALTERATIONS: Replacement doors open onto the ground and parlor stories. The original stone stoop was removed (prior to 1939) and replaced with an iron stairway parallel to the sidewalk. The building's facade has been painted white.

No. 312
Block 1182 Lot 138

No. 312 is distinguished by wide bands of carved foliate ornament beneath the parlor and third stories with small areas of similar

ornament located at the corner of each window. Carved stone ball molding surrounds the original parlor story entrance. The two top stories project slightly from the main plane of the house.

ALTERATIONS: Before 1939, the stoop was removed and the main entrance was created in the ground story. A rounded entranceway with double doors and an ornate metal fanlight was placed at this level. The original entrance was replaced with double French doors with small panes, fronted by a short grille. Short grilles are located in front of the third story windows. The facade has been painted tan.

No. 314

Block 1182

Lot 39

No. 314 retains its original stone stoop with banded and carved, round newel posts. Beneath it, the basement entrance is marked by a carved head and a full grille. Rusticated, vermiculated stonework links the parlor and basement levels. The parlor story entrance is capped by a transom and a modest entablature with a foliate panel carried on cabled engaged colonnettes. Panels of carved stone foliate ornament are located between each of the main stories, and between the windows of the second story.

ALTERATIONS: The entrance doors have been replaced and lights added near them. All windows have one-over-one, double-hung metal sash, except the parlor floor which has wood sash. The facade has been painted black.

No. 316

Block 1182

Lot 40

No. 316 retains its original stoop and areaway configuration including basement door covered by a wrought-iron grille. Carved stone ball molding surrounds the parlor floor entrance with its rectangular glass transom. Carved stone foliate ornament is at each corner of the parlor floor windows, in bands between the main stories and as molding at the third story windows. A continuous, squared stone hood molding covers the second-story windows and rests on an interrupted string-course which has the effect of pilaster capitals between the windows.

ALTERATIONS: The entrance door has been replaced and a light added next to it. The entire building has metal storm sash with one-over-one, double-hung wood windows behind that. A light was also added near the basement entrance. The facade has been painted yellow.

No. 318

Block 1182

Lot 140

No. 318 has a stone rope molding around the parlor floor entrance with foliate molding partially enframing the parlor floor windows. Beneath this story is a panel of carved stone, classically-inspired ornament. The second and third stories project slightly from the rest of the building, with carved stone foliate ornament near the corners of each window and in a panel between them.

ALTERATIONS: The entrance door has been replaced, with a light added near it. The elaborate grille which covers this door was there before 1939. One-over-one, double-hung aluminum windows are on the entire house. Its facade has been painted green. Two areas of foliate ornament are missing from the second-story windows.

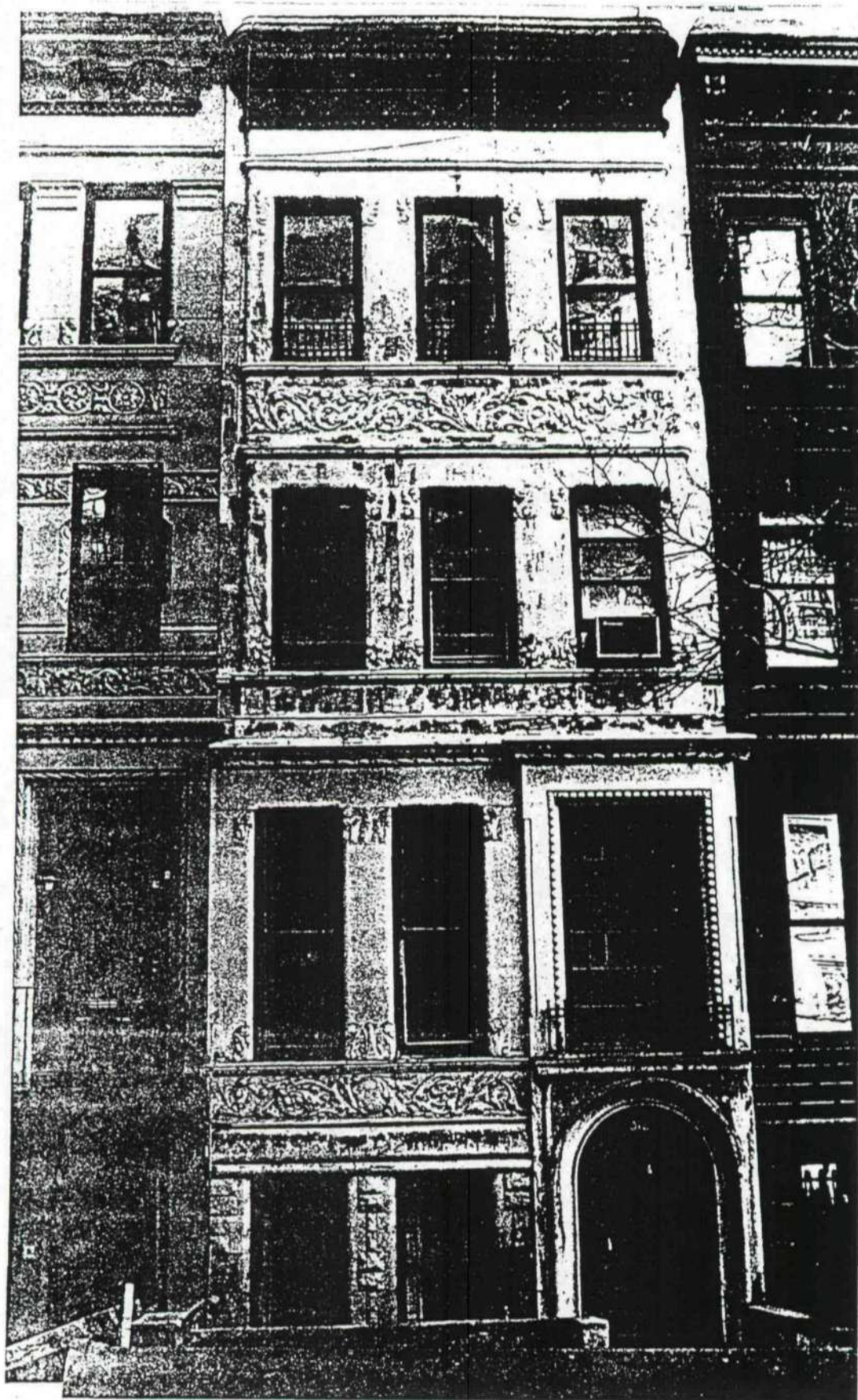
No. 320

Block 1182

Lot 41

No. 320 has a deeply recessed parlor story entrance with a wide stone foliate molding. A carved stone ball molding surrounds the parlor story windows while bands of carved foliate ornament separate each storey. At the second story is a continuous stone hood molding with areas of stone foliate ornament between the windows. Additional bands of carved foliate ornament, acting as pilaster capitals, are located near the top of the third story windows.

ALTERATIONS: Narrow engaged colonettes and a divided, rectangular transom frame a single, replacement door. All the windows are one-over-one, double-hung metal sash windows. Grilles cover the windows of the first story. A light has been added next to the basement entrance. The facade has been painted blue.



312 WEST 71st STREET

WEST 71st STREET
Nos. 322-326

South Side

Date Erected: 1894-95 (NB 1058-94)
Architect: Arthur J. Horgan
Original Owner: William Bradley

ARCHITECTURE

STYLE: Renaissance Revival/ Romanesque Revival

This group of three houses was the last to be constructed on the south side of the street, linking the two groups designed by John Burne. The similarity of materials, cornice and sill heights within and between groups enhances the unity of the historic district. Within this group, the two lowest stories of all three houses share the same design elements. Above this, the two end houses are the same, with the middle house being distinct. Each house is three bays wide, with three stories and a raised basement. The basement, faced with bush hammered, rusticated stone, has two windows with ornate wrought iron grilles and a basement entrance beneath a high stone stoop. The three round-arched openings of the parlor story level are linked by a continuous stone hood molding and carved foliate pilaster capitals. The second story is distinguished by a large oriel, rounded on the end houses and angled on the center one. Carved stonework ornaments the lowest sections of the two outer oriels. Stone stringcourses and sillcourses define each story. All windows were originally one-over-one, double hung wood sash. The top story of the end houses has a tripartite window capped by a rounded, carved stone pediment while the center house has three round-arched windows with a continuous, carved hood molding above them and incised designs above that. Broad metal cornices with identical designs cap each building.

No. 322
Block 1182 Lot 42

ALTERATIONS: A single, multi-paned door is at the main entry, flanked by light fixtures. Casement windows with the original rounded transoms are on the parlor floor. A door has replaced a window in the westernmost bay of the basement level, with a through-the-wall air-conditioner below the remaining window. Metal sash is on the windows of the second and third stories. The facade has been painted dark blue with black trim.

No. 324

Block 1182

Lot 142

ALTERATIONS: The stoop was removed and replaced with a curving wrought-iron stairway (Alt. 481-65p). A new door was created under the original entrance and a wooden replacement door was put in the main, parlor-story entrance. Storm sash covers all the windows except those on the basement level which have metal sash. The facade has been painted white with a tan cornice.

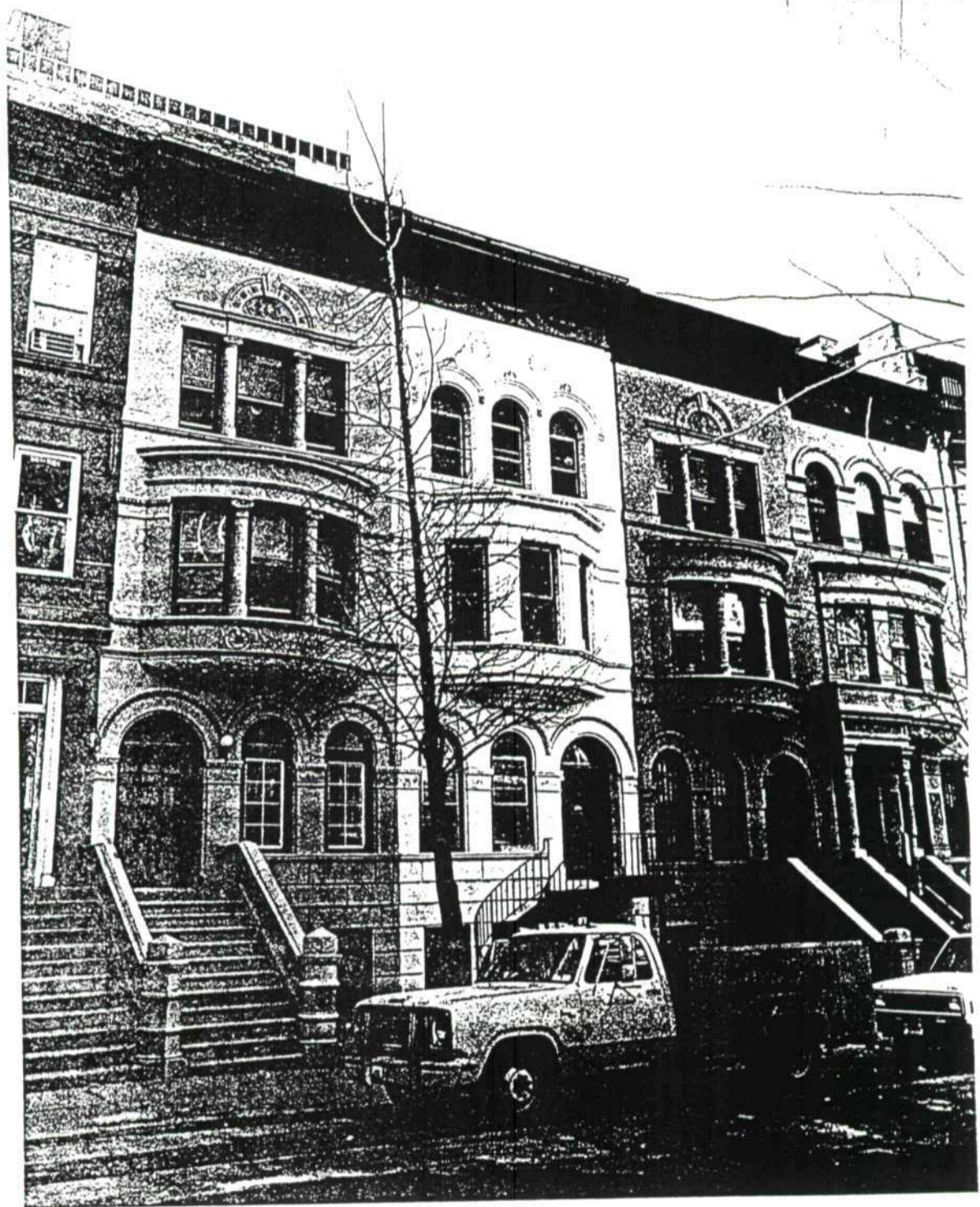
No. 326

Block 1182

Lot 43

ALTERATIONS: Foliate capitals were removed from the pilasters flanking the doorway, which houses the original double wooden door with full panes of glass. Other areas of ornament were removed from beneath the second story columns. Non-historic wrought-iron grilles cover the parlor story windows. Storm sash cover the windows of the top story while the second story has replacement windows. The facade has been painted tan.

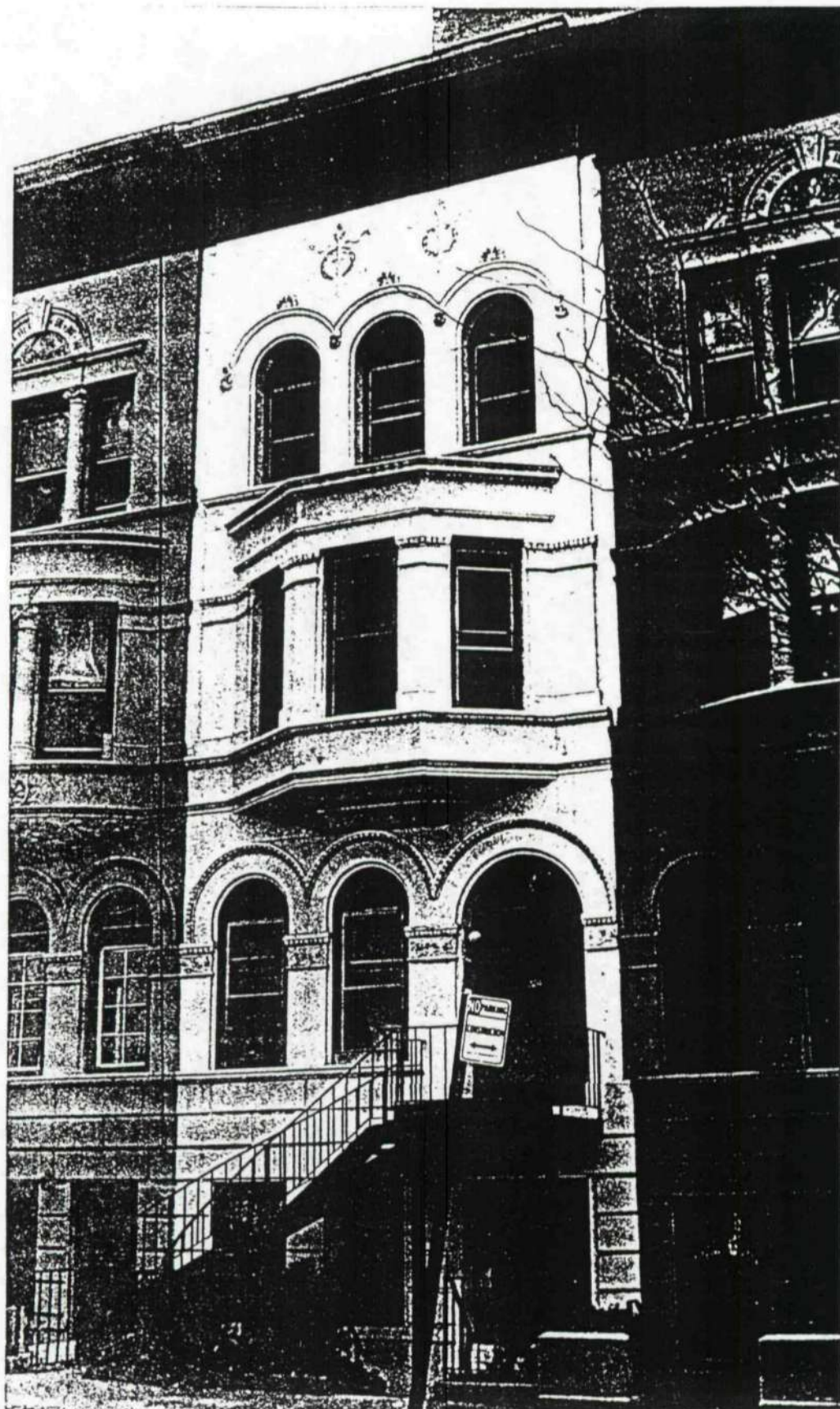
HISTORY: Nos. 326-330 have been owned by the Parish Visitors of Mary Immaculate since 1920. In 1959, interior renovations were made to combine the three buildings for use by the convent.



322

326

322-326 WEST 71st STREET



324 WEST 71st STREET

WEST 71st STREET
Nos. 328-340

South Side

Date Erected: 1893-94 (NB 1433-93)
Architect: John C. Burne
Original Owner: Lindsay & Johnson

ARCHITECTURE

STYLE: Renaissance Revival/ Romanesque Revival

The seven houses of this group obtain their unity from their common materials and proportions, size and regular cornice and sill lines, stepped down slightly to accommodate the change of grade of the street. The architect used two designs for these houses, alternating them in a pattern of A BB AA BB, with paired stoops and porticoes. The "A" design is distinguished by an oriel at the second story and three, round-arched windows under a continuous stone molding at the third story. The "B" pattern has a two-story oriel, ending in a bowed cornice, with square-headed windows throughout the building. Each building is three bays wide, with three stories above a raised basement. The basements are finished in rock-faced masonry, with two windows fronted by decorative wrought iron grilles, and a basement door under the stoop. The paired stoops with squared newels lead to paired stone porticoes shielding double wooden doors with transoms. Panels of carved stone ornament, stringcourses and sillcourses highlight the facades. The windows were all originally one-over-one, double-hung wood sash. A stamped metal modillioned cornice caps each house, its design alternating between buildings.

No. 328
Block 1182 Lot 44

ALTERATIONS: A religious statue stands in the areaway. The facade has been painted tan. Wrought-iron grilles cover the parlor story windows. Sheet metal has been added over the cornice, covering a small shed roof.

HISTORY: This building is part of the group (Nos. 326-330) which has been owned by the Parish Visitors of Mary Immaculate since 1920. In 1959, interior renovations were made to combine the three buildings for use by the convent.

No. 330
Block 1182 Lot 45

ALTERATIONS: An extra story with a slate-covered mansard roof,

with two segmental dormers and stepped end walls was added in 1905 (Alt. 407-05). The building's stone facade has been painted tan. Full-height grilles cover the parlor story windows.

HISTORY: In 1920, this building and two others (Nos. 326 and 328) were purchased by the Parish Visitors of Mary Immaculate. In 1959, interior renovations were made to combine the three buildings for use by the convent.

No. 332

Block 1182

Lot 145

ALTERATIONS: The facade has been painted gray with a white cornice. The topmost molding of the entrance portico has been removed. A light was installed near the door.

No. 334

Block 1182

Lot 46

ALTERATIONS: The original stoop has been removed and the entrance relocated to the ground story, where there is a metal and glass door. The original entrance was altered to accommodate a plain window. The ground story has been refaced with PermaStone and the foliate ornamentation has been removed from the parlor and second stories. The rest of the facade has been painted off-white. A narrow shed roof appears over the cornice. The areaway has been altered with a wrought-iron railing.

No. 336

Block 1182

Lot 47

ALTERATIONS: The facade has been painted red. The entrance portico and the foliate ornament at the base of the oriel have been removed. The original windows were replaced by metal, one-over-one double-hung sash on the ground and third stories. Storm sash cover some of the windows on the parlor and second stories, and a light fixture hangs near the door. Sheet metal is located above the building's cornice.

No. 338

Block 1182

Lot 147

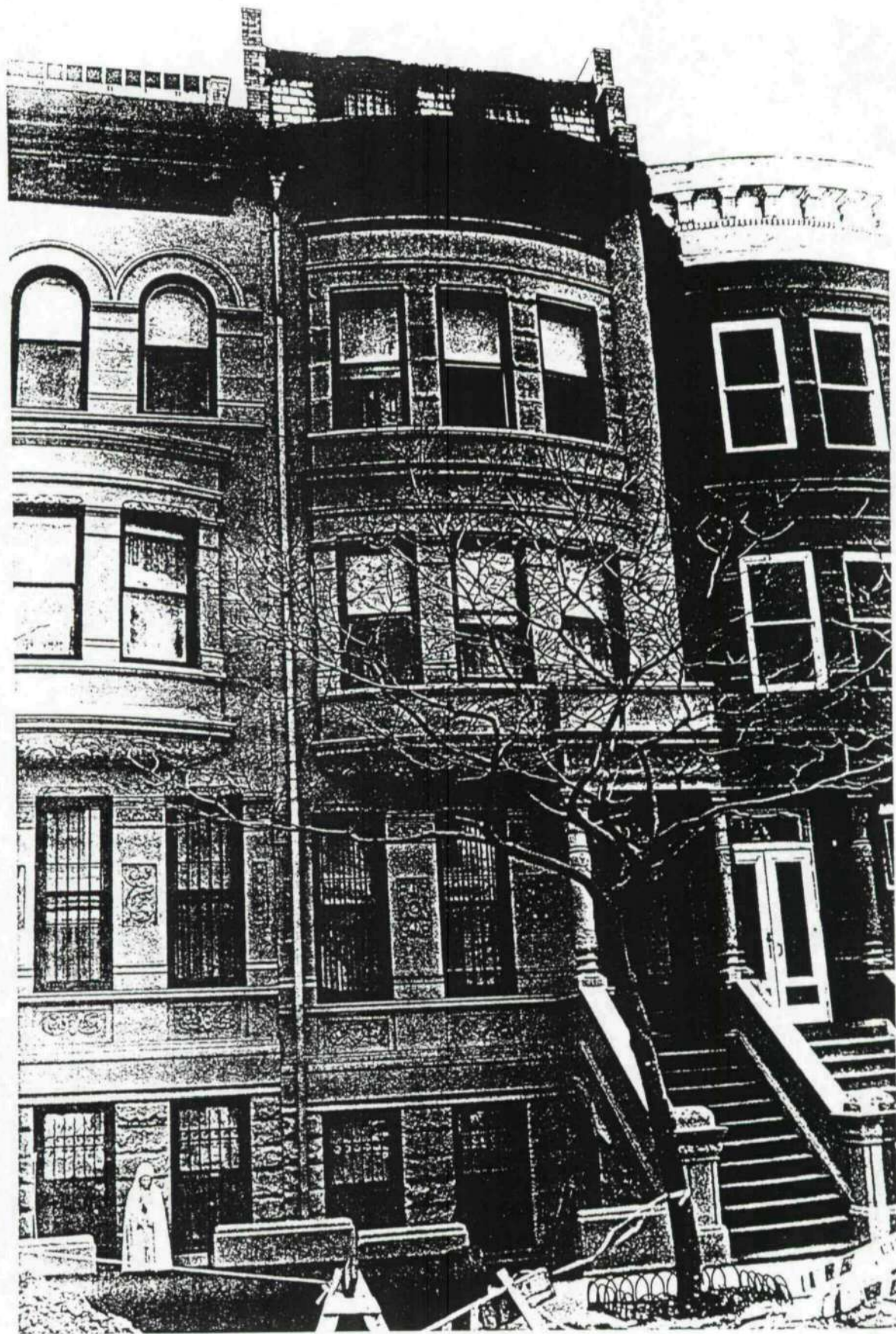
ALTERATIONS: The entrance portico as well as the foliate ornament at the base of the oriel have been removed. The stone facade has been painted off-white. The areaway has a pipe railing. The caps

on the newel posts have also been removed.

No. 340
Block 1182

Lot 48

ALTERATIONS: The front stoop and portico were removed and the main entrance relocated to the ground level. The original entrance was altered to accommodate a plain window. One-over-one, double-hung metal sash windows have replaced the original wood sash. The foliate ornament at the base of the oriel and beneath the parlor floor windows has been removed. Lights were added near the door. The facade has been painted green.



330 WEST 71st STREET

APPENDIX OF ARCHITECTS

This appendix lists all architects who designed new buildings within the West 71st Street Historic District. Each entry includes the name of the architect or firm, birth and death dates, if known, and addresses of buildings designed within the district with dates. Source material for the entries is on file at the Landmarks Preservation Commission. Bibliographic references are listed after each entry; complete bibliographic citations may be found in the Bibliography.

JOHN C. BURNE (dates undetermined)

310-320 West 71st Street
328-340 West 71st Street

1893-94
1893-94

Burne was an active designer in New York City from the time he opened his office here in 1877 through at least the end of the century. He specialized in the design of houses and apartments, often constructed on speculation. After his early work in the neo-Grec style, Burne favored the Romanesque Revival mode. Examples of this later work can be found within the Upper East Side, Mount Morris Park, Park Slope and Hamilton Heights Historic Districts. In addition to those buildings within this district, numerous other examples of his work can be found in the Upper West Side. Burne's two groups in the West 71st Street Historic District, built for different developers, show a similarity of approach. All display raised stoops, facades fronted with brownstone, and classically-derived ornament in a Renaissance Revival style.

Francis

Upper East Side Historic District Designation Report

FREDERICK FRIEND

307-317 West 71st Street

1895-96

Little is known about Frederick Friend, the designer of the group of houses for Caroline Hartwell. In 1895, the year these buildings were designed, he had an office at 232 Ninth Avenue in Manhattan. His work in the district is in a restrained Renaissance Revival style with interesting pressed metal panels on the upper stories and a flowing rhythm of flat- and bow-fronted facades.

Francis

GOLDNER & GOLDNER

David Goldner (1876-1953)

Benjamin (?) Goldner (dates undetermined)

319-325 West 71st Street

1924

David Goldner was born in Rumania, educated in Paris and worked primarily in Pittsburgh, before coming to New York. He designed libraries, hotels, public housing and religious buildings in Pittsburgh, Boca Raton, New York and other cities. He chaired the architects' committee of the Pittsburgh Chamber of Commerce and the National Housing Committee of the Federation of Architects, Engineers, Chemists and

Technicians. An early advocate of low-cost public housing, he served in Washington as an architect for the Public Works Administration and the U. S. Housing Authority during the 1930s and 40s. David Goldner's obituary lists a brother Benjamin who, it is presumed, was the other Goldner in the firm. The firm's six-story brick apartment building in this district harmonizes in its simplicity with the smaller rowhouses which surround it.

"Obituary," Monthly Bulletin of the Michigan Society of Architects, 27, (September, 1953), p.25.

"Obituary," New York Times, (June 20, 1953), p.17.

HORGAN & SLATTERY

Arthur J. Horgan (1868-1911)

Vincent J. Slattery (1867-1939)

322-326 West 71st Street

1894-95 (Arthur Horgan)

329-343 West 71st Street

1894-95

Very little biographical information exists about these architects. They began their partnership as builders in 1886. Financial problems (which later led to bankruptcy) were first reported in 1894, but the firm appeared in the 1898 edition of the New York City Directory as architects. Beginning with the redesign of the interior of the Democratic Club in 1897, they quickly became the official architects of Mayor Robert Van Wyck's tenure, appointed to either design or oversee the work for most of the city building which occurred during this Tammany administration. Thus they designed many buildings for the New York City Fire Department, the Harlem Hospital, the Sanitarium at Sailors' Snug Harbor in Staten Island, the Former 50th Precinct Police Station House (a designated New York City Landmark), the First Battery Armory on West 66th Street (a designated New York City Landmark), and the interior of The Tombs prison, among others. They received extensive criticism in the press of the period, although the attacks became a vehicle for denouncing the Van Wyck administration generally and pertained very little, if at all, to a fair assessment of the firm's work. Their production, as with so many other designers of that period, generally combined classical vocabularies and Beaux-Arts principles of composition. A 1907 periodical called it "praiseworthy... [with] virility of design..." The buildings by Horgan & Slattery in the West 71st Street Historic District are fine examples of Renaissance Revival rowhouse design. Those on the south side of the street are slightly earlier and display raised basements and stoops, and brownstone fronts. The row on the north side of the street (319-343) is slightly later, with American basement plans and brick fronts with profuse terra-cotta ornamentation showing a Venetian influence.

Francis

Former 50th Precinct Police Station House Designation Report

Obituary, "Vincent J. Slattery," New York Times, (12\ 31\1939).
Obituary, "Arthur J. Horgan," New York Times, (9\20\1911).

GEORGE KEISTER (dates undetermined)

305 West 71st Street

1903-04

George Keister was a skilled architect, active in New York from the 1880s into the third decade of the twentieth century. He had a brief partnership with Frank E. Wallis (1887-88) and served as secretary of the Architectural League. Keister worked in a variety of styles, from his earliest known commissions which included neo-Grec and neo-Renaissance style tenement buildings in the Greenwich Village Historic District, designed between 1885 and 1892, to an eclectic group of rowhouses now known as the "Bertine Block" (1891, the 400 block of East 136th Street, Bronx). The eccentric Romanesque Revival style First Baptist Church (1892) and the eclectic Gerard (1893-94, a designated New York City Landmark) are two other designs from this period. In the McAlpin-Miller House, (now part of the Cooper-Hewitt Museum, a designated New York City Landmark), Keister combined elements of the Colonial and Renaissance Revival styles. Beginning in 1905, Keister seems to have turned his talent to theater design, producing many important New York houses, including the Belasco (Stuyvesant, 111 West 44th Street, a designated New York City Landmark), the Bronx Opera House (1912-13, 436-442 East 149th Street, Bronx), the Apollo Theater (1913-14, 253 West 125 Street, a designated New York City Landmark), and the Selwyn Theater (1917-18, 229 West 42nd Street). Keister's building in this district is a substantial brick town house with elements such as pediments, keystones and brickwork reflecting the Beaux-Arts architectural movement.

The Apollo Theater Designation Report
Belasco Theater Designation Report
Francis
The Gerard Designation Report
LPC files

NEVILLE & BAGGE

Thomas P. Neville (dates undetermined)
George A. Bagge (dates undetermined)

347-351 West 71st Street

1896

Bagge had established an architectural practice in New York by 1890. Neville began his career in 1892 when he joined Bagge in partnership. The firm was active through the 1910s, designing a variety of building types

but specializing in apartment houses in variations of the Renaissance Revival style. The firm did work throughout the city, and examples can be found in the Greenwich Village Historic District as well as the Chelsea Historic District in lower Manhattan. Much of their residential work was concentrated on the West Side and in Harlem, and included rowhouses and apartment buildings in the West End Collegiate, Hamilton Heights, and Mount Morris Park Historic Districts. Their three surviving houses (originally four) in this district have brick fronts with stone trim, in a Renaissance Revival style.

LPC Files
Francis

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture and other features of these buildings, the Landmarks Preservation Commission finds that the West 71st Street Historic District has a special character and special historical interest and value which represent one or more eras in the history of New York City and which cause this area, by reason of these factors, to constitute a distinct section of the City.

The Commission further finds that, among its important qualities, the West 71st Street Historic District, containing thirty-three rowhouses, one town house and one small apartment building, reflects the overall patterns and periods of development of the Upper West Side, where speculative developers at the end of the nineteenth century constructed architect-designed houses, primarily in groups, for upper-middle-class families, and where small apartment buildings were later constructed on some side streets; that each of the six groups of rowhouses was built within three years of each other, between 1893 and 1896, at the height of the building boom on the Upper West Side, and displays variants of the Renaissance Revival style, inspired by the Beaux-Arts movement in architecture that was popular during this period; that the rowhouses in each group have a uniformity of materials, style, ornament and cornice, window and stoop heights; that among the groups the variety of details and rhythmic placement of bowed and flat facades, window configurations and porticos create interest and individuality; that the six rowhouse groups were designed by only four architectural firms, John C. Burne, Horgan & Slattery, Frederick Friend, and Neville & Bagge, who imparted an overall unity to the district; that a slightly later town house of 1903-04 by George Keister is compatible with the rows in style, form and details; and that, due to its secluded location on a non-through street and the limited number of changes which have been made to the exteriors of the buildings within the district, the West 71st Street Historic District has a sense of place which is unique and sets it apart from the surrounding areas of the city.

Accordingly, pursuant to the provisions of Chapter 21, Section 534 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, The Landmarks Preservation Commission designates as an Historic District, the West 71st Street Historic District, Borough of Manhattan, containing the property bounded by a line beginning at the southeast corner of 310 West 71st Street, westerly along the southern property lines of 310 through 340 West 71st Street, northerly along the western property line of 340 West 71st Street, northerly across West 71st Street, westerly along the northern curblin of West 71st Street, northerly along the western property line of 351 West 71st Street, easterly along the northern property lines of 351 through 305 West 71st Street, southerly along the eastern property line of 305 West 71st Street, westerly along the northern curblin of West 71st

Street, southerly across West 71st Street, southerly along the eastern property line of 310 West 71st Street, to the point of beginning.

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