

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

For HCRS use only

received JUL 19 1983

date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

## 1. Name

historic Riverside Park and Drive

and/or common

## 2. Location

street & number From 72nd Street<sup>e</sup> to 129th Street<sup>e</sup> \_\_\_\_\_ not for publication

city, town New York \_\_\_\_\_ vicinity of \_\_\_\_\_ congressional district \_\_\_\_\_

state New York code 036 county New York code 061

## 3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input checked="" type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input checked="" type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	NA in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	NA being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input checked="" type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

## 4. Owner of Property

name See continuation sheet

street & number

city, town \_\_\_\_\_ vicinity of \_\_\_\_\_ state \_\_\_\_\_

## 5. Location of Legal Description

courthouse, registry of deeds, etc. New York County Register's Office

street & number 31 Chambers Street

city, town New York state New York 10007

## 6. Representation in Existing Surveys

Landmarks Preservation Commission  
title (LP-2000) has this property been determined eligible?  yes  no

date February 19, 1980 \_\_\_\_\_ federal \_\_\_\_\_ state \_\_\_\_\_ county  local

depository for survey records Landmarks Preservation Commission 20 Vesey Street

city, town New York state New York 10007

## 7. Description

### Condition

excellent  
 good  
 fair

deteriorated  
 ruins  
 unexposed

### Check one

unaltered  
 altered

### Check one

original site  
 moved date NA

### Describe the present and original (if known) physical appearance

Riverside Park and Riverside Drive on the Upper West Side of Manhattan begin at 72nd Street and continue north to St. Clair Place, approximately 129th Street, where they are effectively terminated by the Manhattanville fault. This was the area included in Frederick Law Olmsted's original design for the park. Although there is another portion which resumes at 135th Street, meeting Fort Washington Park at 158th Street, that portion is not included in the current nomination as it was added at a later date by other designers. All features within the boundaries of the original Riverside Park are part of the nomination. These include: landscape features, paths and roadways including the portion of the Henry Hudson Parkway that runs through the park; playgrounds, baseball fields and other recreational facilities; and architectural features and statuary. There have only been two intrusions in the park added since the 1930s plan. These are the playground building in the playground near 91st Street, and the Columbia University Tennis Courts located between West 119th and 121st Streets.

As it exists today, Riverside Park constitutes a long, linear park varying in width from 100 to 500 feet. It is organized in four registers, or levels. (See photo 1) Each register has particular activities associated with it, and these are repeated along its length. The drive is on the highest level. Like the park, it varies in width as it runs through the parkland or forms its eastern border. The drive is curvilinear, following the topography and never having a grade steeper than 1 in 27. Where the drive forms the park border it is lined by apartment buildings and smaller residences, as well as by several religious and educational institutions. The building facades parallel the drive, following its curves and creating a serpentine wall which can be seen from a great distance. The wide, paved promenade, to the west of the drive, is lined with trees, and benches are provided in front of the retaining wall that marks the boundary between the drive and the next register. (See photos 2-4)

The second register is the steep, sloping hill planted with grass and trees which one descends by steps, ramps and meandering walks. The natural rock has been integrated into the landscape in this register and the paths follow the contours of the hillside. The latter were designed with the concept of sequencing in mind so that turns in the paths provide views of the drive, the river, and the statuary in the park.<sup>1</sup> This area serves as a picnic ground, amphitheatre and place for sledding. Until the 1930s this was the extent of Riverside Park, which was separated from the water by the tracks of the New York Central Railroad. (See photos 5-8)

At the bottom of the steep slope is the third register, a plateau created when the tracks of the railroad were roofed over in the 1930s. The character of the plateau depends upon the contours of the adjacent slope, but even at its narrowest points it accommodates a broad tree-lined promenade for pedestrians and bicyclists. In wider places there is frequently a playground. The plateau also provides a viewing platform from which one has an unobstructed view of the Hudson River and the New Jersey Palisades. (See photos 9-11)

One descends to the level of the tracks themselves to reach the final register, where massive arches incorporating ramps and stairs provide access for people and ventilation for the railroad. (See photos 12-14) The parapet formed by the railroad wall also provides additional areas for recreational facilities. Handball courts, tennis backboards, basketball hoops, and the like are located along it. Thus the railroad roof and wall create an axis which continues virtually uninterrupted along the whole length of the park. Beyond the railroad tracks is the flood plain of the Hudson River. This is all filled land created in the 1930s. Here can be found the marina, baseball fields, and other areas for active recreation. Here too is located the Henry Hudson Parkway, a limited access highway, and the final element, ~~is~~ an intermittent walkway at the river edge. (Photo 15)

**United States Department of the Interior  
Heritage Conservation and Recreation Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Riverside Park and Drive

Continuation sheet New York County, N.Y.

Item number 4

Page 2

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Henry Stern, Commissioner  
Department of Parks & Recreation  
The Arsenal  
New York, NY 10036

Anthony Ameruso, Commissioner  
Department of Transportation  
40 Wall Street  
New York, NY 10005

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Riverside Park and Drive  
Continuation sheet New York County, New York Item number 7 Page 2

The Henry Hudson Parkway begins at West 72nd Street and extends north of New York City where it joins Route 9. Only the section located within the original park boundaries (West 72nd Street to St. Clair Place) is included in the nomination. The parkway is a six-lane divided scenic highway with views of the Henry Hudson River, Riverside Park and the New York skyline. (Photo 1) The nominated portion of the parkway has interchanges at West 72nd Street, West 79th Street, West 95-96th Streets, and West 125th Streets. The 79th Street interchange is an elaborate three-level structure including a traffic circle, the arcaded rotunda and fountain, and a garage. (Photo 12) The other interchanges consist of simple ramps. (Photo 1) Other notable features of the parkway are the southern end at West 72nd Street which is elevated on an arcaded bridge structure (photo 1) and the original 1930s wrought-iron fence along the parkway.

Few of the original plantings in the park are still extant. In excess of 50% of the present trees are London plane dating from the Moses era and later. However around 500 elms planted by Olmsted and Vaux still survive along the drive.<sup>2</sup>

Two major architectural monuments were constructed on Riverside Drive after its completion: Grant's Tomb and the Soldiers' and Sailors' Monument. Grant's Tomb (a National Historic Landmark) is situated at the upper end of the drive, near 122nd Street on the hill which was the site of the battle of Harlem in 1776 (photo 19). The neo-classical design is based on the Mausoleum at Halicarnassus. The main body of the granite monument is formed by a cube with a hexastyle Doric portico in front. Behind the portico, a cornice topped by a low parapet crowns the main cube. Inset within the parapet is a small tablet, flanked by figures of lamenting women, containing Grant's famous words on accepting the Republican nomination in 1868: "Let us have peace." The cornice and the parapet continue around the other three sides of the building which have blind Doric colonnades instead of porticos. Above the parapet is a cylindrical drum which is encircled by an Ionic colonnade and an elaborate entablature. The inner wall of the drum, decorated by pilasters and panels, rises still higher above this and is terminated by a stepped cone.

The eagles which rest atop wing walls to either side of the steps were originally located on large stone blocks at each end of the parapet. In 1938 they were moved to their present location when the WPA carried out some restorations and alterations to the site. Other changes made at the time related to the landscaping around the tomb and helped integrate it more completely into Riverside Park.

The Soldiers' and Sailors' Monument (photo 20) is a simple and dignified white marble structure, based on the Hellenistic Monument of Lysicrates in Athens. Located near Riverside Drive and 89th Street, it is set off by a series of balustraded terraces and rises to a height of 100 feet. The circular marble edifice is set on a granite platform incorporating a seat, while a colonnade of twelve Corinthian columns rises above a high rusticated marble base. The lowest course of rustication is adorned with wave molding incorporating laurel and oak leaves, while a cornice with closely spaced modillions surmounts the base. A single entrance set in the base has a marble enframing adorned by a laurel leaf molding and crowned by a cornice supporting an eagle. The inscription "In Memoriam" appears above this doorway, which contains a handsome bronze door. Behind the great circular colonnade is a rusticated marble wall containing a single opening high on the south side. The wall has a Greek fret molding at the top. The colonnade carries an entablature adorned with a frieze containing the inscription: "To the memory of the Brave Soldiers and Sailors Who Saved the Union." A cresting of eagles alternating with cartouches surmounts the cornice. The monument

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received

date entered

Continuation sheet Riverside Park and Drive  
New York County, New York

Item number 7

Page 3

terminates in a low conical roof crowned by a richly decorated marble finial. On the north side of the monument set in the base is a tablet containing the names of the monument commissioners, the architects, and the builders.

The overall effect of the Soldiers' and Sailors' Monument is greatly enhanced by its setting of carefully arranged terraces executed in geometric patterns of white and yellow marble. The terrace on the south side is on two levels. Listed on two large pylons on the terrace are the New York regiments that fought in the Civil War as well as Civil War battles, commanders, and generals. On the north side of this terrace is a tall flagpole set on a handsome bronze base. Placed on the terrace before the entrance are the seals of New York City and the United States which flank a tablet reading: "Erected by the City of New York to Commemorate the Valor of the Soldiers and Sailors who in the Civil War Fought in Defense of the Union." The terrace on the north side of the monument descends in three levels which conform to the slope of the hillside.

There are other monuments along the drive and in the park: the Hamilton Fountain (photo 21), by Warren & Wetmore, 1906, at Riverside and 76th Street; the Joan of Arc Memorial (photo 22), by Anna Hyatt, 1915, at Riverside and 93rd Street; the Fireman's Memorial (photo 23), by Attilio Piccirilli and Harold Magonigle, 1913, at 100th Street, just east of the drive; the equestrian statue of Franz Sigel (photo 24), by Karl Bitter, 1907, at Riverside and 106th Street; a statue of Samuel J. Tilden (photo 25), executed by William Ordway Partridge in 1926 at Riverside and 112th Street; the monument to Louis Kossuth (photo 26), by John Horvay, 1928, at Riverside and 115th Street; the stele with fountain of the Women's Health Protective Association (photo 27), by Bruno L. Zimm, 1910, at Riverside and 116th Street; and the poignant "Memorial to an Amiable Child" (photo 28), at Riverside and 124th Street. Many of these works are, like both Grant's Tomb and the Soldiers' and Sailors' Monument, sensitively sited to provide a focal point for a view toward the park from the side streets.

Eight playgrounds are found in the following locations:

1. West 76th Street near the Hudson River
2. West 76th Street near Riverside Drive
3. West 82nd Street
4. West 91st Street
5. West 97th Street
6. West 101st Street
7. West 109th Street
8. West 124th Street.

Other recreational facilities:

1. Track- West 73rd Street
2. Baseball field- West 76th-79th Streets
3. Marina- West 79th Street
4. Tennis Courts- West 96th Street
5. Baseball Field- West 103rd Street
6. Paved play area- West 105th Street
7. Basketball Courts- West 111th Street
8. Tennis Courts- West 119th Street (Intrusion).

Two intrusions have been built since the 1930s: a playground building near West 91st Street built in the 1960s (see photo 29) and the Columbia University tennis courts between West 119th and West 121st Streets (see photo 30).

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Riverside Park and Drive

Continuation sheet New York County, New York

Item number 7

Page 4

For NPS use only

received

date entered

<sup>1</sup>Jeffrey Simpson, Mary Ellen W. Hern, Editors, Art of the Olmsted Landscape: His Works in New York City. (New York: New York City Landmarks Preservation Commission and the Arts Publisher, Inc., 1981), p.19.

<sup>2</sup>Ibid, p.19.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input checked="" type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

**Specific dates** Begun 1874, 1934-7

**Builder/Architect** Frederick Law Olmsted/Calvert Vaux,

Robert Moses, Gilmore D. Clarke, Clinton Lloyd

**Statement of Significance (in one paragraph)**

Riverside Park and Drive is a significant landscape design by Frederick Law Olmsted and Calvert Vaux. Among their designs it is distinctive in several ways: The park's riverside site is unique—from a steep, narrow stretch of land Olmsted created a usable park area, making distinctions among the sections for driving, walking, quiet, and active recreation by their vertical placement along the slope—and here Olmsted's concept of a parkway became a park itself. The park also exemplifies two other eras of landscape design. During the City Beautiful Movement several monuments and statuary were placed in the park. In the 1930s, under the direction of Robert Moses, 132 acres were added to the park, extending the park down to the Hudson River and creating wide expanses and promenades. Although the Moses plan is different than the original Olmsted/Vaux plan, both are important contributions in the romantic tradition of landscape design. Riverside Park and Drive are historically significant as a major spur to development on the upper west side of Manhattan.

Like Central Park and Prospect Park, Riverside Park and Drive are a product of the mid-nineteenth century parks movement in the United States. This "movement" was a reaction to the increasing urbanization and industrialization of American cities in the nineteenth century, cities which originally had no provision for open green space or recreational areas. Those who began to agitate for a large public park in New York, men such as journalist and poet William Cullen Bryant and landscape gardener Andrew Jackson Downing, were influenced by parks they had seen in England and other parts of Europe. England felt the effects of industrialization even sooner than the United States, and in the 1830s a Select Committee was appointed by Parliament "to consider the best means of securing Open Spaces in the vicinity of populous Towns, as Public Walks and Places of Exercise, calculated to promote the Health and Comfort of the Inhabitants." The creation of Birkenhead Park in Liverpool, one of England's most industrialized cities, was the result of this act.

Such public parks in England were planned according to a tradition of landscape gardening which had begun a century earlier. Rather than using the geometric formality of Continental gardens, the English landscape architects created an environment which was an extension of the countryside. The environment was both informal and unrestricted, where the works of man were a complement to the works of nature. The influence of such late eighteenth and early nineteenth century landscape gardeners as "Capability" Brown, Humphrey Repton, William Gilpin, and Sir Uvedale Price was felt by those landscape architects who later created America's public parks.

In America these ideals were adapted to the idealistic and democratic theories of the day: that parks, along with various institutions of learning and culture could be used to educate and equalize all levels of society.

In earlier years the development of open green space in New York City, as in other towns, had been slow, since it was felt that the small city, surrounded by so much rural land, had no need of parks. By mid-century the need for green, open spaces in the crowded industrialized cities was becoming obvious. New York's first major park, aside from the Battery, was Central Park. After a number of years of discussion and campaigning for such a park, work began in 1857, under the direction of Chief Engineer Egbert L. Viele. After winning a competition with their design "Greensward," Frederick Law Olmsted and Calvert Vaux were appointed Architect-in-Chief and Assistant to the

# 9. Major Bibliographical References

See Continuation Sheet

# 10. Geographical Data

Acreege of nominated property Approximately 265 acres

Quadrangle name Central Park, N.Y.-N.J.

Quadrangle scale 1 : 24,000

UMT References

A	<u>1,8</u>	<u>5,8,7</u> <u>4,9,0</u>	<u>4,5</u> <u>1,8</u> <u>8,6,0</u>
	Zone	Easting	Northing

B	<u>1,8</u>	<u>5,8,7</u> <u>6,2,0</u>	<u>4,5</u> <u>1,8</u> <u>8,0,0</u>
	Zone	Easting	Northing

C	<u>1,8</u>	<u>5,8,5</u> <u>5,6,0</u>	<u>4,5</u> <u>1,4</u> <u>6,6,0</u>
	Zone	Easting	Northing

D	<u>1,8</u>	<u>5,8,5</u> <u>3,8,0</u>	<u>4,5</u> <u>1,4</u> <u>7,6,0</u>
	Zone	Easting	Northing

E	<u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>
	Zone	Easting	Northing

F	<u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>
	Zone	Easting	Northing

G	<u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>
	Zone	Easting	Northing

H	<u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>	<u>  </u> <u>  </u> <u>  </u> <u>  </u>
	Zone	Easting	Northing

Verbal boundary description and justification

See Continuation Sheet

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
			NA
state	code	county	code

# 11. Form Prepared By

name/title Larry E. Gobrecht, National Register Program Coordinator

organization Historic Preservation Field Services Bureau

date December, 1981

street & number Agency I, E.S.P.

telephone (518) 474-0479

city or town Albany

state New York 12238

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national     state     local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature

*Allen B. Casare*

title Deputy Commissioner and Counsel

date 7/12/83

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I hereby certify that this property is included in the National Register

*Patrick Andrews*  
Keeper of the National Register

date 9/2/83

Attest:  
Chief of Registration

date



**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet Riverside Park and Drive Item number 8 Page 2  
New York County, New York

Architect-in-Chief in 1858 and continued to plan and oversee the design and construction of the park for many years.

Frederick Law Olmsted (1822-1903) designed Morningside Park in Manhattan and Prospect Park in Brooklyn as well as numerous other projects around the country. His career culminated in the landscape plan for the Chicago World's Columbian Exposition in 1893.

Calvert Vaux (1824-1895), whose work on Riverside Park and Riverside Drive appears to have been minimal, was nevertheless an important contributor to the work that Olmsted did in New York. At the end of the nineteenth century, it was probably Vaux, in his capacity as architect for the Park Department, who laid out the path system in the older section of Riverside Park.

The success of Central Park and the spur it provided for neighboring real estate development prompted the idea of a large park along the Hudson River, in an area basically undeveloped at the time. Legislation was proposed in 1866 and finally confirmed in 1872 for the establishment of Riverside Park. This park was meant to preserve the picturesque site and river frontage, provide a scenic drive and exploit the real estate potential of the area. The Park Department was authorized to reestablish the grade of Riverside Avenue, which had been laid out between Eleventh and Twelfth Avenues, and Frederick Law Olmsted in his position of Park Superintendent undertook the revision of the plans for the park and drive.

Olmsted's success in Central Park had made him famous throughout the eastern seaboard as the principal landscape architect of his time and one whose sensitivity to each landscape's basic character made his design appear to be natural rather than a contrivance of human invention. Olmsted combined the separate areas which had been purchased for the drive and for the park and designed a winding road that would be comfortable for horses and pleasure driving, provide shaded walks for pedestrians and give easy access to real estate bordering it on the east. Riverside Park and Drive is a modification of Olmsted's concept of parks joined together by ribbons of green, or parkways. In this case it is a parkway which winds through and along the edge of a park.

The park makes use of the original topography of the land and is characterized by rustic stone, natural vegetation, and winding paths. The overwhelming feeling that this area gives is of natural beauty rather than a man-made design.

Olmsted started work on Riverside Park and Drive in 1874. Riverside Avenue, as it was then called, was opened to the public in 1880, but sections remained incomplete until 1900-1902 when the viaduct at 96th Street was built. In Olmsted's design the western boundary of Riverside Park was the line of Twelfth Avenue, which coincided with the New York Central railroad tracks. Beyond the tracks to the river, the area was filled with trash dumps and small railroad-related structures. In 1894 the State Legislature incorporated all the land west of the tracks into the park and a movement began to roof over the expanding tracks from 72nd Street to 129th Street. Despite increasing public pressure nothing was done about it until 1930 when the firm of McKim, Mead & White was retained to create a railroad roof and a supporting wall based on the model of a Roman aqueduct. A large granite arcade would ventilate the railroad tracks while giving the appearance of a podium or platform on which the west side of the city would rest.

**United States Department of the Interior  
National Park Service****National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Continuation sheet Riverside Park and Drive  
New York County, NY

Item number 8

Page 3

Plans for the park changed when Robert Moses became the Parks Commissioner in 1934. Moses had been New York Secretary of State in 1927-28 and served as chairman of the New York State Council on Parks from 1924-63. During Moses's tenure as Parks Commissioner (1934-60) the city park and parkway systems were combined, giving Moses authority over all parks, beaches, and major transportation arteries in the city. Moses permanently transformed New York City as a result of his projects which included the Henry Hudson Parkway, the Triboro Bridge, the Brooklyn Battery Tunnel, and the expansion of Riverside Park.

Moses discarded the McKim, Mead & White plan in order to place a new highway (the Henry Hudson Parkway) close to the water's edge, built on landfill. The parkway was constructed to provide motorists with good views of the river and the Palisades. Access roads were interspersed with playgrounds and landscape features. This added 132 acres to Riverside Park including eight playgrounds and numerous recreational facilities. The Moses plan, executed by architects Gilmore D. Clarke & Clinton Lloyd, was completed in 1937 and essentially created the four-level park as it exists today. The expansion is characterized by promenades, wide open spaces, and geometric architectural features and paths. While this area is different in character than Olmsted & Vaux's original park design, both plans are romantic approaches to landscape design.

Two large monuments plus numerous smaller ones have been added to the park through the years, principally during the City Beautiful Movement of the late nineteenth and early twentieth centuries.

The General Grant National Memorial (Grant's Tomb), designed by John H. Duncan, was constructed between 1892 and 1897. The imposing tomb and splendid location make this one of the most impressive monuments in New York City. The Soldiers' and Sailors' Monument, located at West 89th Street was erected in memory of the New York regiments that fought in the Civil War. Designed by architects Arthur A. and Charles W. Stoughton in association with sculptor Paul E.M. Duboy, it was built in 1900-02. The monument gives the park a major focal point.

The genius of Olmsted's plan of organization of this park is still evident despite the additions which have been made over the years. In a rocky, narrow piece of land he integrated a lovely drive and recreation areas and made them into an asset for their urban location. Since Olmsted's time, his ideas have been expanded upon to include more land and specific activity centers, as well as several sculptures and monuments which were not a part of the original design, although consistent with it. These changes have come over many years and in response to specific needs for the area, such as the roofing over of the railroad tracks, and can be viewed in terms of the natural growth and development of the park.

United States Department of the Interior  
Heritage Conservation and Recreation Service

National Register of Historic Places  
Inventory—Nomination Form

BOWLING GREEN FENCE

Continuation sheet

NEW YORK COUNTY

Item number 9

Page 1

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Riverside Park and Drive

Continuation sheet New York County, NY

Item number 9

Page 2

For NPS use only

received

date entered

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**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

For NPS use only

received

date entered

Riverside Park and Drive

Continuation sheet New York County, N.Y.

Item number 10

Page 1

The nominated property occupies Manhattan Tax Map Block 1187, Lots 1, 3 in part extending to the U.S. Bulkhead Line, and 4; Tax Map Block 1254, Lots 1 and 10 in part extending to the U.S. Bulkhead Line; and Tax Map Block 1897, Lots 1, 19 in part, extending to the U.S. Bulkhead Line, and 100; and the property bounded by the southern curb line of West 72nd Street, the eastern curb line of Riverside Drive, the southern curb line of St. Clair's Place and the western curb line of Riverside Drive. This is shown as outlined on the attached map.

**United States Department of the Interior  
National Park Service**

**National Register of Historic Places  
Inventory—Nomination Form**

Riverside Park and Drive

Continuation sheet New York County, NY

Item number 11

Page 2

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# Riverside Park and Issues of Historic Preservation

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*Riverside Park and Riverside Drive in New York City were designated a Scenic Landmark in 1980 by the New York Landmarks Preservation Commission, but this designation raises some problems for historians. The Landmark designation is based primarily on the park's status as a Frederick Law Olmsted design. My research shows, however, that only a small part of the park as it stands today was actually designed by Olmsted, and that Riverside Park was rather the result of ad hoc decisions and compromises over several decades.*

*The history of Riverside Park presented in this article is offered as an alternative to the Landmarks Commission's history in its "Designation Report." This alternative history of a "non-Olmsted park" shows that Olmsted's design, based on an aesthetic of nature, is preserved only in the layout of Riverside Drive on the high ground above the Hudson and in the parkland immediately adjacent to the Drive. The many sculptural monuments added to Riverside Park and Drive, beginning with a temporary Grant's Tomb in the 1880s and continuing through the 1920s, are the legacy of a City Beautiful conception of the park as an instrument for cultural uplift and education. In the 1930s yet another conception of parks as active recreation space led to doubling the park's size by landfill and expanding its facilities by building many sports grounds, children's playgrounds, and a tree-bordered promenade.*

*In my conclusion, I consider what it means, to readers of history and to makers of parks policy, to choose one or the other of these histories. If Riverside is "an Olmsted park," preservation policies will take a different form than they will if it is a "non-Olmsted park." From this discussion, I also raise some general questions about the meaning and implications of constructing particular kinds of historical stories.*

"HISTORY IS NOT THE PAST. It is what people think about the past," Kenneth Ames has recently written. History, he continues, "is a way to draw upon or manipulate the past to serve some present-day function."<sup>1</sup> This essay raises some issues about the uses of historical research and its interpretation in historic preservation efforts, and asks what kinds of uses history has and what are the meanings of our choosing to use history in particular ways.

1. Kenneth L. Ames, "Furniture Study: Moving into the Mainstream," in Ames, ed., *Victorian Furniture. Essays from a Victorian Society*

Riverside Park and Riverside Drive in New York City will serve as a case study for this discussion (Figs. 1, 2). The Park and Drive lie along the bluffs and shore of the Hudson River on the west side of Manhattan, extending from 72nd Street on the south to 158th Street on the north. From there other park names designate a continuing strip of green that borders Manhattan Island for a distance of over seven miles all the way around its northern tip. Riverside Park and Drive from 72nd Street to 129th Street were declared a historic landmark by the New York City Landmarks Preservation Commission in 1980.<sup>2</sup>

Using research into the park's design and construction, the Commission's "Designation Report" tells how the park came to be designed by Frederick Law Olmsted in the early 1870s. The report describes the influence of the English landscape park on Olmsted's general style, and recounts the story of Olmsted & Vaux's work on Central Park; it thus establishes Olmsted's key role in American landscape gardening and parks design. This background makes Riverside Park a more clearly significant work of park design, since it was the work of a major 19th-century designer.

In the remaining pages, the report sketches in some additions and changes to the park over the years, including the erection of public sculpture, the construction of a highway under Robert Moses' tenure as Parks Commissioner, and the addition of land and sports facilities.

The motivation for declaring the park a landmark is described toward the end of the report: with the highway built in the 1930s being in need of replacement, "residents of the West Side

*Autumn Symposium, Philadelphia, 1983 (published in the periodical of the Victorian Society of America, Nineteenth Century, 8, nos. 3-4 [1983]), 12.*

2. Gail Guillet and Elizabeth Cromley, "Riverside Park Designation Report." New York: New York City Landmarks Preservation Commission, 1980; research by Cromley and Guillet; final report prepared by Guillet. The factual information in this article was gathered in the preparation of the "Designation Report" and much of it can be found there; the interpretation of that information is what I discuss here.

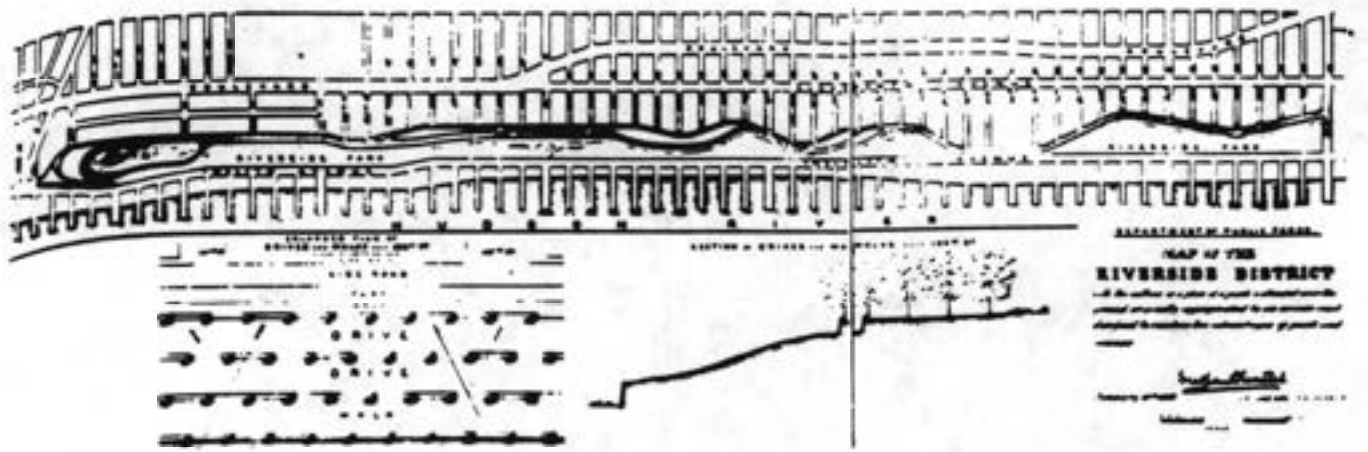


Fig. 1. Frederick Law Olmsted, map of Riverside Park and Drive, New York City, 1875. Map shows curving drive, narrowness of original park, its boundaries at 72nd Street on the south and 129th Street on the north, and continuation of 13th Avenue and piers along Hudson River (New York City Parks Dept., "Report," 1875, Doc. 60).

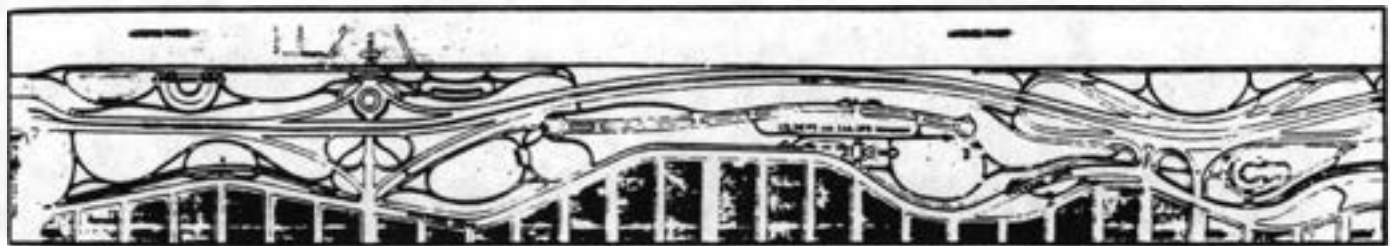


Fig. 2. Map of Riverside Park and Drive, 1981, showing exclusion of commerce from the shoreline; extension of Drive to 158th Street, completed in 1908; paths, playgrounds, promenade, and doubled width of park resulting from projects of the 1930s (New York City Parks Dept.).



fear the impact of such plans on the park and their neighborhood."<sup>3</sup> These residents, organized by the local City Council member, joined with the Landmarks Commission and other parks interest groups to protect the park from encroachment by a new highway by making use of the Preservation law. The landmark designation will protect this historic park and its amenities and "prevent the appropriation of park land." The report concludes: "The designation of Riverside Park and Drive as a New York City Scenic Landmark will help ensure that it remains the kind of open space its designers intended."<sup>4</sup>

This all seems unremarkable, until one looks at the information recovered by research into the park's history, whereupon the "Designation Report" clearly becomes one among other possible interpretations. I offer in the following pages an alternative interpretation, based on the same "facts." In this version, Olmsted plays a necessarily small part, while the contributions of numerous others are given more prominence. My history is divided into three distinct chapters, corresponding to my understanding of changes in the social context in which park building was operating.<sup>5</sup> In my concluding pages, I speculate on the implications of constructing and publicizing one or the other of these histories of Riverside Park.

#### *An alternative history: Stage One*

The story of Riverside Park's development has roots in the 1840s. The upper west side of Manhattan Island, site of the future Riverside Park, was then a rural landscape. At intervals, 18th-century houses stood among lawns and trees on the tableland that rose above the banks of the Hudson River, accessible from the old Bloomingdale Road that linked this part of Manhattan with downtown. A few Romantic entrepreneurs had erected villas along the Hudson bluffs in the 19th century, oriented to the vista across the Hudson toward New Jersey. The nearest villages were Bloomingdale and Manhattanville.<sup>6</sup> While this pastoral life went on overlooking the Hudson, down below at flood-plain level the Hudson River Railroad laid its tracks in

3. Guillet, "Designation Report," 14. Proposals for refurbishing or rebuilding the highways along Manhattan's West Side were gaining particular attention during the 1970s. See Ronald Adams, "Dilapidated, Dirty and Dangerous: Why the West Side Highway Has to Go," *Wisdom's Child*, 5 March 1973, 10-15; Frank J. Priol, "West Side Studies 6 Highway Plans," *New York Times*, 30 March 1973, 41, 61; Edward C. Burks, "Five Proposals Analyzed for West Side Highway," *New York Times*, 8 April 1974, 39.

4. Guillet, "Designation Report," 15.

5. Galen Cranz, *The Politics of Park Design*, Cambridge, Mass., 1982, identifies similar changing aims for parks building efforts. Her chapter titles indicate the aims of each period as "The Pleasure Ground: 1850-1900," "The Reform Park: 1900-1930," and "The Recreation Facility: 1930-1965."

6. See John Kouwenhoven, *The Columbia Historical Portrait of New York*, New York, 1972, for illustrations of Upper West Side landscape, 294. Bloomingdale Village, 318, river bluff estates, 216, 217.

1846, establishing the first freight rail link between Manhattan and the rest of the world. The elements were in place for the future: commerce at sea level, gentility on the bluffs above.

New York City grew very quickly in the 1850s. In the old core, immigration swelled the population, housing shortages for all classes became evident, and death rates soared in the tenement districts. The city needed to expand northward into the less settled territories of Manhattan Island to provide residential opportunities for a middle-class population that might otherwise leave for the railroad suburbs beyond the city limits.

The first chapter in Riverside Park's story opens in the 1860s. Responding to the demands of an expanding city, and grounded in an aesthetic of nature, parks planners and real estate interests developed the first plans for the Riverside district. In 1865 the Central Park Commissioners were charged with laying out the streets in the northern part of Manhattan north and west of Central Park.<sup>7</sup> This part of the city, rural for so long, was to be opened up for residential development on a clearly planned grid of streets. The "right" sort of developers were to be encouraged to build up the area as a new residential district for middle-class families, and some realtors even dreamed of its becoming a new magnet for the wealthy.

Central Park Commissioner William Martin proposed in 1865 a drive and park along the Hudson River as a way to generate interest in this new district.<sup>8</sup> The other commissioners suggested a carriage drive from upper Central Park all the way to the top of Manhattan, looping around to return south along the river's edge. Both of these plans for carriage drives would have encouraged people who had carriages to take the air and enjoy the river views, and at the same time take in a view of residential lots for sale. The carriage drive itself would give access to these lots, and planners foresaw a string of picturesque villas along the drive, establishing the well-to-do character of Manhattan's West Side.<sup>9</sup>

In 1866 the city purchased land along the bluffs above the Hudson for the purpose of constructing such a drive and mapped it out in the following year as a straight avenue, 100 feet wide, parallel to the other roughly north-south avenues in the city's grid. In a second purchase of land, the city also acquired the hill that sloped away from the avenue towards the railroad tracks at the shoreline, and designated it as a park.<sup>10</sup>

The planned straight avenue proved too costly to build on the irregular terrain of the West Side. It would have been ex-

7. Andrew Harwell Green, *Communication to the Commissioners of the Central Park*, New York, 1866, 17, 23.

8. William Martin's pamphlet has not been found, but it is mentioned in Clarence True, *Riverside Drive*, New York [1899], not paginated.

9. Green, *Communication*, 50, 58-59, 61.

10. The original properties purchased for the park and the drive were made public on a map filed 7 March 1868, under provisions of the Laws of 1867. Title of the land was vested in the city after approval of purchase in 1871.

cessively expensive to level the land, and the retaining wall necessary to shore up the leveled land would have been so high as to cut off the sloping hill below from use as a park. To find a solution to this problem, the park commissioners brought in Frederick Law Olmsted in 1873 and he designed a new layout for the avenue and its park.<sup>11</sup>

Olmsted brought a fresh vision to the site. He saw that the problem was not what to do with two recalcitrant pieces of land, but how to make the already existing landscape more useful. In his new plan, he treated the two parcels of land as one, and proposed a drive that would wind around the topographical difficulties of the site. He agreed that the Riverside territory was most useful as a "pleasure resort" and a place that commanded views "of great interest" over the Hudson. He also noted that the old plantings left from colonial times made the river bluffs already park-like and in little need of improvement.<sup>12</sup>

The straight drive that had been planned originally by the commissioners should be changed to a winding drive, Olmsted argued, because it was not to become an urban thoroughfare like the other straight streets of New York. At the northern end of the site, on a hill overlooking the ravine at 129th Street, an existing house called Claremont (Fig. 3), probably built around 1806, was already in use as an inn. Claremont Hill provided a logical termination point for the Olmsted carriage drive which could loop around it and return south along the same route. Olmsted saw several advantages to constructing the drive on a curving plan: it would provide easier grades for carriage horses; it would require less earth-moving and be cheaper to build; it would also give better views of the river and be "breezier and cooler" for both carriages and pedestrians.

In his Report of 1875, Olmsted noted that the plan he had devised in 1873 had already been approved by the park commissioners and the state legislature later in the same year. The Senate Committee on Cities had recommended the plan in 1874 but could not pass on it owing to conflicts of jurisdiction between the two departments involved—Parks and Public Works. These were resolved, however, and construction contracts were let in 1876.<sup>13</sup>



Fig. 3. Claremont Inn, c. 1855. Anonymous painting. This house and its existing landscape were incorporated into Olmsted's design for Riverside Park and Drive. Building demolished in 1950s (Museum of the City of New York).

The territory laid out according to Olmsted's plan was about three miles long. The park and drive together varied in width from 100 to 500 feet, and in height from 70 to 150 feet above the river shore. On the east, the territory was bordered by the new carriage drive, first named Riverside Avenue and changed in 1908 to Riverside Drive (Fig. 4). A stone retaining wall marked the drive's western side where the sloping park landscape began. Riverside Park ended at the base of the hill, at the railroad right-of-way. In the plan reproduced in his 1875 Report, Olmsted did not include paths for walking in the park except around the old Claremont Inn where the landscape was already in use and at 106th Street where a utilitarian footpath connected the drive to the river's edge. Bridle paths and pedestrian paths that appear in later plans for the park probably were laid out by Calvert Vaux and the Parks Department in the 1880s.<sup>14</sup> It is interesting to notice (see Fig. 1) the continuation of piers along the waterfront in the Olmsted project. Up until this time it was taken for granted that growth of the city would require taking more and more of the waterfront for trade and commercial purposes as markets expanded and new facilities were needed. Not until the 1890s did New Yorkers seriously consider recreational uses of the waterfront instead.

The new Riverside Avenue was constructed beginning in 1876 and was opened to the public in 1880. Its wide paved walks as carriage lanes became immediately popular with bicyclists as well as with the walkers and carriage drivers that Olmsted had expected. Real estate sales did not take off immediately, hindered by the economic slump of 1873, but during the 1880s sales rose and developers began erecting single-family houses and some early apartment buildings along the sidestreets near the park. The expensive villas that planners had imagined for the site

11. New York City Parks Department, "Report of the Landscape Architect upon the Construction of Riverside Park and Avenue," New York, 1875, Doc. 60, signed F. L. Olmsted. These documents have been collected in New York Department of Parks, *Documents*, New York, 1875, I, Docs. 1-49; II, Docs. 50-76.

12. New York City Parks Department, "Report," 1875, Doc. 70, 5, says about the land: "It presented great advantages as a park because the river bank had been for a century occupied as the lawns and ornamental grounds in front of country seats. . . ." Early photographs of Riverside Park and Drive are reproduced in Elizabeth Barlow and William Alex, *Frederick Law Olmsted's New York*, New York, 1972, 116-119.

13. Land for streets was under the jurisdiction of the Department of Public Works, while park land belonged to the Parks Department. Olmsted's combining the two parcels of land thus raised legal questions of departmental control.

14. A later document actually attributed the original design of the whole park to Calvert Vaux. West Side Improvement Architects Committee, *Majority and Minority Reports*, New York, 1929, 8.



Fig. 4. Riverside Drive near 94th Street, photographed c. 1890. The drive fits into the irregular topography of the West Side and takes advantage of existing plantings to enhance the view (Museum of the City of New York).



Fig. 5. Maurice Hebert, architect and decorator, residence of Charles M. Schwab on Riverside Drive near 74th Street, as seen in 1905; demolished in 1948 (Museum of the City of New York).

along the park's edge were slow to materialize, but soon Riverside Avenue became appealing to row house and apartment house developers.<sup>15</sup> While the wealthy chose, for the most part, to remain on Manhattan's East Side, a few sizable mansions found their places on Riverside, such as the Isaac Rice residence of 1901, the Schwab chateau of 1906 (Fig. 5), and the Schinasi house of 1909. *Phillips Elite Directory* in 1887 found only 18 families worth visiting on Riverside Avenue, but by 1910 Isabel Hamilton's guide, *Palatial Homes in the City of New York*, included almost all the houses and apartments along the length of Riverside Park.<sup>16</sup> The substantial middle- and upper-middle-class families listed in these directories had new ideas about how the park at their doorsteps should develop.

#### *An alternative history: Stage Two*

The second stage of Riverside Park and Drive can be characterized as the City Beautiful stage, marked by neighborhood and railroad participation in park planning decisions. It was shaped by two apparently unrelated events. One was the burial of Ulysses S. Grant in 1885 in the park near Claremont, begin-

15. West End Association, *West End Avenue, Riverside Park in the City of New York*, New York, 1888; Sarah Landau, "The Row Houses of New York's West Side," *JSAH*, 34 (March 1975), 19-36; B. L. Clarke, *Over the Great Wide Way*, New York, 1910, for a contemporary report on the character of the neighborhood.

16. *Phillips Elite Directory*, New York, 1887, 96; this annual directory first listed Riverside Avenue residents in 1881. Isabel Hamilton, *Palatial Homes in the City of New York and the Dwellers Therein*, New York, 1910, 40-47.



Fig. 6. Temporary Grant's Tomb in Riverside Park, 1885, replaced in the 1890s. The first brick tomb, photographed c. 1890 with its flower decorations, fits into an Olmsted-era view of nature (U.S. History, Local History and Genealogy Division, New York Public Library).

ning a tradition of sculptural monuments in the park. The other was the city's 1894 purchase of lands lying between the Hudson River Railroad tracks and the river itself, initiating the first expansion of Riverside Park. This era's contributions to Riverside Park evidence a growing interest in city embellishments, as indicated, for example, by the establishment of the city's first Art Commission in 1898. There was not, however, any "grand plan" to control this stage of development that I have identified with a City Beautiful sensibility.

Ulysses Grant was a popular hero, and the temporary tomb erected for him in 1885 near Claremont Hill (Fig. 6) was featured in New York guidebooks and became a favorite point of visits. This first tomb was a modest brick structure, but in 1892 John Duncan designed a classical grand tomb, the Grant Memorial, to take its place.<sup>17</sup> Finished in 1897, Grant's Tomb, as it is popularly called (Fig. 7), appealed to the cultural aspirations of Riverside Drive's residents.

While a carriage drive and a park grounded in an aesthetic of nature had encouraged the first neighborhood development in the 1880s, by the turn of the century residents seemed inclined to improve upon nature. At least, they raised no objection as uplifting and educational monuments began multiplying in the park. The Soldiers and Sailors Memorial by Paul Duboy was erected there in 1902 (Fig. 8). Warren & Wetmore's Hamilton Fountain followed in 1906, and Karl Bitter's statue of Franz Sigel in 1907. Four more monuments were added to Riverside Park and Drive in the teens and another two in the twenties. This series of monumental sculptures—buildings, figures, and fountains—punctuates Riverside Drive and the edge of the park

17. *The Riverside Souvenir. A Memorial Volume Illustrating the Nation's Tribute to General U. S. Grant*, New York, 1886; David M. Kahn, "The Grant Monument," *JSAH*, 41 (October 1982), 212-231.



Fig. 7. John Duncan, Grant Monument, Riverside Park, completed 1897. This tomb inaugurated a series of grand sculptural monuments in the park. Photograph c. 1926 (U.S. History, Local History and Genealogy Division, New York Public Library).

near it.<sup>18</sup> Designers sited many of these monuments so they would form visual links between residential streets perpendicular to Riverside Park and the park itself. They mediate between the architecture of the street and the vegetation of the park, superimposing a layer of "high" culture on the nature that Olmsted's era provided.

The city, as noted above, had purchased land between the railroad tracks and the Hudson River (including underwater lands) in 1894 for an addition to the park, hoping to limit the railroad's pollution of the area. The railroad, however, put its business concerns first and did not take this purchase too seriously. It quickly expanded its rail line from two to six tracks on the land newly acquired by the city, and erected necessary coal storage bins, loading platforms, shacks, and other support facilities (Fig. 9). Meanwhile, neighborhood residents looked out their windows over Riverside Park and remarked indignantly that there was a railroad in their park, offensively sited along the Hudson shore.<sup>19</sup> The old commercial uses of the

18. Lewis Sharp, *New York City Public Sculpture by 19th Century American Artists*, New York, 1974, gives a map and illustrations of the variety of sculptural monuments along Riverside Drive and the edge of the park.

19. West End Association, *Riverside Park and Hudson River Waterfront: Origin and Development of Existing Conditions*, New York, 1915, 14-13; Cranz, *Politics of Park Design*, 84-85, 163, identifies City Beautiful ambitions with the "perfectability" of the city and places these efforts within reform movements.



Fig. 8. Paul Duboy, Soldiers and Sailors Memorial, Riverside Park, 1901, photographed in use in 1970 (author).

waterfront, taken for granted by the generation of the 1870s when Olmsted's plan had been approved, were perceived by a new generation as strikingly out of place in the City Beautiful.

The type of waterfront development suitable for Riverside Park was an open question from the time that legislation officially removed the far side of the tracks from commercial usage. Schemes for the water's edge arose from several sources: politicians and others acting in the "public interest," as well as designers and civil engineers. Designs began to reach up into the tip of Manhattan and on to the Bronx and Westchester beyond, with grand linear proposals unifying the whole stretch of shoreline between 72nd Street and Spuyten Duyvil, the northern boundary of Manhattan Island.

The early conception of the park—as small, circumscribed, and cut off from the water by commercial development—changed into one that incorporated the whole river into its space. Parks Department engineers, working piecemeal, extended Riverside Avenue northward; the section from 129th to 137th Street was completed by 1901. The city acquired additional land in 1903, planning to extend the road along the river as far as 158th Street. This extension was completed in 1908 and the whole avenue from 72nd Street to 158th Street was renamed Riverside Drive.

During the early 1910s, the Olmsted firm was busy with plans to continue Riverside Drive from there up to the Bronx.<sup>20</sup>

With the new, larger, scale of planning, the imagination of the public was engaged by the potential of Riverside Park. But to re-form the park in the grand City Beautiful style, the railroad would have to go. To erase the railroad's presence in the park, proposals took the only reasonable tactic of hiding rather than removing the rail line. Even before the city's purchase of additional park land in 1894, an 1890 design by Peter Sweeny (Fig. 10) had proposed to disguise the existence of the rail line by building up land on either side of it, leaving the railroad tracks in a deep cut.<sup>21</sup> Bridges would connect the two parts. The new area between the tracks and the river was to contain several horse-driving lanes and racing tracks, with a lower lane next to the water's edge for commercial horse-drawn traffic. Sweeny reasoned that the horse owners of Manhattan had far too few places to exercise their riding and driving skills, and disingenuously suggested that his huge formal mall simply continued Olmsted's original conception of carriage driving as a theme for Riverside Park. While Sweeny's proposal was not accepted, the idea of covering and hiding the railroad tracks continued to concern the Parks Department and neighborhood groups for the next four decades.

Residents of the West Side had formed a group called the West End Association in the 1880s, when the neighborhood was new. As they watched the railroad expanding its facilities onto park land in the late 1890s, association members began to prepare a court case against the rail company for infringements on their park. It was easy to prove that the railroad was illegally building on public property, but a remedy was hard to come by.<sup>22</sup> Who would pay to remove or cover up this unsightly

20. Women's League for the Protection of Riverside Park, "Scrapbook," 1930-1931, n.p., in collection of the New-York Historical Society; Harry Sweeny, Jr., ed., *Opening of the West Side Improvement*, New York, 1937, 15-16; Frederick Law Olmsted [Jr.] and Arnold Brunner, *Proposed Change of Map for Riverside Drive Extension*, 1913, map at end of volume; Olmsted Associates, Brookline, Mass., to the author, 22 March 1972, reported that its archives held 109 plans and drawings relating to Riverside Park and Drive dating from the 1910s.

21. Peter B. Sweeny, *Gotham's Greater Rotten Row*, New York, 1890, 34-35. Although horses were a hobby of the rich, "think of the benefit to the people of such a rendezvous. Rich and poor, young and old, could meet there . . . while mutual education would result to the classes from the unconscious comparison of conditions." Another formal mall design was published as "Milton See's Plan for the Improvement of the Western Waterfront of New York from 72nd Street to Spuyten Duyvil," *Harper's Weekly*, 11 March 1899, 242-243.

22. West End Association, *Riverside Park*, 71-74, summarizes the arguments presented to the New York Legislature in 1913 and shows photographs of illegal buildings erected along the waterfront. They cited an 1895 law prohibiting any "dump, receptacle for the deposit of garbage, ashes . . . or any other noxious, dangerous or offensive purpose" on any public park domain; in Charles Craig, *Riverside Park Improvement*, New York, 1924, 10-11.

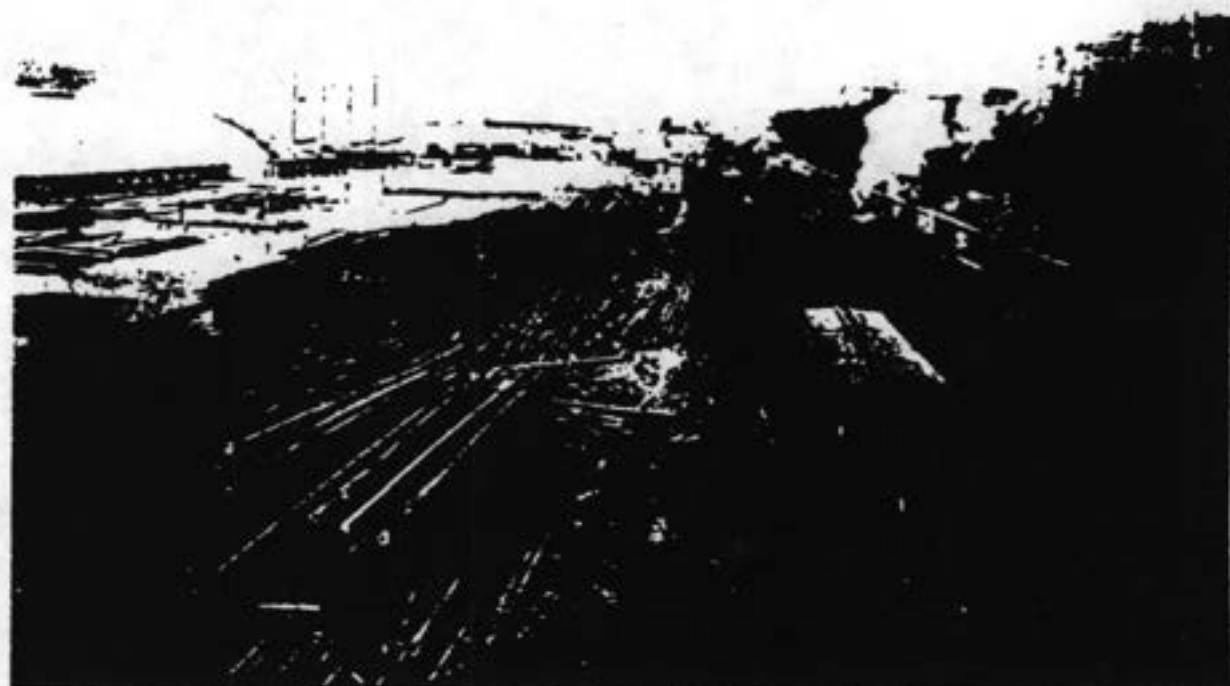


Fig. 9. View of the Hudson River shore in Riverside Park, appropriated by the New York Central Railroad, c. 1915. The pastoral park rises on the right up to Riverside Drive at the top of the hill (U.S. History, Local History and Genealogy Division, New York Public Library).



Fig. 10. Peter B. Sweeny, Rotten Row project for Riverside Park, 1890. Sweeny showed the railroad tracks sunk in a deep cut at far right, horse-driving lanes and riding paths on landfill between the tracks, and a commercial lane near river's edge, far left (Sweeny, *New York's Greater Rotten Row*, 1890).

nuisance, which was also the city's only rail link to the rest of the world? Removal of the tracks—which some urged—was impossible, for the city depended upon goods brought by rail. But the railroad did finally agree to a plan for roofing the tracks in 1913 after the West End Association presented its arguments before the state legislature. At last it seemed that the two parts of Riverside Park could join.

This agreement to roof over the tracks raised a new question: how was the roof to be made use of as an element in the park? Parks planners, the city, and the railroad considered that the track roof could be a ready-made site for motor driving, and in the 1910s and 1920s they came up with several possibilities for incorporating a highway above the tracks. At the same time, placing a highway on landfill along the water's edge seemed

feasible, while the track roof could become another landscaped feature of the park in the form of playgrounds or a long promenade. Both ideas had their proponents, all of whom felt it was essential to hide the railroad from view and to unify the park.<sup>23</sup>

23. William Prendergast, ed., *The West Side Improvement; Editorials from Representative Newspapers*, New York, 1917; Charles Craig, *Riverside Park Improvement*, American Scenic and Historic Preservation Society; "West Side Improvement Plan," *Annual Report*, 22 (1917), 252-28; Landscape architect Jens Jensen argued against both highway and railroad roof as being "out of harmony with the present character of the park," in *Report to the Women's League for the Protection of Riverside Park*, New York, 1916, 4.



Fig. 11. "People Inspecting Uncle Sam's Ships from Riverside Park, June 10, 1934." Riverside Park was still interrupted by these railroad tracks on the eve of Robert Moses' work there (P. L. Sperr photograph, U.S. History, Local History and Genealogy Division, New York Public Library).

Unfortunately, everyone concerned came up with so many competing proposals that a decision on a workable solution was delayed. Postponements also resulted from the failure of the competing departments of Parks and Public Works and the railroad to reach agreement on who should pay how much of the costs of renovation.<sup>24</sup> Meanwhile, Riverside Park continued to be used for railroad business, storage of coal and other goods, and the dumping of trash. By the late 1920s, its dirt, smells, and noise made much of the park unfit for use as a pleasure ground.<sup>25</sup>

Finally, in 1930, the firm of McKim, Mead & White was hired to develop an architectural design for a highway upon a roof over the railroad tracks.<sup>26</sup> Its design had the new road carried

on a high wall that was articulated like a Roman aqueduct with 50-foot-high arches moving in stately procession along the length of the park. The arches allowed light and ventilation into the railroad tracks enclosed behind the wall. This wall was partially constructed between 72nd and 79th streets in 1931, only to be incorporated into the 1934 Robert Moses highway design. The road, embellished with viewing platforms and resting points for pedestrians, would have been ornamented with classical flag poles and light standards. From the water or from the opposite shore, the highway on its wall would provide a visual base for the city's skyline, which rose above it like a giant sculptural monument itself. McKim, Mead & White's classicizing design and the conception of the structure as a visual base for the city make this the last phase in the second stage of Riverside Park as a City Beautiful conception.

#### *An alternative history: Stage Three*

By the 1930s the public expectation of the park's use had undergone changes and the third stage, emphasizing active recreation, developed in the park. The main actors in this period of Riverside Park's development were planners and engineers under the direction of Robert Moses as new head of the Parks Department, satisfying an apparent demand by the park users and automobile drivers of a new generation.<sup>27</sup> While bicycling, walking, and horseback riding had been popular activities associated with park use in the 1880s, as the 20th century advanced, so did interest in active recreation. By the 1930s, facilities for boating, tennis, and several different ball sports, as well as children's playgrounds, were expected elements in an urban park. Once carriage driving had been the basis for Olmsted's layout of Riverside Drive, but now automobile driving was to shape its own space in the park. New roads of the 1930s were not only for pleasure driving but were also an integral link in the system of highways and bridges connecting Manhattan to its region, as the railroads had done for earlier generations.

In 1934 Robert Moses became Commissioner of Parks for New York City and consolidated all the work in the city's various parks under a central administration. The West Side Improvement, as the Riverside project was called, held high priority for Moses (Fig. 11). Cutting through the old tangle of administrative and financial problems that had delayed the development of the park for four decades, he marshaled the resources to complete landfill, railroad roof, highway, playgrounds, and replanting, all in a mere three years from the time he took office.<sup>28</sup>

24. Port of New York Authority, *In the Matter of the Tracks of the New York Central Railroad*, New York, 1925, 13: "In the past the West Side problem has been bedevilled by politics and demagoguery."

25. Robert Caro, *The Power Broker*, New York, 1974, 65-67, provides an especially dramatic description of the ruined park at this time.

26. The McKim, Mead & White drawings and photographs of models are preserved in the New-York Historical Society, Manuscript Collection.

27. Cranz, *Politics of Park Design*, 63-68, 101-106, identifies prepared recreation grounds first with reformers' efforts (children's playgrounds and scheduled play at the turn of the century) shifting c. 1930 to a more generalized "leisure" and "recreation."

28. Robert Moses, "Memorandum to the Mayor on the Parks Department Revised Plan for West Side Improvement in Riverside Park."



Fig. 12. Aerial photograph of Riverside Park, made in autumn 1934. Area marked in white is Robert Moses' proposed new shoreline and landfill addition to provide site for planned highway and recreation grounds (U.S. History, Local History and Genealogy Division, New York Public Library).

Moses' conception of the park required completing the roof over the railroad but moving the highway from its projected position on top of the railroad roof, as in McKim, Mead & White's plan, to a right-of-way along the water's edge. To establish the highway there, Moses added landfill to nearly double the area of the park (Fig. 12). On the flat land between the new highway and the railroad wall and roof, Moses planned a series of active sports facilities—playgrounds, baseball diamonds (Fig. 13), tennis, handball, and basketball courts.<sup>29</sup> He kept the basic conception of McKim, Mead & White's long, impressive wall to conceal the railroad tracks, but he wove the wall into the program for athletic activities, using it as a backboard for the urban ball courts strung out along its length. The wall was thus given a new function which complemented this third-phase

10 June 1935, typescript; Sweeney, ed., *West Side Improvement*; Caro, *Power Broker*, esp. 342-343, 526, 549, 552-557.

29. Sweeney, ed., *West Side Improvement*, 20, 28, lists the numbers of sports facilities and statistics for Moses improvements, such as 140,000 lineal feet of paths and 132 acres of parkland added to old park (including both landfill and usable railroad roof).



Fig. 13. Riverside Park as expanded under Robert Moses' West Side Improvement project, 1934-1937. View west from upper Riverside Park across sports grounds and highway on landfill (author).

interest in active recreation. On top of the railroad roof, Moses built a long promenade with trees on either side (Fig. 14), linking all the upper and lower park areas along its spine. By 1937, under Moses' strong directorship, and with thousands of workers supported by federal funds, the park was completed to its present form.<sup>30</sup> Few changes, and indeed only a few repairs, have altered it since Robert Moses' work there.

#### Conclusion

This history of Riverside Park, stressing the urban context in which the park developed, describes a park building process. Many forces play upon this process, from changing tastes, to city agencies, to competing civic and commercial interests. Included within this play are the contributions of individuals as diverse as Olmsted and Moses. The park itself is described as responding to the changing needs and desires of its constituency of users as well as to the changing ideas of those who influence official decision-making. A history like this one, which shows the park's form as the result of an ongoing and responsive process, is very different from one like the Landmarks Commission Report, which shows the park as a design by Olmsted.

What are the implications of these two histories? Naming Riverside an Olmsted park does have advantages in that Olmsted's name and fame have undergone quite a revival in recent years. Neighborhood residents who recognize no other name in landscape design history immediately know Olmsted's; it has become a "brand name," one attesting to high quality. In keeping with the long-standing traditions of art and architectural history, people often look first for the artist who made the work. Works of art typically are called by their maker's name—for example, "a Rembrandt"—so there is ample precedent for tryin

30. Francis Cormier, "Some New York City Parks and Parkways," *Landscape Architecture*, 29 (April 1939), 124-136, praises Moses' result and shows several views of the improved park and the new highway.





Fig. 14. Riverside Park as expanded under Moses. Railroad roof, right, was turned into a planted promenade; railroad wall drops down, left, to lower register of sports grounds (author).

to identify a park with a designer's name. When Riverside is established as an "Olmsted park," Olmsted's name gets attention and helps garner support for restoration and preservation.

Once Riverside Park and Drive between 72nd Street and 129th Street had been identified as the work of Olmsted, it was easy to decide which part of the park should be declared a historic landmark: that part associated with his name. The part of the park that was extended northward to 158th Street in the early 20th century, which was important to city development and to the history of the park as a changing artifact, and which remains important to its present constituents, was not considered appropriate for landmark designation because it was not part of Olmsted's conception. Moreover, among those park users who lived north of the "Olmsted park," less affluent and less educated than those in its immediate neighborhood, fewer could be expected to place value on certifiable historic monuments or to support preservation goals.

Identifying the park's present form with Olmsted has implications for future policy. Preservationists perceive, beneath the changes natural in any landscape, a pattern established in the 1870s, and they can, if they wish, restore the park to keep to Olmsted's plan. Respect for the great designer will lead to making future decisions grounded in an understanding of what he did, or of what one thinks he would have done. Olmsted's

"methodology" may be used to reconstruct his monument. Thus, it is Olmsted's mentality that lies behind and justifies operations in the present and future.<sup>31</sup>

The trouble with the preservationists' representation of Riverside Park's development is that it provides a biased and even false picture. If preservationists choose the "Olmsted history," they suggest that the park seen before us today is somehow the embodiment of Olmsted's design thinking, which, as represented in my alternative history, is not the case. In size alone, the park is double that in Olmsted's plan. The monumental sculpture that now adorns the park is not in keeping with Olmsted's 1870s naturalistic style. The actual paths and plantings now in place in Riverside Park are almost all the contributions of Robert Moses' era, as is, of course, the highway and series of playgrounds. Preservationists may wish to memorialize Olmsted's values in calling this "an Olmsted park," but in actuality they mislead those who encounter their interpretation.

If one chooses a history that presents the park as the result of complex and ongoing processes of city building, one is put

31. Parks Department planner Charles McKinney in his draft "Restoration Intent, Riverside Park," typescript, 1983, not paginated, writes, "... as we begin the restoration of Riverside Park we have tried to employ Olmsted's methodology of landscape design."

in a very different position. In understanding the process, and the roles of citizens as well as officials (including the designer) in that process, one is in the responsible position of determining appropriate change to enable the park to perform best for present needs. That is, instead of dealing with a historic artifact as if it were a fixed object, one is dealing with it as a lively element in an always changing city fabric—in a city whose citizens' demands on parks are not those of the 1870s. A history that places citizens' needs more prominently in its story suggests that vital elements of the urban fabric get created and re-created through processes of negotiation among competing interests, instead of being created once and remaining static (or worse, encroached on, spoiled, or "modernized").<sup>32</sup>

32. In August 1984, the Parks Department accepted a restoration plan prepared by architect Charles McKinney which is based on the interpretations of Riverside Park presented here. In the new plan "Olmsted's methodology" has been replaced by a sensitivity to and recognition of the different design intentions of different cultural eras. I thank Charles McKinney for showing it to me and am gratified to find that doing history sometimes has practical results.

To return to the original motivation for declaring Riverside Park a historic landmark—the fear of highway encroachment—we might learn from this alternative history that building a highway once provided a way to expand the park, cover the unsightly railroad that plagued the neighborhood, and add numerous playgrounds and a tree-lined promenade. We could then imagine a new highway not as an "encroachment," but as a device for negotiating further expansions or additions of amenities to a park capable of change.

The device of landmark designation may very well succeed in keeping parks in repair and thus able to serve their urban constituencies. The landmark designation helps to focus attention on the need for park upkeep and to generate funds for restoring the landscape. However, at Riverside, stressing the primacy of Olmsted's design mystifies the history of the park's physical form and the history of a building process which has in the past accommodated the changing needs of park users. In certifying Riverside Park an Olmsted-designed landmark, the Landmarks Commission ironically denies the historical process that created a park of "landmark" value.

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

Riverside Park and Drive  
New York County  
NEW YORK

Substantive Review

Working No. JUL 19 1983  
Fed. Reg. Date: 2-7-84  
Date Due: 8/18/83 9/2/83  
Action:  ACCEPT 9/2/83  
 RETURN  
 REJECT  
Federal Agency: \_\_\_\_\_

- resubmission
- nomination by person or local government
- owner objection
- appeal

Substantive Review:  sample  request  appeal  NR decision

Reviewer's comments:

*Riverside Park is an outstanding resource that demonstrates concepts of urban park planning in two distinct growth stages of the American city. Robert Moses' plan for Riverside would meet criteria established for exceptional significance due to its impact on New York City and the existence of scholarship that establishes him as a key figure in American urban history.*

Recom./Criteria Accept / C  
Reviewer Bushong  
Discipline Historical  
Date 9/2/83  
see continuation sheet

Nomination returned for:  technical corrections cited below  
 substantive reasons discussed below

*Agree with reviewer - park is historically significant as well as significant for landscape design  
accept A/C Patrick Andrews  
Historian 9/2/83*

1. Name \_\_\_\_\_  
2. Location \_\_\_\_\_  
3. Classification \_\_\_\_\_

Category	Ownership Public Acquisition	Status Accessible	Present Use
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4. Owner of Property \_\_\_\_\_  
5. Location of Legal Description \_\_\_\_\_

6. Representation in Existing Surveys  
Has this property been determined eligible?  yes  no

7. Description  
Condition:  excellent  good  fair  deteriorated  ruins  unexposed  
Check one:  unaltered  altered  
Check one:  original site  moved date \_\_\_\_\_

Describe the present and original (if known) physical appearance

- summary paragraph
- completeness
- clarity
- alterations/integrity
- dates
- boundary selection

---

**8. Significance**

Period \_\_\_\_\_ Areas of Significance—Check and justify below

Specific dates \_\_\_\_\_ Builder/Architect \_\_\_\_\_

Statement of Significance (*in one paragraph*)

- summary paragraph
- completeness
- clarity
- applicable criteria
- justification of areas checked
- relating significance to the resource
- context
- relationship of integrity to significance
- justification of exception
- other

---

**9. Major Bibliographical References**

---

**10. Geographical Data**

Acres of nominated property \_\_\_\_\_

Quadrangle name \_\_\_\_\_

UTM References \_\_\_\_\_

---

Verbal boundary description and justification

---

**11. Form Prepared By**

---

**12. State Historic Preservation Officer Certification**

The evaluated significance of this property within the state is:

\_\_\_\_ national      \_\_\_\_ state      \_\_\_\_ local

State Historic Preservation Officer signature

title

date

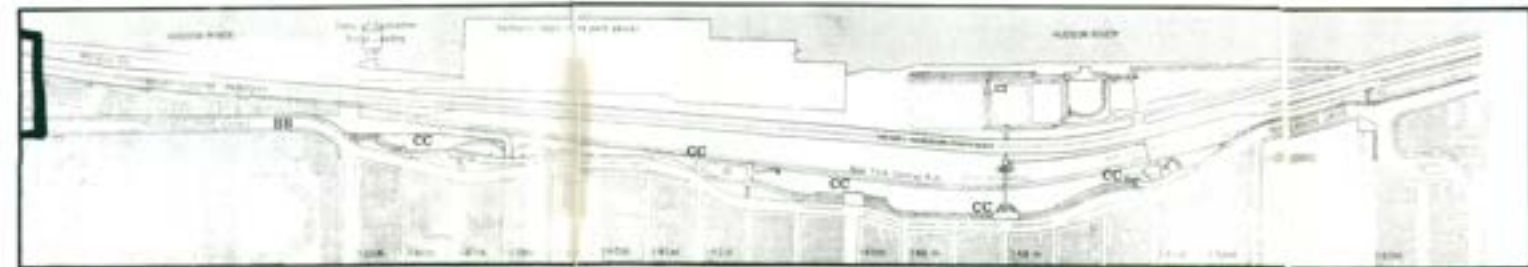
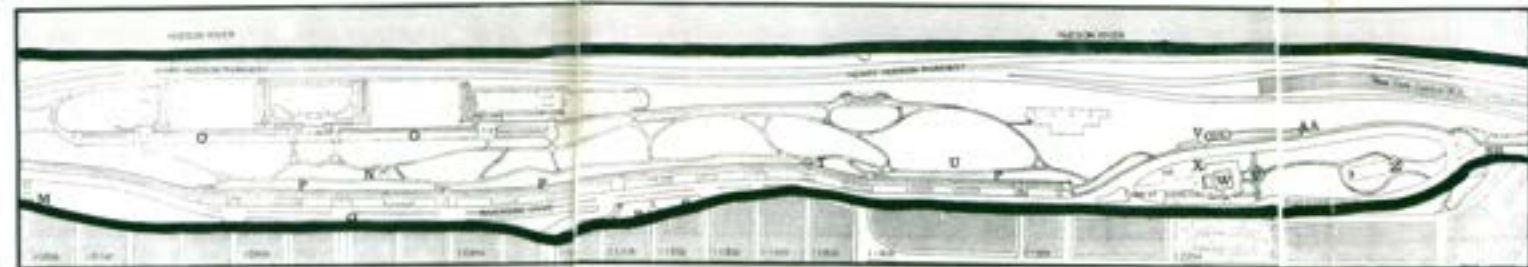
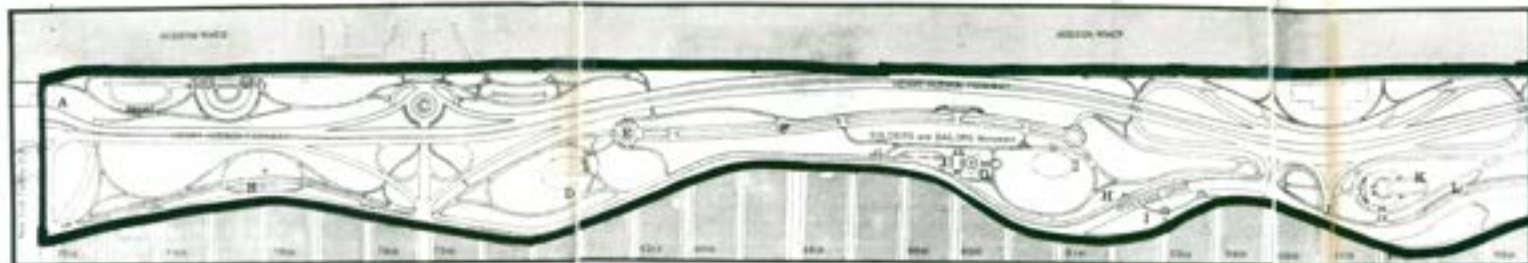
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**13. Other**

- Maps
- Photographs
- Other

Questions concerning this nomination may be directed to \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_ Phone: \_\_\_\_\_



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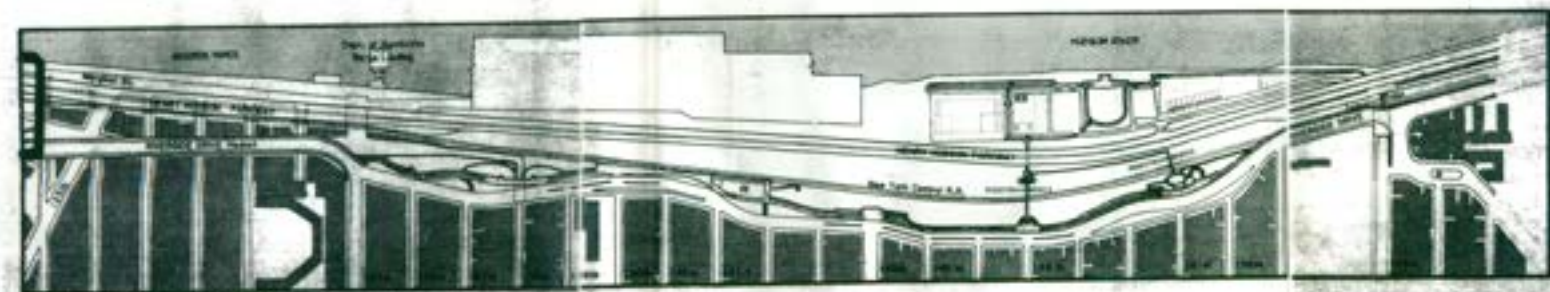
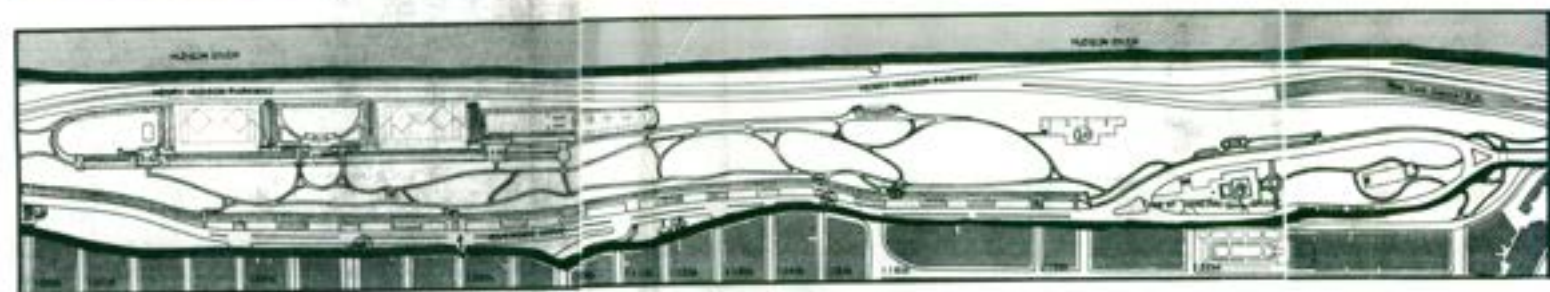
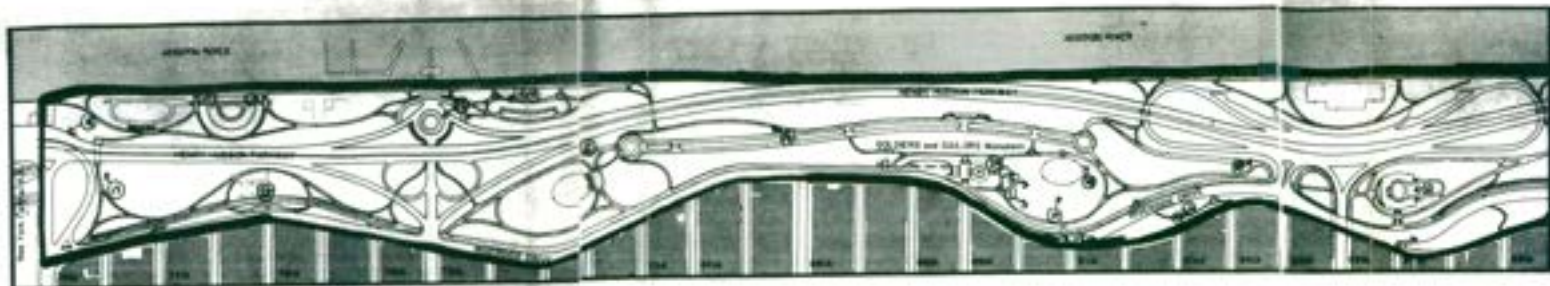
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C.	MUSEY TO BRITISH CONSUL	1909
D.	WALKWAY AND BRIDGE	1911
E.	TOYON F. LIGHT	1911
F.	GRAND CLARK PLAZA	1911
G.	MELBA GREEN MEMORIAL	1911
H.	MEMORIAL	1911
I.	TOYON F. LIGHT	1911
J.	TOYON F. LIGHT	1911
K.	TOYON F. LIGHT	1911
L.	TOYON F. LIGHT	1911
M.	TOYON F. LIGHT	1911
N.	TOYON F. LIGHT	1911
O.	TOYON F. LIGHT	1911
P.	TOYON F. LIGHT	1911
Q.	TOYON F. LIGHT	1911
R.	TOYON F. LIGHT	1911
S.	TOYON F. LIGHT	1911
T.	TOYON F. LIGHT	1911
U.	TOYON F. LIGHT	1911
V.	TOYON F. LIGHT	1911
W.	TOYON F. LIGHT	1911
X.	TOYON F. LIGHT	1911
Y.	TOYON F. LIGHT	1911
Z.	TOYON F. LIGHT	1911
AA.	TOYON F. LIGHT	1911
BB.	TOYON F. LIGHT	1911
CC.	TOYON F. LIGHT	1911

**DEMARCATORY BOUNDARIES**

**MONUMENTS  
and IMPORTANT STRUCTURES**

RIVERSIDE PARK, NEW YORK COUNTY, N.Y.  
PLANNING STUDY  
DEPARTMENT OF PARKS AND RECREATION  
OFFICE OF PARKLAND PLANNING  
AND DEVELOPMENT  
NOVEMBER 1901

0 50 100



**NOMINATION BOUNDARIES**

The portion of the park between 135th & 138th Streets is not included in this illustration.

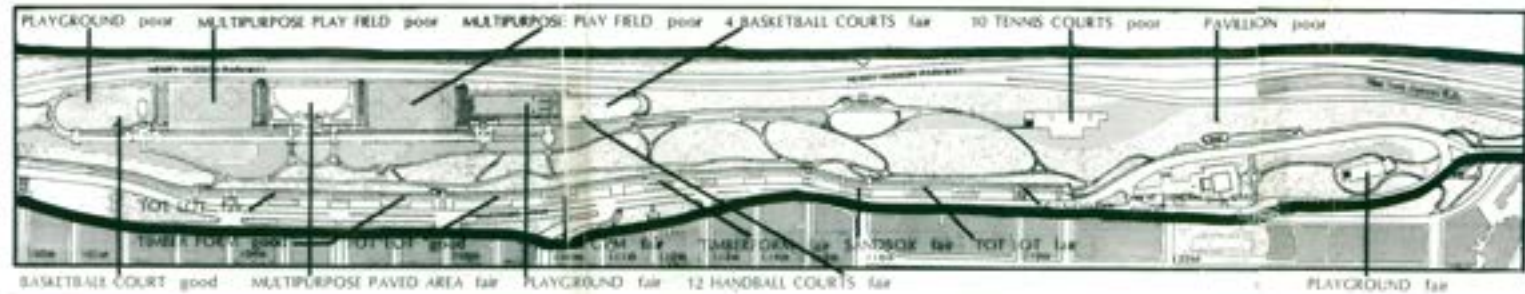
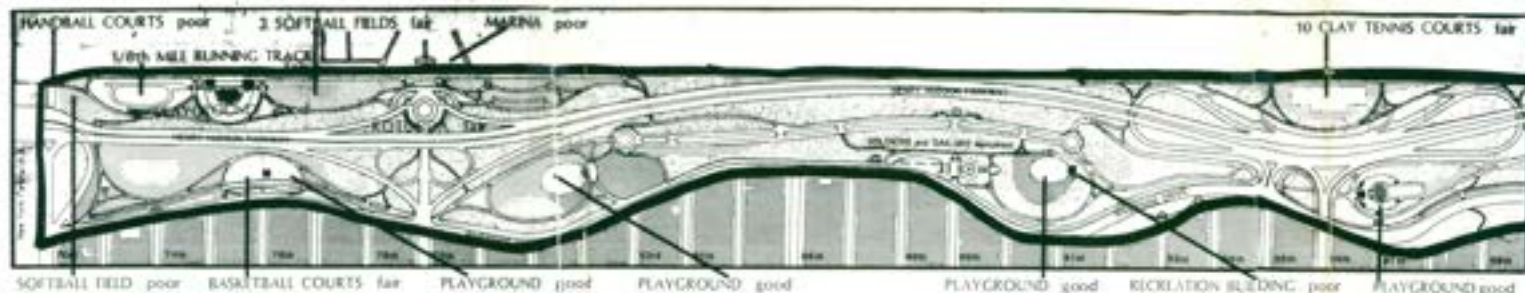
**PHOTO KEY**

**RIVERSIDE PARK, NEW YORK COUNTY, N.Y.  
PLANNING STUDY**  
DEPARTMENT OF PARKS AND RECREATION  
OFFICE OF PARKLAND PLANNING  
AND DEVELOPMENT



NOVEMBER 1961

800' 0' 100'



### KEY:

#### LAND USE

ACTIVE is friction

PASSIVE is sitting

UNDERUSED

UNSUITABLE for active recreation  
(too steep, wooded, small or isolated)

SPECIAL POTENTIAL

Directional Markings

#### FACILITY CONDITIONS

GOOD (satisfactory)

FAIR (needs minor repairs)

POOR (urgent or impending failure)

\*see conditions surveys for details

COMFORT STATIONS

open

closed

### RECREATION LAND USE and FACILITY CONDITIONS

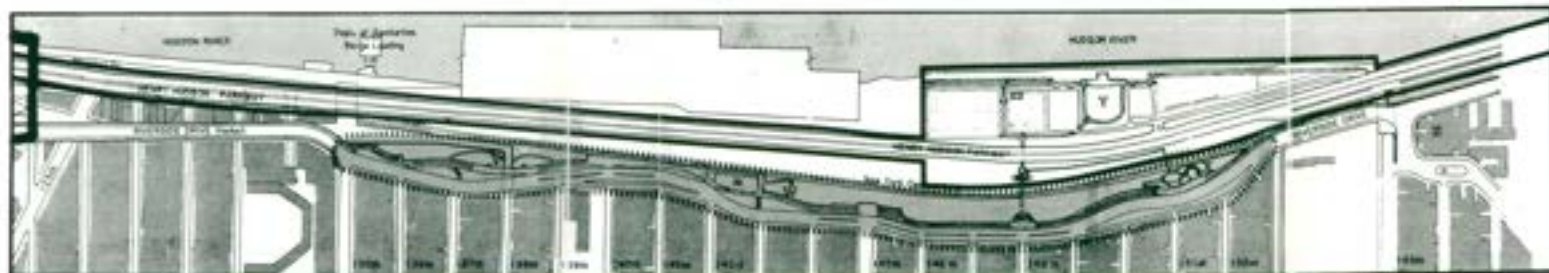
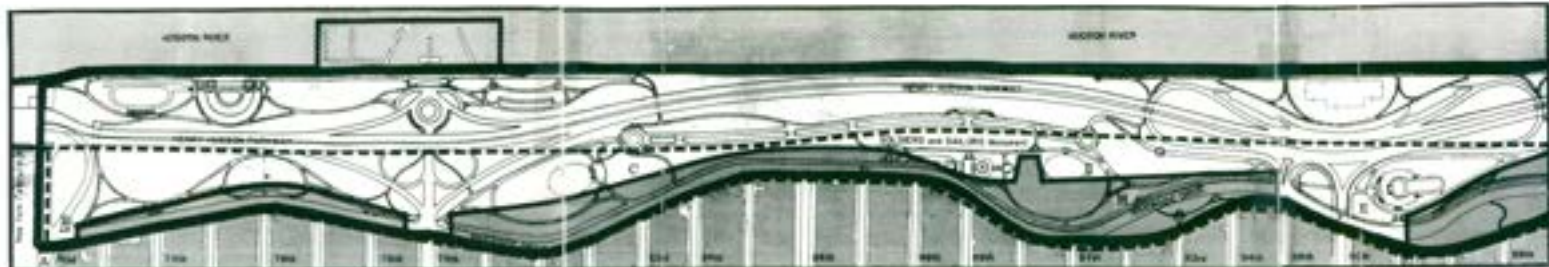
RIVERSIDE PARK, NEW YORK COUNTY, N.Y.  
PLANNING STUDY

DEPARTMENT OF PARKS AND RECREATION  
OFFICE OF PARKLAND PLANNING  
AND DEVELOPMENT

NOVEMBER 1981



Scale: 1" = 100'



## KEY:

DESIGNED BY:

F.L. OLMSTED and OTHERS 1880's   
 F.L. OLMSTED JR. and OTHERS 1910's   
 G.D. CLARKE and C. LLOYD 1930's

NEARLY INTACT OLMSTED AREAS

NEARLY INTACT BOUNDARIES

## NOTES:

- A. HISTORIC WALK WITH TURN OFFICIAL ROAD
- B. SITE OF STABLE BARN BUILT BY OLIVIER
- C. W. R.M. THE WALK SOUTHWEST FROM STABLE ALONG THE BRIDGE
- D. UNDESIGNATED
- E. UNDESIGNATED
- F. SITE OF BRICKS AND
- G. STABLES 1810
- H. OVERSEEN TRAIL IN WOODS OF JEFFREY BRADSHAW
- I. GRAVE OF BRADSHAW IN WOODS OF WOODS WOODS
- J. UNDESIGNATED STRUCTURE ON A FURNACE FOUND
- K. SITE OF UNDESIGNATED STREAM
- L. USED BY AS A FURNACE FOUND
- M. UNDESIGNATED BRICK STRUCTURE
- N. UNDESIGNATED STRUCTURE ON A BRIDGE OVER
- O. OVER BRIDGE FOUND
- P. UNDESIGNATED
- Q. GRAVE OF BRADSHAW PLANTED BY THE WOODS' HEALTH OFFICER
- R. UNDESIGNATED
- S. UNDESIGNATED STRUCTURE
- T. SITE OF BRICKWORK BUILT WASHINGTON'S BATTLE OF HALLEY AND
- U. ALL BRIDGE C.P. OFFICIAL
- V. SITE OF UNDESIGNATED BRICK-BUILDING AND WOODS WOODS
- W. GRAVE OF THE STEAMBOAT AND BRIDGE
- X. PATH TO BRIDGE FROM BRIDGE
- Y. USED TO BE COVERED WITH WOODS AND BRIDGE
- Z. UNDESIGNATED BRICK STRUCTURE
- AA. USED TO BE A BRIDGE
- BB. TRAIL AREA WITH BRIDGE BRIDGE
- CC. SITE OF THE BRIDGE BRIDGE

## HISTORY

RIVERSIDE PARK, NEW YORK COUNTY, N.Y.

PLANNING STUDY

DEPARTMENT OF PARKS AND RECREATION

OFFICE OF PARKLAND PLANNING

AND DEVELOPMENT

NOVEMBER 1981

0 100 200







1. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

West 108th Street, view west.



2. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Riverside Drive & West 91st Street, view  
south



3. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983

Neg. at: New York Landmarks  
Preservation Commission

Riverside Drive & West 91st Street,  
view north



4. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Riverside Drive & West 97th Street,  
view north.





5. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Olmstedian landscape, West 82nd Street,  
view east.



6. RIVERSIDE PARK AND DRIVE  
New York County, New York<sup>1</sup>

Photo by: Fred Wasserman, 1983

Neg. at: New York Landmarks  
Preservation Commission

Original Olmsted landscape, West 90th  
Street, view northeast.



7. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983

Neg. at: New York Landmarks  
Preservation Commission

Original Olmsted landscape, West 90th  
Street, view northeast.



8. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Original Olmsted landscape and  
retaining wall, West 105th Street,  
view north.





9. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Promenade, West 86th Street, view south.



10. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983

Neg. at: New York Landmarks  
Preservation Commission

Playground, West 91st Street, view west.



11. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Playground, West 97th Street, view south.

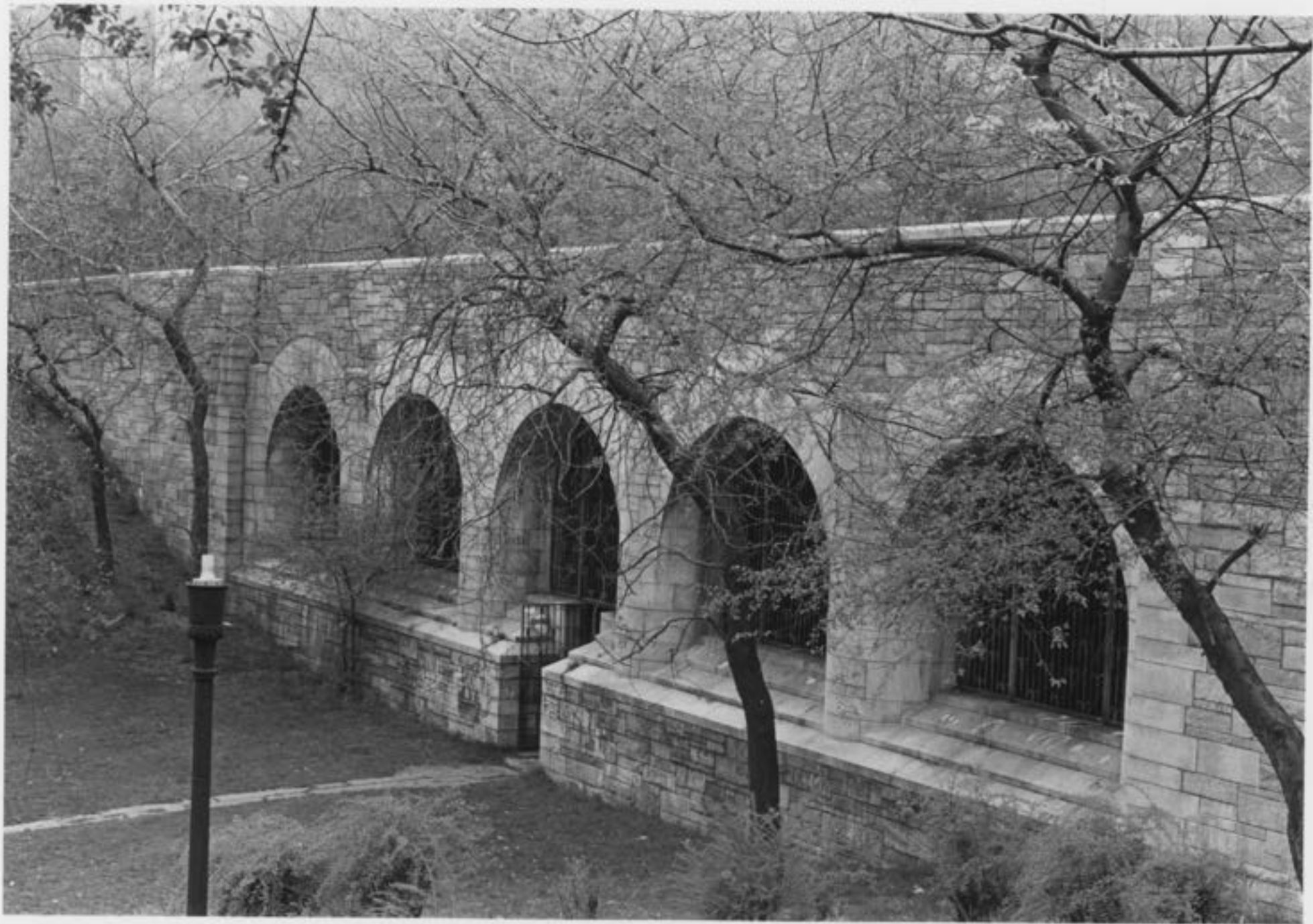


12. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

West 79th Street rotunda, view south.





13. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Railroad structure, West 81st Street,  
view northeast.



14. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Railroad structure and steps, West 81st  
Street, view south.



15. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Walkway & marina, West 82nd Street,  
view south.



16. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Henry Hudson Parkway, West 94th Street,  
view northwest.





17. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Henry Hudson Parkway, 72nd Street  
interchange, view west.



18. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983

Neg. at: New York Landmarks  
Preservation Commission

Henry Hudson Parkway, West 72nd Street,  
view southeast.



19. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Grant's Tomb



20. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

The Soldiers' and Sailors' Monument

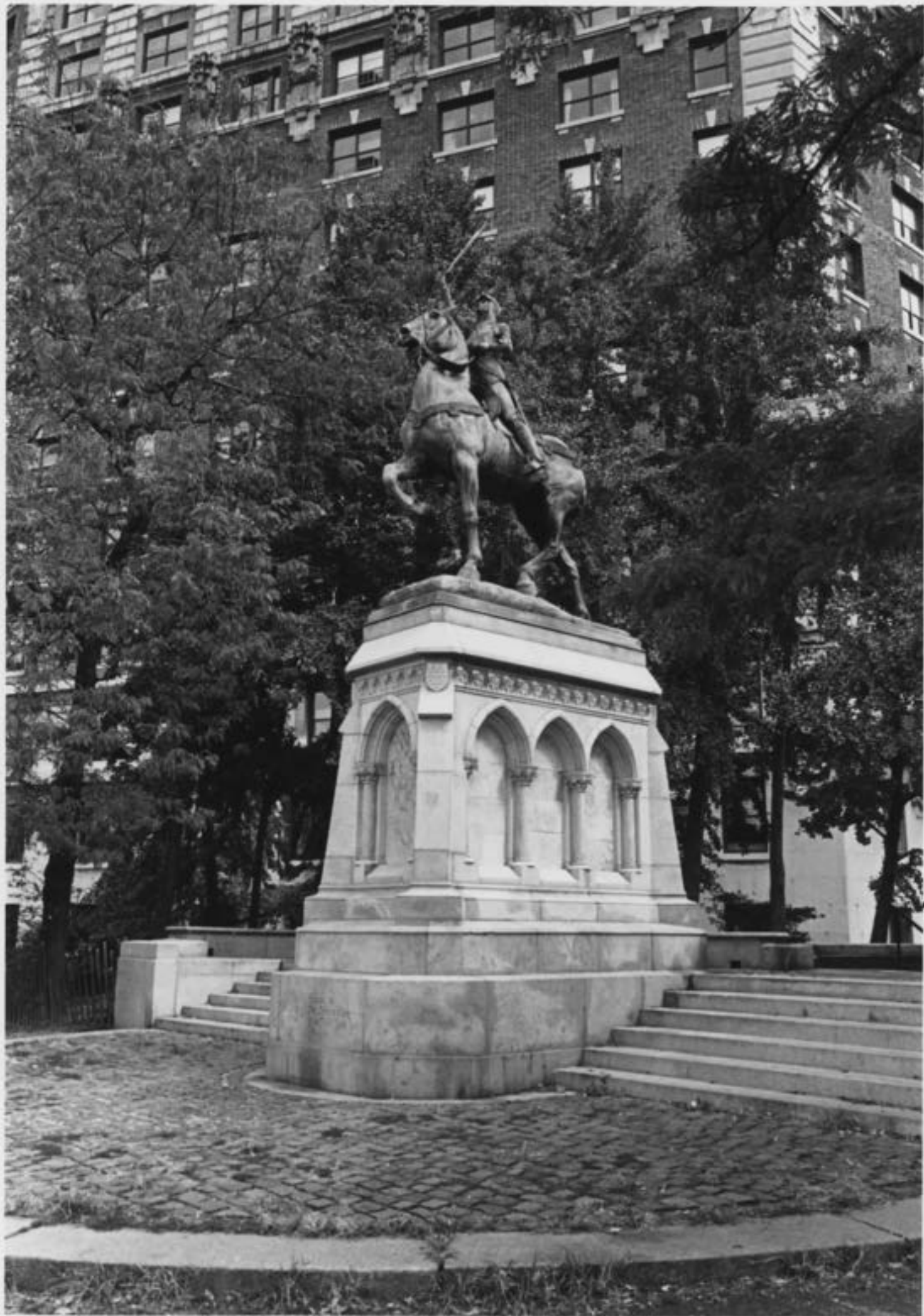




21. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Hamilton Fountain



22. Riverside Park and Drive  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Joan of Arc Memorial



23. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Fireman's Memorial



24. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Equestrian Statue of Franz Sigel





SAMUEL J. TILDEN

1804-1886  
PATRIOT-STATESMAN  
LAWYER-PROLANTROPHIT  
GOVERNOR OF NEW YORK  
DEMOCRATIC NOMINEE  
FOR THE  
PRESIDENCY

Mel & Ivette

Ivette

Val-Ski

Tina

June

25. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Statue of Samuel J. Tilden



26. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Monument to Louis Kossuth



THE PEOPLE OF THE CITY OF NEW YORK  
AND THE STATE OF NEW YORK  
DO HEREBY CERTIFY THAT  
THE FOLLOWING IS A TRUE AND  
CORRECT COPY OF THE  
CHARTER AND BY-LAWS  
OF THE CITY OF NEW YORK  
AS AMENDED TO DATE  
OF THE PUBLICATION OF  
THIS BOOK.  
1916  
BY JOHN J. F. O'NEILL

25th St  
BIB

25th St  
BIB

+ KERNON 125  
25th St  
BIB

25th St  
BIB

27. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Foster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

Stele with fountain of the Women's  
Health Protective Association



28. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Carl Forster, 1981  
Neg. at: New York Landmarks  
Preservation Commission

"Memorial to an Amiable Child"





29. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Playground building, West 91st Street,  
view south.

INTRUSION

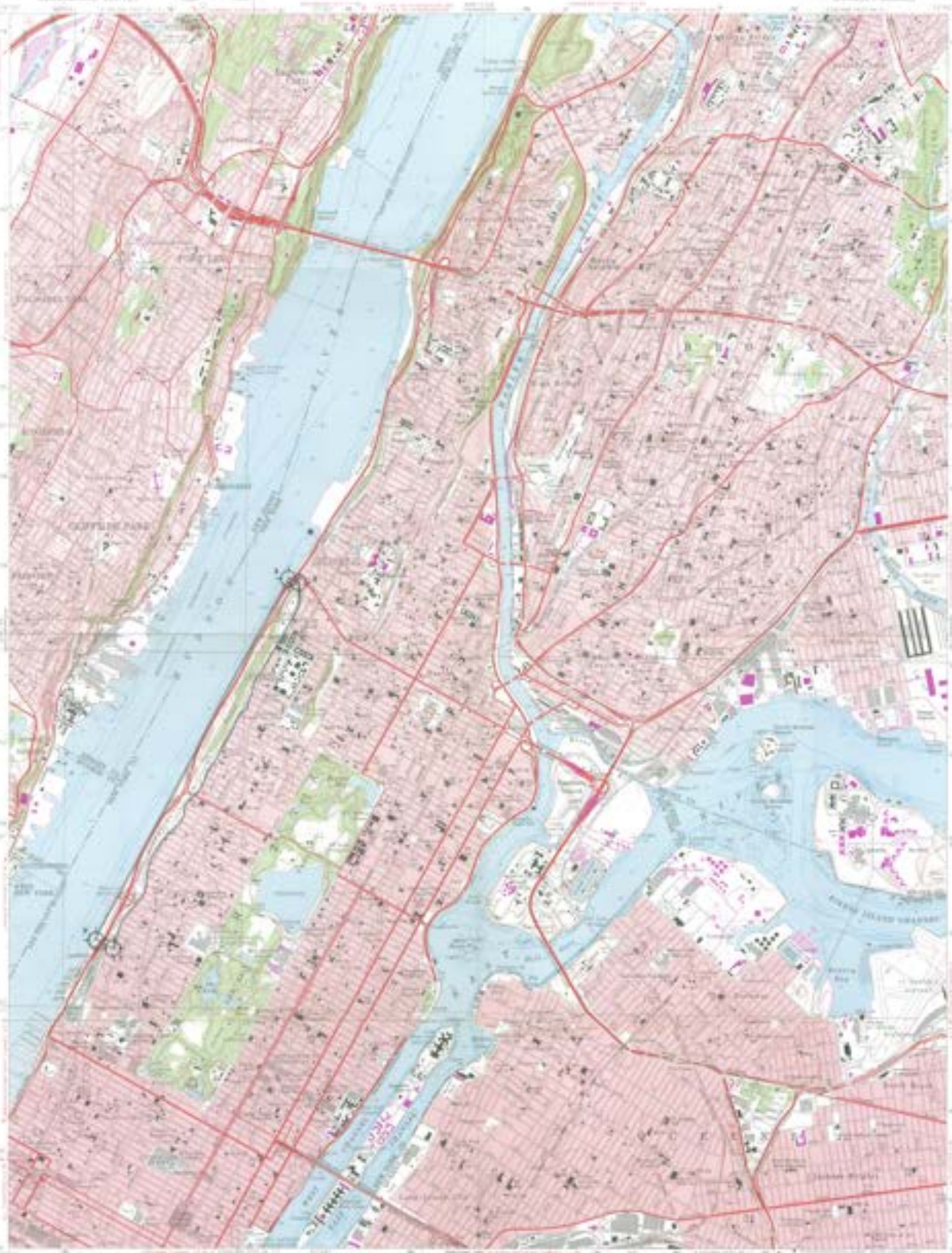


30. RIVERSIDE PARK AND DRIVE  
New York County, New York

Photo by: Fred Wasserman, 1983  
Neg. at: New York Landmarks  
Preservation Commission

Tennis courts, West 119th Street,  
view north.

INTRUSION



1: 10 000000 0110000  
2: 10 000000 0110000  
Central Park, N.Y., N.J., 1:50,000 Scale

Map was compiled and adjusted to the Contour Survey  
Project in cooperation with the City  
Department of Transportation  
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