RIVERSIDE-WEST END HISTORIC DISTRICT

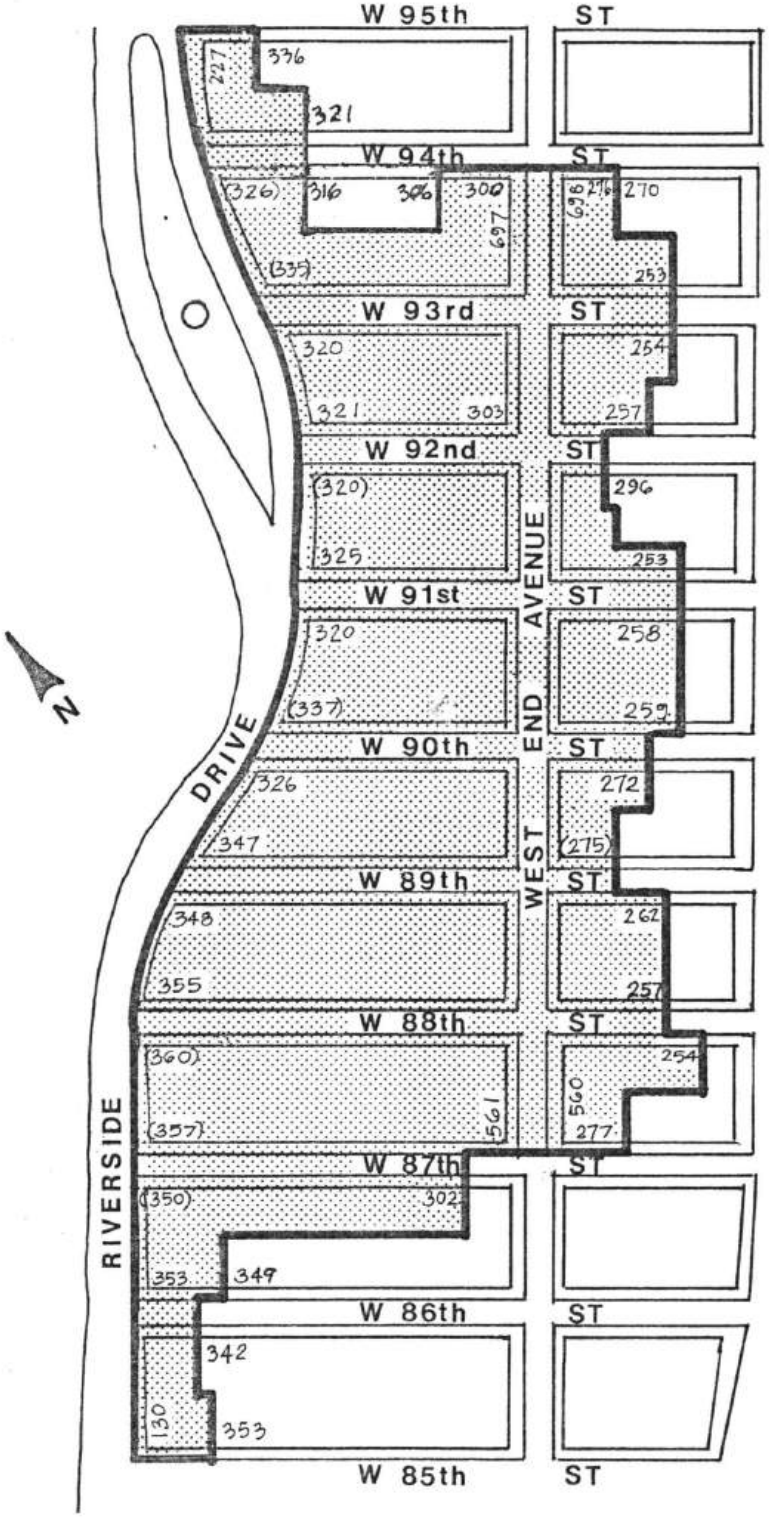


New York City
Landmarks Preservation Commission
December 19, 1989

RIVERSIDE-WEST END HISTORIC DISTRICT

Numbers within dotted field indicate addresses within the district.

Numbers outside dotted field indicate addresses not within the district.



LANDMARKS PRESERVATION COMMISSION

Designated December 19, 1989

L A N D M A R K S P R E S E R V A T I O N C O M M I S S I O N

Riverside-West End Historic District Designation Report

Prepared by the Research Department

Editors: Marjorie Pearson, Director of Research, and Elisa Urbanelli, Research Department Editor

Computer Programming/Report Design: Marion Cleaver

Research/Writing: Mirande Dupuy, Lynne Marthey, Kevin McHugh, Margaret M. Pickart, Elisa Urbanelli

Photography: Stephen L. Senigo for the Historic Districts Council and Landmark West!

For additional research the Commission thanks Andrew S. Dolkart for the Historic Districts Council and Landmark West!

COMMISSIONERS

David F.M. Todd, Chairman

Elliot Willensky, Vice-Chairman

Thomas Evans

Sarah Bradford Landau

George S. Lewis

Gene A. Norman

Adolf Placzek

Mildred Schmertz

Gaston Silva

Lee Weintraub

TABLE OF CONTENTS

Boundaries.....7

Testimony at Public Hearing.....8

Introduction.....9
The Historical Development of the Riverside-West End Historic District (Mirande Dupuy).....11
The Architecture of the Riverside-West End Historic District (Margaret M. Pickart).....18

Riverside Drive.....25

West End Avenue.....59

West 85th Street
between West End Avenue and Riverside Drive.....121

West 86th Street
between West End Avenue and Riverside Drive.....122

West 87th Street
between Broadway and West End Avenue.....123
between West End Avenue and Riverside Drive.....124

West 88th Street
between Broadway and West End Avenue.....146
between West End Avenue and Riverside Drive.....151

West 89th Street
between Broadway and West End Avenue.....173
between West End Avenue and Riverside Drive.....176

West 90th Street
between Broadway and West End Avenue.....196
between West End Avenue and Riverside Drive.....200

West 91st Street
between Broadway and West End Avenue.....212
between West End Avenue and Riverside Drive.....220

West 92nd Street
between Broadway and West End Avenue.....227
between West End Avenue and Riverside Drive.....228

West 93rd Street
between Broadway and West End Avenue.....237
between West End Avenue and Riverside Drive.....244

West 94th Street
between Broadway and West End Avenue.....252
between West End Avenue and Riverside Drive.....252

West 95th Street
between West End Avenue and Riverside Drive.....253

Architects' Appendix (Margaret M. Pickart).....255

Findings and Designation.....293

Selected Bibliography.....297

Photograph Appendix.....P1

Index

RIVERSIDE-WEST END HISTORIC DISTRICT BOUNDARIES

The Riverside-West End Historic District is bounded by a line beginning at the intersection of the eastern curbline of Riverside Drive and the northern curbline of West 85th Street, northerly along the eastern curbline of Riverside Drive to the southern curbline of West 95th Street, easterly along the southern curbline of West 95th Street to the eastern property line of 227 Riverside Drive (a/k/a 340 West 95th Street), southerly along the eastern property line of 227 Riverside Drive (a/k/a 340 West 95th Street), southerly along part of the eastern property line of 223-224 Riverside Drive, easterly along the northern property line of 222 Riverside Drive (a/k/a 325-331 West 94th Street), southerly along the eastern property line of 222 Riverside Drive (a/k/a 325-331 West 94th Street), westerly along the northern curbline of West 94th Street, southerly across West 94th Street, southerly along the eastern property line of 214-217 Riverside Drive (a/k/a 326 West 94th Street), westerly along the southern property lines of 316-306 West 94th Street,northerly along the western property line of 693-697 West End Avenue (a/k/a 300-304 West 94th Street), easterly along the southern curbline of West 94th Street, across West End Avenue, to the eastern property line of 694-698 West End Avenue (a/k/a 276 West 94th Street), southerly along the eastern property line of 694-698 West End Avenue (a/k/a 276 West 94th Street) and part of the eastern property line of 680-692 West End Avenue (a/k/a 267-271 West 93rd Street), easterly along the northern property lines of 265-253 West 93rd Street, southerly along the eastern property line of 253 West 93rd Street, westerly along the northern curbline of West 93rd Street, southerly across West 93rd Street, southerly along the eastern property line of 254 West 93rd Street, westerly along the southern property lines of 254-256 West 93rd Street, westerly along part of the southern property line of 258 West 93rd Street, southerly along the eastern property line of 660- 668 West End Avenue (a/k/a 257-267 West 92nd Street), westerly along the northern curbline of West 92nd Street, southerly across West 92nd Street, southerly along the eastern property line of 650 West End Avenue (a/k/a 298 West 92nd Street), easterly along part of the northern property line of 646 West End Avenue, southerly along the eastern property line of 646 West End Avenue, easterly along the northern property lines of 257-253 West 91st Street, southerly along the eastern property line of 253 West 91st Street, southerly across West 91st Street, southerly along the eastern property lines of 258 West 91st Street and 259 West 90th Street, westerly along the northern curbline of West 90th Street, southerly across West 90th Street, southerly along the eastern property line of 608-610 West End Avenue (a/k/a 272 West 90th Street), westerly along part of the southern property line of 608-610 West End Avenue (a/k/a 272 West 90th Street), southerly along the eastern property line of 600-606 West End Avenue (a/k/a 275 West 89th Street), southerly across West 89th Street, easterly along the southern curbline of West 89th Street, southerly along the eastern property line of 262 West 89th Street, westerly along part of the southern property line of 262 West 89th Street, southerly along the eastern property line of

257-265 West 88th Street, southerly across West 88th Street, easterly along the southern curbline of West 88th Street, southerly along the eastern property line of 254 West 88th Street, westerly along the southern property lines of 254-262 West 88th Street, westerly along part of the southern property line of 570-578 West End Avenue (a/k/a 266-270 West 88th Street), southerly along the eastern property line of 562-568 West End Avenue and 560 West End Avenue (a/k/a 277 West 87th Street), westerly along the northern curbline of West 87th Street, westerly across West End Avenue, westerly along the northern curbline of West 87th Street, southerly across West 87th Street, southerly along the eastern property line of 302-308 West 87th Street, westerly along the southern property lines of 302-346 West 87th Street, westerly along the southern property line of 140-147 Riverside Drive (a/k/a 351-353 West 86th Street), southerly along the eastern property line of 140-147 Riverside Drive (a/k/a 351-353 West 86th Street), westerly along the northern curbline of West 86th Street, southerly across West 86th Street, southerly along the eastern property line of 137-139 Riverside Drive (a/k/a 360 West 86th Street), easterly along part of the northern property line of 130-133 Riverside Drive (a/k/a 365 West 85th Street), southerly along the eastern property line of 130-133 Riverside Drive (a/k/a 365 West 85th Street), and westerly along the northern curbline of West 85th Street to the point of beginning.

TESTIMONY AT THE PUBLIC HEARING

On May 5, 1987, the Landmarks Preservation Commission held a public hearing on the proposed designation of this historic district (Item No. 6). The hearing had been duly advertised in accordance with the provisions of the law. Sixty-nine people offered testimony at the public hearing; sixty-one spoke in favor and eight representing a total of ten owners of property in the proposed district spoke in opposition. One statement in opposition to the proposed designation was read into the record. The Commission has received two statements opposing designation of the district and two letters from property owners opposing inclusion of their properties in the proposed district. The Commission has received numerous letters expressing support for the proposed district.

Commissioner Sarah Bradford Landau recused herself from voting on the designation because at the time of the public hearing, prior to her appointment as a Commissioner, she had served as a board member of Landmark West!, a community group which spoke advocating designation, and had assisted them in devising a proposal for boundaries for such a district.

RIVERSIDE - WEST END HISTORIC DISTRICT

INTRODUCTION

The Riverside-West End Historic District, encompassing some 265 buildings, extends from 85th Street to 95th Street along Riverside Drive and from 87th Street to 94th Street along West End Avenue and includes the side street blocks connecting the two avenues and portions of four blocks extending eastward of West End Avenue.

A remarkably large concentration of architecturally distinctive and unspoiled residential buildings of high quality are found in the Riverside-West End Historic District. These are characteristic of the development of the Upper West Side west of Broadway during the period from 1884 to 1939. The district encompasses a number of residential building types representing different phases of development. An individual mansion on Riverside Drive and speculatively-built rowhouses, designed as harmonious groups, are characteristic of the earliest phase, roughly 1884 to 1901. The rowhouses are located on the side streets and on portions of West End Avenue. Apartment buildings lining the avenues were constructed during two phases, before and after World War I (1895-1917 and 1921-1939). Six- and seven-story elevator flats as seen on West 93rd Street, dating from the turn of the century, correspond to the late phase of rowhouse development and the early phase of apartment building development. The curving street wall of Riverside Drive acts as a counterpoint to the formal north/south axis of West End Avenue, each artery framing the domestic scale of the rowhouses in between.

This section of the city, which had been largely undeveloped previously, offered numerous advantages of location, especially its situation next to Riverside Park facing the Hudson River. Topography was also a factor in defining this section of the Upper West Side. A plateau between 79th and 94th Streets, one of the higher points along Riverside Drive, made this area desirable for high quality residential development. Mansions appeared along Riverside Drive in the late 1880s, and by the end of the nineteenth century the side streets and West End Avenue within the area of the district were developed with rowhouses. The desirability of location was undoubtedly a factor in the redevelopment of the avenues with some of the area's finest apartment buildings, particularly Riverside Drive with its park and river views.

West End Avenue and Riverside Drive within the district derive much of their quality from the apartment houses which began to be built by the early twentieth century, as the economics of residential building activity changed and apartment living became a more widely accepted alternative to the single-family house for prosperous residents. During the first four decades of the century, apartment buildings were constructed on lots speculatively-held for a long time or replaced groups of rowhouses on West End Avenue and mansions on Riverside Drive. There were two general periods of apartment building construction: (1) 1895-1917, the buildings range in height from

seven to twelve stories and tend to have more exterior ornament and larger, more spacious interior plans with high ceilings; (2) 1921-1939, the buildings are somewhat larger with an average of fifteen stories, display more restrained facade treatments and have lower ceilings and smaller plans for the individual apartments. In conformance with the provisions in the city's building codes, the buildings of the later phase were built to a consistent height of fifteen stories right to the property line, creating building walls which help define the linear quality of West End Avenue and the winding curves of Riverside Drive. Building facades along these avenues are generally characterized by simple wall surfaces with the base and upper level elaborately embellished with ornament inspired by the Beaux-Arts, Renaissance, Gothic, and Romanesque styles.

With its curves that break with the regular street grid and its situation overlooking Riverside Park, the portion of Riverside Drive within the district has a particularly strong character which is further reinforced by the uniform building wall of the apartment buildings. In some instances the building facades conform to the curves or fit within oddly-shaped lots. The curves of the drive also create some very short side street blocks between Riverside and West End, which slope down toward the park. This in turn makes residents and pedestrians on the side streets very aware of the presence of Riverside Park, just outside of the boundary of the district. The northern portion of Riverside Drive within the district is especially picturesque due to the island containing the Joan of Arc statue lined by a quiet service road which is separated from the rest of Riverside Park. The Rice Mansion (1901-03, Herts & Tallant) at 89th Street is one of only two of the mansions which once dotted Riverside Drive to survive today.

The portion of West End Avenue within the district also displays two periods of development that reflect the transition from a fashionable avenue of single-family houses to one of apartment houses with an urbane character similar to Park Avenue on the Upper East Side. Several groups of houses recall the earlier period; this is one of the few places along West End Avenue that such groups survive. The apartment buildings have a consistent architectural form and height that creates the uniform street wall, which is reinforced by the boundaries. North of 94th Street (outside the district boundary) there is a clear change in topography, as well as in building height and type. The uniform street wall extends to 87th Street, immediately south of which are lower-scaled religious and institutional buildings (not within the district boundary).

The surviving houses on West End Avenue and the houses on the side streets within the district present a picture of the final years of rowhouse construction in Manhattan; almost all were built between 1889 and 1901 (nine are from 1884-88, four postdate 1901). Some are individually designed, but most are speculatively-built rowhouse groups. The houses in the district, built within a short span of years, are particularly harmonious due to the prolific use of the Renaissance Revival style and its variations (Beaux-Arts and Georgian Revival) which serve to unify the streetscapes of the district. These distinctive rows are representative of the later phase of rowhouse development for which the district was a culmination point. Although some of the houses in the district have the high stoops of the earlier

nineteenth-century rowhouses, many are characterized by low stoops fronting on American basements, an innovation of the later development phase of this building type. Rows are designed as coherent units, but individual houses vary in their details and are often arranged in a rhythmic pattern. The work of Clarence True, George F. Pelham, C.P.H. Gilbert, and Alexander Welch, architects who specialized in rowhouse design at the end of the nineteenth century, is well represented within the district.

The 300 blockfront of West 93rd Street is characterized by six- and seven-story elevator flats that relate in materials, style, ornament, and the use of architectural elements such as bowfronts to both the rowhouses on the side streets and the earlier apartment buildings on Riverside Drive, which were designed by the same architects during the same time period. The flats of this type are similar to the Riverside Drive apartments in their interior plans; both have generously proportioned rooms, servants' quarters, and elevators. As the northern midblock frame of the district, these flats are sympathetic and harmonious with the typical side street character and scale of the rest of the district. Their construction answered the need at the turn of the century for residential accommodations for the non-homeowner. The character of West 93rd Street is enhanced by the westward view toward the Joan of Arc statue in Riverside Park (just outside the boundaries of the district) which serves as a pleasant termination to the block. This view reinforces the role of the street as the northern midblock boundary of the district.

The district is further enhanced by several distinguished institutional buildings that provide services to the community and display design qualities that complement the residential character of the area. These include the (former) Fourth Presbyterian Church (1893-94, Heins & LaFarge, now the Annunciation Greek Orthodox Church) and the Congregation B'nai Jeshurun Synagogue (1917-18, Schneider & Herts).

THE HISTORICAL DEVELOPMENT OF THE RIVERSIDE-WEST END HISTORIC DISTRICT

Early Development History of the Upper West Side

The area which encompasses the Riverside-West End Historic District developed slightly later than the Upper West Side as a whole (taking in the area from 59th to 110th Street west of Central Park), but it follows the history and the development patterns which generally characterize the Upper West Side.

Despite its long history beginning soon after the colonial settlement, with seventeenth-century Dutch farms and later the eighteenth- and nineteenth-century estates of notable New York City families, the Upper West Side remained largely undeveloped until the 1880s. Prior to its urbanization, this 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 (later renamed the Boulevard and finally Broadway in 1898) was opened through the area,

following the course of an old Indian trail, and provided the main link to the city, which was then concentrated at the southern tip of Manhattan Island.

The Upper West Side is included in the Randel Survey (known as the Commissioner's Map of 1811) which outlined a uniform grid plan of broad avenues and narrow cross streets to be imposed upon the rolling hills of Manhattan. Many years elapsed, however, before most of the streets in rural Bloomingdale were actually laid out (some as late as the 1870s and 1880s). During this time, the 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.

Improved public transportation to the area specifically contributed to the growth and sustained development of the Upper West Side. In 1864, the Eighth Avenue (now Central Park West) horse car line was extended to 84th Street; previously the only transit facility was a stage coach along Bloomingdale Road. In 1865, the Commissioners of Central Park were authorized to complete the laying out of streets west of Central Park. The Boulevard was widened in 1868-71 and designed to receive central, planted malls from 59th to 155th Streets. In 1879, the horse car lines on Eighth Avenue were replaced by street rail service up to 125th Street. In 1879 the Ninth Avenue (Columbus Avenue) Elevated Railroad was completed with stations at 72nd, 81st, 93rd, and 104th Streets, and finally in 1904, the Broadway IRT subway system was completed with stops at 72nd, 79th, 86th, 91st and 96th Streets. However, the biggest boost to the development of the area west of Broadway was the creation, between 1876 and 1900, of Riverside Drive and Park (a designated New York City Scenic Landmark) north of 72nd Street, near the Hudson River. The Park and Drive were designed by Frederick Law Olmsted, already well-known for his role with Calvert Vaux in the successful design for Central Park; Olmsted rejected the original proposal to lay Twelfth Avenue on the north/south axis beside the railroad line that ran along the river, in favor of the current undulating route following the topography at the crest of the park's bluff. The presence of the park assisted in making this area desirable for high quality residential development.

After the crippling economic depression of 1873, development on the Upper West Side commenced slowly and with hesitation on the part of developers and the home-seeking public, but by 1885 it had emerged as the city's area of most intense real estate speculation; rowhouses built on speculation for prosperous families were sold readily. The credit for popularizing the Upper West Side as a residential enclave is due primarily to the political lobbying for civic improvements and promotional efforts of the West Side Association, a group of land speculators and developers formed in 1866, who were dedicated to attracting buyers to the area.

Development in the 1880s progressed more swiftly on the streets between the Boulevard and Central Park West, rather than on the streets of the West End (the area to the west of the Boulevard to the river), for two primary reasons: access to the West End was more difficult in the years before the completion of the Broadway IRT line, and the development potential of choice land near the river had always kept property costs high. Even after the completion of the Ninth Avenue Elevated Railroad in 1879, development was limited to the few blocks concentrated near the stations at 72nd, 81st, 93rd, and 104th Streets. There were few development projects in the area of the Riverside-West End Historic District before 1887.

Development Patterns in the Riverside-West End Historic District

The Riverside-West End Historic District encompasses parts of four early nineteenth-century farm estates. The 1879 Galt & Hoy perspective map identifies approximately eight houses in the district, although the ubiquitous squatters' shanties are not denoted. By 1898, the district was almost fully developed and there were few vestiges of the former rural character of the district evident with the notable exception of the Thomas Evans property, containing only a frame building with attached stables on the whole unlotted block bound by West 89th and 90th Streets, West End Avenue and Broadway.[1] Still apparent on maps today is the course of a former farm lane which ran between 91st and 92nd Streets connecting the Old Bloomingdale Road to the river; the affected blocks were lotted to conform to the lane's borders creating irregular building lots.

The high cost of property based on its potential for development, despite the lack of adequate transportation and other amenities in the area, is the key reason for the delay of active development in the district until the late 1880s. Land speculators had long recognized the value and desirability of the West End since the early farms were first lotted and traded during the great speculative period of New York real estate, from 1868 to 1873.[2] The panoramic vista overlooking the Hudson River to the New Jersey palisades was visible along the plateau from 79th to 96th Streets, and the height of the plateau guaranteed fresh breezes in the summertime. Speculators traded this property, inflating its value while awaiting public demand for building lots, in spite of the great rocky outcroppings that made excavation difficult and the obvious lack of transportation and serviceable roads.

The developers themselves ultimately stimulated the demand for houses in the West End. A group called the West End Association, undoubtedly following the example of the West Side Association, was founded in 1884 by W.E.D. Stokes and other developers, in order to push for major municipal improvements, as well as to promote and publicize the area and their speculatively-built houses.[3] The Association also published a well-crafted advertising brochure which illustrated in drawings, photographs, and text some of the available houses produced by members of their group.[4] Furthermore, the Association members set twenty-year restrictive covenants governing West End Avenue which closed the avenue to commercial traffic and initially limited building to elegant houses.

The West End Association sought to control the type and quality of housing in the neighborhood and ultimately established the character of the district as one with high-quality residential architecture which is still reflected today. The West End was to be the counterpart of the East Side: Riverside Drive, with its beautiful views and high land costs, was slated for the luxury residences of either mansions or apartment hotels like those on Fifth Avenue. West End Avenue, initially lined with elegant houses, was transformed after the covenants expired by apartment buildings like those on Park Avenue. The side streets were to have rows of houses with all the modern amenities and in the most contemporary styles and materials, somewhat surpassing the side street architecture of the East Side. Broadway was recognized to be the commercial avenue supplying the residential neighborhood, like Madison and Lexington Avenues. Despite the efforts of the West End Association, the East Side would always have a social cachet which was never duplicated on the other side of Central Park. Instead, the West Side acquired a special architectural and social character of its own.

First Development Phase

The residential development which characterizes the Riverside-West End Historic District began with rowhouses in the mid-1880s. A common practice of the developers of rows on the Upper West Side was to purchase groups of the standard twenty-five foot wide lots and maximize the number of houses by building rows with houses narrower than twenty-five feet; a frequent method was to erect a five-house row of twenty-foot houses on four lots. From their earliest attempts, architects of rowhouses embraced a trend which became characteristic of rows on the Upper West Side, that of rows designed as coherent units, but with individual houses varying in their details and often arranged in a rhythmic design pattern.

The earliest surviving speculative development in the district was a row built in 1884 at Nos. 254 to 262 West 88th Street, designed by Nelson M. Whipple. This was followed in 1887 by three rows, all situated on West End Avenue or on lower side streets between West End Avenue and Riverside Drive. In 1889, development began in earnest and from this year until 1895 applications to build one house (No. 313 West 88th Street) and twenty-seven rows in the district were received by the Buildings Department; of these rows only one was built above 91st Street, at Nos. 254 to 258 West 93rd Street.

Among the earliest rowhouse developers, active from 1887 to 1895, were James Livingston, a developer known for his fine work and his long career in the field who built some of the rows designed by Thom & Wilson, and William E. Lanchantin, a developer known for the quality of his interior finishes who commissioned Clarence True to design several of the architect's early rows in the district. W.E.D. Stokes, a colorful Upper West Side promoter, land speculator, developer, and builder, was active throughout the West End, although the exact number of his projects is not known because he sometimes did not apply for New Building Applications in his own name.[5] Joseph H. Taft, W.E.D. Stokes's chief architect between 1887 and 1890, designed three rows and one house located in the district during these years.

Between 1895 and 1901 four applications for single houses and thirteen applications for rows of houses to be built in the district were filed at the Buildings Department, the majority of them north of 90th Street, although after 1898 the number of applications for rowhouses in the district dropped dramatically.[6] Affected no doubt by the 1893 Panic, the traditional rowhouse owners were priced out of single-family houses, and this market was captured by a more prosperous class of professionals.

Many of the best known residential architects in New York, such as Clarence True, C.P.H. Gilbert, Ralph S. Townsend, George F. Pelham, Alexander M. Welch, Janes & Leo, and Lamb & Rich were commissioned to design rows at this time, reflecting the stature of the neighborhood and the lucrative nature of rowhouse speculation. The developers active in the period were also among the best known speculative developers of fine housing in Manhattan: Terence Farley & Sons and W.W. & T.M. Hall were known for their fine properties on the East Side; Smith & Stewart, who first commissioned Clarence True in 1896, were later known for their American basement houses; and the firm of James A. Frame & Son was known for erecting "costly residences" in the Upper West Side.

Mansions were erected on Riverside Drive for a few of the very wealthy during this first development phase. One of the earliest mansions to appear was the home of Cyrus Clark which stood at the southeast corner of Riverside Drive and West 89th Street in 1887. Clark was often referred to as "the father of the Upper West Side" and his three-story limestone residence, occupying two city lots, was designed by architect Henry F. Kilburn. Another mansion located on Riverside Drive was the residence of Egbert Viele. In 1856 Viele was appointed chief engineer of Central Park and later submitted a plan for the park's development. The plan of Frederick Law Olmsted and Calvert Vaux was chosen over that of Viele, but Viele did successfully publish a volume on the "Topography and Hydrology of New York" in 1865 and the "Topographical Atlas of the City of New York" in 1874. Elizabeth Scriven Clark, later the wife of Episcopal Bishop Henry Codman Potter, and John H. Matthews, a successful soda water merchant, also lived on Riverside Drive. Matthews's home, which stood at the northeast corner of Riverside Drive and West 90th Street, was a stone, brick, and terra-cotta residence designed by architects Lamb & Rich and built in 1891. By 1900, about thirty freestanding luxury residences could be found along the full length of the drive, overlooking Riverside Park. Of the five originally constructed within the district only the Rice Mansion at 170 Riverside Drive still stands. There were never the numbers of mansions on Riverside Drive that the West End land speculators had hoped for, as the social status of the West Side could never match the East Side where the very wealthy continued to build.

Second Development Phase

Overlapping with the end of the period of rowhouse construction, which constitutes the first development phase, the second development phase is characterized by a first wave of apartment building construction on Riverside Drive, West End Avenue, and the side streets.

Demand for private houses was declining by 1898, as land and construction costs, as well as the cost of owning a private home, proved too much for the traditional residents of the West End, mostly prosperous professionals. After the introduction of electricity to the area around 1896, developers looking to maximize returns on their undeveloped property erected six- and seven-story "elevator flats," as they were called, suitable for the professionals who sought to live in the neighborhood, with floor plans that reflected the needs of small middle-class families.[7] Construction of these buildings dates from 1898 to 1906 and was concentrated in the northern end of the district and they are most visible on West 93rd. The large majority of this apartment type found in the district were designed by George F. Pelham and owned by Jacob Axelrod of the West Side Construction Company. The "elevator flats" relate architecturally to the rowhouses of the district and some indeed were built in rows. They conformed to tenement fire codes, but new multiple dwelling laws instituted in 1901 increased construction costs, thereby diminishing profits for the owners, and erection of these buildings ultimately ceased.

In the late 1800s and early 1900s, luxury apartment buildings were developing as an elegant and viable alternative for the prosperous who preferred not to keep private houses. As apartment house dwelling became more popular, developers sought to realize higher returns from their expensive Riverside Drive property with the construction of "high-class" apartment buildings, a term used in contemporary accounts.

"High-class" apartment buildings were erected first on Riverside Drive because there were more available building sites there than on West End Avenue or the side streets. Additionally, twenty-year covenants, initiated by the West End Association, had limited construction on West End Avenue to single-family dwellings, and these covenants would not run out until around 1910.

These luxury apartment buildings were sometimes very grand in construction and service features, and commonly offered apartments of ten or more rooms with three bathrooms including amenities such as refrigeration and vacuum systems. Limited by the Tenement House Act of 1901 to heights of no more than one-third greater than the width of the street, the apartment buildings were frequently twelve stories tall on the avenues and eight or nine stories tall on the side streets. The earliest of these apartment buildings is the Clarendon at the southernmost point of the district, 137 Riverside Drive. Built in 1907, it was designed by Charles E. Birge. The Clarendon is further noteworthy as the one-time residence of newspaper magnate William Randolph Hearst (1863-1951), who had a five-story apartment there during a part of the time he resided in New York.

Between 1910 and 1917, when construction stopped because of World War I, four of these apartment buildings were erected on Riverside Drive, eleven on West End Avenue, and five on the side streets. Many of these apartment buildings replaced rowhouses, or mansions in the case of Riverside Drive, but some were constructed on undeveloped lots.

Except for architects Ralph S. Townsend (as a principal in the firm of Townsend, Steinle & Haskell) and George F. Pelham, developers and architects of the early apartment buildings were not those active in the earlier rowhouse design and development phase. Many of the developers were companies which brought together investors for a specific project. Some of the architects, like Schwartz & Gross, Neville & Bagge, and Emery Roth were known as specialists in apartment design.

It was reported in 1912 by the New York Times that "high-class" apartment buildings erected at this time on the Upper West Side were trying to meet the "increased demand" for smaller apartments, of two to four suites.[8] This demand for smaller apartments was purportedly due to the fact that as more apartment dwellers acquired permanent country homes there was less desire for large city apartments. It is more likely, however, that developers were seeking to capture the market of the great number of New Yorkers less prosperous than those described in the New York Times who wished to live in the Upper West Side. Although construction halted in the district due to World War I, this trend toward smaller apartments would resume in 1921.

Third Development Phase

In the eleven-year period after World War I and before the Depression, there were twenty-one apartment buildings constructed in the district on Riverside Drive and West End Avenue, and seven on the side streets. On Riverside Drive and especially on West End Avenue, these new apartment buildings maintained the established cornice line of some of the earlier twelve-story buildings, but contained smaller apartments with lower ceiling heights, and were generally fourteen and fifteen stories tall. Some incorporated setbacks at the upper stories in compliance with the 1916 New York City Zoning Resolution. The apartments from the 1920s are representative of a much larger development boom in New York City spurred by favorable economic conditions and commercial expansion. The construction of these buildings responded to the need in New York City for an increase in available housing to accommodate the growing number of small middle-class families, and enabled developers to further maximize profits through high-density development. The onset of the Depression in 1929 halted construction in the district with a few exceptions, and therefore the district remains much as it did at that time.

The general decline of the economic base in the district after the Great Depression influenced the change from residential ownership to rental, and was reflected primarily in the side streets.[9] From the 1920s to the 1970s, but figuring strongly in the 1940s, there were alterations of rowhouses from single-family dwellings and rooming houses into the equivalent of small apartment buildings (class B multiple dwellings) with from two to ten apartments; these conversions were frequently associated with stoop removals.

Between 1929 and 1989 there were only three buildings, all apartments, constructed in the district. One example of this later development is the Normandy, erected in 1939 at 140-147 Riverside Drive (a designated New York City Landmark). An apartment building at 222 Riverside Drive, erected in 1989, is evidence of the development boom which has taken place on the Upper West Side in recent years.

THE ARCHITECTURE OF THE RIVERSIDE-WEST END HISTORIC DISTRICT

Included within the boundaries of the Riverside-West End Historic District are five residential building types -- single-family houses, apartment buildings, small multiple dwellings (elevator flats), institutional buildings, and one mansion -- representing three phases of development over a period from 1884 to 1939. These buildings also exhibit a variety of architectural styles representative of the general development of the Upper West Side. The first phase saw the construction of houses on the avenues and side streets and mansions along Riverside Drive. A second phase of development, somewhat overlapping the first, saw elevator flats and luxury apartment houses constructed in the district, some replacing existing mansions and rowhouses. The third phase of construction saw more apartment building construction, somewhat less extravagant in nature and larger in scale.

The architects represented in the district include many of those active in other parts of New York City and many architects well-versed in the design of speculative rowhouses. The most prolific architects in the district include: Clarence True who designed seven groups of rowhouses; Alexander M. Welch who designed four groups of rowhouses; C.P.H. Gilbert who designed three groups of rowhouses; George F. Pelham who designed eight apartment buildings, three groups of rowhouses, and three flats; Emery Roth who designed four apartment buildings; Schwartz & Gross who designed ten apartment buildings; and Gaetan Ajello who designed four apartment buildings. The careers of the architects whose work is located within the district are more fully described in the Architects' Appendix.

Stylistically, the buildings in the district reflect a predominance of classically-inspired styles for both rowhouse and apartment building design, seen in a free and eclectic use of Renaissance forms and details. American architects, influenced by the principles of the French Ecole des Beaux-Arts and the architecture of the 1893 World's Columbian Exposition in Chicago, turned to interpretations of Renaissance prototypes for their designs in the 1890s. Leading architects such as McKim, Mead & White and Richard Morris Hunt had a great influence on the design of residential architecture through their commissions for mansions for the wealthy, in which they turned to Renaissance and Baroque prototypes for inspiration. These stylistic influences, which symbolically expressed the prestige and affluence of the upper class, soon found their way to more modest speculatively-built rowhouses and multiple dwellings such as those found in the district. Aside from the prolific use of the Renaissance Revival style and its variations, the Georgian Revival and Beaux-Arts styles, architects also employed the

Flemish Revival style for rowhouses found in the district. This was seen as a conscious evocation of New York's Dutch Colonial past. The apartment buildings display a prevalent use of the neo-Renaissance and Beaux-Arts styles, characterized by solid massing, clear horizontal organization, and applied architectural detail.

Rowhouses

The earliest phase of development in the Riverside-West End Historic District saw the construction of speculatively-built single-family houses. These houses, designed for the most part as harmonious groups (some were individually designed), were built on the side streets and on both avenues. Many of them would soon be replaced by apartment buildings, but today rowhouses remain on all of the streets except Riverside Drive. West End Avenue in particular was consistently remarked upon as an unusually pleasant residential avenue with houses of high quality and interesting architectural character. A Renaissance Revival style row at 622 to 636 West End Avenue designed by George F. Pelham (1896-97), and an Elizabethan Revival style row designed by Clarence True, which is located at 621 to 627 West End Avenue and turns the corner to 303 to 307 West 90th Street (1898-99), recall the appearance of West End Avenue prior to 1900. Architects specializing in rowhouse design in Manhattan, among them Clarence True, Thom & Wilson, C.P.H. Gilbert, and Alexander Welch, were active in the district during this phase of development.

While part of the earliest phase of development in this district, these houses actually represent the final years of rowhouse construction in Manhattan. Built over a short span of years, the houses in the district are harmonious in style, most exhibiting the pervasive use of the Renaissance Revival style and its variations -- the Beaux-Arts and the Georgian Revival. Although the rows were designed with a unified appearance, the individual houses within the rows often vary in their specific detailing. Unlike the uniformity typically found in brownstone-fronted rows of the earlier part of the nineteenth century, the houses of these later rows were purposely meant to be distinguished from each other, while together forming picturesque ensembles. Distinctive architectural elements include bowfronts, bay windows, gables, balconies, dormers, and decorative treatments. The arrangement of these elements often creates rhythmic patterns within the row. In addition, the excessive use of brownstone found elsewhere in rows dating from the mid-nineteenth century was often rejected in favor of materials which were lighter in color. There was an interest shown in the use of stone in differing colors and textures, brick in various colors, and the incorporation of terra cotta. After 1885, bricks manufactured in such colors as white, grey, tan, and gold became popular in New York City. The firm of Thom & Wilson designed rows in these lighter shades and examples of their work can be seen at 335 and 337 West 87th Street (1893), 344 and 346 West 87th Street (1895-96), 325 to 341 West 88th Street (1894), and 332 to 344 West 88th Street (1893-94).

While the rows initially constructed in the district have high stoops characteristic of earlier nineteenth-century houses, later designs feature low stoops fronting on American basements, an innovation which elevated the dining area and offered more privacy and elegance for entertaining. The American basement plan was popularized by Clarence True, a builder/architect (as well as an architect commissioned by other speculative builders), who is credited as being largely responsible for the development of lower Riverside Drive.

Developers interested in rowhouse construction purchased groups of the standard twenty-five foot by 100 foot lots; in order to maximize the number of houses built in one row, they often constructed residences narrower than twenty-five feet. Thus, five twenty-foot wide houses could be built on four lots. These houses typically rose to three or four stories.

By and large, these houses are intact although some alterations to the exteriors of the houses have occurred over the years and include the replacement of original doors and windows, rooftop additions, and refacing of the brick. Many of the rowhouses have been converted to multiple dwellings, and in these instances, the most common alteration has been the removal of stoops and the establishment of entrances at the ground level.

Mansions

The area encompassed by the Riverside-West End Historic District, especially that along Riverside Drive, was considered prime real estate. It became popular for residential development in the late nineteenth century due in large part to its situation on a plateau, its "advantages of pure air and beautiful surroundings, glimpses of New Jersey hills . . . and, the nearness of parks."[10] The first phase of development in this area began in the mid-1880s with the construction of mansions on Riverside Drive. Situated on large lots of land, unlike their counterparts on the East Side, these mansions were generally less formal and designed more in the style of suburban villas than the elaborate grand mansions on the other side of Central Park. Today, only two of these mansions remain on Riverside Drive. Only one, originally the Isaac L. Rice mansion (1901-03, Herts & Tallant, a designated New York City Landmark), is located within the boundaries of the Riverside-West End Historic District. Four stories high, this red brick structure with marble detailing features elements of the neo-Georgian and Beaux-Arts styles. A rare surviving example of a freestanding mansion in Manhattan, the Rice Mansion stands as a reminder of the short period of mansion construction on Riverside Drive at the turn of the century.

Apartment Buildings and Flats

As the late nineteenth century witnessed a change in the economics of residential building activity, a new phase of development began in the district. The American ideal of single-family housing became increasingly unattainable for most Manhattan residents due to rising real estate values and construction costs, and there consequently began a general acceptance of

apartment living as an alternative to the single-family house for prosperous residents. The construction of apartment buildings in the district was prompted by several other factors as well: the invention of the electric elevator in the 1890s, the 1896 extension of electric power lines into the Upper West Side area, the opening of Riverside Drive above 79th Street in 1898, and the opening of the Broadway subway in 1904. Many architects participated in the design of apartment buildings in the Riverside-West End Historic District. The most prolific architects were Gaetan Ajello, George F. Pelham, Emery Roth, and Schwartz & Gross.

Apartment buildings, soon found on both avenues and on all side streets within the district, were constructed in two phases: before and after World War I (1895-1917 and 1921-1939). These phases have different characteristics. The earlier phase is characterized by luxury apartment buildings rising from seven to twelve stories with extensive exterior ornament concentrated at the base, window and door openings, cornice lines, and stringcourses. The buildings are faced in brick with stone bases and detailing and have spacious interior plans; the apartments often had ten or more rooms with high ceilings, and some had duplex arrangements. These buildings incorporate courtyards into their plans; typically they are located at the side elevations, less often courtyards appear at the rear or at the center of the building. The Clarendon, constructed in 1906 and situated at 137-139 Riverside Drive, was one of the earliest "high class" apartment buildings on the drive. Faced in brick, limestone, and terra cotta, the neo-Renaissance style building was designed by Charles E. Birge, an architect who was educated at the Ecole des Beaux-Arts in Paris. The Chautauqua, designed by Schwartz & Gross and built in 1911-12 at 570-578 West End Avenue, also has elaborate ornamentation, with balconies and richly decorated upper stories, and detailing which recalls the designs of Chicago architect Louis Sullivan. Several early-phase apartment buildings were constructed along the winding curve of Riverside Drive above West 91st Street. The plans of these buildings conform to the irregular sites created by the drive by incorporating chamfered and turretted corners and curving facades. An example is the Chatillion at 214-217 Riverside Drive. Designed by Stein, Cohen & Roth and built in 1900-02, this apartment building exhibits bold massing with projecting curved bays and Beaux-Arts style ornament.

Elevator flats, smaller and more modest multiple dwellings, were constructed in the Riverside-West End Historic District at the turn of the century during the early phase of apartment building development. These buildings are generally six and seven stories in height and measure thirty-seven to seventy-five feet wide and about ninety feet deep. Commonly, the buildings are dumbbell-shaped in plan, with light courts opening at the sides. In their materials, style, ornament, compatible scale, and architectural elements, such as bowfronts, these flats, some of which were designed as rows, emulate the rowhouses which were being built at roughly the same time. Also, the interiors of the flats are similar to those of the luxury apartments on Riverside Drive, only smaller; both have generously proportioned rooms, servants' quarters, and elevators. Some even had music rooms and libraries. The flats and the early apartments are also similar in architectural composition. For example, the overall facade treatment and

ornamental detail of Terrace Court at 202 Riverside Drive, a red brick apartment building with contrasting terra-cotta trim designed by George F. Pelham and built in 1904-05, is repeated in the smaller six-story flats, designed by Pelham and built between 1904 and 1906, located on both sides of West 93rd Street just to the east of Terrace Court (Nos. 312, 316, and 325), creating visual continuity between the side street and the drive. Other flats in the district were designed by such architects as Schneider & Herter, Rouse & Sloan, and Neville & Bagge.

The later phase of apartment building construction in the district (1921-39) transformed the avenues of the district into apartment house boulevards. This phase is characterized by structures built to the property line and averaging fifteen stories in height, which created the strong building walls that define the linear quality of much of West End Avenue and reinforce the winding curves of Riverside Drive. These apartments have smaller floor plans than the earlier luxury apartments, averaging three to six rooms, and generally did not have rooms for servants. They typically have a more restrained facade treatment than those constructed before World War I, and are faced with brick or stone with modest stone and terra-cotta detailing concentrated at the base, doorways, and upper stories. Ornament is inspired by the Beaux-Arts, Renaissance, Gothic, and Romanesque styles. Apartment buildings constructed on the side streets are stylistically similar to those on the avenues but are typically smaller.

The second phase of apartment building temporarily ended with the Depression, after which building activity did not resume until 1936. Only a few buildings were constructed in the district at this later time and most reflect the influence of the Art Deco or Art Moderne styles. One example, built in 1938-39, is the Normandy designed by Emery Roth in a combination of the Italian Renaissance and Art Moderne styles.

In recent years, the apartment buildings and flats have undergone some minor alterations. These include the painting of stone trim and bases, the replacement of multipane wood sash windows with larger-pane metal sash windows, cornice removal, and the replacement of entrance doors.

Institutional Buildings

The Riverside-West End Historic District is enhanced by two religious buildings (and their related structures) that provide services to the community. These are the (former) Fourth Presbyterian Church (now the Annunciation Greek Orthodox Church) with its adjacent rectory, at West 91st Street and West End Avenue, designed by Heins & La Farge in the Gothic Revival style and constructed in 1893-94; and the Congregation B'nai Jeshurun Synagogue at 257-265 West 88th Street, constructed in 1917-18 and designed in the Semitic style by Schneider & Herts. The synagogue's Community House, located at 264-72 West 89th Street, was constructed in 1927-28 in a complementary style according to the design of Herts & Abramson. These structures enhance the residential character of the area.

NOTES

1. Called a "squatter's mansion" in a 1903 photo by Irving Underhill, in the collection of the Museum of the City of New York. This block was finally lotted and completely developed after the first decade of the twentieth century.

2. A History of Real Estate, Building and Architecture in New York City (1898; rpt. New York, 1967), 58-63.

3. Lori Zabar, "The Influence of W.E.D. Stokes's Real Estate Career on West Side Development" Master's thesis (Columbia University, 1977), 39-44. Discusses Stokes' ability to have Broadway paved in asphalt instead of concrete.

4. Frank Fisher, The Beautiful West Side: A Complete List of West Side Dwellings, (New York, c.1895).

5. History of Real Estate, Building and Architecture in New York, 104, 233; "West Side Number," Real Estate Record & Guide supplement (Dec., 1890), 53; Moses King, King's Notable New Yorkers of 1896-1899 (New York, 1899), 589; Zabar, 2.

6. Real Estate Record & Guide 78, (Nov., 1906), 760. The demand for private homes had been declining since 1898 and the middle-class were moving into apartment buildings due to the rising costs of buying and maintaining houses.

7. NYC, Department of Buildings, Plans, Permits, and Dockets, Block 1252, Lot 46; Block 1252, Lot 44; Block 1252, Lot 25.

8. New York Times, Aug, 11, 1912, sect. 8, p. 2.

9. Alteration of single-family rowhouses to rooming houses (class C multiple dwellings) probably started as early as the mid-1910s, although these changes are not always documented through Alteration Applications filed at the Department of Buildings.

10. New York Herald, August 1890, cited in Landmarks Preservation Commission, Riverside-West 105th Street Historic District Designation Report (LP-1323) (New York: City of New York, 1973), 3.

RIVERSIDE DRIVE

Riverside Drive Between West 85th Street and West 86th Street (East Side)

130-133 Riverside Drive [a/k/a 365 West 85th Street]
Tax Map Block/Lot: 1247/1
Name of Building: Dorchester
Date of Construction: 1908-09 [NB 435-1908]
Architect: Neville & Bagge
Original Owner: Riverside Drive Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story apartment building is located at the northeast corner of West 85th Street and Riverside Drive, extending approximately 102 feet along the drive and 115 feet along the side street. The structure is U-shaped in plan with a courtyard opening onto West 85th Street. The building is clad in brown brick laid in stretcher bond with limestone and terra-cotta trim. The composition and ornamental detail of this building are similar to that of its northern neighbor, the Clarendon.

Riverside Drive Facade: This facade is divided into three horizontal sections -- a base, a midsection, and a top articulated by eight bays of windows arranged in pairs at the ends and at the third, fourth, and fifth bays from the north. Remaining bays contain single windows. The three-story limestone-clad base rises above a basement whose windows rise slightly above street level. The areaway is enclosed by a pipe-rail fence with stone posts. The elaborate, classically-inspired entrance occurs at the fifth bay from the south. Paired double-height fluted pilasters with modified Corinthian capitals flank a segmentally-arched entranceway with floral carvings and a pair of windows above. "Dorchester" is carved within the entablature which supports a decorative metal and stone balcony. Glass double doors, sidelights, and transoms of the entry have decorative metal grilles. Tall wrought-iron light posts are located on the entryway cheek walls.

The seven-story brick-faced midsection has limestone trim, and the two-story top is faced in rusticated terra cotta. The facade of the building is further articulated by stringcourse moldings, rustication at the third story, stone window surrounds at the fourth story (with balconies at the end bays), decorative lintels at the fifth story, banding at the tenth story, and terra-cotta ornament joining the eleventh- and twelfth-story end bays. Large brackets at the twelfth story once supported a cornice.

West 85th Street Facade: This facade is composed of two wings separated by a recessed courtyard. The overall design follows that of the Riverside Drive facade. Both wings are composed of three window bays. End bays have paired windows, while the central bay of the western wing has single windows placed on alternating stories and the eastern wing has a central grouping of

three windows at each story. The recessed courtyard area is used as a service entrance. Brick matching that of the West 85th Street facade is continued in this area, but a lighter brick is used in place of the limestone and there is less ornament.

Northern Elevation: The northern elevation is partially visible from West 86th Street. It is brick-faced and two bays of windows with stone lintels and sills are visible.

Eastern Elevation: The eastern elevation is partially visible from West 85th Street. Materials of the West 85th Street facade return approximately three feet. The remainder is faced in tan brick, partially painted black. Three bays of windows with stone lintels are visible, the middle bay having windows which are slightly bowed.

ALTERATION(s): The building's cornice has been removed. The date of removal remains undetermined. The windows typically have one-over-one double-hung aluminum replacement sash. Original windows may have been multipane casement pairs with transoms. In the courtyard area, all of the ground-story openings and basement windows have been sealed and a metal walkway joins a service door with the sidewalk.

HISTORY

The Dorchester was erected in 1908-09 for the Riverside Drive Realty Company according to the plans of Neville & Bagge. The site was previously occupied by the Episcopal Home of Mercy whose structure faced Riverside Drive and occupied eleven lots between West 85th and West 86th Streets.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 719.
Thomas E. Norton, Jerry E. Patterson, Living It Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 122.
The World's Loose Leaf Album of Apartment Houses (New York, 1910), 56.

Riverside Drive Between West 85th Street and West 86th Street (East Side)

137-139 Riverside Drive [a/k/a 360 West 86th Street]
Tax Map Block/Lot: 1247/57
Name of Building: Clarendon
Date of Construction: 1906-07 [NB 850-1906]
Architect: Charles E. Birge
Original Owner: R.H. MacDonald & Co.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story apartment building is located at the southeast corner of Riverside Drive and West 86th Street, extending approximately 102 feet along the drive and ninety feet along the side street. The building is faced with red and black brick set in Flemish bond with limestone and terra-cotta trim. The building is U-shaped in plan with a courtyard facing east. The composition, organization and ornamental detail of this building, the Clarendon, are similar to that of its southern neighbor, the Dorchester.

Riverside Drive Facade: This facade has three major horizontal divisions -- a three-story base, a seven-story midsection, and a two-story top -- composed of seven bays of alternating paired and single sharply-cut rectangular window openings. A small one-over-one double-hung window is located just to the north of the second bay from the north. Eight pairs of the original three-pane wood casement sash with transoms remain on the Riverside Drive facade. The areaway is enclosed by a wrought-iron pipe-rail fence. The limestone-clad base with a rusticated basement and large keystones above the first-story windows is topped at the fourth-story sill line by a decorative bandcourse. The midsection begins at the fourth-story windows, which have simple stone surrounds with elaborate panels above, and rises to the banded tenth story. Other detailing includes decorative sills at the second story and raised brick surrounds with stone trim at the fifth story. The top section has decorative window surrounds at the eleventh story and terra-cotta facing at the twelfth story. Above an elaborate metal cornice is a mansard roof addition.

West 86th Street Facade: This facade is six bays wide and its overall design follows that of the Riverside Drive facade. The classically-inspired entranceway to the building is composed of four double-height Doric pilasters flanking window openings and supporting a simple entablature which projects slightly from the wall surface. "Clarendon" is carved within the entablature and a large cartouche with garlands is placed above the doorway. The entrance doors are recessed and a transom set flush with the wall is located above. A metal and glass canopy projects over the sidewalk.

Eastern Elevation: The eastern elevation of the Clarendon is partially visible from West 86th Street. Materials of the West 86th Street facade return about six feet. Beyond, stone is replaced by tan brick and less ornament is used. There are three bays of windows visible with an extra

window to the south of the second bay at the first and second stories.

ALTERATION(s): When the Clarendon's owners refused William Randolf Hearst's proposal for alterations to the upper-story apartments, Hearst purchased the building and carried out the renovations unimpeded. This probably accounts for the increased height of the building through the addition of a copper-covered mansard roof which extends along Riverside Drive and two bays to the east on West 86th Street. Most of the windows have one-over-one double-hung aluminum replacement sash. There are several through-the-wall air conditioners. The entrance consists of recent metal and glass double doors with side lights and transoms. Some of the brick on the West 86th Street facade has been cleaned.

HISTORY

The Clarendon was designed by Charles E. Birge and erected in 1906-07 for R. H. MacDonald and Company. The site was previously occupied by the Episcopal Home of Mercy whose structure faced Riverside Drive and occupied eleven lots between West 85th and West 86th Street. Newspaper magnate William Randolph Hearst moved to the Clarendon in 1907 and subsequently purchased the property.

Selected References:

"The Proposed Riverside-West End Historic District: The Home Section of the City" report prepared by Andrew Scott Dolkart for Landmark West! May, 1987, 5.

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 719.

"No Dark Rooms Here," Real Estate Record & Guide 81 (Apr. 25, 1908), 754-757.

Thomas E. Norton, Jerry E. Patterson, Living It Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 103.

Real Estate Record & Guide 82 (July 4, 1908), 14.

The World's Loose Leaf Album of Apartment Houses (New York, 1910), 128.

Riverside Drive Between West 86th Street and West 87th Street (East Side)

140-147 Riverside Drive [a/k/a 351-353 West 86th Street
a/k/a 348-350 West 87th Street]
Tax Map Block/Lot: 1248/1
Name of Building: Normandy
Date of Construction: 1938-39 [NB 144-1938]
Architect: Emery Roth
Original Owner: 140 Riverside Drive Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance/Art Moderne

Dominating the vista of Riverside Drive, the Normandy occupies the entire blockfront along the drive between 86th and 87th Streets and extends back along the side streets approximately 115 and 150 feet respectively. Eighteen stories high with a nineteenth story penthouse level and two towers, the building has an H-shaped plan, the arms of which flank garden courtyard areas. The building is faced in beige brick above a gray-beige limestone base, and cast-stone water table. The building is articulated by curving corner windows and parapeted setbacks at the upper stories, some adorned with stylized corbeling. Most of the original steel casement windows survive. The design of the Normandy exhibits elements of the Italian Renaissance and the Art Moderne styles. Renaissance details include the flat pilasters with decorative capitals articulating the wall surfaces, the parapets with balustrades shielding the setbacks, and the two towers. The Moderne features include the streamlined curving corner windows, the horizontal arrangement of the windows, the semicircular recessed mosaic-lined entrances ornamented with stylized classical motifs, the striated articulation of the base, and the minimal applied ornament.

Riverside Drive Facade: The main facade of the Normandy is symmetrically organized with two identical wings flanking a recessed midsection. Rising from a cast-stone water table is a two-story base faced in gray-beige striated limestone, punctuated by regularly-spaced window openings with casement sash set in shallow reveals.

The wings have broad stone bandcourses at the base of the third story and are divided into three bays by subtle changes in the brick facing which create the effect of shallow pilasters. Original windows consist of paired casements flanking a single fixed pane, with smaller horizontal panes above and below. Inserted in the curved corners of the facade are windows consisting of three fixed panes flanked by single casements, also with smaller horizontal panes above and below. The recessed midsection of the facade is uniformly articulated through the eighteenth story. Original fenestration consists of a double casement window pair at the north and a single casement window pair at the south, flanking triple casement groups, which in turn flank four single casement window pairs.

The classically-inspired towers of the Normandy rising from the nineteenth story penthouses are faced with beige brick, have cast-stone detail, and are flanked by clustered piers at the corners. The three major faces contain blind openings with elaborate surrounds. Each tower is terminated by a tiled pyramidal roof supporting a lantern-like finial.

West 86th Street Facade: The overall design of this facade is similar to that of the Riverside Drive facade. It is divided into two asymmetrical sections by stylized brick pilasters, two of which terminate in stylized Ionic capitals. Nearly centered in this facade is one of the main entrances to the building. Taking the form of a semicircular recess, it is adorned with a mosaic of beige, gold, and blue tiles, which represents stylized classical columns and a cornice. The entrance is protected by a projecting curved canopy. Bronze revolving doors lead into the lobby. Two more bronze doors lead to offices at the first story. Windows of this facade are similar to those of the Riverside Drive facade.

West 87th Street Facade: The materials and detailing of this facade are similar to that of the Riverside Drive facade. This facade, which is wider than the West 86th Street facade, has a tripartite, asymmetrical organization. Its entrance is similar to that on 86th Street. The base is two stories high at the western portion of the facade and the one-story eastern portion of the base forms a wall at the eastern end punctuated by a service gate. The midsection of this facade, with double and single casement pairs, is also divided into two parts. The western portion is articulated by a brick pilaster and a curved corner; the eastern portion is set back from the building line.

Eastern Elevation: The eastern elevation of the Normandy, rising above narrow alleyways, is not completely visible from the public way. It is composed of two wings of unequal depth flanking a courtyard. Dominating this elevation are curved corners with casement windows. Both wings are designed with setbacks and the courtyard walls are articulated by casement window pairs.

ALTERATION(s): A 1983 modification to the original structure created a glassed-in area framed in cast stone at the recessed center of the Riverside Drive facade. The building's cast stone water table is painted and a small percentage of its steel casement windows have been replaced with aluminum sash.

HISTORY

The site of the Normandy had been occupied since 1896 by eight rowhouses on Riverside Drive and another four on West 86th and 87th Streets. Built in 1938-39, the Normandy was designed by Emery Roth. Roth joined with three partners, Samson Rosenblatt, Henry Kaufman, and Herman Wacht, to purchase the largely vacant rowhouses in 1938, and redevelop the site. The Normandy

(1938-39, a designated New York City Landmark) was modeled on Roth's earlier works -- the San Remo, the Eldorado, and the Beresford -- and other great Upper West side apartment houses, such as the twin-towered Century and the Majestic. It is highly probable that Roth's Normandy was inspired by, and was the Americanized namesake of, the famous French ocean liner "Normandie."

Selected References:

Landmarks Preservation Commission, The Normandy Apartments Designation Report (New York, 1985), LP-1568.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

Riverside Drive Between West 87th Street and West 88th Street (East Side)

150-153 Riverside Drive [a/k/a 351-357 West 87th Street]
Tax Map Block/Lot: 1249/1
Name of Building: Kateri Residence
Date of Construction: 1926-28 [NB 581-1926]
Architect: Maurice Deutsch
Original Owner: 150 Riverside Drive Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story apartment building, now known as the Kateri Residence, is located at the northeast corner of Riverside Drive and West 87th Street, extending 100 feet along the drive and 157 feet along the side street. The building is faced in rust, black, and orange brick laid in common bond with limestone and terra-cotta trim. U-shaped in plan, its northern elevation is interrupted by a recessed courtyard area.

Riverside Drive Facade: This facade is divided horizontally into a base, a midsection, and a top. The two-story base is faced in limestone and its central windows are topped by pointed arches. The ten-story brick-faced midsection has an arched corbel table below the fourth story and above the twelfth story and is capped by a three-story top whose windows have elaborate terra-cotta surrounds, some with arches.

The facade is articulated by two bays of single windows at each end flanking four bays of paired windows at the center. A small slit window is placed between the second and third bays from the south. First-story fenestration differs slightly from that above, with the addition of doors at the north end and the absence of slit windows.

Other detailing on this facade includes: raised panels between the first- and second-story windows, double-height Corinthian pilasters at the thirteenth- and fourteenth-story windows with rosettes in the spandrel panels, a spiral colonnette rising from the thirteenth through the fifteenth stories at the southwest corner of the building, and a bracketed cornice.

West 87th Street Facade: This facade follows the same overall design as that of the Riverside Drive facade. The window arrangement is similar, with one single bay at the west end, two single bays at the east end, and nine paired bays between. The building's entrance is located nearly at the center and has a slightly pointed arched enframement. The bays flanking the doorway are also set in arches; the arches have latticework tympanums. The easternmost bay of this facade steps back successively at the ninth, eleventh, thirteenth, and fourteenth stories.

Northern Elevation: The brick-faced northern elevation consists of two wings flanking a courtyard and joined by a low brick wall. One central bay of windows is visible at each wing. There is no significant detailing. A portion of the west-facing courtyard elevation, with one bay of paired windows, is visible.

Eastern Elevation: The brick-faced eastern elevation is partially visible from the side street. Three window openings, one of which has been sealed, and two through-the-wall air conditioners are visible.

ALTERATION(s): All of the windows have one-over-one aluminum sash which replaced the original six-over-one and eight-over-one wood sash. The entrance has recent glass and metal paired doors with sidelights and transom. The base and the northern elevation are painted. Part of the eastern elevation is covered with cement. Some brick repointing has occurred on both main facades.

HISTORY

This apartment building was designed by Maurice Deutsch and erected in 1926-28 for the 150 Riverside Drive Corporation (Bert B. Gilbert, President). It replaced four rowhouses. At one time it was known as the Park Crescent Nursing Home and later the Hotel Park Crescent.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1297.

Riverside Drive Between West 87th Street and West 88th Street (East Side)

155 Riverside Drive [a/k/a 360 West 88th Street]
Tax Map Block/Lot: 1249/57
Date of Construction: 1910-11 [NB 577-1910]
Architect: Schwartz & Gross
Original Owner: Charter Construction Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story U-shaped apartment building, with a courtyard opening to the south, is located at the southeast corner of Riverside Drive and West 88th Street, extending seventy-five feet along the drive and 100 feet along the side street. A twenty-five foot wide side yard is located to the south of the building. The building is faced in dark red brick laid in Flemish bond with stone and terra-cotta trim.

Riverside Drive Facade: This facade is divided horizontally into a base, a midsection, and a top, and is articulated by five bays. The central bay contains four-over-one wood-framed windows; the others are tripartite, with two-over-one wood-framed sash flanking four-over-one sash. The two-story base rests on a stone water table and appears striated due to the coursing of the brick. The eight-story midsection, separated from the base by a stringcourse, is punctuated by windows set in sharply cut rectangular window openings with stone sills. The two-story top, enhanced by a variety of decorative terra-cotta details, is capped by a cornice supported by elaborate scrolled brackets.

West 88th Street Facade: This facade is the entry facade. Its overall design corresponds to that of the Riverside Drive facade. It has eight bays of windows. The four central bays have single six-over-one wood-framed windows and the end bays have paired windows. The remaining bays are tripartite.

The entrance to the building encompasses the central two bays of the first two stories. The entry contains wood and glass double doors with sidelights and a three-part transom. The classically-inspired surround is embellished with floral carvings and a flat entablature projects from the wall surface. The areaway at the eastern part of this facade is enclosed by a pipe-rail fence.

Southern Elevation: The southern elevation of this building is partially visible from Riverside Drive. It has two wings flanking a recessed courtyard area. The brick of this elevation matches that of the principal facades and some of the ornamental detail is continued. Three bays of windows are visible.

Eastern Elevation: The eastern elevation is partially visible from West 88th Street. It is faced in brick. Two bays of windows are visible; two

windows have six-over-one sash, others have replacement sash.

ALTERATION(s): Approximately thirty percent of the original windows have been replaced with aluminum sash. The water table is painted gray and some of the brick of the eastern elevation is also painted. A low concrete block wall joins the Riverside Drive facade to the neighboring structure.

HISTORY

This apartment building was designed by the prolific architectural firm of Schwartz & Gross and constructed in 1910-11 for the Charter Construction Company. It replaced three rowhouses formerly on the site. Earlier, the site was occupied by a red brick villa -- the residence of General Egbert Viele, an engineer, initial planner of Central Park, and civic leader recognized as influential in the urbanization of the Upper West Side.

Selected References:

M. Christine Boyer, Manhattan Manners (New York, 1985), 196-200.
Peter Salwen, "The Rice Mansion and its Neighbors: Early Views of Riverside Drive," LPC Research Files, 1980.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 316.
The World's Loose Leaf Album of Apartment Houses (New York, 1910), xvii, 14.

Riverside Drive Between West 88th Street and West 89th Street (East Side)

160 Riverside Drive [a/k/a 355 West 88th Street]
Tax Map Block/Lot: 1250/1
Date of Construction: 1922 [NB 412-1922]
Architect: Gaetan Ajello
Original Owner: Paterno & Son Contracting Co.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story U-shaped apartment building, with a courtyard opening to the north, is located at the northeast corner of Riverside Drive and West 88th Street, extending approximately ninety-three feet along the drive and 123 feet along the side street. The building is faced in tan brick laid in common bond with limestone and terra-cotta trim. The Riverside Drive facade is constructed with a gradual convex curve that conforms to the line of the

drive. The southwest corner of the building is chamfered, creating a one-bay angled profile.

Riverside Drive Facade: This facade is six bays wide and is divided horizontally into a base, a midsection, and a top. The four central bays have paired wood-framed four-over-four sash and the end bays have single wood-framed six-over-six sash. Stringcourses articulate the three-story base which rests on a half-story stone water table. Windows at the first four stories have ornamented stone or brick surrounds. At the sixth and seventh, and fourteenth and fifteenth stories, the center bays are joined vertically in double-height terra-cotta surrounds with round-arched heads, floral spandrels, and shallow balconies. The balconies at the fourteenth story separate the ten-story midsection from the two-story top.

West 88th Street Facade: This facade is nine bays wide and follows the overall design of the Riverside Drive facade, with alternating bays featuring the round-arched window surrounds. The limestone entranceway is located at the fifth bay from the west. The tall round-arched opening is contained within a classically-inspired enframement with Doric pilasters supporting a flat entablature at the second story. The entrance is topped by a pair of windows with a balcony. A service entrance is found at the easternmost bay of this facade.

Northern Elevation: Partially visible from Riverside Drive, adjacent to an alleyway, this elevation is faced in brick to match that of the main facades (with corner brick in a lighter shade). It has a recessed courtyard area between two wings. The end wings both have three windows bays; alternating stories have decorative lintels. Stringcourses are continued here. Courtyard elevations have little detail.

ALTERATION(s): About sixty percent of this building's original window sash, which had six-over-six or four-over-four wood-framed sash, have been replaced, typically with large single-pane or one-over-one aluminum sash. Through-the-wall air conditioners have been installed, the water table is painted gray, and the cornice has been removed. The metal and glass doors with a painted transom and decorative metal grilles, the light fixtures flanking the entrance, and the entrance canopy are not original. A metal-frame fence has been added above the cornice line.

HISTORY

This apartment building was designed by Gaetan Ajello and constructed in 1922 for the Paterno & Son Contracting Company. Previously on the site were two four-story brick residences, one facing Riverside Drive and the other facing West 88th Street.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0965-A3.
Peter Salwen, "The Rice Mansion and Its Neighbors: Early Views of Riverside Drive," LPC Research Files, 1980.

170 Riverside Drive [a/k/a 346-348 West 89th Street]
Tax Map Block/Lot: 1250/61
Name of Building: (former) Rice Mansion
(now) Yeshiva Chofetz Chaim
Date of Construction: 1901-03 [NB 1350-1901]
Architect: Herts & Tallant
Original Owner: Isaac L. Rice
Type: Mansion

ARCHITECTURE

Style: Beaux-Arts

The Rice Mansion, located at the southeast corner of Riverside Drive and West 89th Street, is faced in red brick with white marble detail and eclectically incorporates neo-Georgian and Beaux-Arts stylistic elements. The house is four stories in height at 89th Street and three stories at Riverside Drive, where it has a stepped approach through the large terraced garden. The house has a broad hipped roof, originally covered by Spanish tile, with deep bracketed eaves, small dormers, and three tall chimneys.

Riverside Drive Facade: This facade is three bays wide and has a bold two-story marble arch in the center bay with a large console keystone; this contains a pedimented doorway with a pair of small windows above. Flanking the entrance are tall French doors with transoms that are placed above small carved balconies and framed by Doric columns which carry a modillioned entablature. At the third story, three casement windows are centered above the entrance; the end bays at the second and third stories have similar windows below transoms. The terraced garden is enclosed by a limestone balustraded wall with a wrought-iron gate leading to broad steps.

West 89th Street Facade: Three bays wide, this facade is dominated by a curved two-story projection faced in marble, with a porte-cochere at the ground story. Between the openings of the porte-cochere is a pediment containing a sculpted relief depicting six children which may represent the six Rice children. At the second story, engaged Doric columns flank the

windows and carry the modillioned entablature continued from the Riverside Drive facade. The upper two stories have a single casement window in each bay. A marble-fronted garage entrance extends to the sidewalk at the east side of the West 89th Street facade and a brick and marble wing abuts the adjacent house at No. 344 West 89th Street.

Southern Elevation: The southern elevation has a curved projecting two-story wing, with Doric columns flanking a door with a transom above a balcony at the first story, as on the Riverside Drive facade, and a tripartite window with a keystone at the second story.

ALTERATION(s): The roof has been resurfaced with a bituminous covering. At the West 89th Street facade, there is storm sash in the second-story windows and part of the copper cornice has been removed and partially replaced. The Riverside Drive facade has storm sash above the first story and the door is not original. The sculpted relief on the West 89th Street facade has badly weathered.

HISTORY

The Rice Mansion (a designated New York City Landmark) is one of only two surviving freestanding mansions on Riverside Drive. Built in 1901-03 for Isaac L. Rice, a wealthy lawyer and entrepreneur, the mansion was originally named Villa Julia for Rice's wife, Julia Barnett Rice, one of the first American women to receive an MD degree. It was designed by the noted architectural firm of Herts & Tallant, at that time just beginning to make a reputation in theater architecture, and is one of the firm's rare residential commissions in New York City. Henry B. Herts also collaborated on the Congregation B'nai Jeshurun Synagogue (1917-18), and the associated Community House (1927-28), both within this district.

Sold in 1907 to Solomon Schinasi, a partner in Schinasi Brothers, the largest independent manufacturer of Turkish cigarettes in the world, the house was subsequently sympathetically altered. Occupied by members of the Schinasi family until 1945, the estate of Leon Schinasi (Solomon's son) sold the mansion in 1954 to the Yeshiva Chofetz Chaim, the current owner occupants.

Selected References:

Landmarks Preservation Commission, Isaac L. Rice Mansion Designation Report (New York, 1980), LP-1089.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0965 B1.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 321.

Riverside Drive Between West 89th Street and West 90th Street (East Side)

171-177 Riverside Drive [a/k/a 347 West 89th Street
a/k/a 326 West 90 Street]
Tax Map Block/Lot: 1250/67
Date of Construction: 1925-26 [NB 408-1925]
Architect: J.E.R. Carpenter
Original Owner: 175 Riverside Drive Corporation
Type: Apartment Buildings (2)

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story apartment building occupies the entire blockfront of Riverside Drive between West 89th and West 90th Streets, extending approximately 238 feet along the drive, and 174 and 113 feet along the side streets, respectively. The building has an irregular plan with an interior courtyard and conforms to a roughly triangular site created by the diagonal line of Riverside Drive. The contour of the building is highlighted by the chamfered southwest corner. The building was constructed in two separate units (divided by a fire wall perpendicular to Riverside Drive) and is faced with limestone to the third story and gray buff brick laid in Flemish bond with terra-cotta trim above. The structure has Gothic-inspired ornament. Approximately fifty-five percent of the original six-over-six wood sash windows are extant.

Riverside Drive Facade: This apartment building has an imposing Riverside Drive facade. Its fifteen stories are grouped into four major horizontal sections. The lowest of these consists of a three-story limestone base separated by a stringcourse from the fourth story which is faced in brick and topped by a decorative bandcourse. (The first story contains five doors.) The two middle sections are defined by stringcourses capping the eighth and twelfth stories. The upper section is composed of three stories; minor stringcourses further articulate the sections. The structure is capped by a terra-cotta parapet with balustrade.

The expansive facade acquires a certain rhythm from its twenty-six bays of rectangular window openings grouped in five major divisions. The central grouping consists of ten bays flanked on each side by two groups of four bays each. Alternating groupings have more closely-set windows. The majority of the window openings are unornamented, but the second-, fifth-, ninth-, and thirteenth-story openings are topped by pointed arches with ornamented tympanums. Other detailing includes quoins, lattice grilles, fluted pilasters, rosettes, cartouches, and fishes placed throughout the facade.

West 89th Street Facade: This facade has the same overall design as that of the Riverside Drive facade, with a total of seventeen bays arranged in five major divisions. The main entrance to the building is placed in the center of this facade. A pair of wood and glass doors with metal grilles and a transom above are topped by a multipane window that conforms to the shape of

the molded ogee arch which forms the entrance opening. The entrance is flanked by four-over-four wood-framed windows. Pilasters framing the windows support a simple flat entablature. Carved faces ornament the doorway.

West 90th Street Facade: This facade has a total of thirteen bays arranged in six divisions. An entrance, slightly west of center, has an opening with rounded corners flanked by windows and topped by three windows with decorative stone and metal grillework balconies.

Eastern Elevation: Parts of the eastern elevation are visible from both West 89th Street and West 90th Street. On 90th Street it fronts a narrow alleyway. The elevation is faced in brick and has windows like those on the facades. The courtyard elevations are partially visible from West 89th Street. They are also faced in brick and have the same type of windows, with the addition of slit windows.

ALTERATION(s): Approximately forty-five percent of the original windows have been replaced with one-over-one aluminum sash. The light fixtures flanking the doorway and the entrance canopy are not original.

HISTORY

This apartment building was constructed in 1925-26 according to the plans of architect J.E.R. Carpenter for the 175 Riverside Drive Corporation (Anthony Campagna, President). Previously on the site were two four-story stone-faced mansions. Facing Riverside Drive near the middle of the block between West 89th and West 90th Streets was the residence of a wealthy widow, Elizabeth Scriven-Clark, designed by Ernest Flagg and built in 1898-1900. Scriven-Clark later married Henry Codman Potter, Episcopal Bishop of New York from 1887. Potter was the brother of architect William Appleton Potter (known for schools, government buildings, and churches designed in the Romanesque Revival style) and initiated the work on the Cathedral Church of St. John the Divine. Just to the north of the "Potter" residence, as it became known, at the southeast corner of West 90th Street and Riverside Drive, stood the limestone residence of Cyrus Clark, erected in the 1880s. Clark, a community leader, was known as the "father" of the Upper West Side.

Selected References:

"Apartment House, 173-175 Riverside Drive, New York City," Architecture & Building 58 (1928), 102-103.
M. Christine Boyer, Manhattan Manners (New York, 1985), 210.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
Peter Salwen, "The Rice Mansion and Its Neighbors: Early Views of Riverside Drive," LPC Research Files, 1980.

Riverside Drive Between West 90th Street and West 91st Street (East Side)

180-185 Riverside Drive [a/k/a 327-337 West 90th Street]
Tax Map Block/Lot: 1251/1
Date of Construction: 1921-22 [NB 313-1921]
Architect: Schwartz & Gross
Original Owner: West 90th Street Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Georgian

This thirteen-story apartment building is located on a lot at the southeast corner of Riverside Drive and West 90th Street which extends approximately 139 feet along Riverside Drive and 160 feet along West 90th Street. In plan the building is organized around a central courtyard. A series of light courts divide the eastern and northern elevations into several wings. The building is clad in scored red brick laid in English bond with contrasting stone and terra-cotta trim. The Riverside Drive facade is constructed with a gradual concave curve that conforms to the line of the drive. The southwest corner of the building is chamfered, creating a one-bay angled profile. The building is lined at the sidewalk level by a shallow shrub bed.

Riverside Drive Facade: The three-story base, seven-story midsection, and three-story top of this facade are articulated by paired window bays at each end with seven tripartite bays in between. Above a high stone water table, the base features double-height, basket-arched stone bay enframements. Approximately one third of the original six-over-six wood sash windows (painted white) are extant at the base of the building. The fourth-story bays have paneled terra cotta lintels with festoons. The tenth story is capped by a stringcourse, above which double-height arched bay enframements of buff-colored terra-cotta articulate the eleventh and twelfth stories. The thirteenth story, featuring terra-cotta window surrounds, is surmounted by a modillioned cornice.

West 90th Street Facade: This facade, ten bays wide, features the same overall design and articulation of detail as the Riverside Drive facade. The main entrance to the building is located in the fifth bay from the west. The stone entrance enframement is composed of fluted pilasters supporting a frieze and a modillioned cornice. An iron railing with a diagonal pattern surmounts the cornice. The paired wood-framed multipane doors with a glazed transom have a natural finish. Classically-inspired iron and glass lanterns flank the doorway.

Eastern Elevation: An alleyway/driveway with an iron gate separates the eastern elevation from the neighboring building. The elevation is red brick and has no significant architectural features. The visible portion of the wall contains five bays; the wall steps back at the north end to a rectangular light court. A fire escape is suspended from the wall.

Riverside Drive Between West 90th Street and West 91st Street (East Side)
continuation of..... 180-185 Riverside Drive

ALTERATION(s): The majority of the original wood-framed six-over-six sash windows have been replaced by white one-over-one aluminum windows on both facades. The stone water table is painted off-white. Iron balconies at the second story probably replaced more ornate balconies with railings such as those found above the entrance, which is covered by a recent red canopy. Patch repointing of the brickwork is evident at the northern end of the Riverside Drive facade between the sixth and seventh stories and at the eleventh story.

HISTORY

Built in 1921-22 for the West 90th Street Realty Corporation, 180 Riverside Drive was designed by the prolific New York architectural firm of Schwartz & Gross. This apartment building was constructed on the site formerly occupied by the John H. Matthews Mansion, built in 1891 and designed by Lamb & Rich. Matthews was a successful soda water merchant during the late nineteenth century.

Selected References:

M. Christine Boyer, Manhattan Manners (New York, 1985), 210.
George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

186-187 Riverside Drive [a/k/a 316-320 West 91st Street]
Tax Map Block/Lot: 1251/37
Date of Construction: 1927-28 [NB 558-1927]
Architect: Emery Roth
Original Owner: Dominion Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, is located on a lot at the southeast corner of Riverside Drive and West 91st Street which extends approximately sixty-six feet along Riverside Drive and 150 feet along West 91st Street. In plan the building is organized around a shallow interior court opening to the south with an eastern wing that extends into the middle of the block. It is faced in buff-colored brick laid in common bond with granite and terra-cotta trim. The Riverside Drive facade is constructed with a slight curve to conform to the line

of the drive. The building is lined at the sidewalk level by a shallow shrub bed.

Riverside Drive Facade: The three-story base, ten-story midsection, and two-story top of this facade are articulated by paired window bays at each end with two tripartite windows and one narrow slit window in between. Above a high granite water table, the base features stone rosettes in the spandrel panels and is capped by a projecting dentiled cornice with a classically-inspired frieze. The thirteenth and fifteenth stories are crowned by terra-cotta cornices, and a stepped parapet with terra-cotta coping and a large terra-cotta cartouche in the center surmounts the facade.

West 91st Street Facade: This facade, fifteen bays wide, features the same overall design and articulation of detail as the Riverside Drive facade. The main entrance to the building is located in the eighth bay from the west and is enhanced by a classically-inspired stone surround. Multipane wood and glass doors with multipane transoms are located at the first story in the fourth bay from the east and the third bay from the west. Only five of the original six-over-one wood sash windows remain on this facade. The stepped parapet is enhanced by two large cartouches.

Eastern Elevation: An alleyway separates the eastern elevation from the neighboring building. The elevation is yellow brick and contains five window openings per story.

ALTERATION(s): Except for five original six-over-one wood sash windows (painted brown), all of the windows have been replaced by dark gray one-over-one and Chicago-style aluminum sash. The projecting water table and entrance enframement have been painted yellow to conform to the color of the brick facade. The main entrance has recent paired aluminum and glass doors. The wood doors of the West 91st Street facade have been painted brown. Portions of the eastern elevation have also been painted. A modern dark gray canopy shields the main entrance, which is flanked by recent glass and metal lanterns.

HISTORY

Built in 1928 for the Dominion Realty Corporation, 186-187 Riverside Drive was designed by the noted architect Emery Roth. This apartment building was constructed on the site of six four-story brick-fronted rowhouses: three on Riverside Drive and three on West 91st Street.

Riverside Drive Between West 90th Street and West 91st Street (East Side)
continuation of..... 186-187 Riverside Drive

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 719.

Riverside Drive Between West 91st Street and West 92nd Street (East Side)

190-192 Riverside Drive [a/k/a 325 West 91st Street]
Tax Map Block/Lot: 1251/42
Date of Construction: 1909-10 [NB 611-1909]
Architect: Townsend, Steinle & Haskell
Original Owner: Townsend Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This eleven-story apartment building is located on a lot at the northeast corner of Riverside Drive and West 91st Street which extends approximately eighty-seven feet along the drive and 125 feet along the street. In plan the building is organized around an interior court which opens to the north. It is clad in limestone and buff-colored brick. This elaborately ornamented building is lined at the sidewalk level with a shrub bed enclosed by the original wrought-iron fence.

Riverside Drive Facade: The facade is divided into a three-story base, seven-story midsection, and one-story top and articulated by four major bays. The rusticated stone base features classically-inspired ornament such as stone balconies with green copper railings at the second story and stone balconies and pediments at the third story. Above the base, the three window openings of the southern bay and the three openings adjacent to the northern bay are grouped into projecting three-sided stone-faced bays that rise from the third to the tenth story. The flush bays of stories four through ten are faced in buff-colored brick. The eleventh story is faced in stone and contains window openings flanked by ornamental panels supporting a green copper modillioned cornice. Stone quoins further enhance the facade.

West 91st Street Facade: This facade, thirteen bays wide, continues the same overall design and articulation of detail as the Riverside Drive facade. Located in the sixth bay from the west is a classically-inspired stone entrance enframement flanking the original paired glass and wrought-iron doors with transoms and sidelights. The doorway is flanked

by classically-inspired wrought-iron lanterns and stone urns. This facade contains an additional projecting bay above the entrance.

Eastern Elevation: The elevation is faced in yellow brick with two window openings per story, crowned by a stepped parapet. The copper-clad projecting bay of the northern elevation is visible at the north end.

Northern Elevation: A wide alleyway, enclosed by a wrought-iron fence at the western end, separates the northern elevation from the neighboring building. The northern elevation features two wings separated by a courtyard. The western wing has a return of the rusticated stone of the Riverside Drive facade on the first three stories, with buff-colored brick above. In the center is a fire escape running from the first story to the eleventh, spanning window openings with stone enframements. The projecting three-sided western bay is sheathed in green copper with ornamental panels in the center flanked by side windows with one-over-one sash. The eastern wing of the northern elevation is similar.

ALTERATION(s): The windows have been replaced by dark gray one-over-one aluminum sash.

HISTORY

Built in 1909-10 for the Townsend Realty Company, 190 Riverside Drive was designed by the prolific architectural firm of Townsend, Steinle & Haskell. This apartment building was constructed on the site of a two-story wood-framed dwelling located on Riverside Drive adjacent to the present alleyway. The alleyway is the remnant of a path or lane that once led from the old Bloomingdale Road (slightly off line with Broadway) to Twelfth Avenue. It separated the farms of Brouckholst Livingston to the south and R.L. Schieffelin to the north.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

Riverside Drive Between West 91st Street and West 92nd Street (East Side)

194 Riverside Drive [a/k/a 316-320 West 92nd Street]
Tax Map Block/Lot: 1251/71
Date of Construction: 1902 [NB 169-1901]
Architect: Ralph S. Townsend
Original Owner: Charles Lowen Company
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This seven-story apartment building is located on a lot at the southeast corner of Riverside Drive and West 92nd Street which extends 114 feet along the drive and 125 feet along the street. In plan the building is organized into four wings which flank narrow light courts opening to the west, north, and south. It is clad in buff-colored brick laid in common bond with contrasting stone and terra-cotta trim. The building is lined at the sidewalk level by a decorative wrought-iron fence. The rounded corner bays and elaborate ornamental detail make this a prominent building on Riverside Drive.

Riverside Drive Facade: A two-story base, five-story midsection, and crowning cornice articulate this facade which is separated by a light court into two wings that are united by a one-story pavilion encompassing the elaborate main entrance. The entrance contains the original paired glass and wrought-iron doors with sidelights and transoms, set into a stone enframement and flanked by stained-glass windows in the original wood sash. The entryway is recessed behind a portico of four polished granite columns with Ionic capitals supporting a stone entablature crowned by a balustrade. The southern wing of the facade contains four bays per story. The first two stories are faced in brick banded in stone; consoles flank the center openings of the second story, supporting a stone balcony. Stories three through seven, faced in buff-colored brick, are enhanced by stone quoins, classically-inspired terra-cotta window surrounds, and beltcourses. The facade is crowned by a metal cornice supporting a balustrade. The northern wing, meeting the light court with a chamfered corner, has six window openings per story and is a mirror-image of the southern wing. The walls of the courtyard are less detailed.

West 92nd Street Facade: This facade, eleven bays wide and divided into two wings of different dimensions by a light court, features the same overall design and articulation of detail as the Riverside Drive facade. The western wing contains seven bays per story with a fire escape located in the first bay from the curved western corner. The light court, with chamfered corners, has an ornate fire escape on the west side and contains seven window openings with stone lintels and splayed keystones per story. The eastern wing, with a projecting curved bay at the eastern end, contains four openings per story.

Riverside Drive Between West 91st Street and West 92nd Street (East Side)
continuation of..... 194 Riverside Drive

Eastern Elevation: The eastern elevation, visible above the adjacent five-story building, is faced in unornamented red brick.

Southern Elevation: A wide alleyway separates the southern elevation from the neighboring building. A narrow light court divides the elevation into two wings. Each story contains eleven window openings, with a fire escape adjacent to the Riverside Drive facade. Two projecting bays, one on each wing, are sheathed in metal with three window openings per story, and rise from the first story to the seventh.

ALTERATION(s): Except for the stained-glass windows flanking the entrance (painted brown), the original windows have been replaced by dark gray one-over-one aluminum sash. The projecting bays of the southern elevation and the metal cornice are painted off-white. Patch repointing of the brickwork is evident at the parapet level of the eastern elevation.

HISTORY

Built in 1901-02 for the Charles Lowen Company, 194 Riverside Drive was designed by the prolific New York architect Ralph Samuel Townsend. Local folklore has it that Townsend lived on a boat offshore in the Hudson River while this building, his first major project, was constructed. This apartment building was constructed on the site of five brick-faced rowhouses. The wide alleyway at the south side of the building is the remnant of a path or lane that once led from the old Bloomingdale Road (slightly off line with Broadway) to Twelfth Avenue. It separated the farms of Brouckholst Livingston to the south and R.L. Schieffelin to the north.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.
Peter Salwen, Upper West Side Story: A History & Guide (New York, 1989), 321.

Riverside Drive Between West 92nd Street and West 93rd Street (East Side)

200 Riverside Drive [a/k/a 321 West 92nd Street]
Tax Map Block/Lot: 1252/1
Name of Building: St. Denis
Date of Construction: 1905-06 [NB 1335-1905]
Architect: George F. Pelham
Original Owner: West Side Construction Co.
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This apartment building, of nine stories with a basement, is located on a lot at the northeast corner of Riverside Drive and West 92nd Street which extends approximately sixty-two feet along the drive and 150 feet along the street. The building has a light court opening to the north. It is clad in red brick with contrasting stone trim. The Riverside Drive facade is constructed with a gradual curve that conforms to the line of the drive.

Riverside Drive Facade: The two-story base, five-story midsection, and two-story top of this facade are articulated by a tripartite window in the center flanked by two single bays on each side. The original window type is one-over-one wood sash. The rusticated stone base is capped by a beltcourse with balusters below the tripartite bay. Stories three through seven, faced in brick, are flanked by stone quoins and have elaborately ornamented window enframements with raised keystones and projecting sills. The eighth story surmounts a beltcourse inscribed with a key pattern. The two top stories have raised brick banding.

West 92nd Street Facade: This facade, fourteen bays wide, continues the same overall design and articulation of detail as the Riverside Drive facade. It is divided by quoins into three vertical sections. Reached by two stone steps, the entrance is located in the center of the facade and shielded by a projecting stone portico supported by four polished granite columns with Ionic stone capitals. Directly to the west of the entrance are paired wood-framed casement windows.

Eastern Elevation: An alleyway enclosed with an ornate wrought-iron fence separates the eastern elevation from the neighboring building. The elevation is faced in red brick with stone returns of the West 92nd Street facade, and contains five window bays with splayed keystones per story. It is surmounted by a molded cornice.
Northern Elevation: The elevation is faced in red brick and steps back to a central light court. The wall east of the light court is spanned by a fire escape.

ALTERATION(s): Approximately ten percent of the original one-over-one wood sash windows (painted brown) on the Riverside Drive facade and seventy percent on West 92nd Street survive. The remainder have been

replaced with one-over-one aluminum sash. A wrought-iron fence enclosing the areaway replaces the original fence on West 92nd Street. The first-story stonework has been painted gray. The entrance has a recent aluminum and glass door. The cornice on both facades has been removed.

HISTORY

The St. Denis was constructed in 1905-06 for the West End Construction Company according to the designs of George F. Pelham, architect of the stylistically similar Terrace Court apartment building, located just to the north at 202-208 Riverside Drive, which was erected for the same owner at roughly the same time. The site of the building was once part of the grounds of Mt. Aubrey, a mansion constructed between 93rd and 94th Streets that was built by Jacob C. Mott and destroyed by fire in 1877. This apartment building was named after St. Denis, the patron saint of France.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.
Thomas Norton, Jerry E. Patterson, Living it Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 296.
"Old Mansions Once on Bloomingdale's Riverside," Real Estate Record & Guide 85 (Jan. 22, 1910), 159.

202-208 Riverside Drive [a/k/a 320 West 93rd Street]
Tax Map Block/Lot: 1252/5
Name of Building: Terrace Court
Date of Construction: 1905 [NB 840-1904]
Architect: George F. Pelham
Original Owner: West Side Construction Co.
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This apartment building, of nine stories with a basement, is located on a lot at the southeast corner of Riverside Drive and West 93rd Street, which extends approximately 145 along the drive and 117 feet along the street. The building is E-shaped in plan with two light courts opening

onto Riverside Drive. It is faced in red brick with stone trim. The Riverside Drive facade is constructed with a gradual curve that conforms to the line of the drive. The building is lined at the sidewalk level by a wrought-iron pipe-rail fence with stone posts.

Riverside Drive Facade: The two-story base, five-story midsection, and two-story top of this facade are separated by two light courts into three similar pavilions with four window bays per story. The main entrance is located in the northern bay of the center pavilion. Reached by three steps with cheek walls topped by scrolled consoles, the entrance has a molded surround capped by an segmentally-arched pediment that has a panel above inscribed with "The Terrace Court." The entrance, flanked by wrought-iron lanterns with glass globes, has paired glass doors and a transom with ironwork framing. The light courts are spanned at the building line by balustrades at the first story and segmental arches with voussoirs, keystones, and crowning balustrades at the second story. The light courts are faced in buff-colored brick; the northern one has twelve window openings per story and a bowed corner where the southern and eastern walls meet, and the southern one has ten openings per story without a bowed bay. The five-story midsection of the facade has stone quoins at the ends and the center of each pavilion. The eighth and ninth stories, faced in banded brick, surmount stone beltcourses.

West 93rd Street Facade: This facade, eleven bays wide, features the same overall design and articulation of detail as the Riverside Drive facade. Fire escapes span both the two eastern bays and the second and third bays from the western end.

Eastern Elevation: The eastern elevation, visible above the adjacent six-story building, is faced in brown brick enhanced with brick quoins.

Southern Elevation: An alleyway with an iron gate separates the southern elevation from the neighboring building. Faced in dark red brick, it has three segmentally-arched window bays per story with a fire escape spanning the center.

ALTERATION(s): The original one-over-one wood sash windows have been replaced with one-over-one aluminum sash. A brick parapet replaces the original modillioned metal cornice.

HISTORY

This building was constructed in 1905 for the West End Construction Company according to the designs of George F. Pelham, architect of the stylistically similar St. Denis apartment building, located just to the south at 200 Riverside Drive, which was erected for the same owner at roughly the same time. The site of Terrace Court was once part of the grounds of Mt. Aubrey, a mansion located between 93rd and 94th Streets

which was constructed by Jacob C. Mott and destroyed by fire in 1877.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.
"Old Mansions Once on Bloomingdale's Riverside," Real Estate Record & Guide 85 (Jan. 22, 1910), 159.

Riverside Drive Between West 93rd Street and West 94th Street (East Side)

210 Riverside Drive [a/k/a 335 West 93rd Street]
Tax Map Block/Lot: 1252/34
Name of Building: Stratford-Avon
Date of Construction: 1910 [NB 870-1909]
Architect: Schwartz & Gross
Original Owner: Ferguson Bros. & Forshay
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This apartment building, of twelve stories with a basement, is located on a lot at the northeast corner of Riverside Drive and West 93rd Street, which extends approximately 114 feet along the drive and ninety-eight feet along the street. In plan, the building is arranged around a square interior courtyard. It is clad in buff-colored brick laid in Flemish bond with limestone trim. The Riverside Drive facade is constructed at an angle that conforms to the line of the drive. The northern corner is chamfered, creating a one-bay angled profile. The building is lined at the sidewalk level by a shallow shrub bed.

Riverside Drive Facade: The two-story base, six-story midsection set off by transitional third and tenth stories, and two-story top of this facade are articulated by a tripartite bay in the center flanked by two paired bays to the north and three to the south, with single bays at each end. The height of the stone basement increases to conform to the northern downward slope of the site. The original window type is one-over-one wood sash, but the only survivor is the tripartite window at the second story above the entrance. The entrance, located in the fourth bay from the southern end, is reached by three steps and is flanked by wood framing sheathed in metal with the original cylindrical copper and glass lanterns. The double-height stone surround has consoles

supporting an entablature above the second story. The window bays of the second story are flanked by overscaled stone garlands supporting a large cornice. The transitional third story has window openings flanked by carved stone panels and topped by keystones. Stories four through nine are bracketed by wide stone quoins at the edges, and have window openings enhanced by projecting sills and keystones. The transitional tenth story, faced in buff-colored brick, is enhanced by overscaled classically-inspired ornament. The eleventh and twelfth stories, flanked by quoins, have rusticated stone piers between the window openings and carved scrolls above the twelfth-story bays.

West 93rd Street Facade: This facade, six bays wide, features the same overall design and articulation of detail as the Riverside Drive facade. An entrance in the third bay from the eastern end is flanked by the original green copper and glass lanterns.

Eastern Elevation: An alleyway behind an ornate wrought-iron gate separates the eastern elevation from the neighboring building. The elevation is faced in buff-colored brick and has five window openings per story.

Northern Elevation: The northern elevation, visible above the neighboring seven-story building, is faced in stuccoed brick.

ALTERATION(s): With one exception, the windows have one-over-one aluminum sash. The doors are aluminum and glass. The four basement openings north of the Riverside Drive entrance have been sealed with metal plates (painted gray). Scars on the plain parapet suggest the presence of a cornice, now removed. Patch repointing is evident above the twelfth story of the eastern elevation.

HISTORY

Built in 1910 for Ferguson Brothers & Forshay, the Stratford-Avon was designed by the architectural firm of Schwartz & Gross, whose work is well represented within the district. This apartment building was constructed on the site of four unoccupied lots. The building takes its name from Stratford-on-Avon in England, celebrated as the birthplace of William Shakespeare.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.
Thomas Norton, Jerry E. Patterson, Living it Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 322.

Riverside Drive Between West 93rd Street and West 94th Street (East Side)

214-217 Riverside Drive [a/k/a 326 West 94th Street]
Tax Map Block/Lot: 1252/75
Name of Building: Chatillion
Date of Construction: 1900-02 [NB 819-1900]
Architect: Stein, Cohen & Roth
Original Owner: Bernard S. Levy
Type: Apartment Building

ARCHITECTURE

Style: Beaux-Arts

This apartment building, of seven stories with a basement, is located on a lot at the southeast corner of Riverside Drive and West 94th Street, which extends approximately 111 feet along the drive and 135 feet along the street. The building is irregular in plan and organized around a square central light court; it has a recessed entrance pavilion on the Riverside Drive facade set at an angle to the drive, a bay with rounded corners at the northwest corner of the building, and a light court on the West 94th Street facade opening to the north with a pavilion to the east that has chamfered edges. The building is faced in buff-colored brick laid in common bond with contrasting stone trim. The Riverside Drive facade is constructed at an angle that conforms to the line of the drive. The building is lined at the sidewalk level by a shallow shrub bed.

Riverside Drive Facade: A two-story base, four-story midsection, and one-story top articulate this facade. The height of the stone basement increases at the north to conform to the downward slope of the site. The coursed stone base contains a projecting entrance pavilion, set back at an angle from the drive, with narrow window openings in the southern wall. It is enhanced by a tetrastyle Ionic portico (two columns deep at the sides) supporting a stone entablature surmounted by a balustrade. A dentiled panel above the entrance is inscribed with "Chatillion" and is surmounted by a tripartite bay. The two window openings south of the entrance have scrolled consoles at the second story supporting a balustrade. Stories three through six of the southern pavilion have four window bays per story. The enframement of the third bay from the southern end at the third story is enhanced by consoles supporting a projecting lintel; the fourth story is capped by a triangular pediment. Flanking banded brick pilasters, designed to demonstrate entasis, support a rounded stone cornice above the sixth story. The seventh story, faced in banded brick, is capped by a shallow cornice supporting a brick parapet.

North of the entrance, the facade has three window openings per story above the second story. The second opening north of the entrance is fronted by a fire escape. To the north of that section is a large pavilion that projects to the building line, with rounded corners wrapping around to the West 94th Street facade. This pavilion is

enhanced by a continuous stone balustrade above the second story, banded brick pilasters, and window surrounds at the center like those of the southern pavilion.

West 94th Street Facade: This facade is divided by a light court into two pavilions of unequal size. The eastern portion of the basement is lined at the sidewalk level by an areaway faced in brick and enclosed by a wrought-iron fence. The western pavilion has six window bays per story including a bay at the Riverside Drive corner. A fire escape spans the two bays adjacent to the western end. The light court has five window openings per story, with an ornate fire escape spanning the southern wall. The eastern pavilion, with chamfered edges, has three bays per story, including one in the western corner.

Eastern Elevation: The eastern elevation is faced in buff-colored brick with five bays visible per story and a fire escape in the center.

ALTERATION(s): The original one-over-one and two-over-two wood sash windows have been replaced by one-over-one aluminum sash. Approximately fifty percent of the windows on the Riverside Drive facade have air conditioning vents installed in the masonry below. The basement has been painted light gray. The second-story balustrade in the northern pavilion of the Riverside Drive facade has been removed to accommodate a fire escape. The entrance contains recent paired doors, and the wrought-iron fence enclosing the shrub bed is a replacement. A glass block window has been installed at the western end of the basement on the West 94th Street facade. The light court has been enclosed at the basement level by a brick wall, and an entrance has been cut into the first story of the eastern wall. Discoloration of the brick at the seventh story suggests the presence of pilasters (now removed) corresponding to those below. The alleyway separating the eastern elevation from the neighboring building has been enclosed by a cinderblock wall with a doorway.

HISTORY

Built in 1900-02 for Bernard S. Levy, the Chatillion was designed by the noted architectural firm of Stein, Cohen & Roth. The site of this apartment building was once part of the grounds of Mt. Aubrey, a mansion built by Jacob C. Mott (later the property of Richard L. Schieffelin) that was destroyed by fire in 1877. The Chatillion takes its name from a suburb of Paris of the same name (spelled without the second "i").

Riverside Drive Between West 93rd Street and West 94th Street (East Side)
continuation of..... 214-217 Riverside Drive

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, I 2408.
Thomas Norton, Jerry E. Patterson, Living it Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 94.
"Old Mansions on Bloomingdale's Riverside," Real Estate Record & Guide 85 (Jan. 22, 1910), 159.

Riverside Drive Between West 94th Street and West 95th Street (East Side)

222 Riverside Drive [a/k/a 325-331 West 94th Street]
Tax Map Block/Lots: 1253/1101-1205 (formerly lot 1)
Date of Construction: 1988-89 [NB 2-85]
Architect: Fox & Fowle Architects
Original Owner: Royco Property Corporation
Type: Apartment Building

ARCHITECTURE

Style: Post-Modern

This twenty-one-story apartment building, located at the northeast corner of Riverside Drive and West 94th Street, is situated on a lot extending approximately seventy-six feet along the drive and 140 feet along the street. It is faced in orange brick with limestone trim. The Riverside Drive facade is constructed with a slight curve to conform to the angle of the drive. This new building, with its contrasting materials and solid massing that employs setbacks and angled bays, is sympathetic in its design to the other apartment buildings in the district which were constructed during the first four decades of the twentieth century.

Riverside Drive Facade: A three-story base, ten-story midsection, and a top with eight stories of setbacks articulate this facade. The three-story coursed limestone base contains the main entrance with paired metal and glass doors shielded by an iron and glass canopy anchored to the building with tie rods. The entrance is flanked by single bays and three paired aluminum casement windows with transoms, the predominant window type used in the building. Above the entrance, the second and third stories are articulated by a double-height tripartite bay with stone mullions. Stories four through fifteen, faced in orange brick, have a curved six-window bay in the center which is recessed and joined to the flanking pavilions by angled bays created

by chamfered corners. The windows have stone sills, and wrought-iron railings are found at those flanking the center. The fourteenth story is enhanced by a stone beltcourse. The setbacks occur at the sixteenth, eighteenth, and twentieth stories; each is crowned with a stone cornice supporting wrought-iron balconies. The building is capped with a brick and stone structure topped by a water tower.

West 94th Street Facade: This facade, with thirteen window openings of varying widths per story, continues the same overall design and articulation of detail as the Riverside Drive facade. The first story has paired metal doors at the western end, and a stone wall encloses the four eastern bays, which are set back from the building line. A driveway and garage door are located at the eastern end. The midsection of the facade above the base is recessed, flanked at the east by a three-sided projecting pavilion. This portion of the facade has projecting concrete balconies with wrought-iron railings.

Eastern Elevation: The eastern elevation is faced in orange brick and has beltcourses and setbacks conforming to those established in the eastern portion of the West 94th Street facade.

Northern Elevation: The northern elevation, visible above the neighboring seven-story building, is faced in orange brick with windows, and has beltcourses and setbacks conforming to those established in the Riverside Drive facade.

HISTORY

Erected in 1988-89 for the Royco Property Corporation, this building was designed by the architectural firm of Fox & Fowle. The first apartment building to be constructed on Riverside Drive in thirty-five years, it replaced the Westsider Hotel (formerly the Irving Arms), a seven-story apartment building designed by architect Henry O. Pelton which had been erected in 1908.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 321.
Frank Sommerfield, "A Bad Block," 7 Days Nov. 15, 1989, 37.

Riverside Drive Between West 94th Street and West 95th Street (East Side)

223-224 Riverside Drive
Tax Map Block/Lot: 1253/4
Name of Building: Estling
Date of Construction: 1899-1901 [NB 973-1898]
Architect: John Woolley
Original Owner: Peter Talbot
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This seven-story apartment building extends approximately fifty feet along the east side of Riverside Drive in the middle of the block between West 94th Street and West 95th Street. The building is faced in narrow-gauge buff-colored brick laid in common bond with limestone and terra-cotta trim. In plan, the building has shallow light courts opening to the south and the north. The facade is constructed with a slight curve to conform to the line of the drive. This building is lined at the sidewalk level with an areaway enclosed by a wrought-iron fence.

Riverside Drive Facade: This facade is divided horizontally into a two-story base, a four-story midsection, and a one-story top. The entrance, located in the center of the rusticated limestone base, has paired wood and glass doors; the sidelights and transom are enhanced with wrought-iron grilles. The number "224" is cast in a wrought-iron cartouche above the doors. The entrance is flanked by paired fluted stone pilasters supporting a dentiled cornice capped by a balustrade. The enframement is flanked by two window bays on each side. The original window type is one-over-one wood sash. The second story has six window openings capped by keystones supporting a beltcourse. Stories three through seven are faced in buff-colored brick. The windows have terra-cotta surrounds; the end bays are grouped into pairs and the two center bays are capped by projecting lintels supported by consoles. The sixth story is crowned by a projecting terra-cotta cornice. The window openings of the seventh story are flanked by overscaled scrolled terra-cotta brackets supporting a dentiled cornice sheathed in metal.

ALTERATION(s): Approximately seventy percent of the original windows survive, many with aluminum storm sash; the remainder have been replaced with one-over-one aluminum sash. The basement and first story have been painted off-white. The entrance is flanked by recent lanterns. The metal cornice has been painted gray.

HISTORY

The Estling was constructed in 1899-1901 for Peter Talbot according

to the design of John Woolley, architect of the neighboring building at 227 Riverside Drive for which a similar narrow-gauge brick was used. It was built on two unoccupied lots.

Selected Reference:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.

227 Riverside Drive [a/k/a 340 West 95th Street]
Tax Map Block/Lot: 1253/48
Name of Building: Avalon Hall
Date of Construction: 1897-98 [NB 567-1897]
Architect: John Woolley
Original Owner: Bingham Brothers
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This seven-story apartment building is located on a lot at the southeast corner of Riverside Drive and West 95th Street, which extends approximately seventy-six feet along the drive and ninety feet along the street. It is clad in narrow-gauge gray brick laid in common bond with limestone and terra-cotta trim. The Riverside Drive facade is constructed with a slight curve to conform to the line of the drive.

Riverside Drive Facade: This facade is divided horizontally into a one-story base, a four-story midsection set off by a transitional second story, and a one-story top. The entrance, located in the center of the rusticated limestone base, is reached by four steps and is flanked by engaged fluted columns, narrow windows, and pilasters supporting a projecting entablature. There are three window bays to the south of the entrance and one to the north. The original one-over-one wood sash windows are intact. The facade curves at the northern corner to form a projecting bay with three window openings per story. The second story is faced in gray brick banded with decorative terra cotta, and has three bays in the center surmounted by a wide projecting triangular pediment with acroteria. The three center openings of stories three through six are flanked by projecting bowed bays; stories four and six have bay openings framed by engaged stone columns with diagonal banding and crowned by blind balustrades. The seventh story has terra-cotta banding ornamented with a wave pattern. The building is surmounted by a projecting bracketed metal cornice.

West 95th Street Facade: This facade, with nine window bays per story east of the projecting corner bay, continues the same overall design and articulation of detail as the Riverside Drive facade. The eastern half of the facade has an areaway enclosed by a wrought-iron fence with stone posts. The bowed bay at the eastern end of the facade is spanned by a fire escape. The metal cornice extends beyond the eastern building line.

Eastern Elevation: An alleyway separates the eastern elevation from the neighboring building. Faced in red brick with a return of the West 95th Street facade, it has six window openings per story.

ALTERATION(s): The basement and steps are painted brown. The entrance has a recent aluminum and glass door, and the flanking window bay to the north has been sealed. The cornice is painted green. The alleyway adjacent to the eastern elevation is enclosed by a recent wrought-iron gate.

HISTORY

Erected in 1897-98 for the Bingham Brothers, Avalon Hall was designed by John Woolley, architect of the neighboring building at 224 Riverside Drive for which a similar narrow-gauge brick was used. This apartment building was formerly known as the Hudson.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
"Riverside Apartment House, Southeast Corner of Riverside Drive and 95th," Architecture & Building 27 (Dec. 25, 1897), 27.

WEST END AVENUE

West End Avenue Between West 87th Street and West 88th Street (East Side)

560 West End Avenue [a/k/a 277 West 87th Street]
Tax Map Block/Lot: 1235/1
Date of Construction: 1889-90 [NB 1124-1890]
Architect: Joseph H. Taft
Original Owner: W.E.D. Stokes
Type: Rowhouse (1 of 5)

ARCHITECTURE

Style: Flemish Revival

This red brick and brownstone-fronted house is four stories above a raised basement. The quarry-faced brownstone basement and parlor stories cover almost the full 23' x 100' lot, and terminate in a three-sided bay at the east side of of the house's southern facade, from which the brick-faced upper stories are recessed approximately twenty feet. The building is surmounted by a steeply pitched slate-tile roof.

West End Avenue Facade: The narrow West End Avenue facade is articulated by by a three-sided bay at the basement and first story, and is surmounted at the roof by a dormer with copper Dutch gable and a turret with a bell-shaped roof at the southwestern corner of the building. Brownstone stringcourses run above the parlor and third stories and continue across the West 87th Street facade. The decorative spandrel panel between the windows of the second and third stories, the carved dormer surround, and the fascia are also repeated on the southern facade. In addition to the gables, copper was used for the finials on the turret roofs, the cresting along the roof and dormer ridges, and the gutters. The original windows probably had wood-framed one-over-one double-hung sash.

West 87th Street Facade: This facade has the main entrance to the house. The three bays of this facade terminate in dormers at the roof; the two end dormers have copper Dutch gables. A turret with bell-shaped roof articulates the eastern bay above the extended basement and parlor stories.

Eastern Elevation: Visible above the extended basement and parlor stories, the red brick eastern elevation shares the turret with the West 87th Street facade and, adjacent to the northern lot line, has a door at the third story and single double-hung window at both the fourth and fifth stories.

ALTERATION(s): The stoop and entrance porch on West 87th Street were removed in 1919 and a basement entranceway with a molded surround created. The original parlor-story entrance has been replaced by windows. The basement story and the sills of the western bays of the parlor story have been painted white. One-over-one aluminum replacement sash has been installed in the third and fourth stories of the western turret. Storm windows have been added on both facades to some of the second-story windows. The iron fences which surround the areaway and top the projecting eastern

bay are not original. The skylight between the western and center bays of the West 87th Street facade is not original.

1919: Alt 1489-1919 [Source: Alteration Application]
The entrance porch was removed and a new ground-story entrance constructed when the house was converted from a single-family dwelling to twelve apartments.
Architects -- L. Allen Ebling & Hugo E. Magnuson
Owner -- Martha A. Wittnauer

HISTORY

This house is the sole survivor of a five-house row which originally extended from No. 560 to No. 568 West End Avenue, designed for the renowned West Side developer, W.E.D. Stokes, by his architect, Joseph H. Taft, and built in 1889-90. Nos. 562 through 568 were demolished in 1912, and a twelve-story apartment building constructed on their sites. In 1919, No. 560 was converted from a single-family residence to twelve apartments.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 0042.
Lori Zabar, "The Influence of W.E.D. Stokes' Real Estate Career on West Side Development," Master's Thesis, Columbia University, 1977, 19.

562-568 West End Avenue
Tax Map Block/Lot: 1235/2
Date of Construction: 1912-13 [NB 674-1912]
Architect: Walter Haefeli
Original Owner: Aeon Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story apartment building is located on the east side of West End Avenue between West 87th and West 88th Streets, extending seventy-eight feet along the avenue and approximately eighty feet to the east. The building is dumbbell-shaped in plan, with interior courtyards opening to the north and south. The structure is faced in brown brick laid in stretcher bond with limestone and terra-cotta trim. Most of the original wood-framed window sash are extant.

West End Avenue Facade: This facade is composed of three horizontal divisions -- a two-story base, a nine-story midsection, and a one-story top -- defined by stringcourses and a change of materials. The building's entrance is placed at the center of the two-story limestone base. Four fluted Doric half-columns flank metal and glass double doors and windows with decorative metal grilles. The classically inspired surround, slightly recessed from the wall surface, is embellished with wreaths, garlands, and rosettes.

The facade is articulated by six bays of rectangular window openings with stone sills. End bays have small nine-over-nine windows flanking bays of paired nine-over-one windows. The two center bays have tripartite windows composed of six-over-one sash flanking twelve-over-one sash. Windows of the building's midsection (not including the end bays) have raised brick surrounds. Other detailing includes a stringcourse with a Greek key motif at the third-story sill line, balconies at the paired window bays of the second story, brick coursing at the end bays of the midsection, terra-cotta panels and window surrounds at the twelfth story, and a metal bracketed cornice.

Southern Elevation: The southern elevation is partially visible from West 87th Street and is composed of wings flanking a recessed courtyard. The wing and courtyard elevations are faced mostly in tan brick with some brown brick and have no significant architectural detail. The western wing has two bays of windows and the eastern wing has one bay of windows. The center has five bays of windows and a fire escape. Original windows remaining at this elevation include four-pane casement pairs, nine-over-one sash, and six-over-one sash flanking nine-over-one sash.

Rear Wall: The rear wall is partially visible from West 87th Street. It is faced in beige brick and has a fire escape.

ALTERATION(s): Some of the end bay windows of the West End Avenue facade have been replaced with nine-over-one or one-over-one sash which appear to be wood. Replacement windows on the southern elevation are one-over-one aluminum sash. Rear wall replacement windows are also aluminum. Recent light fixtures flank the entrance and the present surface treatment at the entry surround suggests that some decorative trim may have been removed.

HISTORY

This apartment building was constructed in 1912-13 for the Aeon Realty Company according to the designs of architect Walter Haefeli. Previously on the site were four rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.

570-578 West End Avenue [a/k/a 266-270 West 88th Street]
Tax Map Block/Lot: 1235/61
Name of Building: Chautauqua
Date of Construction: 1911-12 [NB 649-1911]
Architect: Schwartz & Gross
Original Owner: Henry Schiff
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story, brick-faced apartment building is located on a lot at the southeast corner of West 88th Street and West End Avenue which extends 100 feet along West End Avenue and 135 feet along West 88th Street. The building is U-shaped in plan with a narrow courtyard opening to the north. Only a small percentage of original windows have been replaced.

West End Avenue Facade: This facade is divided horizontally into a base, midsection, and top. The two-story limestone base is topped by a simple cornice at the second-story sill line. An eight-story midsection rises above the base and is faced in tan-colored brick set in Flemish bond and has a strong vertical emphasis created by recessing the windows. Transitional third and tenth stories are articulated by stringcourses. The two-story top section is faced in brick and terra cotta and has a continuous balcony with decorative corbels at the lintel line of the tenth story.

The facade is divided vertically into five bays, emphasized by bosses extending above the corniced roofline. Windows in the end bays contain pairs of three-over-one sash flanking a nine-over-one sash. The three central bays have pairs of twelve-over-one double-hung window sash, except for the second bay from the north which has twelve-over-one and paired three-over-one and six-over-one sash.

The entrance to the apartment building, centered within the facade and flanked by two-story pilasters with ornamental carvings, contains metal and glass double doors with sidelights and a transom (all with decorative metal grilles), placed under an ornament-filled arch and topped by three nine-over-one windows. An original metal canopy projects out from the second-story sill line. Other detailing on the building includes ornamental arched panels above the twelfth-story windows, patterned brick panels set

vertically between windows, and small stone balconies.

West 88th Street Facade: This facade has two wings of unequal size which are separated by a courtyard. Both wings have three vertical window bays. End bays are similar to the end bays of the main facade. The central bays contain nine-over-one window sash, three at the larger eastern wing and two at the west. All detailing is similar to that on the West End Avenue facade. Courtyard elevations are faced in brick and have window compositions similar to those already described, wtih the addition of bowed tripartite windows. Detailing is minimal on these elevations and is restricted to the use of soldier courses and gold color bricks. A small brick structure with stone trim and large windows rises to the first-story level inside the courtyard.

Southern Elevation: The Chautauqua has two side elevations. The southern elevation is partially visible from West 87th Street. The yellow brick facade is punctuated by three bays of windows, all groups composed of one-over-one windows. The only detailing on this elevation consists of three courses of arched brickwork over the first and third window bays.

Eastern Elevation: The eastern elevation is visible from a narrow alleyway and has two parts. Its northern half projects a few feet forward from the southern half. The elevation is faced in brick to match the main facade, and contains no significant detailing. Its window configuration is similar to that of the other elevations with one bay of windows in the northern wing being slightly bowed.

ALTERATION(s): The limestone base is painted tan and basement windows on the main facade have been filled with concrete block. The metal canopy has been modified and a small percentage of the windows of the southern elevation appear to be new.

HISTORY

This apartment building, designed by Schwartz & Gross, was erected in 1911-12 for Henry Schiff. Previously on this site were seven rowhouses, five fronting on West End Avenue, two on West 88th Street. The building's name, Chautauqua, recalls that of an upstate New York town which initiated an educational program in the arts, sciences and humanities.

Selected References:

"The Chautauqua, 574 West End Avenue, New York," American Architect 109 (Apr. 19, 1916).
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.
Thomas E. Norton, Jerry E. Patterson, Living It Up: A Guide to the Named Apartment Houses of New York (New York, 1984), 95.

West End Avenue Between West 87th Street and West 88th Street (West Side)

561-569 West End Avenue [a/k/a 301 West 87th Street]
Tax Map Block/Lot: 1249/29
Date of Construction: 1936-37 [NB 285-1936]
Architect: H.I. Feldman
Original Owner: Sari Corporation
Type: Apartment Building

ARCHITECTURE

Style: Art Deco

This nineteen-story with a penthouse apartment building is located at the northwest corner of West End Avenue and West 87th Street, extending approximately 100 feet along the avenue and ninety feet along the side street. On both facades, end wings project slightly from a recessed midsection. A series of setbacks and balconies articulate the top of the building and corner windows highlight the facades. The building is faced in beige brick laid in stretcher bond with a bright orange brick base, bands of orange brick in the center sections, and black and orange brick trim. The steel-framed casement windows appear to be original.

West End Avenue Facade: A total of thirteen bays compose the three sections of this facade. The southern wing has six bays, the center has four bays, the northern wing has three bays. The building's base, rising to the second-story sill line, is faced in orange brick with black striated trim and rests on a low stone water table. A curved stainless steel canopy extends over the central entranceway, containing frosted glass and metal double doors with a transom in a surround of polished stone. Windows and light fixtures flank the entry. Two office doors are located at the base.

Windows are varied in design (and height) and are composed of combinations of casement pairs, side lights, and upper and lower transoms. Corners of the building have wrap-around windows. Some inner corners (occurring in recessed sections) have bowed windows. Setbacks occur at various locations beginning at the sixteenth floor. Decorative orange and black brick patternwork is found below the balconies in these areas.

West 87th Street Facade: The overall design and articulation of detail of this facade is similar to that of the West End Avenue facade. It has a total of twelve bays.

Western Elevation: The western elevation is faced in beige brick and consists of two parts; the southern part has five window bays. The structure steps back to a second part that has three window bays visible. This elevation is articulated by a series of setbacks with balconies and its windows are similar to those of the main facade.

ALTERATION(s): Some brick has been replaced on the West End Avenue facade and on the western elevation. A recent canvas canopy, set below the stainless steel canopy, projects over the sidewalk.

West End Avenue Between West 87th Street and West 88th Street (West Side)
continuation of..... 561-569 West End Avenue

HISTORY

This apartment building was erected in 1936-37 for the Sari Corporation (Moses Goodman, president), according to the design of architect H.I. Feldman. The site was previously occupied by five rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2387.

575 West End Avenue [a/k/a 300-302 West 88th Street]
Tax Map Block/Lot: 1249/36
Date of Construction: 1915 [NB 33-1915]
Architect: Gaetan Ajello
Original Owner: Paterno & Son Construction Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This thirteen-story apartment building is located at the southwest corner of West End Avenue and West 88th Street, extending 100 feet along the avenue and ninety feet along the side street. The building is faced with light gray brick laid in stretcher bond and has limestone and terra-cotta trim.

West End Avenue Facade: This facade has three major horizontal divisions -- a base, a midsection, and a top. The brick-faced three-story base has a stone watertable and trim. The entrance is located in the center of this facade. Double entry doors of glass and metal have side lights and a transom; all have decorative metal grilles. Windows flank the entry and four double-height paneled pilasters on tall bases frame the entrance doors and windows. Large cartouches surmount the capitals which are joined by a cornice at the third-story sill line.

The facade is composed of seven bays of paired windows arranged with three at the center flanked by two on each side which are separated by smaller slit windows. Window openings have decorative lintels with soldier coursing, flat-headed pediments, or terra-cotta voussoirs. The nine-story midsection is accented by decorative balconies, some with balustrades and some with wrought-iron railings, at various locations. The one-story top is defined by an elaborate stringcourse and capped by a modillioned cornice.

West 88th Street Facade: This facade is six bays wide, with a slit window between the second and third bays from the east. It has the same overall

design and articulation of detail as the West End Avenue facade.

Western Elevation: The western elevation, partially visible from West 88th Street, steps back to a rear courtyard and a southern wing. The gray brick of the primary facades returns, but the majority of the elevation is faced in tan brick with bands of white brick interspersed. Three bays of windows and a fire escape are visible on the northern wing of this elevation. The southern wing, beyond the courtyard, has three window bays.

ALTERATION(s): All windows of the primary facades have one-over-one aluminum replacement sash. The third bay from the south on the West End Avenue facade is now an entrance that has a large glass and metal door with sidelights and a transom in a metal frame. A recent canopy projects over the sidewalk at the main entrance. The first-story stone window surrounds are painted, as is the transom above the entrance.

HISTORY

This apartment building was erected in 1915 for the Paterno Construction Company according to the design of architect Gaetan Ajello. The site was previously occupied by four vacant lots fronting on West End Avenue and one rowhouse on West 88th Street.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

West End Avenue Between West 88th Street and West 89th Street (East Side)

580-582 West End Avenue [a/k/a 267-271 West 88th Street]
Tax Map Block/Lot: 1236/1
Date of Construction: 1926-27 [NB 533-1926]
Architect: Emery Roth
Original Owner: Morwitt Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story apartment building is located on a lot at the northeast corner of West End Avenue and West 88th Street, which extends approximately forty feet along the avenue and 100 feet along the side street. The building is faced with tan brick laid in Flemish bond with limestone and

terra-cotta trim. The building is surmounted by a square structure housing a water tower. The tripartite steel-framed multipane casement windows with transoms are original.

West End Avenue Facade: This facade is composed of three horizontal divisions -- a two-story base, a twelve-story midsection, and a one-story top. The rusticated limestone base rests on a low water table and rises to a wide bandcourse at the third-story sill line. The midsection is faced in brick and the top is faced in terra cotta. The facade has three bays.

The entrance, centrally placed, is composed of glass and metal double doors with a transom (all with decorative metal grilles) in a simple floral enframement with a flat cornice and a central cartouche. The second-story window above the entrance is flanked by pilasters with floral panels. A metal and glass canopy projects over the sidewalk.

Third-story windows have stone Gibbs surrounds with keystones and brackets supporting metal balconies at the fourth story. The central windows of the twelfth and thirteenth stories are joined by a double-height surround with elaborate pilaster panels and a broken arched pediment. Elaborate cartouches flank the windows at the top story and a cornice with a balustrade above caps the building. The brick-faced roof structure is detailed with quoins, an opening with a pedimented surround, and a cornice.

West 88th Street Facade: The overall design and articulation of detail of this facade follows that of the West End Avenue facade. There are nine bays, and the window treatments of the West End Avenue facade are repeated at the end bays. At the tenth story, the three center bays share a metal balcony. Two doors are located at the first story.

Eastern Elevation: The eastern elevation, facing onto a narrow alleyway, is partially visible from West 88th Street. Two bays of windows are visible. Ornamental detailing, including stringcourses, is less elaborate.

ALTERATION(s): Some of the original windows on both facades have been modified to accommodate air conditioners. The base and watertable of the building are painted.

HISTORY

This apartment building was erected in 1926-27 for the Morwitt Realty Corporation (Morris Rosenstein, president) according to the design of prominent architect Emery Roth. The site was previously occupied by two rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.

584-588 West End Avenue
Tax Map Block/Lot: 1236/3
Date of Construction: 1922 [NB 74-1922]
Architect: Schwartz & Gross
Original Owner: 588 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Georgian

This fifteen-story apartment building is located on the east side of West End Avenue near the middle of the block between West 88th and West 89th Streets, extending sixty feet along the avenue. The building is faced in a dark red brick with stone and terra-cotta trim. Almost all the original wood-framed window sash are extant.

West End Avenue Facade: This facade is divided horizontally into three sections -- a three-story base with a stone water table and trim, a nine-story midsection, and a three-story top trimmed with terra cotta. The facade is divided vertically into four major bays.

The entrance to the apartment building, centered within the facade, is composed of multipane wood and glass double doors with a simple, classically-inspired surround. Light fixtures flank the entry. The entry enframement has fluted pilasters and a flat pediment with dentils. Windows flanking the entry at the first and second stories differ from those above. The lower-story windows have six-over-one sash and are joined vertically with simple stone enframements with spandrel panels that appear slightly corrugated. Above the entrance are two windows and a metal balcony. These are flanked by single windows, which in turn are flanked by groups of three windows. Third-story windows have stone enframements with fluted pilasters. The windows have flat pediments at the center and triangular pediments -- with urns and garlands -- at the ends. Continuous sill courses line the third and fourth stories. A metal service door is found at the northernmost bay of the first story.

The end bays of the upper stories have paired windows with six-over-one sash. The two center bays have tripartite windows composed of four-over-one sash flanking six-over-one sash. Small one-over-one slit windows are placed between the end bays and the center bays. Guilloche balconies articulate

the fourteenth-story sill line. Double-height terra-cotta enframements with decorative spandrel panels join the fourteenth- and fifteenth-story windows and are capped by triangular pediments. The building's parapet is stepped at the center.

Rear Wall: The rear wall is partially visible from West 88th Street. The elevation is faced in beige brick and has no significant ornamental detailing. It has six window bays; some windows have multipane sash over single pane sash.

ALTERATION(s): Approximately two percent of the West End Avenue facade windows have been replaced with one-over-one metal sash. Those windows replaced on the rear wall also appear to be metal. The limestone trim at the building's base is painted white and a recent canopy extends over the sidewalk. Some brick at the parapet level has been repointed and some has been replaced at the rear wall.

HISTORY

This apartment building was designed by the prolific architectural firm of Schwartz & Gross and constructed in 1922 for the 588 West End Avenue Corporation. The site was previously occupied by three three-story rowhouses.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
"Rapid Progress on Tall Apartments for Upper West Side," Real Estate Record & Guide 110 (July 15, 1922), 73.

590-598 West End Avenue [a/k/a 274-276 West 89th Street]
Tax Map Block/Lot: 1236/61
Date of Construction: 1915 [NB 388-1915]
Architect: Neville & Bagge
Original Owner: 590 West End Avenue Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story apartment building is located at the southeast corner of West End Avenue and West 89th Street, extending 100 feet along the avenue and approximately ninety feet along the side street. The building is faced in brick in shades of orange and brown laid in Flemish bond, with terra cotta and stone trim. The structure is U-shaped in plan with an interior courtyard opening to the east.

West End Avenue Facade: This facade has four major horizontal divisions. The first division is the ground story which is faced in deeply rusticated stone with brick joints and rests on a low stone water table punctuated by basement windows. The stone in this area is painted to match the brick joints. Above, the facade has six major bays of windows. The two end and two middle bays have wide tripartite windows and the other two bays have single windows; smaller windows occur to the north of the center bays and to the north of the southern end bay. The main entry to the apartment building is located at the third bay from the south. It has metal and glass double doors with decorative metal grilles, side lights, and a fanlight within a stone surround. Secondary entrance doors are found in two bays of this facade and are topped by small windows.

The second and third stories are clad in brick; the tripartite bays are flanked by double-height fluted pilasters with modified Corinthian capitals and are separated by spandrel panels with decorative motifs. These windows at the second story have metal balconies. The third story is surmounted by a modillioned cornice with a decorative frieze. Fourth-story tripartite bays have decorative stone surrounds flanked by urns. The seven-story midsection is defined by a simple sill course at the tenth story with a molded stringcourse above separating it from the top section. The two-story top with a window treatment similar to that found at the second and third stories, is crowned by a modillioned terra-cotta cornice. A roof structure is just visible above the cornice.

West 89th Street Facade: The overall design and articulation of detail of this facade follows that of the West End Avenue facade. It has seven bays of windows.

Eastern Elevation: The eastern elevation is partially visible from West 88th and West 89th Street. It consists of two wings separated by a courtyard. The brickwork of the primary facades is continued but there is no significant ornamental detailing. The southern facing courtyard wall is faced in beige brick.

ALTERATION(s): The entrance is shielded by a recent canopy. An opening located just to the north of the main entry, and similar to it in size, is now filled in with glass block. A small portion of the brick on the eastern

elevation has been replaced. All of the windows have one-over-one aluminum sash replacing the original which were probably wood-framed sash. The balustrade above the cornice is missing.

HISTORY

This apartment building was erected in 1915 for 590 West End Avenue, Inc. according to the design of the architectural firm of Neville & Bagge. The site was previously occupied by seven rowhouses -- five on West End Avenue and two on West 89th Street.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 1038-C5.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 306.

West End Avenue Between West 88th Street and West 89th Street (West Side)

581-589 West End Avenue [a/k/a 301-309 West 88th Street]
Tax Map Block/Lot: 1250/30
Date of Construction: 1926-27 [NB 519-1926]
Architect: George F. Pelham
Original Owner: 585 West End Avenue Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This sixteen-story apartment building is located at the northwest corner of West End Avenue and West 88th Street, extending 100 feet along West End Avenue and approximately 145 feet along the side street. The building has an H-shaped plan, and is faced in orange/brown brick laid in common bond with stone and terra-cotta trim. Approximately seventy percent of the original six-over-one wood-framed window sash are extant.

West End Avenue Facade: This facade is articulated by a base, a midsection, and a top, and is organized vertically into seven bays. End bays have paired windows. These flank bays composed of two single windows which in turn flank a tripartite window group. The central bay consists of two

single windows with a slit window in between. The two-story rusticated stone base is capped by a cornice with decorative moldings. The twelve-story midsection is brick, with the transitional third and fourteenth stories defined by stringcourses and terra-cotta quoins. The ninth story has two bracketed balconies. Terra-cotta quoins are also found at the two-story top section, which surmounts a cornice and is capped by an elaborate modillioned cornice with decorative moldings. Spiral colonnettes with modified Corinthian capitals rise from the third story, articulating the building's corners.

West 88th Street Facade: This facade has a recessed courtyard which is flanked by two end wings. The western wing has a total of seven bays consisting of single, paired, and tripartite windows in a five-part arrangement similar to that of the West End Avenue facade. The eastern wing has a total of six bays consisting of single and paired windows grouped into three divisions. The overall design and articulation of detail of this facade is the same as that of the West End Avenue facade. Entry is through a one-story passage in the courtyard area. The entrance pavilion, located at the building line, is faced in stone to match that of the base and is topped by a balustrade. Windows with decorative metal grilles and spiral moldings flank the entranceway, which is composed of spiral colonnettes with modified Corinthian capitals framing a slightly pointed-arched opening. A cartouche and foliate carving further embellish the entrance.

Elevations of the courtyard are faced in brick to match the primary facades. Two bays of windows are found at the side walls, three at the southern facing wall. Stringcourses are continued here; however, they are typically less elaborate than those on the primary facades.

Western Elevation: The brick-faced western elevation is partially visible from West 88th Street. It is composed of a southern section of three bays which steps back to a northern section of six bays. Windows are similar to those of the main facades and there is little detailing.

Northern Elevation: Part of the northern elevation is visible from West 89th Street. Its design appears to be similar to that of the western elevation.

ALTERATION(s): Approximately thirty percent of the original windows on the facades have been replaced with aluminum sash. A recent awning projects over the sidewalk at the entry, which has glass doors that are not original.

HISTORY

This apartment building was erected in 1926-27 for 585 West End Avenue, Inc., according to the design of architect George F. Pelham whose work is well-represented within the district. The site was previously occupied by four rowhouses on West End Avenue, and three smaller brick and stone four-

story structures and three rowhouses on West 88th Street. J. Eberhard Faber, the well known pencil manufacturer, had lived at 307 West 88th Street.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 305.

591-597 West End Avenue
Tax Map Block/Lot: 1250/35
Date of Construction: 1922-23 [NB 656-1922]
Architect: Sugarman, Hess & Berger
Original Owner: 595 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story apartment building is located on the west side of West End Avenue in the block between West 88th Street and West 89th Street, extending approximately seventy-eight feet along the avenue. The building is faced in scored brown brick laid in stretcher bond with a rusticated limestone base and trim of patterned brick and terra cotta. All of the original windows remain.

West End Avenue Facade: This facade has three major horizontal divisions -- a base, a midsection, and a top. The two-story base has a ground story of rusticated limestone, some textured, and a second story with limestone window surrounds and patterned brickwork. The main entrance has a stone surround with carved floral detail. The wood and glass doors have a marble paneled transom and are flanked by light fixtures. Three service doors are found at the first story in addition to the main entrance. The four central windows of the second and third stories, above the entry, are set in double-height limestone surrounds with pilasters supporting molded arches over the third-story windows. Windows in this area have marble panels at the lintels. Bowed metal balconies supported by scrolled brackets are located at these third-story windows.

The facade is articulated by six bays of windows; the two middle and two end bays have paired windows with six-over-one wood-framed sash, while the remaining two bays have single windows with eight-over-one sash. The eleven-story midsection has a bandcourse with inset balustrades at the

sixth-story sill line and balconies with classically-inspired detail at two tenth-story windows. The two-story top section surmounts a wide bandcourse embellished with balconies. Paired windows of these stories are joined vertically by terra-cotta spandrel panels and are topped by large arches with decorative tympanums. The center portion of the parapet is arched and is decorated with a large cartouche. The flat portions of the parapet are joined to the center portion by metal railings.

Rear Wall: Part of the rear wall, which is faced in tan brick, is visible from West 89th Street. Three bays of paired multipane windows can be seen.

ALTERATION(s): A recent canopy projects over the sidewalk at the entrance. First-story windows are painted black. Upper-story windows are painted green.

HISTORY

This apartment building was erected in 1922-23 for the 595 West End Avenue Corporation according to the design of the architectural firm of Sugarman, Hess & Berger. Previously on the site were four rowhouses. A design for this building appeared in the February 10, 1923 "Real Estate Record and Guide"; its massing was similar to the building as it was constructed but its detailing was much different.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
"Plans Completed for Large West End Avenue Apartment," Real Estate Record & Guide 111 (Feb. 10, 1923), 169.

599 West End Avenue [a/k/a 300 West 89th Street]
Tax Map Block/Lot: 1250/39
Date of Construction: 1924 [NB 109-1924]
Architect: George & Edward Blum
Original Owner: 599 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This twelve-story apartment building is located at the southwest corner of West End Avenue and West 89th Street, extending twenty-three feet along the avenue and seventy-one feet along the side street. The building is faced in scored brown brick laid in common bond with limestone and terra-cotta trim. Twelve of the original six-over-one wood-framed windows remain on the West 89th Street facade.

West End Avenue Facade: This facade is articulated by three main horizontal divisions -- a base, a midsection, and a top -- and has only two bays of single windows. The two-story brick-faced base rests on a low stone water table. It is separated from the eight-story midsection by a stone bandcourse. The third-story windows are topped by arched terra-cotta heads with rondels. The two-story top section surmounts a stringcourse and is capped by a decorative terra-cotta frieze and a shallow terra-cotta cornice. Double-height brick pilasters with terra-cotta bases and capitals flank the windows of these upper stories. Brick quoins highlight the building's corners.

West 89th Street Facade: The overall design and articulation of detail of the West End Avenue facade are continued on this facade, expanded to nine bays. End bays and the three center bays have single windows. The center bays are flanked by paired bays, in turn flanked by smaller single windows. Arched heads with rondels top the center bays of the ninth story which also have metal balconies.

The entrance is located at the third bay from the east. A stone enframement of fluted Doric pilasters supporting an entablature with decorative carvings (rosettes, egg and dart moldings, fish, and serpents) surrounds the entrance.

Western Elevation: Part of the western elevation is visible from West 89th Street. It is faced in brick to match the primary facades and has two bays of windows and a fire escape. It has no significant detailing.

ALTERATION(s): Most of the original windows have been replaced with one-over-one aluminum sash. The water table, door surround, and bandcourse are painted beige. Light fixtures flanking the entrance and the wood and glass double doors with a transom are replacements.

HISTORY

This apartment building was erected in 1924 for the 599 West End Avenue Corporation (David Greenberg, president), according to the designs of George & Edward Blum. The site was previously occupied by a rowhouse with four

stories and a basement.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

West End Avenue Between West 89th Street and West 90th Street (East Side)

600-606 West End Avenue [a/k/a 275 West 89th Street]
Tax Map Block/Lot: 1237/1
Date of Construction: 1910-11 [NB 571-1910]
Architect: Schwartz & Gross
Original Owner: West End Construction Co.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of twelve stories with a basement, is located on a lot at the northeast corner of West End Avenue and West 89th Street which extends approximately 101 feet along the avenue and 100 feet along the street. It is faced in brown brick laid in stretcher bond with limestone and terra-cotta trim. In plan it is arranged around an interior court which opens to the east.

West End Avenue Facade: The two-story base, the six-story midsection set off by transitional third and tenth stories, and the two-story top of this facade are articulated by two paired window bays at each end with five single bays grouped in the center. The original window type is six-over-one wood sash, with multipane casement doors in the openings fronted by balconies. Above a high granite water table the base is clad in limestone. The basement contains eight window bays with wrought-iron grilles. The entrance, enhanced by classically-inspired ornament featuring a cartouche inscribed with "600", is crowned by a wrought-iron balcony and flanked by double-height pilasters with consoles supporting a stone balcony at the third story. The transitional third story is faced in brown brick banded with contrasting white stone. The two paired window bays at the fourth story are fronted by stone balconies. Stories four through nine are faced in brown brick and punctuated by stone balconies with wrought-iron railings. The transitional tenth story is enhanced by terra-cotta brackets supporting a continuous balustrade at the eleventh story. The richly decorated two-story top features terra-cotta spandrels with green plaques and arched openings at the twelfth story with the paired end bays set in inscribed arches

reminiscent of Gothic tracery. Large green terra-cotta shields are surmounted by a dentiled terra-cotta cornice and a parapet wall.

West 89th Street Facade: This facade, articulated by twelve window openings which are grouped in threes (paired at the center and at the western end), features the same overall design and articulation of detail as the West End Avenue facade. The eighth bay from the west has one-over-one wood sash windows with stained glass in the upper sash of stories five, ten, and twelve. The eastern portion of the facade has an areaway enclosed by freestanding stone posts with a wrought-iron railing.

Eastern Elevation: An alleyway behind an ornate wrought-iron gate separates the eastern elevation from the neighboring building. The elevation, divided into two wings by an interior court, is faced in tan brick and has four segmentally-arched one-over-one wood sash windows visible per story.

ALTERATION(s): Approximately seventy percent of the original windows (painted brown) survive; the remainder have been replaced by dark brown one-over-one aluminum sash. The large metal cornice has been removed. Almost every story has vents cut into the facade. The recent paired metal and glass entrance doors are shielded by a dark gray canopy.

HISTORY

Built in 1910-11 for the West End Construction Company, 600 West End Avenue was designed by the architectural firm of Schwartz & Gross, whose work is well represented within the district. This apartment building was constructed on the "Evans Block," the site of the Evans Homestead, a wood-frame dwelling with two attached stables and grounds which once occupied the entire block. The site had been purchased by Thomas Evans in 1873. During the early part of the twentieth century the building was occupied by squatters until it was demolished in 1909 to make way for the present buildings.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
West End Construction Co., "Six Hundred West End Avenue, North East Corner of Eighty-ninth Street," pamphlet, Office of Metropolitan History, New York City, n.d..
"Is Apartment-Hotel to be Revived?," Real Estate Record & Guide 86 (Aug. 6, 1910), 232.
Museum of the City of NY, "Squatter Mansion, West End Avenue & 89th Street, June 25, 1903," Photo Collection, 1980.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
"The Rebuilding of the Bloomingdale District," Real Estate Record & Guide 87 (Feb. 4, 1911), 200-01.

West End Avenue Between West 89th Street and West 90th Street (East Side)

608-610 West End Avenue [a/k/a 272 West 90th Street]
Tax Map Block/Lot: 1237/61
Name of Building: Evanston
Date of Construction: 1910 [NB 651-1910]
Architect: George & Edward Blum
Original Owner: 89th & 90th Street Construction Co.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building of twelve stories with a basement is located on a lot at the southeast corner of West End Avenue and West 90th Street which extends approximately 101 feet along the avenue and 163 feet along the street. It is faced in buff-colored brick laid in Flemish bond with stone and terra-cotta trim. In plan the building is arranged around a courtyard which opens to West 90th Street. The building is lined at the sidewalk level with an areaway enclosed by an ornate wrought-iron fence.

West End Avenue Facade: The base (one story with a high basement), the ten-story midsection, and the one-story top of this facade are articulated by three tripartite window bays in the center flanked by single windows, with paired windows at each end. Original window types include wood-framed nine-over-one sash and multipane casement sash. The banded base features window openings with squared enframements and an entrance at the southern end with paired multipaned wood doors and a transom. Stories two through eleven are faced in buff-colored brick with coursed brick quoins at each end. The second and eleventh-story windows have decorative terra-cotta enframements, and keystone brackets at the eleventh story support three-sided terra-cotta balconies with spiral motifs at the twelfth story. A parapet with plaques and an elaborate terra-cotta spiral frieze caps the facade.

West 90th Street Facade: This facade features the same overall design and articulation of detail as the West End Avenue facade. A courtyard, containing the main entrance, separates the facade into two wings. The western wing has five paired window openings per story; the bay adjacent to the courtyard is ornamented with terra cotta. The eastern wing contains four openings per story, three tripartite bays with one paired bay adjacent to the courtyard. The main entrance, flanked by lights with multiple globes mounted on the wrought-iron areaway fence, is an elaborate pavilion featuring paired iron and glass doors with ornate sidelights and transoms. Above the entrance, the courtyard has three bays per story in the western wall, two in the southern wall, a projecting bowed bay at the juncture of the eastern and southern walls, and five in the eastern wall.

Eastern Elevation: An alleyway separates the eastern elevation from the neighboring building. The elevation is faced in buff-colored

brick with a return of the West 90th Street facade and has three visible bays per story.

ALTERATION(s): Approximately fifty percent of the original windows have been replaced by one-over-one aluminum sash. The stone at the base of the building has been painted beige and the base of the eastern elevation has been painted gray. The metalwork at the entrance pavilion has been painted green, and the entrance is shielded by a recent green canopy. Brackets at the second story suggest supports for balconies (now removed).

HISTORY

Built in 1910 for the 89th and 90th Street Corporation, the Evanston was designed by the architectural firm of George & Edward Blum. This apartment building takes its name from its site, that of the Evans Homestead, a wood-frame dwelling with two attached stables and grounds which formerly occupied the entire block known as the "Evans Block." It was purchased by Thomas Evans in 1873. During the early part of the twentieth century the building was occupied by squatters until it was demolished in 1909 to make way for the present buildings.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
"Is the Apartment-Hotel to be Revived?," Real Estate Record & Guide 86 (Aug. 6, 1910), 232.
Museum of the City of NY, "Squatter Mansion, West End Avenue & 89th Street, June 25, 1903," Photo Collection, 1980.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
"The Rebuilding of the Bloomingdale District," Real Estate Record & Guide 87 (Feb. 4, 1911), 200-01.

West End Avenue Between West 89th Street and West 90th Street (West Side)

601-603 West End Avenue
Tax Map Block/Lot: 1250/91
Date of Construction: 1915-16 [NB 186-1915]
Architect: Emery Roth
Original Owner: 601 West End Avenue, Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This thirteen-story apartment building is located on a lot at the northwest corner of West End Avenue and West 89th Street which extends forty-four feet along the avenue and ninety feet along the street. It is faced in limestone.

West End Avenue Facade: This facade is divided into a four-story base, a seven-story midsection, and a two-story top, articulated by two bays containing tripartite windows below the fourth story and paired windows above. Above a low granite water table, the banded first story features the main entrance in the northern bay shielded by a large metal canopy anchored to the facade by two tie rods. Above the doorway is a decorative stone panel with the inscription "601." The tripartite windows of the first three stories are divided by stone mullions and separated by decorative stone spandrel panels; those at the first story are covered with iron grilles. Stone balconies with iron railings enhance the fourth-story bays, which are crowned by projecting carved stone lintels. Stories five through thirteen are ornamented with simple stone bands and panels, with bracketed stone balconies at the twelfth story and arched openings at the thirteenth inscribed in larger arches that are enhanced with carved ornament. The facade is capped by a narrow beltcourse and a simple stringcourse at the parapet.

West 89th Street Facade: This facade features the same overall design and articulation of detail as the West End Avenue facade expanded to five bays. Two entrances are located between the two end bays at each side. A a narrow slit window is adjacent to the center bay at each story.

Northern Elevation: The northern elevation, visible above the neighboring building, is buff-colored brick and has two window openings per story.

Western Elevation: An alleyway separates the western elevation from the neighboring building. The elevation is buff-colored brick with a stone return and has three visible window openings per story.

ALTERATION(s): Except for the arched wood frames at the thirteenth story, the windows have been replaced with dark brown one-over-one aluminum sash. The West End entryway contains paired multipaned aluminum doors and sidelights with a bronze finish. The West 89th Street

entryways have been filled with concrete. Vents and air conditioner sleeves have been cut into the masonry to the north of each bay above the second story of the West End Avenue facade, and beneath the slit windows and the openings adjacent to the eastern bay of the West 89th Street facade. The eastern window openings of the northern elevation have been filled in with brick, and spot repointing is evident adjacent to the stone return.

HISTORY

Erected in 1915-16 for 601 West End Avenue Inc., this apartment building was designed by noted architect Emery Roth. It was constructed on the site of two four-story rowhouses with raised basements; one faced in stone and one in brick.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
"West End Avenue Project," Real Estate Record & Guide 95 (May 8, 1915), 801.

605 West End Avenue and 615 West End Avenue
Tax Map Block/Lots: 1250/93 and 98
Date of Construction: 1887-88 [NB 2129-1887]
Architect: Thom & Wilson
Developer: Bernard Wilson
Type: Rowhouses (2 of 10)

ARCHITECTURE

Style: Beaux-Arts

These two noncontiguous brownstone-fronted rowhouses, each twenty feet wide, are four stories in height above raised basements and were designed as mirror images. The facades are distinguished by elaborate arched door enframements; double windows with stained-glass arched transoms and sculpted mullions at the parlor story; three-window bowed oriels at the second story; windows at the third and fourth stories arranged in vertical bays separated by carved piers with carved ornament in the spandrels; and arched fan-shaped heads above the fourth-story windows. Both houses have box stoops. The cornices are pressed metal and have decorated friezes. The parlor-story entrances have glazed wood-framed double doors; No. 605 has a wrought-iron grille in the transom above the door. The original windows probably had

one-over-one double-hung wood-framed sash.

No. 605 (Tax Map Block/Lot: 1250/93)

ALTERATION(s): The building has been painted white. Part of the stoop banister has been replaced with a pipe railing. The windows in the oriel may have wood replacement sash. Through-the-wall air conditioner sleeves have been cut in the fourth story below the center and northern windows. The bulkhead grille in the stoop wall facing the sidewalk is a replacement. The grilles at the parlor and basement stories are not original. The wood and glass door in the entrance may be a replacement. There are two light fixtures above the entrance door and at the basement.

HISTORY

The houses at Nos. 605 and 615 West End Avenue are survivors of a ten-house row which originally extended from No. 601 to No. 619. Designed by Thom & Wilson, this row was built between January and October of 1888 for Bernard Wilson, principal in the architectural firm. The row occupied the entire western blockfront of West End Avenue between West 89th and West 90th Streets and included large houses at the corners. The row was first broken in 1916 when Nos. 601 and 603 were demolished for a twelve-story apartment building, again in 1925 when Nos. 607 to 613 were demolished for a sixteen-story apartment building, and again when Nos. 617 and 619 were demolished for a fifteen-story apartment building.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.

West End Avenue Between West 89th Street and West 90th Street (West Side)

607-613 West End Avenue
Tax Map Block/Lot: 1250/94
Date of Construction: 1925-26 [NB 492-1925]
Architect: Rosario Candela
Original Owner: 607 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This fifteen-story apartment building is located in the middle of the block on the western side of West End Avenue between West 89th Street and West 90th Street, extending approximately seventy-three feet along the avenue. It is faced in brown brick laid in Flemish bond with stone and terra-cotta trim.

West End Avenue Facade: The two-story stone base and thirteen-story brick shaft of this facade are articulated by alternating paired bays and single bays grouped in pairs. The original window type is six-over-six wood sash. The entrance is flanked by double-height rusticated pilasters supporting a segmentally-arched pediment that frames the center bay of the third story. Lanterns of metal and yellow glass are attached to the pilasters. The entrance is flanked by four window openings on each side, and capped with a carved stone panel below a tripartite bay. The upper stories of the facade are embellished with elaborate terra-cotta balconies and window enframements at each end of the fourth story and belt courses above the twelfth and thirteenth stories. The facade is surmounted by a dentiled and bracketed green copper cornice.

Northern Elevation: The northern elevation, visible above the neighboring building, is faced in buff-colored brick with a brown brick return and has one window opening per story.

Southern Elevation: The southern elevation, visible above the neighboring building, is faced in buff-colored brick with a brown brick return and has one window opening per story.

Western Elevation: The western elevation is visible from West 89th Street. It is faced in buff-colored brick and has two fire escapes and four window openings per story.

ALTERATION(s): Approximately forty percent of the original windows (painted brown) survive. The remainder have been replaced by one-over-one aluminum sash, many covered by aluminum storm sash. The two-story limestone base has been painted white. The entrance contains recent paired plate glass doors shielded by a gray canopy.

HISTORY

Erected in 1925-26 for the 607 West End Avenue Corporation, this apartment building was designed by architect Rosario Candela, whose work is also represented within the district at 302-06 West 89th Street. The present apartment building replaced four four-story rowhouses with raised basements: two faced in brick and two in stone.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.

615 West End Avenue and 605 West End Avenue
Tax Map Block/Lots: 1250/98 and 93
See also 605 West End Avenue

No. 615 (Tax Map Block/Lot: 1250/98)

ALTERATION(s): This house is painted brown. There has been some loss of carved detail in the door surround. The parlor-story windows have white aluminum replacement sash, and the third- and fourth-story windows have exterior storm sash. This house does not have a wrought-iron grille in the transom above the door. There are two light fixtures at the door.

617-619 West End Avenue [a/k/a 300 West 90th Street]
Tax Map Block/Lot: 1250/100
Date of Construction: 1924-25 [NB 6-1924]
Architect: Schwartz & Gross
Original Owner: West End Avenue & 90th Street Corp.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Georgian

This fifteen-story apartment building is located on a lot at the southwest corner of West End Avenue and West 90th Street which extends forty-four feet along the avenue and ninety feet along the street. It is faced in red brick laid in English bond with limestone and terra-cotta trim.

West End Avenue Facade: The two-story base, nine-story midsection set off by transitional third and thirteenth stories, and two-story top of this facade are articulated by three paired window bays. The original window type is six-over-six wood sash separated by thick mullions. The main entrance, located in the center bay of the limestone base, features paired wood and plate glass doors with a natural finish and a paneled wood transom. It is framed by stone pilasters supporting a stone balcony with a wrought-iron railing at the second story. The entrance is flanked by small metal and yellow glass lanterns and paired window bays, with a slit window at the southern end. The second-story bays are inscribed in basket arches and those at the ends have simple wrought-iron balconies. The transitional third story is faced in brick with stone banding at the base and top. The window enframements are stone; the end bays are crowned with Chippendale style broken pediments on scrolled brackets. The window openings of stories four through twelve have stone sills; the fourth-story bays are topped with flush stone lintels. The transitional thirteenth story surmounts a stone beltcourse; the end bays have bowed sills. The fourteenth and fifteenth stories have double-height window enframements; the end bays have carved spandrel panels and pediments like those of the third story. The facade is capped by a bracketed cornice.

West 90th Street Facade: This facade, eight bays wide, features the same overall design and articulation of detail as the West End Avenue facade. The first story contains three entrances with wood doors; the eastern door also contains a window. A fire escape is located at the two center bays.

Southern Elevation: The southern elevation, visible above the neighboring building, is buff-colored brick with a red brick return.

Western Elevation: An alleyway separates the western elevation from the neighboring building. The elevation is brick with stone returns and contains four window openings per story with a fire escape at the southern bay.

ALTERATION(s): Approximately forty percent of the original windows (painted dark brown) remain; the rest have been replaced by one-over-one aluminum sash. A recent dark gray canopy shields the entrance.

HISTORY

Built in 1924-25 for the West End Avenue and 90th Street Corporation, this apartment building was designed by the architectural firm of Schwartz & Gross, whose work is well represented within the district. It was constructed on the site of two four-story rowhouses with raised basements, one faced in brick and the other in stone.

West End Avenue Between West 89th Street and West 90th Street (West Side)
continuation of..... 617-619 West End Avenue

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.

West End Avenue Between West 90th Street and West 91st Street (East Side)

620 [a/k/a 275 West 90th Street] West End Avenue and 273 West 90th Street
Tax Map Block/Lots: 1238/1 and 101
Date of Construction: 1899-1901 [NB 1999-1899]
Architect: Hugh Lamb
Developer: Realty Improvement Co.
Type: Rowhouses

ARCHITECTURE

Style: Beaux-Arts

This pair of five-story houses with American basements is composed of one house on the northeast corner of West End Avenue and West 90th Street and another on the north side of West 90th Street. Both houses are faced in red brick laid in Flemish bond with smooth ashlar limestone coursing at the first story and stone trim above. The facades are enhanced by entrance porticoes and classically-inspired window surrounds. Although quite similar, the A and B types have several distinguishing features. This pair matches another located at the northern end of the West End Avenue blockfront.

No. 620 (Tax Map Block/Lot: 1238/1)

West End Avenue facade: The A type house is located at 620 West End Avenue. The first-story entrance is located at the north; it is fronted by a limestone portico with a cluster of three Ionic columns at each side, while the door is flanked by two Ionic pilasters at each side. Enclosing the areaway is the original wrought-iron fence with cast finials. Above the portico runs a cast stone balustrade. To the south of the door is a window in a keyed surround. The second story has two window openings with limestone surrounds that have scrolled brackets supporting modillioned lintels. The third-story window openings have limestone surrounds and scrolled keystones. A limestone cornice caps this story. The fourth story is faced with limestone coursing that alternates with brick. Modillions support the dentiled iron cornice above. The hip roof has a pedimented dormer and a chimney at the north side. A shallow return of the facade is

West End Avenue Between West 90th Street and West 91st Street (East Side)
continuation of.....
620 [a/k/a 275 West 90th Street] West End Avenue and 273 West 90th Street

located on the north side of the building.

West 90th Street facade: The West 90th Street facade is four bays wide and features the same overall design and articulation of detail as the West End Avenue facade. The center bays of the second and third stories project slightly, with stone balustrades making the top and bottom of the projection. Three dormers punctuate the roof.

ALTERATION(s): The first-story limestone on both facades has been painted gray. The front door has been replaced. One recent light fixture is placed above the door. All of the windows have brown aluminum double-hung sash. The lower level wrought-iron grilles are replacements. A recent wrought-iron balustrade is above the portico. There are numerous small additions on the replaced green asphalt shingle roof, above the painted green cornice. The pediments on the dormers have been altered.

HISTORY

Designed as a two-house row in conjunction with a matching pair at the opposite end of the West End Avenue blockfront, these buildings were designed by the well-known New York architect Hugh Lamb for the Realty Improvement Company and built in 1899-1901.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2031.

622, 624, 626, 628, 630, 632, 634, 636 West End Avenue
Tax Map Block/Lots: 1238/2, 3, 4, 104, 64, 63, 162, 62
Date of Construction: 1896-1897 [NB 869-1896]
Architect: George F. Pelham
Developer: William L. Crow
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These eight five-story houses (originally four stories plus basement) were designed as a row unified by brownstone facing, projecting bays or oriels, and common string courses and cornice and sill lines. The row occupies the east side of the blockfront (except for the corner properties) between West

90th and 91st Streets. Each house is nineteen feet wide except for No. 636 which is seventeen and a half feet wide. The row is arranged in a symmetrical configuration of ABBAABBA (from south to north). Historically each house had a stoop and areaway fronted by a low parapet. The historic window type is one-over-one double-hung wood sash. Basement level and cellar windows are fronted by wrought-iron grilles.

The A type houses (Nos. 622, 628, 630, and 636) are distinguished by coursed facing at the first two stories, a curved oriel carried on carved corbels at the third story, paired windows with full surrounds and projecting lintels at the fourth story, and paired windows flanked by carved panels at the fifth story.

The B type houses (Nos. 624, 626, 632, and 634) are distinguished by coursed brownstone at the ground story, a three-story projecting bowed bay extending from the ground level through the third story, an elaborate foliate entrance surround (converted to a window except at No. 634), a double window with central carved panel above the bay, and bulls-eye windows set in laurel-leaf surrounds.

No. 622 (Tax Map Block/Lot: 1238/2)

ALTERATION(s): The stoop has been removed, a window has been installed in the original entrance, and a new basement entrance created. The ground story brownstone facing has been painted gray. Two new brown aluminum double-hung windows are to the left of the door, and a new wrought-iron balustrade leads down the steps to the basement level. These lower level windows have new wrought-iron grilles. The areaway parapet has been replaced by a wrought-iron fence. The parlor story contains three new aluminum double-hung windows. The third-story oriel has new aluminum windows as do the fourth and fifth story window openings. One recent light fixture is placed above the door.

No. 624 (Tax Map Block/Lot: 1238/3)

ALTERATION(s): The stoop has been removed, a window has been installed in the original entrance, and a basement entrance created. A wrought-iron fence replaces the areaway parapet. The entire facade has been painted cream. The original entrance now contains a pair of wood double-hung windows. A new wrought-iron balustrade surmounts the bowed bay at the fourth story. One recent light fixture is placed above the door.

No. 626 (Tax Map Block/Lot: 1238/4)

ALTERATION(s): The entire facade has been resurfaced in yellow brick now painted gray. The stoop has been removed and a basement level entrance

created. The original entrance has been converted into a window. A wrought-iron fence fronts the areaway. All original detailing has been covered, window sash replaced, and the cornice has been removed.

No. 628 (Tax Map Block/Lot: 1238/104)

ALTERATION(s): The entire facade has been resurfaced in yellow brick now painted gray. The stoop has been removed and a basement level entrance created. The original entrance has been converted into a window. A wrought-iron fence fronts the areaway. All original detailing has been covered, windows sash replaced, and the cornice has been removed.

No. 630 (Tax Map Block/Lot: 1238/64)

ALTERATION(s): The entire facade has been painted gray. The stoop has been removed, a double-hung window has been installed in the original entrance, and a basement entrance created. Iron bars cover the second story windows. All windows are new white aluminum sash. A new wrought-iron fence set on a brick wall fronts the areaway. Four openings for air conditioning sleeves have been cut into the facade. One recent light fixture is placed above the door.

No. 632 (Tax Map Block/Lot: 1238/63)

ALTERATION(s): The first story has been painted a brownstone color. The stoop has been removed, a paired window with transom has been installed in the original entrance, and a basement level entrance created. New wrought-iron grilles cover the ground level and second story windows. Storm windows have been placed over the second story windows. Two recent light fixtures are placed at the entrance.

No. 634 (Tax Map Block/Lot: 1238/162)

ALTERATION(s): The basement level has been painted a brownstone color. All windows, except at the fifth story, have brown aluminum sash. The parlor story windows are covered with two new wrought-iron grilles. The wrought-iron baluster lining the steps leading to the basement apartment is not original. White storm windows cover the basement and third story windows. Two recent light fixtures are placed at the main entrance.

No. 636 (Tax Map Block/Lot: 1238/62)

ALTERATION(s): The stoop has been removed, a paired window with transom has been installed in the original entrance, and a basement entrance created.

The ground story has been painted cream. White aluminum sash, covered with new wrought-iron grilles, have been installed at the basement level. New storm windows are placed over the second story windows. A wrought-iron fence fronts the areaway. Two recent light fixtures are placed at the entrance.

HISTORY

This row of eight buildings was designed by the prolific New York architect George F. Pelham, whose work is well represented in the district. Built in 1896-97 for developer William L. Crow and the builder James W. Taylor, also known as Crow & Taylor, the buildings were constructed in the course of eight months.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2031.

638 [a/k/a 274 West 91st Street] West End Avenue and 272 West 91st Street
Tax Map Block/Lots: 1238/61 and 160
Date of Construction: 1899-1901 [NB 2000-1899]
Architect: Hugh Lamb
Developer: Realty Improvement Co.
Type: Rowhouses

ARCHITECTURE

Style: Beaux-Arts

This pair of five-story houses with American basements is composed of one house on the southeast corner of West End Avenue and West 91st Street and another on the south side of West 91st Street. Both houses are faced in red brick laid in Flemish bond with smooth ashlar limestone coursing at the first story and stone trim above. The facades are enhanced by entrance porticoes and classically-inspired window surrounds. Although quite similar, the A and B types have several distinguishing features. This pair matches another located at the southern end of the West End Avenue blockfront.

No. 638 (Tax Map Block/Lot: 1238/61)

West End Avenue Facade: The A type house is located at 638 West End Avenue. The first story entrance is located at the south; it is fronted by a

638 [a/k/a 274 West 91st Street] West End Avenue and 272 West 91st Street

limestone portico with a cluster of three Ionic columns at each side while the door is flanked by two Ionic pilasters at each side. The fence enclosing the areaway is the original wrought-iron with cast finials. To the north of the door is a window in a keyed surround. The original wood and glass door is extant. Above the portico is a balcony with a cast-stone balustrade. The second story has two window openings with limestone surrounds that have scrolled brackets supporting modillioned lintels. The third-story window openings have limestone surrounds and scrolled keystones. A limestone cornice caps this story. The fourth story is faced with limestone coursing that alternates with brick. All of the windows contain six-over-one wood sash. Modillions support the dentiled iron cornice above. The hip roof has a dormer with a swan-neck pediment and a chimney at the south side. A shallow return of the facade is located at the south side of the building.

West 91st Street Facade: The West 91st Street facade features the same overall design and articulation of detail as the West End Avenue facade. Three bays wide, the center bays of the second and third stories project slightly, with stone balustrades marking the top and bottom of the projection. Chimneys and three dormers punctuate the roof.

ALTERATION(s): The first story has been painted beige as far around the corner as the balcony, where repairs are also evident. The second story windows have pink glass block surrounds. Storm windows are present at all stories. Two recent light fixtures flank the door.

HISTORY

Designed as a two-house row in conjunction with a matching pair at the opposite end of the West End Avenue blockfront, these buildings were designed by the well-known New York architect Hugh Lamb for the Realty Improvement Company and built in 1899-1901.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2031; G 2032.

West End Avenue Between West 90th Street and West 91st Street (West Side)

621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue and 303, 305, 307 West 90th Street
Tax Map Block/Lots: 1251/18, 118, 19, 20 and 117, 17, 116
Date of Construction: 1898-99 [NB 835-1898]
Architect: Clarence True
Developer: Terence Farley & Sons
Type: Rowhouses

ARCHITECTURE

Style: Elizabethan Renaissance Revival

This group of seven five-story brick and limestone rowhouses are two to three bays wide and designed with American basements. The row, which turns a corner, encompasses four houses on West End Avenue and three on West 90th Street. They are unified by the use of red brick with contrasting limestone trim; bowed fronts; quoins and keyed limestone surrounds; decorative wrought-iron grilles; regularly aligned window heights; continuous paired stringcourses and decorative friezes below the fourth story and cornices above; pitched roofs with a variety of dormers; and stepped gables between the houses. The original window type is one-over-one wood sash. While each house varies in its details, the group as a whole creates a coherent and harmonious ensemble.

No. 621 (Tax Map Block/Lot: 1251/18)

The corner house in the row, No. 621, has a frontage of thirty-two feet on West End Avenue and forty feet on West 90th Street. The ground story is faced in coursed limestone and is capped by a stringcourse. The entrance on West End Avenue has an ornately carved limestone surround with a pedimented window flanked by Ionic pilasters above. Limestone balusters are located below the second-story windows. The West End Avenue facade has two bays flanking a smaller bay. The southern facade is of similar design but lacks the small windows. It has an entrance at the west side. The fourth story features a decorative limestone medallion in the center. The original design had a Dutch gable roof like that on 307 West 90th Street.

ALTERATION(s): The doors are replacements. The original windows have been replaced by multipane casement windows. The fifth story was altered in 1950; the pitched roof was removed and a brick addition with a flat roof constructed. A wrought-iron grille (painted red) has been installed at the first-story window on West End Avenue and wrought-iron fences (painted red) are located at the West 90th Street entrance. The areaway fence has been removed and the areaway altered. Light fixtures have been installed at the doors.

1950: Alt 594-1950 [Source: Alteration Application]

621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue and 303, 305, 307 West 90th Street

A brick fifth story addition was added.
Architect -- Samuel Cohen Owner -- Ruth Santo

No. 623 (Tax Map Block/Lot: 1251/118)

This house is twenty-seven feet wide and features a limestone-faced ground story and a three-sided two-story oriel at the north side of the facade. The window openings have keyed limestone surrounds, including the round-arched window at the fourth story, and retain the original one-over-one wood sash. An original wrought-iron fence encloses the areaway and an original wrought-iron window grille is located on the window to the north of the door. A tall chimney is located at the north end of the roof.

ALTERATION(s): The pitched roof was removed and a beige and red brick addition with a flat roof was constructed at the fifth story. Fifth-story windows are multipane casements. Three storm windows are located at the second story. The glass and aluminum door is a replacement. It is flanked by two recent light fixtures.

1947: Alt 570-1947 [Source: Alteration Application]
A brick fifth story addition was added.
Architect -- David Kraus,R.A. Owner -- Kleinport Realty Corp.

No. 625 (Tax Map Block/Lot: 1251/19)

This house is distinguished by its two-bay bowed facade; four arched ground-story openings, including a service door, two windows and a centralized entrance; a carved limestone balcony below the second-story windows; and a frieze of carved limestone panels below the fourth-story windows. The width of the house is approximately twenty-four feet. The first-story windows have the original wrought-iron grilles.

ALTERATION(s): The pitched roof was removed and a one-story brick addition was constructed in its place. Multipane casement windows have replaced all of the original windows. Both doors have been replaced. The second- and third-story window openings have been shortened at the bottom and brick panels placed below the sills. A light fixture has been installed above the sevice entrance. The areaway fence has been removed and the areaway altered.

1939: Alt 1736-1939 [Source: Alteration Application]
A brick fifth story addition was added.
Architect -- Joseph Lau Owner -- Hanover Construction Corp.

621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue and 303, 305, 307 West 90th Street

No. 627 (Tax Map Block/Lot: 1251/20)

This house is distinguished by a two-bay bowed brick front which is eighteen feet wide. Its overall design, including the Dutch gable, is similar to that of No. 307 West 90th Street. The arched entrance retains its original oak and glass double doors with original hardware and is topped by a carved keystone. The entrance is flanked by low entry walls topped by wrought-iron railings. All of the original windows are intact and original wrought-iron grilles are found at the service door, at the window to the north of the entrance, and at the balconies on the second story. A chimney is located at the north side of the roof.

ALTERATION(s): The windows have exterior storm sash. A new wrought-iron grille is located at the fifth-story window. The arched top of the gable has been removed. The areaway fence has been removed, except for a portion perpendicular to the facade at the southern end.

HISTORY

Built in 1898-99, this seven-house group was designed by the prolific New York architect Clarence True whose work is represented in the district by eight other rows. True, who also often worked as his own developer, is said to have designed over 400 houses in the Upper West Side and Morningside Heights. He popularized the American basement plan for rowhouse design. Terence Farley & Sons, the developers for this row, were known for their work on the Upper East Side where they: "...carried on substantial operations which... stamp a solid, if sombre, character upon the better streets on the East Side."

Selected References:

History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 83.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734; I 2468-19; C 719.

West End Avenue Between West 90th Street and West 91st Street (West Side)

631 West End Avenue
Tax Map Block/Lot: 1251/21
Name of Building: (former) Rectory of the Fourth Presbyterian Church
Date of Construction: 1893-94 [NB 1028-1893]
Architect: Heins & La Farge
Original Owner: Fourth Presbyterian Church
Type: Rectory

ARCHITECTURE

Style: Gothic Revival

The two-bay, twenty-foot wide house is faced in the same materials found in the adjacent church complex, with smooth limestone ashlar at the first story and rock-faced ashlar above. It has three stories above a raised basement and features a three-sided projecting bay on the north side of the facade and a stoop in the flush southern bay. The wood door has tripartite glazed panels with tracery and a transom. The pitched roof has a two-window gabled dormer; the dormer windows have transoms. The areaway wall has a decorative wrought-iron fence. All of the windows were probably originally one-over-one double-hung wood-framed sash.

Northern Elevation: Visible above the roof of the hall which once connected the rectory to the church, the elevation is fronted in rock-faced ashlar and has a prominent chimney. There are no windows.

ALTERATION(s): The windows of the dormer have aluminum replacement sash, and the basement-story windows have exterior storm sash. The roof is surfaced with asphalt shingles. There are light fixtures above the parlor-story and basement doors.

HISTORY

Originally the rectory of the adjacent Fourth Presbyterian Church complex at No. 633 West End Avenue, this house was built in 1893-94 and designed by the noted architectural firm of Heins & La Farge. It is now divided into five apartments.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.
Lisa M. Schroeder, "Upper West Side Religious Properties," Preservation Studio II, Columbia University, LPC Research Files, 1984.

West End Avenue Between West 90th Street and West 91st Street (West Side)

633-637 West End Avenue
Tax Map Block/Lot: 1251/22
Name of Building: (former) Fourth Presbyterian Church
(now) Annunciation Greek Orthodox Church
Date of Construction: 1893-94 [NB 97-1893]
Architect: Heins & La Farge
Original Owner: Fourth Presbyterian Church
Type: Church

ARCHITECTURE

Style: Gothic Revival

Located at the southwest corner of West End Avenue and West 91st Street, the Fourth Presbyterian Church, now the Annunciation Greek Orthodox Church, is part of a complex of three limestone-fronted buildings of which the rectory is now owned separately and occupied by five apartments (see entry for 631 West End Avenue). A corner tower with clock faces on each facade dominates the corner. The parish house is connected to the church, and is entered at No. 302 West 91st Street. A two-story hall on West End Avenue connects the church to the former rectory. The church has a pitched roof, triangular gables and Gothic Revival style detail.

West End Avenue Facade: This facade is eighty feet wide and fronted in rock-faced ashlar with smooth ashlar trim. The church's portal contains three wood doors surmounted by a stained glass window with wood tracery, within a pointed-arched surround. The hall connecting the rectory has stained-glass windows in wood tracery. The tower is freestanding above the second story and has a round stained-glass cusped window at the third story and louvered vents in a pointed arch below the glass clock face on each side. The tower is capped by small spires at the corners and has a variety of carved detail at the cornice, including gargoyles and carved angels' faces.

West 91st Street Facade: The rock-faced limestone-fronted church and parish house facades combined are 125 feet wide on West 91st Street. The tower has a door at the first story. Just to the west of the tower, the nave facade is recessed and has two stained-glass lancet windows. The transept has a gabled facade and contains a single large pointed-arched stained-glass window below a small circular stained-glass cusped window. There is a copper and slate cupola visible on the roof behind the transept facade. Just to the west of the transept is the parish house. This two-story building is two bays wide and connected to the church. The eastern bay contains a pedimented entrance and double-hung leaded glass windows below a flat roof. The western bay has a gabled facade with tripartite stained-glass windows within an arched surround at the second story, square-headed windows at the first story, and a basement entrance.

ALTERATION(s): The roofs of the buildings have been resurfaced in asphalt tile. There are light fixtures at regular intervals across both first-story

facades. On West End Avenue, there is a cloth canopy extending from the portal and banner posts on each side of the portal. Lexan in metal frames has been installed at the large stained-glass window. On West 91st Street, screen has been installed over all the windows. There has been considerable resurfacing to the basement story of the parish house, and the basement entrance may not be original; the canopy above the basement door is not original. There is exterior storm sash on the double-hung windows.

HISTORY

Built in 1893-94 for the Fourth Presbyterian Church, this complex was designed by the noted architectural firm of Heins & La Farge, and is considered to be one of the firm's major works. The church was bought by the current owners, Congregation Evangelismos Church of New York City, in 1953 and is now known as the Annunciation Greek Orthodox Church.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.
Lisa M. Schroeder, "Upper West Side Religious Properties," Preservation Studio II, Columbia University, LPC Research Files, 1984.

West End Avenue Between West 91st Street and West 92nd Street (East Side)

640 West End Avenue [a/k/a 265 West 91st Street]
Tax Map Block/Lot: 1239/1
Date of Construction: 1912-13 [NB 221-1912]
Architect: Townsend, Steinle & Haskell
Original Owner: Odell & Townsend Holding Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building is located on a lot at the northeast corner of West End Avenue and West 91st Street which extends approximately fifty-eight feet along the avenue and 100 feet along the street. It is faced in buff-colored brick laid in common bond with limestone trim. The building is lined at the sidewalk level with a shrub bed enclosed by the original wrought-iron pipe-rail fence.

West End Avenue Facade: The three-story base, eight-story midsection, and one-story top of this facade are articulated by three single window

bays grouped in the center flanked by wider bays at each end. The original window type is eight-over-one wood sash. The banded stone base features iron grilles covering the windows of the first story. The end bays of the fourth story are enhanced by stone balconies with balusters and triangular pediments. The three center bays are crowned with projecting stone lintels. Stories five through nine are faced in buff-colored brick and have terra-cotta window surrounds and projecting bracketed sills. The tenth story, surmounting two stone beltcourses, has projecting stone balconies at each end with ornate green copper railings. The twelfth story, above a dentiled beltcourse ornamented with swags, is faced in white stone and capped by a projecting modillioned green copper cornice.

West 91st Street Facade: This facade, eight bays wide, continues the same overall design and articulation of detail as the West End Avenue facade. Located in the fifth bay from the west is a classically-inspired two-story stone entrance enframement. The entrance contains paired wood and glass doors with sidelights and transoms flanked by granite Ionic columns supporting an ornate entablature. The bay above the entrance has casement windows and a transom, with smaller stone Ionic columns flanked by volutes supporting a broken pediment. The fourth and tenth stories have two balconies at each end with the same design as seen on the West End Avenue facade.

Eastern Elevation: An alleyway behind a wrought-iron fence separates the eastern elevation from the neighboring building. Faced in light brown brick, it contains two window openings per story fronted by a fire escape.

Northern Elevation: The elevation has two portions; the western portion is faced in red brick with a return of the West End Avenue facade, and the eastern portion, set back to a narrow light court, is faced in buff-colored brick and has three (visible) openings per story.

ALTERATION(s): The window openings east of the entrance at the first story have one-over-one aluminum sash; the end bay is sealed in concrete. Many of the original eight-over-one wood sash windows have been replaced with one-over-one wood sash.

HISTORY

Built in 1912-13 for a holding company formed by Adelaide Townsend and George W. Odell, 640 West End Avenue was designed by the noted architectural firm of Townsend, Steinle & Haskell. It was constructed on the site of a five-story building faced in brick, which occupied the southern portion of the lot. The alleyway at the north side of the building is the partial remnant of a path or lane that once led from the old Bloomingdale Road (slightly off line with Broadway) to Twelfth

Avenue. It originally separated the farms of Brouckholst Livingston to the south and R.L. Schieffelin to the north.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2033.

646 West End Avenue
Tax Map Block/Lot: 1239/4
Date of Construction: 1895 [NB 51-1895]
Architect: Martin V.B. Ferdon
Original Owner: Powers & Welcher
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Renaissance Revival

West End Avenue Facade: This five-story brownstone-fronted building with a raised basement is four bays wide and extends forty-two feet along the east side of West End Avenue between West 91st and 92nd Streets. The building is faced in rusticated brownstone up to the second story with smooth ashlar above. String courses define the stories. A stone box stoop leads to the entrance which is distinguished by an original oak and glass double door set into a carved arched opening within a classically-inspired enframement. The two large windows flanking the entrance and the fifth story windows have arched openings. The windows have the original one-over-one double-hung wood sash; those at the parlor story have fanlight transoms. A bracketed and dentiled iron cornice surmounts the facade. An original wrought-iron fence extends from the south corner of the house to the building at No. 640, enclosing an alley. The original pipe-rail fence is extant at the south side in front of the areaway.

Northern Elevation: The exposed northern elevation has been stuccoed in a reddish brown color. It has no windows.

Southern Elevation: The southern elevation, faced in brick, has five one-over-one double-hung wood sash windows with painted white lintels and two four-story wood oriels with carved foliate panels.

ALTERATION(s): The basement story has been painted dark brown, while the first story has been painted a lighter brown. A fire escape extends from the second through the fifth stories. The areaway at the north of the door has been altered and has a recent wood and glass door with an awning above and new wrought-iron fencing. Two light fixtures have been installed at the main entrance.

HISTORY

Designed by architect M.V.B. Ferdon, this small multiple dwelling (flat) was completed in the course of four months during 1895 for the development firm of Powers & Welcher. Ferdon designed only one row of houses in the district (Nos. 304 to 312 West 91st Street).

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2033.

650 West End Avenue [a/k/a 298 West 92nd Street]
Tax Map Block/Lot: 1239/61
Date of Construction: 1917 [NB 458-1916]
Architect: Schwartz & Gross
Original Owner: 650 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Georgian

This apartment building, of thirteen stories with a basement, is located on a lot at the southeast corner of West End Avenue and West 92nd Street which extends approximately 101 feet along the avenue and eighty-two feet along the street. It is clad in red brick laid in common bond with limestone and terra-cotta trim. In plan it is arranged around an interior court which opens to the east. The original windows, most of which remain, have six-over-six wood sash.

West End Avenue Facade: This facade is divided horizontally into a two-story base, a seven-story midsection, and a four-story top. The base contains an entrance with a double-height stone surround flanked by four window bays on each side. The entrance, flanked by narrow six-over-six wood sash stained glass windows, is crowned by a semicircular transom. The second story, above the entrance, contains paired windows with transoms flanked by pilasters and capped by a

dentiled cornice. The three bays flanking the entrance are enhanced by double-height brick pilasters. Above a stone basement with windows covered by iron grilles, the first-story windows are topped by brick arches with stone keystones and tympanums filled with brick headers. Above a stone cornice at the second story, the facade is articulated by two tripartite window bays with thick mullions in the center, flanked by four single bays on each side. The tenth story is defined by two beltcourses. The eleventh and twelfth stories have double-height brick pilasters with stone capitals similar to those at the base; these are surmounted by a bandcourse and a dentiled cornice. The thirteenth story is surmounted by a brick parapet with terra-cotta coping and volutes flanking the stepped center.

West 92nd Street Facade: This facade, nine bays wide, continues the same overall design and articulation of detail as the West End Avenue facade. The first story contains an entrance in an arched doorway with an adjacent slit window in the eastern bay, and an entrance in the second bay from the west. Windows in the western bays have ten-over-one wood sash.

Eastern Elevation: The eastern elevation, visible above the fourth story of the neighboring building, is divided into two wings by an interior court. It is faced in red brick with yellow brick beltcourses reflecting those of the primary facades, and has one visible window opening per story.
Southern Elevation: An alleyway with a wrought-iron fence separates the southern elevation from the neighboring building. Faced in red brick, it has brick quoins at the eastern end and four bays per story. Yellow brick beltcourses reflect those of the primary facades.

ALTERATION(s): Except for a few windows with one-over-one replacement wood sash windows at the twelfth story of the West End Avenue facade and the fourth story of the West 92nd Street facade, and additional windows on the southern elevation, the building retains its original windows. The entrances on West 92nd Street contain metal doors (painted black). The eastern elevation features repointing adjacent to the West 92nd Street facade, and the brick has been painted gray at the top. The main entrance on West End Avenue has plate glass and aluminum doors shielded by a gray canopy and flanked by lanterns, none of which are original. The water table and stone entrance surround have been painted gray.

HISTORY

Erected in 1917 for the 650 West End Avenue Corporation, this apartment building was designed by the prolific architectural firm of Schwartz & Gross, whose work is well represented within the district. The building was constructed on the site of five brick-faced rowhouses of five

stories each.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
Andrew S. Dolkart, Letter to LPC Research Staff, LPC Research Files May 7, 1987, 1].
"New West End Avenue Apartment," Real Estate Record & Guide 99 (Feb. 10, 1917), 198.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

West End Avenue Between West 91st Street and West 92nd Street (West Side)

639 West End Avenue [a/k/a 301 West 91st Street]
Tax Map Block/Lot: 1251/54
Date of Construction: 1926-27 [NB 448-1926]
Architect: Gronenberg & Leuchtag
Original Owner: 639 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, is located on a lot at the northwest corner of West End Avenue and West 91st Street which extends approximately sixty-five feet along the avenue and 100 feet along the street. In plan the building is arranged around an interior court which opens to the north. It is faced in buff-colored brick laid in common bond with limestone and yellow terra-cotta trim.

West End Avenue Facade: This facade is divided horizontally into a three-story base, a nine-story midsection, and a three-story top. Above a low granite water table, the first story is faced in stone. The central entrance is flanked by single bays with paired bays at each end. It is flanked by two metal and yellow glass lanterns and set into an arched enframement with Norman style moldings, small capitals, archivolts, and carved panels. Above, the facade is faced in brick and articulated by four center bays, paired window bays at each end, and a slit window next to the northern end bay. The original window type is six-over-six wood sash. The second and third stories, capped by a cornice, are framed by terra-cotta quoins; a decorative engaged colonnette at each corner has Norman style ornament. The center bays of the third story are crowned by terra-cotta lintels, and the paired

end bays are grouped within double-height terra-cotta arched enframements. Fourth-story windows have terra-cotta surrounds and a terra-cotta balcony spans the two center bays at the ninth story. The thirteenth story has balconies at each end which intersect a belt course punctuated by balustrades at the windows. The end bays of the thirteenth and fourteenth stories are articulated like those at the base, and the center bays of the fourteenth story are arched and have ornate terra-cotta tympanums. The facade is capped by a parapet with an arched corbel table and a narrow cornice. The building has a one-story penthouse with a pitched red tile roof.

West 91st Street Facade: This facade features the same overall design and articulation of detail as the West End Avenue facade, expanded to ten bays.

Northern Elevation: The elevation, which is divided into two wings by a light court, is faced in buff-colored brick and contains one window opening per story at the eastern end.

Western Elevation: An alleyway with an iron railing separates the western elevation from the neighboring building. The elevation is faced in buff-colored brick and has four (visible) window openings per story.

ALTERATION(s): Approximately seventy-five percent of the original windows (painted brown) survive; the remainder have been replaced with one-over-one aluminum sash. The penthouse has been painted white with green brackets supporting the roof. The stone base has been painted gray. The entrance doors have been replaced with paired glass and aluminum doors, shielded by a green canopy.

HISTORY

Built in 1926-27 for the 639 West End Avenue Corporation, this apartment building was designed by the architectural firm of Gronenberg & Leuchtag. Sources indicate that it was constructed on the site of the Arbutus, a brick-faced apartment-hotel of seven stories with a basement.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

West End Avenue Between West 91st Street and West 92nd Street (West Side)

645 West End Avenue [a/k/a 300 West 92nd Street]
Tax Map Block/Lot: 1251/62
Name of Building: Halsworth
Date of Construction: 1912-13 [NB 406-1912]
Architect: Gaetan Ajello
Original Owner: A.C. & H.M. Hall Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaisssance

This apartment building, of twelve stories with a basement, is located on a lot at the southwest corner of West End Avenue and West 92nd Street which extends approximately 137 feet along the avenue and 100 feet along the street. In plan the building is organized around two courtyards, a narrow deep one opening to the east, and a wide shallow one to the west. This elaborately ornamented building is clad in limestone and white brick with terra-cotta trim. All of the original one-over-one wood sash windows are intact.

West End Avenue Facade: A two-story base with a transitional third story, eight-story midsection, and one-story top articulate this facade, which is separated by a courtyard into two identical wings; each is four bays wide with two paired center bays flanked by single windows. Above a high granite basement, the first two stories are faced in rusticated stone and capped by a beltcourse. The first-story bays have transoms. The transitional third story, faced in white brick, has molded terra-cotta window enframements topped by stringcourses. Stories four through eleven are enhanced by an elaborate stone balconies at the fifth story, large cartouches inscribed with the letter "H" at the sixth story, and repeating stone balconies with wrought-iron railings at the end bays of stories six, eight, and ten. The depressed-arched bays of the twelfth story have terra-cotta enframements and balconies with balustrades. The wings are each surmounted by a parapet on which is placed a large modillioned iron cornice with elongated brackets.

The courtyard is flanked on the wings of the West End Avenue facade by large projecting iron light fixtures with foliate ornament and white globes suspended from crescent-shaped arms. Smaller fixtures with similar globes flank the five openings of the first story on the northern and southern walls of the courtyard. The arched entrance, with wood-framed paired glass doors and a transom, is located in the western wall and reached by three stone steps flanked by simple wrought-iron railings. The entrance is capped by a rondel inscribed with the letter "H" and framed by a classically-inspired stone surround. The surround is flanked by two slender arched windows with leaded glass topped by recessed rondels, forming a triumphal arch motif. Above the entrance, the wall is articulated by tripartite windows flanked by single bays. The side windows of the tripartite bays contain leaded glass; all

but two remain intact. The northern and southern walls have six openings per story, with narrow openings containing stained glass.

West 92nd Street Facade: This facade features the same overall design and articulation of detail as the facades of the West End Avenue wings, expanded to seven bays. The facade has four paired bays in the center with one tripartite bay at the west flanked by single bays at each end. The eastern window of the second pair from the east at each story contains stained glass in at least one sash with the exception of the eighth story. The narrow eastern windows of the tripartite bays also contain stained glass, absent at six of the twelve stories.

Southern Elevation: The southern elevation is separated from the neighboring building by an alleyway behind a wrought-iron fence. It is faced in plain brick with stone and brick returns; and has two tripartite bays in the center flanked by single bays that are visible from the street.
Western Elevation: The western elevation, visible above the neighboring eight-story building, is plain white brick.

ALTERATION(s): A service entrance containing a metal door (painted black) has been cut into the third opening from the east on the West 92nd Street facade. The stone return at the third story of the southern elevation has been repointed. The ironwork, including the light fixtures and cornice, has been painted black.

HISTORY

This apartment building, the Halsworth, was constructed in 1912-13 according to the design of architect Gaetan Ajello, who also designed the stylistically similar building at 302-04 West 92nd Street (adjacent to this building) which was erected for the same owner at roughly the same time. The letter "H" found in the cartouches of the building's facades refers to the original owner, the A.C. & H.M. Hall Realty Company, from which the building takes its name. It was constructed on the site of five unoccupied lots. The alleyway at the south side of the building is the partial remnant of a path or lane that once led from the old Bloomingdale Road (slightly off line with Broadway) to Twelfth Avenue (the southern building line is slightly skewed to conform to this path). It separated the farms of Brouckholst Livingston to the south and R.L. Schieffelin to the north.

West End Avenue Between West 91st Street and West 92nd Street (West Side)
continuation of..... 645 West End Avenue

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
"Is Apartment-Hotel Construction to be Revived?," Real Estate Record & Guide 86 (Aug. 6, 1910), 232.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.
"The Reconstruction of West End Avenue," Real Estate Record & Guide 86 (June 22, 1912), 1359.

West End Avenue Between West 92nd Street and West 93rd Street (East Side)

660-668 West End Avenue [a/k/a 257-267 West 92nd Street]
Tax Map Block/Lot: 1240/1
Name of Building: Hotel Windemere
Date of Construction: 1926-27 [NB 132-1926]
Architect: Schwartz & Gross
Original Owner: 666 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance/Art Deco

This apartment building, of twenty-two stories with a basement, is located at the northeast corner of West End Avenue and West 92nd Street, extending approximately 100 feet along the avenue and 160 feet along the street. The building is U-shaped in plan, with a large courtyard opening to the north. It is faced in buff-colored brick laid in common bond with limestone and terra-cotta trim. This distinctive building, with Art Deco style massing achieved through upper-story setbacks and neo-Renaissance style ornament, is the tallest in the district.

West End Avenue Facade: A three-story base, eleven-story midsection, and a top with eight stories of setbacks articulate this facade. The three-story rusticated stone base, resting on a high granite basement, contains a double-height arched entrance enframement in the center flanked by paired windows and four single bays on each side. The entrance is framed by fluted Ionic pilasters supporting an entablature. The second-story windows above the entrance have rounded upper corners flanked by volutes and are surmounted by a keystone. The single bays of the first and second stories are flanked by double-height pilasters supporting blind arches above the second-story windows. A metal plaque at the southern end of the first story reads "Hotel/Windemere". Stories

four through fourteen are faced in buff-colored brick and articulated by three paired bays at the center flanked by four single bays at each side. The fourth-story windows have stone keystones and stone cartouches and panels are located at the center bay above the eleventh story. The first set of setbacks occurs at the fifteenth story; the three center bays, flanked by terra-cotta quoins, maintain the building line while the end bays are recessed behind stone posts with wrought-iron railings. The next setback occurs at the seventeenth story, where the bay treatment is repeated. The center bays of the nineteenth and twentieth stories are flanked by terra-cotta cartouches and paired pilasters topped by a broken pediment with an urn. The top two stories, set back from those below, are enhanced by brickwork executed in geometric patterns. Terra-cotta parapets line the two lower setbacks and those above defined by cornices.

West 92nd Street Facade: This facade, with fifteen window openings at each story above the second, continues the same overall design and articulation of detail as the West End Avenue facade. An entrance, located six bays from the western end, is shielded by a crested iron canopy anchored to the building with tie rods. The western half of the building, centered above the entrance, is crowned with setbacks like those seen on West End Avenue. The eastern half of the facade has simpler setbacks.

Eastern Elevation: The eastern elevation is faced in buff-colored brick with setbacks conforming to those established on the eastern half of the West 92nd Street facade. It has four visible window bays per story.

Northern Elevation: The northern elevation, visible above the neighboring fifteen-story building, is faced in buff-colored brick with setbacks conforming to those established on the West End Avenue facade. It has five visible window bays.

ALTERATION(s): Except for the paired six-over-six wood sash windows above the main entrance (painted brown), the original windows have been replaced with one-over-one aluminum sash. The basement and first story have been painted gray. The main entrance contains recent paired doors shielded by a green canopy. The iron canopy above the West 92nd Street entrance has been painted green and has a green awning. A service entrance has been cut into the eastern end of the West 92nd Street facade. The eastern elevation has been partially repointed at the eighth story.

HISTORY

Erected in 1926-27 for the 666 West End Avenue Corporation, this building was designed by the prolific architectural firm of Schwartz &

Gross, whose work is well represented within the district. This apartment building was constructed on the site of five brick-faced rowhouses on West End Avenue and one on West 92nd Street. The building takes its name from Lake Windemere in the Lake District of northern England, the largest lake in that country.

Selected References:

Architecture & Building 60 (1926).
George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
Thomas Norton and Jerry E. Patterson, Living it Up: a Guide to the Named Apartment Houses of New York (New York, 1984), 366.
"West End Avenue's Tallest Apartment House Underway," Real Estate Record & Guide 117 (May 15, 1926), 7.

670-678 West End Avenue [a/k/a 260-270 West 93rd Street]
Tax Map Block/Lot: 1240/61
Date of Construction: 1925-27 [NB 690-1925]
Architect: George & Edward Blum
Original Owner: Samidor Realty Company, Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, is located on a lot at the southeast corner of West End Avenue and West 93rd Street which extends approximately 101 feet along the avenue and 154 feet along the street. The building is U-shaped in plan, with a courtyard opening to the south. It is faced in buff-colored brick laid in common bond with contrasting stone and terra-cotta trim.

West End Avenue Facade: This facade is divided horizontally into a three-story base, a nine-story midsection, and a three-story top. Each story is articulated by fourteen window bays arranged in pairs, with a slit window between the windows of the third pair from the southern end. The original window type is six-over-one wood sash. The windows all have notched terra-cotta sills. Above a terra-cotta frieze at the fourth story, the center bays are slightly recessed. The four end bays at the fifth and fifteenth stories have arched openings. Stories thirteen through fifteen are enhanced at each end by triple-height terra-cotta surrounds terminating in arches reminiscent of Gothic plate

tracery. The building is surmounted by a parapet with sculpted terra-cotta coping.

West 93rd Street Facade: This facade, ten bays wide, continues the same overall design and articulation of detail as the West End Avenue facade. Located in the fifth bay from the east is the entrance to the building, set into a double-height arched stone surround with carved foliate ornament containing paired glass doors with intricate wrought-iron grilles and paired arched windows with multipane sash at the second story. The third bay from the eastern end and the fourth bay from the western end contain paneled arched wood doors; the western door has a glass transom.

Eastern Elevation: An alleyway enclosed by a wrought-iron gate separates the eastern elevation from the neighboring building. Faced in yellow brick with buff-colored brick returns, it contains six window bays per story.

ALTERATION(s): Approximately seventy percent of the original windows (painted brown) are extant, the remainder replaced with one-over-one aluminum sash. Many windows have exterior storm sash and screens. The basement and entrance surround have been painted light gray. The wood doors and wrought-iron trim of the West 93rd Street facade have been painted black.

HISTORY

Built in 1925-27 for the Samidor Realty Company, Inc., this apartment building was designed by the noted architectural firm of George & Edward Blum. It was constructed on the site of eleven brick-fronted rowhouses of five stories each.

Selected References:

American Apartment Houses of Today (New York, 1926), 9.
George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.

West End Avenue Between West 92nd Street and West 93rd Street (West Side)

663 West End Avenue
Tax Map Block/Lot: 1252/15
See 301 West 92nd Street

665 West End Avenue and 301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street
Tax Map Block/Lots: 1252/16 and 15, 114, 14, 113
Date of Construction: 1900-01 [NB 212-1900]
Architect: Clarence True
Developer: Riverside Building Co.
Type: Rowhouses

ARCHITECTURE

Style: Jacobean Revival

This group of five five-story beige Roman brick and limestone houses are two to three bays wide and have American basements. The houses were designed with a unified appearance intended to create the overall visual impression of one large mansion. The row, which turns a corner, encompasses two identical houses fronting on West End Avenue, each approximately thirty-eight feet wide (the corner house is numbered 301 West 92nd Street); two houses on West 92nd Street (Nos. 303 and 305), each twenty-five feet wide and designed as mirror images, which are separated by a courtyard that resembles the grand entrance of a large residence with the entrances located on either side of the courtyard near the back; and No. 307 West 92nd Street, seventeen feet wide, which is similar to its neighbor and with it forms the end pavilion of the ensemble. The houses are unified by materials, continuous limestone banding at the ground story, quoins and keyed limestone surrounds, decorative wrought-iron grilles, two-story three-sided oriel windows with carved spandrel panels, regularly aligned window heights, uniform stringcourse and cornice lines, and slate-covered pitched roofs punctuated by triangular gabled dormers. The original windows in this row have one-over-one double-hung wood sash; most of these windows are extant. No. 301 has its original door frame with wood Ionic pilaster door jambs. No. 307 retains its original oak and glass door with original hardware.

No. 665 West End Avenue (Tax Map Block/Lot: 1252/16)

ALTERATION(s): The wood and glass door is a replacement. Three windows to the north of the door have recent wrought-iron grilles. The dormers have been painted brown. The areaway fence and entrance cheek walls have been removed and the areaway altered.

HISTORY

Built in 1900-01 for the Riverside Building Company, this five-house group

665 West End Avenue and 301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street

was designed by the prolific New York architect Clarence True whose work is also represented by eight other rows in the district. True is said to have designed over 400 houses in the Upper West Side and Morningside Heights and popularized the American basement plan in rowhouse design.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

667-675 West End Avenue
Tax Map Block/Lot: 1252/17
Date of Construction: 1924-25 [NB 309-1924]
Architect: George F. Pelham
Original Owner: 17 West 71st Street Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, extends approximately seventy-five feet along the west side of West End Avenue between West 92nd and West 93rd Streets. The building is dumbbell-shaped in plan, with light courts opening to the north and south. It is faced in buff-colored brick laid in Flemish bond with stone and terra-cotta trim.

West End Avenue Facade: The facade is divided horizontally into a three-story base, a ten-story midsection, and a two-story top. It is articulated by paired end bays flanking wide single bays in turn flanking four single bays at the center. The base rests on a high granite basement. The entrance has a stone enframement with a carved entablature surmounted by a pointed arched surround at the second story containing two arched windows. The end bays also have double-height arched enframements. The bays flanking the center of the second story are enhanced by wrought-iron balconies, as are the end bays at the third story. The fourth story, above a terra-cotta beltcourse, has classically-inspired terra-cotta window enframements at each end capped by swan-neck pediments. The eighth story has a terra-cotta balcony with a wrought-iron railing spanning the center bays. The fourteenth story has terra-cotta balconies with balusters and enframements like those found at the fourth story. The facade is

surmounted by a dentiled and modillioned terra-cotta cornice.

Southern Elevation: The southern elevation, visible above the neighboring building on West End Avenue, has two wings separated by a lightcourt. Faced in yellow brick, it has eight window openings per story.

ALTERATION(s): The original eight-over-one wood sash windows have been replaced by dark gray one-over-one aluminum sash. The entrance contains paired metal and glass replacement doors with a transom. It is shielded by a red canopy supported by tie rods anchored to the facade. A service entrance has been cut into the northern end of the facade, with the surrounding stonework painted gray in a contrasting tone with the remainder of the stonework at the base. Part of the pediment at the northern end of the fourth story is missing.

HISTORY

This apartment building was constructed in 1924-25 for 17 West 71st Inc., according to the design of the prolific Upper West Side architect George F. Pelham. It was built on the site of five stone-fronted rowhouses of five stories each.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

677 West End Avenue [a/k/a 300-304 West 93rd Street]
Tax Map Block/Lot: 1252/20
Date of Construction: 1927 [NB 478-1926]
Architect: Leo F. Knust
Original Owner: Dominion Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, is located on a lot at the southwest corner of West End Avenue and West 93rd Street which extends approximately fifty-one feet along the avenue and 100 feet along the street. In plan the building is organized around a shallow interior court which opens to the south. It is faced in buff-colored

brick laid in modified Flemish bond with stone and terra-cotta trim. The original one-over-one wood sash windows are intact.

West End Avenue Facade: The two-story base, ten-story midsection, and three-story top of this facade are defined by stringcourses and articulated by paired window bays with thick mullions at each end and three single bays in the center. The first story, above a high stone basement, contains a classically-inspired stone entrance enframement with paired multipaned doors sheathed in metal and topped by transoms. The entrance is flanked by two narrow windows, with paired windows at each end of the facade. The end bays of the thirteenth story have stone balconies with balusters; these bays and the building's corners are framed by double-height terra-cotta pilasters supporting a cornice. The terra-cotta pilasters repeat at the fifteenth story, which is surmounted by a cornice and a brick parapet.

West 93rd Street Facade: The West 93rd Street facade, eight bays wide, continues the same overall design and articulation of detail as the West End Avenue facade.

Western Elevation: An alleyway behind a wrought-iron fence separates the western elevation from the neighboring building. It is faced in yellow brick with a return of the facade and has four window bays per story.

ALTERATION(s): Many of the original windows (painted white) have exterior storm sash. The lanterns flanking the entrance are not original, and the stonework at the base has been painted gray. Patch repointing is evident at the northern corner of the West End Avenue facade. Grilles have been added at the first story to the two openings north of the entrance and to the four eastern openings of the West 93rd Street facade. An entrance containing a metal door (painted black) has been cut into the West 93rd Street facade.

HISTORY

Built in 1927 for the Dominion Realty Corporation, 677 West End Avenue was designed by architect Leo F. Knust. This apartment building was constructed on the site of four brick-faced rowhouses of five stories each.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

West End Avenue Between West 93rd Street and West 94th Street (East Side)

680-692 West End Avenue [a/k/a 267-271 West 93rd Street]
Tax Map Block/Lot: 1241/1
Date of Construction: 1916-18 [NB 243-1916]
Architect: Rouse & Goldstone
Original Owner: 690 West End Avenue Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of twelve stories with a basement, is located on a lot at the northeast corner of West End Avenue and West 93rd Street which extends 129 feet along the avenue and 100 feet along the street. It is clad in buff-colored brick laid in English bond with brown brick, stone, and terra-cotta trim. The building is U-shaped in plan with an interior courtyard opening to the east.

West End Avenue Facade: This facade is divided horizontally into a base, a midsection, and a top. The high granite basement is punctuated by four service entrances and seven window openings with the original wrought-iron grilles, and has the number "680" inscribed at the southern corner. The facade is eleven bays wide, with a slit window at the center flanked on each side by a single bay, two wide paired bays, and two single bays at the ends. The first story is surmounted by a projecting stone beltcourse and the third story is capped by a dentiled cornice with a brick frieze. Stories four through ten form the midsection of the building. The fourth story has terra-cotta window enframements with projecting segmentally-arched pediments at each end and at the two bays flanking the center; the fifth story has simpler surrounds at the corresponding bays. The seventh story is enhanced by a stone balcony with a wrought-iron railing spanning the five center bays. The eleventh and twelfth stories are faced in light brown and dark brown brickwork creating a striking diagonal pattern. The projecting window enframements of the eleventh story mirror those of the fourth, and the building is surmounted by a dentiled and modillioned terra-cotta cornice enhanced by lions' heads.

West 93rd Street Facade: This facade, seven bays wide, continues the same overall design and articulation of detail as the West End Avenue facade. The entrance, located in the fourth bay from the west, has a classically-inspired stone surround with Corinthian pilasters supporting a broken segmentally-arched pediment.

Eastern Elevation: An alleyway enclosed by a wrought-iron fence separates the eastern elevation from the neighboring building. Faced in buff-colored brick, it is separated into two wings by an interior court. Three window openings are visible per story.

continuation of..... 680-692 West End Avenue

ALTERATION(s): The original six-over-one wood sash windows have been replaced by dark brown one-over-one aluminum sash. The service entrances of the West End Avenue facade contain metal doors (painted gray). Patch repointing of the brickwork, especially the imposts of the window enframements, is evident on both facades. The main entrance has recent paired doors with a transom, and is flanked by lanterns and shielded by a brown canopy which are also not original. The five openings east of the entrance have recent grilles. Scars at the seventh story on the West 93rd Street facade suggest the presence of a balcony, now removed.

HISTORY

Built in 1916-18 for the 690 West End Avenue Corporation, this apartment building was designed by the architectural firm of Rouse & Goldstone. It was constructed on the site of two brick-faced rowhouses of five stories each and three unoccupied lots.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.

694-698 West End Avenue [a/k/a 276 West 94th Street]
Tax Map Block/Lot: 1241/61
Date of Construction: 1924-25 [NB 516-1924]
Architect: George F. Pelham
Original Owner: Armino A. Campagno
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of fifteen stories with a basement, is located on a lot at the southeast corner of West End Avenue and West 94th Street which extends approximately seventy-two feet along the avenue and 100 feet along the street. In plan it is organized around an interior court which opens to the south. It is clad in brown brick laid in common bond with stone and terra-cotta trim. Almost all of the original six-over-six wood sash windows are intact.

West End Avenue Facade: A two-story base, an eleven-story midsection divided by paired stringcourses between the fifth and sixth stories, and a two-story top articulate this facade, which is punctuated by seven center bays that are separated by wide piers from single bays at each end. The stone entrance enframement, located in the fifth bay from the northern end, is topped by a cartouche inscribed with the number "698" and flanked by consoles supporting a blind balustrade. The entrance contains paired metal and glass doors. The second story above the entrance has a stone window enframement flanked by volutes. The windows of the first story are topped by stone panels and have stone enframements extending below the windows to the stone water table. The edges of the facade are enhanced with brick and flush stone quoins at the base; the quoin at the lower corner of the northern end is inscribed with the number "698". The second story is topped by a terra-cotta frieze with a key pattern. Stories three through fifteen are flanked by brick quoins. The third-story windows are enhanced by terra-cotta enframements with projecting lintels. The fourteenth story surmounts paired stringcourses framing blind balustrades below the window openings. The surrounds have contrasting brick and flush stone voussoirs. The building is crowned with a projecting terra-cotta cornice.

West 94th Street Facade: This facade, twelve bays wide, features the same overall design and articulation of detail as the West End Avenue facade.

Eastern Elevation: An alleyway, enclosed by a wrought-iron fence, separates the eastern elevation from the neighboring building. It is faced in yellow brick and has five window bays per story; a fire escape is located at the two northern openings.

ALTERATION(s): Except for two one-over-one aluminum sash windows at the first story of the West End Avenue facade, the facades retain their original windows (painted brown). Some windows have exterior storm sash. The stonework of the West End Avenue facade has been painted off-white. The three openings at the basement have recent metal grilles.

HISTORY

Built in 1924-25 for owner Armino A. Campagno, this apartment building was designed by prolific architect George F. Pelham, whose work is well represented within the district. It was constructed on the site of six rowhouses, four faced in stone and two in brick.

West End Avenue Between West 93rd Street and West 94th Street (East Side)
continuation of..... 694-698 West End Avenue

Selected References:

"Another Tall Apartment House for 94th Street and West End Avenue," Real Estate Record & Guide 115 (May 2, 1925), 12.
George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2042.
"West Side Residences Going," New York Times, Aug. 10, 1924,p. 9.

West End Avenue Between West 93rd Street and West 94th Street (West Side)

681-691 West End Avenue [a/k/a 301-305 West 93rd Street]
Tax Map Block/Lot: 1252/50
Date of Construction: 1928 [NB 506-1927]
Architect: Sugarman & Berger
Original Owner: Namalc Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance/stylized Gothic

This apartment building, of fifteen stories with a basement, is located on a lot at the northwest corner of West End Avenue and West 93rd Street, which extends approximately 101 feet along the avenue and 125 feet along the street. The building is U-shaped in plan around a courtyard opening to the north. It is clad in buff-colored brick laid in common bond with stone and terra-cotta trim. While the massing and horizontal articulation of the building reflect that of more classically-inspired neo-Renaissance architecture, the facades are enhanced with stylized Gothic style ornament.

West End Avenue Facade: The two-story base, eleven-story midsection, and two-story top of this facade are articulated by two tripartite bays in the center flanked by alternating paired and single bays. The stone base surmounts a high polished granite basement that has "Joseph E. Gilbert/Builder/1928" inscribed at the southern end. The entrance enframement forms an ogee arch supported by masks at the imposts. It contains paired metal and glass doors with wrought-iron ornament. Flanking the entrance are four window bays with wrought-iron grilles, stone entrance enframements with blind ogee arches, and two bays at each end. The second story has six narrow center windows flanked by projecting stylized Gothic style piers supported by masks and crowned with lions holding shields. The openings above the service entrances are enhanced with wrought-iron balconies. Stories three

through thirteen are faced in buff-colored brick with dark brown brick spandrel panels. White terra-cotta reticulated panels enhance the spandrels above the center openings of the third story. The fourteenth story has ornate white terra-cotta spandrel panels and engaged piers which rise to the fifteenth story in the center. The corners of the building at the top two stories have double-height engaged colonnettes crowned with cartouches above the parapet, which is topped with a simple wrought-iron railing. The two-story brick roof structure has openings with metal louvers flanked by banded terra-cotta columns and topped by blind ogee arches; it is crowned by a dentiled cornice and projecting gargoyles at the corners.

West 93rd Street Facade: This facade features the same overall design and articulation of detail as the West End Avenue facade, expanded to twenty bays.

Western Elevation: An alleyway with an iron gate separates the western elevation from the neighboring building. The elevation is clad in yellow brick and has six window bays per story.

ALTERATION(s): The original six-over-one and eight-over-one wood sash windows have been replaced with one-over-one aluminum sash. The entrance is shielded by a gray canopy. The flanking service entrances of the West End Avenue facade contain metal doors (painted brown). Five air conditioning vents punctuate the masonry above the fourth story.

HISTORY

Erected in 1928 for the Namalc Realty Company (Millie Claman, president), this apartment building was designed by the noted architectural firm of Sugarman & Berger. The building has the unusual attribute of bearing the inscription of the name of the builder, Joseph Gilbert, in the cornerstone. It was constructed on the site of six brick-faced rowhouses of five stories each on West End Avenue and two of four stories with basements on West 93rd Street.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

West End Avenue Between West 93rd Street and West 94th Street (West Side)

693-697 West End Avenue [a/k/a 300-304 West 94th Street]
Tax Map Block/Lot: 1252/57
Date of Construction: 1928-29 [NB 383-1928]
Architect: J.M. Felson
Original Owner: West End Avenue & 94th Street Corp.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This sixteen-story apartment building is located on a lot at the southwest corner of West End Avenue and West 94th Street, which extends approximately 101 feet along the avenue and 110 feet along the street. The building is H-shaped in plan, with courtyards opening to the south and north. It is clad in buff-colored brick laid in common bond with stone and terra-cotta trim.

West End Avenue Facade: The two-story base, eleven-story midsection set off by a transitional third story, and two-story top of this facade are articulated by three single window openings in the center flanked by three paired bays. Most of the original six-over-six wood sash windows are intact. The banded brick base surmounts a water table. The entrance, in the fourth bay from the northern end, has paired metal and glass doors within a stone surround containing flanking niches crowned by Gothic pointed arches. The paired window bays of the first story have metal grilles. The sill course of the second story is enhanced by statuettes of lions holding shields at the three center bays. The third story is crowned by a beltcourse of reticulated brickwork with inset diamond-shaped panels. Raised brick piers rise from the fourth story to the top. The fourth-story bays are enhanced by carved terra-cotta lintel panels supported by brick pilasters. The center bays of the ninth and tenth stories are flanked by double-height brick pilasters supporting applied arched panels. The fifteenth and sixteenth stories, surmounting a beltcourse like the one below, are unadorned and topped by a simple cornice.

West 94th Street Facade: This facade, divided by a courtyard into two pavilions, continues the same overall design and articulation of detail as the West End Avenue facade. The pavilions have four window bays per story, two single bays flanked by paired windows, and are joined at the basement by a brick wall topped by a wrought-iron railing. The eastern and western walls of the courtyard have returns of the beltcourses of the facade; each story has six bays.

Western Elevation: An alleyway separates the western elevation from the neighboring building. It is faced in yellow brick.

ALTERATION(s): The original six-over-six wood sash windows (painted green) are intact except for three windows at the fifth story of

the West End Avenue facade which have brown one-over-one aluminum sash. Many of the windows are fronted by one-over-one aluminum sash storm windows. The stone at the first story has been painted gray and the entrance is shielded by a recent green canopy. The service entrance, cut into the opening south of the main entrance, has a recent wood door with glass panels and a wrought-iron grille.

HISTORY

Erected in 1928-29 for the West End Avenue & 94th Street Corporation, this apartment building was designed by architect J.M. Felson. Sources indicate that it was constructed on the site of the Wissinoming, a brick-faced apartment-hotel of seven stories with a basement, as well as a brick-fronted residence of four stories directly to its north.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

WEST 85TH STREET

West 85th Street Between West End Avenue and Riverside Drive (North Side)

365 West 85th Street
Tax Map Block/Lot: 1247/1
See 130-133 Riverside Drive

WEST 86TH STREET

West 86th Street Between West End Avenue and Riverside Drive (North Side)

351-353 West 86th Street
Tax Map Block/Lot: 1248/1
See 140-147 Riverside Drive

West 86th Street Between West End Avenue and Riverside Drive (South Side)

360 West 86th Street
Tax Map Block/Lot: 1247/57
See 137-139 Riverside Drive

WEST 87TH STREET

West 87th Street Between Broadway and West End Avenue (North Side)

277 West 87th Street
Tax Map Block/Lot: 1235/1
See 560 West End Avenue

West 87th Street Between West End Avenue and Riverside Drive (North Side)

301 West 87th Street
Tax Map Block/Lot: 1249/29
See 561-569 West End Avenue

303, 305, 307, 309, 311, 313, 315 West 87th Street
Tax Map Block/Lots: 1249/28, 127, 27, 126, 26, 25, 24
Date of Construction: 1891 [NB 481-1891]
Architect: Francis A. Minuth
Developer: John & David Dunn
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These seven houses are seventeen, eighteen and nineteen feet wide, and have three stories above raised basements. They are faced in variously textured brownstone ashlar; some of the houses have pressed-metal cornices with pediments or tower roofs and carved detail at the windows. Although Nos. 303 and 305 have been altered, it is possible that the houses were originally arranged by types into a ABCDDCB pattern, from east to west. Among houses of the same type there are slight variations.

The type "A" house (No. 303) is distinguished by a full-height three-sided projecting bay on the east side of the facade. The third-story windows of the projecting bay are arched, as is the second-story window of the flush bay; the rest of the windows are square-headed. The house has a pressed-metal cornice.

The type "B" house (No. 315) is three bays wide and has a rounded projecting oriel with a carved base at the second story at the west side of the facade. The door is square-headed and has a keystone with carved nautical motifs. The stoop is straight and has large carved newels. The metal cornice is modillioned and the roof has a triangular pediment. It is possible that No. 305, now altered, originally had a facade with a similar design.

The type "C" houses (Nos. 307 and 313) are capped by bracketed pressed-metal cornices with pediments. Each is two bays wide below the third story and has a straight stoop leading to the parlor-story entrance, located at the eastern bay of No. 313, and at the western bay of No. 307, where it has

its original exterior wood-framed glazed double doors with a transom in front of paneled wood doors. No. 307 has a squared door enframement with a classical triangular pediment, and No. 313 has an arched door opening with a pedimented enframement. No. 307 is distinguished by a Palladian-inspired window at the third story, and the pediment at the roofline has a center bull's eye. No. 313 has three arched windows at the third story and has a textured pattern in the pressed-metal pediment. The basement story of each house has rusticated quarry-faced ashlar and an angled opening to the basement entrance. There is an early wrought-iron grille at the parlor-story window of No. 307.

The type "D" houses (Nos. 309 and 311), each two bays wide, are mirror images with box stoops. Each house has a flush bay containing the entrance and a single window at each of the second and third stories; the other bay has a double window with a transom set in a segmentally-arched enframement at the parlor story, a projecting two-window oriel at the second story, and two arched windows as a small arcade with pilasters and keystones at the third story. The flush bays are adjacent. The metal cornices are bracketed above the outside bays and the flush bays share a cornice with a decorative frieze. Both houses possibly had a tower roof above the outside bay (as seen at No. 309). The basements have smooth-faced ashlar; the common stoop wall facing the sidewalk has quarry-faced ashlar. There is carved detail below the oriels, above the doors, and around the parlor-story windows. No. 311 has its original wood-framed glazed double doors with a transom.

No. 303 (Tax Map Block/Lot: 1249/28)

Eastern Elevation: This elevation is brick with random window openings.

ALTERATION(s): The stoop was removed in 1946 and a basement entranceway created. The original parlor-story entrance has been replaced with a window. The facade has been resurfaced. Balconies have been added below the parlor-, second-, and third-story windows of the flush bay. The window sash may be original, but all windows have exterior storm sash. The wrought-iron fence around the areaway is not original.

1946: Alt 1502-1946 [Source: Alteration Application]
Stoop removed and new lot line windows cut when building converted from single-family residence to six apartments.
Architect -- Joseph Kaprow Owner -- Sadik Realty Holding Company

No. 305 (Tax Map Block/Lot: 1249/127)

This building has a variegated red brick facade with a patterned brickwork parapet. It is two bays wide with steel casement windows. Entrance is through a ground-story door with a colonial-style enframement. The areaway wall is brick and has a crenelated edge.

ALTERATION(s): The house was given a new brick facade in 1946. The cornice and stoop have been removed. The windows are steel multipane replacements.

1946: Alt 1593-1946 [Source: Alteration Application]
The brownstone facade was stripped and new brickwork applied when the house was converted from a single-family to a two-family residence.
Architect -- Andrew DiCamillo Owner -- Charles Cohn

No. 307 (Tax Map Block/Lot: 1249/27)

ALTERATION(s): There has been some resurfacing of the brownstone, seen especially at the stoop. Exterior storm sash has been added to the windows at the second and third stories.

No. 309 (Tax Map Block/Lot: 1249/126)

ALTERATION(s): The house has been painted white. The little tower roof above the eastern bay has been resurfaced with asphalt sheeting. The parlor-story windows have exterior storm sash.

No. 311 (Tax Map Block/Lot: 1249/26)

ALTERATION(s): The house has been painted white. The grille at the parlor-story window is not original.

No. 313 (Tax Map Block/Lot: 1249/25)

ALTERATION(s): The house has been painted white. The windows all have one-over-one aluminum replacement sash. The grille at the parlor story is not original. Air conditioner sleeves have been cut below the parlor- and second-story windows of the western bay.

No. 315 (Tax Map Block/Lot: 1249/24)

ALTERATION(s): This house has been painted white. There is exterior storm sash in the basement-, parlor-, and third-story windows. A one-story rooftop addition has been added behind a pipe railing installed above the cornice.

HISTORY

Built in 1891 for John & David Dunn, developers of several rows in the district, these houses were designed by Francis A. Minuth.

West 87th Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 303, 305, 307, 309, 311, 313, 315 West 87th Street

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296; I 2450.26.

317-321 West 87th Street
Tax Map Block/Lot: 1249/22
Name of Building: Brentwood
Date of Construction: 1926-27 [NB 624-1926]
Architect: Margon & Glaser
Original Owner: Montreux Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the north side of West 87th Street approximately 225 feet to the west of West End Avenue. It extends sixty feet along the blockfront and is dumbbell-shaped in plan, with interior courtyards opening to the east and west. The building is faced in brown brick laid in common bond with limestone trim.

West 87th Street Facade: This facade is composed of three horizontal divisions -- a base, a midsection, and a top. The two-story base is striated with recessed brick courses and rests on a low water table. The entrance occurs at the second bay from the west. It has wood and glass double doors with twelve panes each. The doorway is surrounded by a simple classically-inspired stone enframement and light fixtures flank the doorway. A metal balcony rail rests on the flat pediment in front of second-story windows. A metal service door is located at the far west. Windows at the base are joined by simple double-height stone surrounds with recessed incised spandrel panels. The five-story midsection is separated from the base and the two-story top by stone stringcourses. The two top stories have shields in the spandrels. The facade is articulated by eight bays of single windows grouped into four pairs. Ninth-story window pairs are joined by common sills; other windows have separate sills. A simple stone cornice with dentils caps the facade.

Eastern Elevation: The eastern elevation is partially visible from West 87th Street. The brick of the main facade returns for one window bay; the remainder is faced in beige brick. Stringcourses are flush with the wall surface within the brown brick area. This elevation has one visible bay of windows.

West 87th Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 317-321 West 87th Street

Western Elevation: The western elevation is partially visible from West 87th Street. It is similar to the eastern elevation, with two bays of windows visible.

ALTERATION(s): All windows have new one-over-one double-hung metal sash replacing windows which were probably multipaned. The base trim is painted beige. A canvas canopy is placed over the doorway.

HISTORY

This apartment building was erected in 1926-27 for the Montreux Realty Corporation (Abner Distillator, president), according to the design of the firm of Margon & Glaser. The site was previously occupied by three rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

323, 325 West 87th Street
Tax Map Block/Lots: 1249/21, 20
Date of Construction: 1889 [NB 70-1889]
Architect: Francis A. Minuth
Developer: John & David Dunn
Type: Rowhouses (2 of 5)

ARCHITECTURE

Style: Renaissance Revival

These two brownstone-fronted rowhouses, each twenty feet wide, are three stories in height above raised basements. No. 325 has been altered, but the buildings retain common window heights and sill course lines. It is likely No. 325 originally had the mansard roof, cornice treatment, and stoop leading to a parlor-story entrance that are retained at No. 323.

No. 323 (Tax Map Block/Lot: 1249/21)

At the western side of the facade, No. 323 is distinguished by a projecting three-sided bay capped by a wrought-iron railing, below multipane French doors with an arched transom at the third story. The house has quarry-faced brownstone at the basement and retains its stoop with what may be original wrought-iron banisters. In the western bay of the mansard roof, above the pressed-metal cornice, is a mansard dormer with a single arched window.

ALTERATION(s): The building has been painted white. The windows of the basement, parlor, and second stories, and French door of the third story, have aluminum replacement sash. The multipane door may not be original. The grilles at the basement and parlor stories and the iron rails at the areaway are not original. There is a light fixture beside the door.

No. 325 (Tax Map Block/Lot: 1249/20)

ALTERATION(s): The stoop has been removed and a basement entranceway created. The building has been completely resurfaced. The cornice line was raised. The windows all have aluminum replacement sash.

1955: Alt 1119-1955 [Source: Alteration Application]
The building was converted from a single-family residence to eight apartments.

HISTORY

The houses at Nos. 323 and 325 West 87th Street are the survivors of a five-house row which originally extended from No. 317 to No. 325. This row was designed by F.A. Minuth for John & David Dunn, developers active in the construction of such rows in the district, and built between February and November of 1889. The row was broken in 1926 when Nos. 317, 319, and 321 were demolished for the erection of a nine-story apartment building.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

327, 329, 331, 333 West 87th Street
Tax Map Block/Lots: 1249/119, 19, 18, 117
Date of Construction: 1892 [NB 221-1892]
Architect: C.P.H. Gilbert
Developer: City Real Estate Co.
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These four five-story rowhouses are fifteen and sixteen feet wide and fronted in buff-colored Roman brick with terra-cotta trim above sandstone

ground stories. Built with low stoops in the American basement style, the houses are designed to present a unified appearance; the end houses project beyond the building line of the center houses like pavilions, creating an ABBA rhythm. The unity is further emphasized by uniform round fifth-story windows and continuous cornice and stringcourse lines. The original windows have one-over-one double-hung wood-framed sash. The areaways between the "A" and the "B" houses are separated by ornate wrought-iron fences. The "B" houses share a low box stoop. The entrances have wood and glass double doors.

The type "A" houses (Nos. 327 and 333) are mirror images and serve as end pavilions to the row. Each house has a four-story bowed front capped by a terra-cotta balustrade and a flush fifth story with round windows set in elaborate surrounds. The second and third stories each have three windows with shared sills and lintels, and the third story has an inset arch above the center window. The fourth story has two arched windows. The low stoops have stepped cheek walls.

The type "B" houses (Nos. 329 and 331) have reversed entrances. They share a low box stoop with a carved balustrade facing the street. Each house has one large window at the first story, a tripartite window design at the second story, and two windows in each of the upper stories that have lintels with voussoirs and molded terra-cotta keystones. A continuous balustrade runs above the first story of each house and projects as a balcony in front of the center window.

No. 327 (Tax Map Block/Lot: 1249/119)

ALTERATION(s): The round fifth-story windows have been squared; the windows at the second, third, and fifth stories have aluminum replacement sash. The ground story has been altered and painted. A new entranceway has been created at the center, with an aluminum and glass replacement door and a light fixture set in a canopy, flanked by single windows. There is a pipe rail installed on the original cheek wall.

No. 329 (Tax Map Block/Lot: 1249/19)

ALTERATION(s): There is a light fixture above the door.

No. 331 (Tax Map Block/Lot: 1249/18)

ALTERATION(s): There is a light fixture above the door.

No. 333 (Tax Map Block/Lot: 1249/117)

ALTERATION(s): The windows of the first, second, third, and fifth stories have aluminum replacement sash.

HISTORY

Designed by noted New York architect C.P.H. Gilbert, this row was built between August and December of 1892 for The City Real Estate Company.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

335, 337 West 87th Street
Tax Map Block/Lots: 1249/1001-1005 (formerly 17), 16
Date of Construction: 1893 [NB 123-1893]
Architect: Thom & Wilson
Developer: Livingston & Dunn
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These two rowhouses, each nineteen feet wide, are faced in tan Roman brick with limestone basement and parlor stories, and have four stories above raised basements. The houses are mirror images and share a beltcourse above the parlor story. Each house has a three-sided oriel at the second story, and two windows at the basement, parlor, third and fourth stories. The basement and parlor-story windows have engaged columns as mullions. The original windows had one-over-one double-hung wood-framed sash, and the original entrances had wood-framed glazed double doors with a transom (as can be seen at No. 335). The houses have long elegant stoops with a shared banister, the other banisters curve outward toward the areaways. Each house is capped by a metal cornice.

No. 335 (Tax Map Block/Lot: 1249/1001-1005 (formerly lot 17))

ALTERATION(s): The windows of this house have one-over-one aluminum replacement sash.

No. 337 (Tax Map Block/Lot: 1249/16)

ALTERATIONS: This house has exterior storm sash in the parlor-story windows.

HISTORY

This complete row of two houses was built in 1893 for Livingston & Dunn, developers active in this area of the Upper West Side, and was designed by Thom & Wilson, an architectural firm also well-represented in the district.

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 50.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

339, 341, 343, 345, 347, 349 West 87th Street
Tax Map Block/Lots: 1249/115, 15, 14, 13, 12, 11
Date of Construction: 1895-96 [NB 1884-1895]
Architect: Alexander M. Welch
Developer: W.W. & T.M. Hall
Type: Rowhouses (6 of 9)

ARCHITECTURE

Style: Renaissance Revival

This row is composed of four four-story houses above raised basements flanked to the east by two five-story houses with low stoops fronting on American basements which serve as an end pavilion to the row (the other two-house pavilion on the western end of the row has been demolished). All of the houses are twenty feet wide, except for No. 339 which is eighteen feet wide. The stooped houses are red brick with brownstone trim and have coursed stone basements and rusticated first stories and three arched windows at the fourth story, and share a continuous modillioned cornice. The American basement houses are brownstone-fronted, and share a modillioned cornice above the fourth story and a narrow cornice at the roofline. There are two similar house types used in the pavilion and three types among the high-stooped houses of the row. These house types are arranged from east to west within the row to create an ABCDED pattern. The original door type has glazed two-pane wood-framed double panels (No. 347 has wrought-iron grilles at the door and transom), and the windows were originally double-hung wood-framed sash which curved in the oriels.

The type "A" house (No. 339) is an American basement house, and has a curved two-story oriel with three windows each at the second and third stories. The ground story is faced in rusticated ashlar, as are the mullions between the second-story windows. The entrance is in the eastern bay and has a carved portico supported on columns. A modillioned pressed-metal cornice caps the fourth story, and a narrower plain pressed-metal cornice is at the roofline. There are two windows each at the ground and fourth stories, and three each at the other stories. The windows are all square-headed.

The type "B" house (No. 341) is a three-bay American basement house, and has a three-sided two-story oriel at the second and third stories. The house has an entrance in the center bay between two windows, and a carved portico and other ornamental detail similar to the type "A" house. There are three windows at the fourth story.

The type "C" house (No. 343) has a tall stoop and is distinguished by a curved three-window oriel with transoms at the second story. There are two windows at the third story.

The type "D" houses (Nos. 345 and 349) each have a tall stoop and are distinguished by two-story three-sided oriels at the second and third stories, with transoms above the second-story windows. The fourth-story windows are treated as an arcade with engaged columns as mullions. No. 349 has a high areaway wall with a carved newel post at the corner.

The type "E" house (No. 347) has a tall stoop and is distinguished by a two-story three-bay stone surround at the second and third stories which is slightly recessed from the facade of the house.

No. 339 (Tax Map Block/Lot: 1249/115)

ALTERATION(s): Light fixtures have been installed at each side of the entrance.

No. 341 (Tax Map Block/Lot: 1249/15)

ALTERATION(s): The windows all have one-over-one aluminum replacement sash.

No. 343 (Tax Map Block/Lot: 1249/14)

ALTERATION(s): The stoop was removed, possibly in 1939, and a basement entranceway created which has two light fixtures flanking the door. The areaway has been removed.

1939: Alt 2788-1939 [Source: Alteration Application]
The house was converted from a single-family dwelling to ten apartments.

The stoop may have been removed at this time.
Architect -- John Matthew Hatton Owner -- 343 West 87th Street Realty Corp.

No. 345 (Tax Map Block/Lot: 1249/13)

ALTERATION(s): There is exterior storm sash in all of the windows above the basement story and two light fixtures have been installed at each side of the entrance.

No. 347 (Tax Map Block/Lot: 1249/12)

ALTERATION(s): The windows above the basement story all have exterior storm sash and there are light fixtures installed at each side of the door.

No. 349 (Tax Map Block/Lot: 1249/11)

ALTERATION(s): This house has exterior storm sash on all the windows above the basement story and has a light fixture at each side of the door.

HISTORY

This row, originally of nine houses which extended from No. 339 to No. 355, was designed by the noted New York architect Alexander M. Welch for W.W. & T.M. Hall, among the best known of New York's speculative developers. The row was built in 1895-96. It was broken in 1926 when Nos. 351, 353, and 355 were demolished for the erection of a fifteen-story apartment building.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296; I 2437.30.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0617 C1.

West 87th Street Between West End Avenue and Riverside Drive (North Side)

351-357 West 87th Street
Tax Map Block/Lot: 1249/1
See 150-153 Riverside Drive

West 87th Street Between West End Avenue and Riverside Drive (South Side)

302-308 West 87th Street
Tax Map Block/Lot: 1248/37
Date of Construction: 1913-14 [NB 407-1913]
Architect: Rouse & Goldstone & Steinam
Original Owner: Coast Construction Company, Inc.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the south side of West 87th Street, 100 feet west of West End Avenue. It extends sixty-seven feet along West 87th Street and is dumbbell-shaped in plan with interior courtyards opening to the east and west. The building is faced with red brick (with black and tan highlights) laid in English bond with limestone and patterned brick trim. All of the windows appear to contain original multipane wood-framed sash.

West 87th Street Facade: This facade is composed of three horizontal divisions separated by stone stringcourses. Recessed brick courses give the three-story base a striated appearance. The base rests on a low water table. The entrance occurs at the center bay of this facade and consists of a simple marbleized stone surround with a curved broken pediment. The entrance is slightly recessed from the wall surface. The four-story midsection has little ornamentation. A total of seven bays of windows articulate this facade. End bays have tripartite windows with two-over-two sash flanking six-over-six sash. The central five bays have single six-over-six sash windows. All of the window openings have stone sills. Second- and third-story windows have brick surrounds and soldier courses above their lintels. Fourth- and eighth-story windows at the center bays have round-arched heads with stone detailing. The two-story top is crowned by a black metal cornice with modillions and decorative moldings.

Western Elevation: This elevation is partially visible from West 87th Street. The facade brick returns on this elevation, as do the base striations and four horizontal windows are visible. There is no other significant architectural detail on this facade.

ALTERATION(s): The entrance contains a recent single wood and glass door with sidelights and a transom. The western elevation has some new windows and some of its brick has been cleaned/repointed.

West 87th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 302-308 West 87th Street

HISTORY

Designed by the firm of Rouse & Goldstone & Steinam, this apartment building was erected in 1913-14 for the Coast Construction Company. The site was previously occupied by four rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

310 & 312 West 87th Street
Tax Map Block/Lots: 1248/39
Date of Construction: 1891-92 [NB 782-1891]
Architect: John C. Henry
Developer: John C. Henry
Type: Rowhouses (2 of 6)

ARCHITECTURE

Style: Renaissance Revival

These two brownstone-fronted rowhouses are three stories in height above raised basements. They are unified by facade materials, common stringcourses and roof lines, regularly aligned windows with projecting lintels, and decorative grilles at the basement windows. Both houses have retained their areaway walls and different individual pressed-metal cornices. Although No. 310 has been altered, both houses originally had stoops leading to parlor-story entrances. No. 312 retains its original glazed door with a wrought-iron grille. The windows all originally had one-over-one double-hung wood sash.

No. 310 (Tax Map Block/Lot: 1248/39 in part)

No. 310 is sixteen feet wide and has a two-bay facade capped by a bracketed pressed-metal cornice.

ALTERATION(s): The stoop was removed in 1948 and a basement entranceway created; there is a light fixture above the door. The multipane French doors at the parlor story are not original. The windows in the upper stories have wood sash with aluminum-covered frames.

1948: Alt 880-1948 [Source: Alteration Application]
The stoop was removed and Nos. 310 and 312 combined.

West 87th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 310 & 312 West 87th Street

Architect -- Joseph L. Kling Owner -- Dr. Max B. Konigsberg

No. 312 (Tax Map Block/Lot: 1248/39 in part)

This house is seventeen feet wide and has three bays. The facade is capped by a pressed-metal cornice with modillion blocks and an ornamented fascia. It retains its stoop, which has carved stylized lions' heads on the newel posts.

ALTERATION(s): None.

HISTORY

The houses at Nos. 310 and 312 West 87th Street are the survivors of a six-house row which originally extended from No. 302 to No. 312. This row was designed by the architect and developer John C. Henry and built between June and November of 1891. The row was broken in 1913 when Nos. 302, 304, 306, and 308 were demolished for the erection of a nine-story apartment building. Nos. 310 and 312 have been combined and now share a single tax lot.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

314-320 West 87th Street
Tax Map Block/Lot: 1248/41
Name of Building: Brixton
Date of Construction: 1911-12 [NB 565-1911]
Architect: Rouse & Goldstone
Original Owner: Brixton Construction Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the south side of West 87th Street, 200 feet west of West End Avenue. It extends eighty feet along the street and is dumbbell-shaped in plan. The building is faced in red and black brick laid in English bond with limestone and terra-cotta trim and patterned brickwork. The majority of the original wood-framed windows are intact.

West 87th Street Facade: This facade has three horizontal divisions and is articulated by five bays of tripartite windows. The center three bays have windows consisting of six-over-six sash flanking twelve-over-twelve sash, and the end bays have six-over-six sash flanking nine-over-nine sash. The two-story banded brick base rests on a low stone water table. The entry is located in the center. A metal service door is located at the western end of this facade. Double-height Doric pilasters on tall bases flank a simple, single-story stone entry surround with "320" inscribed in a cartouche in the entablature and a second-story window with a balcony. A stone bandcourse which rests on the capitals of the double-height pilasters separates the base from the six-story midsection. The bays flanking the center bay of the midsection have shallow balconies with metal grilles. A stringcourse separates the midsection from the single-story top which has terra-cotta and brick quatrefoil detailing between windows. The facade is crowned by a bracketed cornice with dentils.

Western Elevation: The western elevation is partially visible from West 87th Street. It is composed of two wings flanking a courtyard. Its brick matches the main facade and the striations at the base are continued to the adjacent rowhouse. Only two windows in the upper stories are visible.

Eastern Elevation: The eastern elevation is partially visible from West 87th Street. It is composed of two wings flanking a courtyard. Striations of the base return to the adjoining rowhouse and three tripartite windows are visible in the southern wing.

ALTERATION(s): A small percentage of the original windows have been replaced with aluminum sash in tripartite groups. The water table is painted, as is some of the entrance trim. The metal and glass double doors with a transom and the awning are not original.

HISTORY

This apartment building, named the Brixton, was erected in 1911-12 for the Brixton Construction Company according to the design of the firm of Rouse & Goldstone. The site was previously occupied by four rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

West 87th Street Between West End Avenue and Riverside Drive (South Side)

322 West 87th Street
Tax Map Block/Lot: 1248/44
Date of Construction: 1889 [NB 173-1889]
Architect: Francis A. Minuth
Original Owner: William E. Lanchantin
Type: Rowhouse (1 of 5)

ARCHITECTURE

Style: Renaissance Revival

This stone-fronted rowhouse, twenty feet wide, is three stories in height above a raised quarry-faced basement and has a three-bay facade. The eastern side of the facade has two slightly projecting oriels; one at the parlor story with multipane arched casement windows, and one uniting the upper stories with square-headed windows at the second story and round-arched windows at the third story. The single windows in the flush western bay are reversed; arched at the second story and square-headed at the third story. The pitched roof, surfaced with scalloped slate tile, has a pressed metal fascia at the ridge and a crenelated parapet between this and the adjacent building. The cornice is pressed metal and incorporates the gutter.

ALTERATION(s): The stoop was removed in 1937 and a basement entranceway created; this has a light fixture above the door. A window was installed in the original parlor-story entrance. Storm windows have been installed at the basement, second, and third stories. The building has been painted white and the areaway wall has been replaced.

1937: Alt 366-1937 [Source: Alteration Application]
The stoop was removed.
Architect -- LeRoy A. Perry Owner -- D.A. Singer Realty Company

HISTORY

The house at No. 322 West 87th Street is the survivor of a five-house row which originally extended from No. 314 to No. 322. This row was designed by F.A. Minuth for William E. Lanchantin, a developer active in the construction of such rows in the district, and built in the course of nine months in 1889. The row was broken in 1912 when Nos. 314, 316, 318, and 320 were demolished for the erection of a nine-story apartment building.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, I 2437.27.

West 87th Street Between West End Avenue and Riverside Drive (South Side)

324, 326, 328, 330, 332 West 87th Street
Tax Map Block/Lots: 1248/45, 145, 46, 47, 48
Date of Construction: 1890 [NB 226-1890]
Architect: Francis A. Minuth
Developer: John & David Dunn
Type: Rowhouses

ARCHITECTURE

Style: Queen Anne

These five, two-bay, three-story houses on raised brownstone basements are each twenty feet wide and fronted in stone. Designed for a unified appearance, the row has two alternating house types distinguished by either a full-height or a two and a half-story projecting bay at the eastern bay of the facade. The two designs in this row are arranged in an ABABA rhythm. They are further unified by rock-faced brownstone at the basement and uniform window height. There has been some alteration, but it is apparent that all of the houses originally had stoops leading to parlor-story entrances in the flush western bays, one-over-one double-hung wood-framed window sash, molded pressed-metal cornices and basement window grilles with a sunflower motif. No. 330, the only house to retain its stoop, may have the original wood-framed glazed double door.

The type "A" houses (Nos. 324, 328, and 332) have three-sided projecting bays surmounted by pierced brownstone balustrades rising to the base of the third-story windows, which are square-headed with stained-glass transoms. (These transoms are extant at No. 324). A scalloped design is carved above the third-story windows of the western bay.

The type "B" houses (Nos. 326 and 330) have full-height projecting bays with curved sides and flat fronts capped by conical roofs with a front-facing triangular gable, box stoops leading to elaborate arched door surrounds at the parlor story, and carved arches above the second-story windows of the western bay. The parlor-story windows have stained-glass transoms.

No. 324 (Tax Map Block/Lot: 1248/45)

ALTERATION(s): The stoop was removed in 1958 and an entranceway created at the basement story with light fixtures beside the door. The building may be resurfaced to resemble limestone. The basement story has been resurfaced and the areaway has been altered.

1958: Alt 143-1958 [Source: Alteration Application]
The stoop was removed and the building converted from a single-family residence to apartments.
Architect -- Wechsler & Schimenti Owner -- Belle Oppenheim

No. 326 (Tax Map Block/Lot: 1248/145)

ALTERATION(s): The stoop was removed in 1953 and an entranceway created at the basement story, which now has a light fixture above the door. A window replaced the original parlor-story entrance. The surface of the facade has been treated in a manner similar to No. 324.

1953: Alt 1005-1953 [Source: Alteration Application]
The stoop was removed and the building converted to apartments.
Architect -- Wechsler & Schimenti Owner -- Armor Realty Company

No. 328 (Tax Map Block/Lot: 1248/46)

ALTERATION(s): The stoop was removed in 1945 and an entranceway created at the basement story, which has two light fixtures above the door. The building has had some brownstone resurfacing. The cornice has been removed and storm windows have been added to the parlor, second and third stories.

1945: Alt 992-1945 [Source: Alteration Application]
The stoop was removed and the building converted to apartments.
Architect -- Benjamin M. Sylvan Owner -- Anna Lapchin

No. 330 (Tax Map Block/Lot: 1248/47)

ALTERATION(s): The building has been resurfaced with brick painted white with black trim. The second- and third-story windows have white aluminum replacement sash. An iron railing has been installed on the lower part of the stoop. The house has lost its original conical roof and gable.

No. 332 (Tax Map Block/Lot: 1248/48)

ALTERATION(s): The stoop was removed in 1948 and a basement entranceway created, above which is a light fixture. The areaway has been altered. The basement story has been resurfaced and the whole building painted white. The house has storm windows at the third story. The cornice has been removed.

1948: Alt 2498-1948 [Source: Alteration Application]
The stoop was removed and the house converted from a single-family residence to eight apartments.
Architect -- Carl B. Cali Owner -- John Moscow et al

HISTORY

West 87th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 324, 326, 328, 330, 332 West 87th Street

This five-house row was designed by F.A. Minuth, a rowhouse architect well-represented in this district, for John & David Dunn, developers active in the construction of such rows in this district. The row was built between February and December of 1890.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370; I 2437.28.

334-338 West 87th Street
Tax Map Block/Lot: 1248/49
Date of Construction: 1926-27 [NB 637-1926]
Architect: Gronenberg & Leuchtag
Original Owner: 334-336 West 87 Street Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Romanesque

This nine-story apartment building is located on the south side of West 87th Street, 240 feet east of Riverside Drive. It extends sixty feet along West 87th Street and is dumbbell-shaped in plan with interior courtyards opening to the east and west. The building is faced in brown and tan brick laid in Flemish bond, with stone and terra-cotta trim. Some of the original six-over-six wood-framed sash windows are extant.

West 87th Street Facade: This facade is composed of three horizontal divisions -- a base, a midsection, and a top. The one-story base is faced in tan brick with stone trim, rests on a stone water table with basement windows, and is topped by a stringcourse at the second-story sill line. The seven-story midsection, faced in brown brick, is separated from the single-story top by stringcourses which join the ninth story's balustraded balconies.

The facade is composed of six bays with rectangular openings and stone sills. The two center and two end bays have paired windows and the remaining bays have single windows. The entrance occurs at the center of the ground story. The round-arched stone enframement has jambs with half-columns detailed with spirals and diamonds. Double metal and glass doors have a fanlight above, all with decorative metal grilles. The ground story fenestration differs from that above. To the west of the entrance, single windows flank paired windows. To the east, a pair of windows is flanked by a service door (topped by a window) and a single window. Windows in this

area have stone trim. Paired windows at the second story have stone surrounds with scalloped edging. Paired windows at the ninth story have terra-cotta surrounds with pilasters and rounded arches above. The end bays of the ninth story are flanked by slender spiral colonnettes and are topped by arched corbel tables set into triangular parapets rising above the roof line.

Eastern Elevation: The eastern elevation is partially visible from West 87th Street. The brick facing of the front continues (with other colors interspersed), and stringcourses, flush with the wall, return for a few feet. There are no windows visible.

ALTERATION(s): About eighty percent of the building's original windows have been replaced with metal sash. There are two through-the-wall air conditioners on the facade. A recent awning extends over the sidewalk. The upper story of the facade has been repointed.

HISTORY

This apartment building was erected in 1926-27 for the 334-336 West 87th Street Corporation (Maurice Hyman, president) according to the design of the architectural firm of Gronenberg & Leuchtag. The site was previously occupied by three rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.

340-342 West 87th Street
Tax Map Block/Lot: 1248/51
Date of Construction: 1924-25 [NB 598-1924]
Architect: George F. Pelham
Original Owner: 340 West 87th Street Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the south side of West 87th Street, approximately 200 feet east of Riverside Drive. It extends forty feet along West 87th Street and is U-shaped in plan, with an interior courtyard opening to the west. The building is faced in tan and brown brick laid in common bond with limestone trim and decorative brickwork. Almost

all of the original six-over-one wood-framed sash windows are intact.

West 87th Street Facade: This facade is composed of four horizontal sections divided by stringcourses. The one-story limestone base terminates in a stringcourse at the second-story sill line. Two other stringcourses, with patterned brickwork below, top the third and seventh stories. There are six bays of single windows evenly spaced across the facade. They are set in rectangular openings with stone sills and soldier courses at their lintels. Ground-story fenestration differs from that above. A round-arched molded entryway is found at the easternmost bay. It contains wood and glass double doors topped by a fanlight. Two pairs of round-arched windows are set in the base. These openings have projecting arched stone lintels springing from a half-column between each pair and pilasters at the sides, all with capitals. A metal service door is placed to the far west.

Western Elevation: The western elevation is partially visible from West 87th Street. The facade brick returns to the adjacent rowhouse; the elevation is faced in brown brick beyond. Three windows are visible. There is no significant ornamental detailing.

ALTERATION(s): The building's base is painted gray. A small canopy is placed above the main entrance. Brick has been cleaned/repointed above the ninth-story windows of the main facade. There are some aluminum replacement sash at the West 87th Street facade. Three new one-over-one double hung metal windows are visible at the western elevation. The building currently has no cornice.

HISTORY

This apartment building was erected in 1924-25 for the 340 West 87th Street Corporation (Irving Axelrod, president), according to the design of architect George F. Pelham, whose work is well-represented within the district. Previously on the site were two rowhouses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.

West 87th Street Between West End Avenue and Riverside Drive (South Side)

344, 346 West 87th Street
Tax Map Block/Lots: 1248/53, 153
Date of Construction: 1895-96 [NB 1791-1895]
Architect: Thom & Wilson
Developer: J.T. & J.A. Farley
Type: Rowhouses (2 of 5)

ARCHITECTURE

Style: Renaissance Revival

These two buff-colored brick and limestone-fronted rowhouses, each twenty feet wide, are four stories in height above raised basements, and as built were identical. They have limestone-fronted basement and parlor stories, a continuous cornice, and common stringcourses. The houses have undergone minor changes; they originally had stoops leading to parlor-story entrances and windows with one-over-one double-hung wood-framed sash. Three bays wide up to the third story, the houses have four-window arcades with stone trim at the fourth story. At the second story, each has a bowed limestone oriel supported on brackets. The modillioned cornices are pressed metal. The basement windows have decorative wrought-iron grilles.

No. 344 (Tax Map Block/Lot: 1248/53)

ALTERATION(s): The stoop was removed in 1955 and a basement entranceway created, above which are two light fixtures. The areaway has been altered. The original parlor-story entrance has been replaced by a double window. The windows of this house all have exterior storm sash frames and some have the storm sash.

1955: Alt 230-1955 [Source: Alteration Application]
Stoop removed; building converted from furnished rooms to apartments.
Architect -- Wechsler & Schimenti Owner -- Rose Gadbois

No. 346 (Tax Map Block/Lot: 1248/153)

Western Elevation: This house has a stuccoed western elevation with no windows.

ALTERATION(s): The stoop was removed in 1953, and a basement entranceway created. The new entrance surround was surfaced with brick and has a light fixture above the door. The parlor-story windows have aluminum replacement sash, and the upper-story and basement windows have exterior storm sash. The wrought-iron railing on the areaway wall is not original.

1953: Alt 724-1953 [Source: Alteration Application]
Stoop removed when building converted from single-family residence to ten apartments.

West 87th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 344, 346 West 87th Street

Architect -- Harry Hurwit Owner -- Sino Realty Co.

HISTORY

The houses at Nos. 344 and 346 West 87th Street are survivors of a five-house row which originally extended from No. 344 to No. 352. This row was designed by Thom & Wilson, a West Side architectural firm specializing in rowhouses, for J.T. & J.A. Farley, developers active in the construction of such rows in this district. Built in 1895-96, the row was broken in 1938 when Nos. 348, 350, and 352 were demolished for the erection of the Normandy apartment building.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1296.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0617 C2.

348-350 West 87th Street
Tax Map Block/Lot: 1248/1
See 140-147 Riverside Drive

WEST 88TH STREET

West 88th Street Between Broadway and West End Avenue (North Side)

257-265 West 88th Street
Tax Map Block/Lot: 1236/5
Name of Building: Congregation B'nai Jeshurun Synagogue
Date of Construction: 1917-18 [NB 15-1917]
Architect: Schneider & Herts
Original Owner: Congregation B'nai Jeshurun
Type: Synagogue

ARCHITECTURE

Style: "Semitic"

The Congregation B'nai Jeshurun Synagogue is located on the north side of West 88th Street approximately one hundred feet east of West End Avenue, and is situated on a lot extending approximately eighty-nine feet along the street. The design of the building is dominated by a large portal in the otherwise unadorned facade of buff-colored weathered seamed-faced granite. The facade is shaped like a broad pointed arch with copper parapet coping, with narrow end pavilions capped by squat copper-clad towers; the parapet is trimmed with a wide arabesque molding. The round-arched composite stone portal is flanked by green metal lamps and has an intrados ringed by arabesque moldings supported on similarly detailed jambs. The portal contains a large double door and tympanum of wood board and batten which are surmounted by a stained glass wheel window embellished with the Star of David. A door and a single narrow window flank the portal on each side.

Eastern Elevation: This elevation is brick with a granite return from the facade and has a story of arched windows above tall square-headed windows. A fire escape is located at the northern end of the elevation and the alley is blocked at the sidewalk by a wrought-iron fence and gate.

Western Elevation: This elevation has the same overall design as the eastern elevation. It also has a fire escape and the alley adjacent to it is blocked at the sidewalk by a wrought-iron fence and gate.

HISTORY: Designed by the firm of Schneider & Herts and built in 1917-18 for the Congregation B'nai Jeshurun, this is a striking and architecturally significant synagogue. Reflecting Moorish and Middle Eastern architectural sources, the "Semitic" style created by the architects with this building was immediately recognized as an important architectural contribution and subsequently influenced synagogue design in New York City during the 1920s. Walter S. Schneider and his associate, Henry B. Herts, were both members of the Congregation B'nai Jeshurun and seem to have only collaborated on this one project. According to the architects, the inspiration for the "Semitic" style used in this design came from the examination of archaeological fragments in the Metropolitan Museum and related historically and culturally to the early Jewish occupation in Palestine.

West 88th Street Between Broadway and West End Avenue (North Side)
continuation of..... 257-265 West 88th Street

Founded in 1825, B'nai Jeshurun is the oldest congregation of Ashkenazic Jew in New York State and the second oldest Jewish congregation in the state after the Sephardic congregation of Shearith Israel, founded in 1655. After erecting early synagogues in lower Manhattan and on West 34th Street, the congregation moved first to the Upper East Side in 1884 and finally to West 88th Street in 1918. The building replaced five rowhouses previously on the site.

A community center was built directly through the block, at No. 270 West 89t Street, in 1928. Designed by Herts & Abramson in the "Semitic" style, it offered Jewish programs for all members of the congregation. For more information see the entry for No. 270 West 89th Street.

Selected References:

Andrew Scott Dolkart, Congregation B'nai Jeshurun Synagogue and Community House, National Register of Historic Places, 1989.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2033.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0618 D5.
"The Temple B'nai Jeshurun," Architecture 41 (Jan., 1920), 18-19.

267-271 West 88th Street
Tax Map Block/Lot: 1236/1
See 580-582 West End Avenue

West 88th Street Between Broadway and West End Avenue (South Side)

254, 256, 258, 260, 262 West 88th Street
Tax Map Block/Lots: 1235/56, 156, 57, 58, 158
Date of Construction: 1884 [NB 1283-1884]
Architect: Nelson M. Whipple
Developer: Thomas Butler
Type: Rowhouses (5 of 7)

ARCHITECTURE

Style: Renaissance Revival

These five brownstone-fronted rowhouses are each three stories above raised basements and eighteen feet wide. They have regularly aligned windows and combine both rock-faced and smooth ashlar in their facades. There are four house types in the row which are arranged in an ABCDC pattern. Although

Nos. 264 and 266, which were originally part of the row have been demolished, all of the houses were probably designed to have a unified appearance, with three houses with flat roofs and continuous cornices flanked by two houses at each end with slate-tiled peaked roofs (as can be seen at Nos. 254 and 256) and projecting bays capped by gables.

All of these houses have been altered, but all originally had stoops leading to parlor-story entrances, decorative wrought-iron grilles at the basement story, and one-over-one double-hung wood-framed sash windows.

The type "A" house (No. 254) has a full-height squared projecting bay capped by an ornamental pressed-metal gable at the eastern side of the facade and a peaked roof. The projecting bay has paired windows at the second and third stories and a single window is located at these stories in the flush western bay.

The type "B" house (No. 256) has a three-bay smooth ashlar bow front above the parlor story, capped by an ornamental pressed-metal gable and a peaked roof.

The type "C" houses (Nos. 258 and 262) have flat roofs and each is three bays wide and has rock-faced ashlar at the basement and parlor stories and smooth ashlar above. The two openings at the parlor story of each house have arched lintels and voussoirs. The opening for the original entrance has a carved keystone and the basket-arch opening has mullions forming a tripartite window design with transoms. The metal cornice has a frieze with continuous floral ornament.

The type "D" house (No. 260) is three bays wide and has rock-faced ashlar at the basement and parlor stories, smooth ashlar window surrounds at the parlor story, and smooth ashlar above. At the second story is an oriel with a rounded carved base, surmounted by a masonry balcony at the third story. The cornice has a decorative freize.

No. 254 (Tax Map Block/Lot: 1235/56)

Eastern Elevation: This elevation is brick and has random windows and no applied architectural detail.

ALTERATION(s): The stoop was removed prior to 1934, and the house has a storefront alteration at the basement and parlor story that includes a canopy projecting above the sidewalk. The windows have aluminum replacement sash, and a fire escape has been added to the eastern bay of the facade. The tile roof has been tarred.

1934: Alt 1171-1934 [Source: Alteration Application]
The building was converted from a two-family residence with a basement store to a three-family multiple dwelling.

No. 256 (Tax Map Block/Lot: 1235/156)

ALTERATION(s): The stoop was removed, probably in 1911, when the basement and parlor stories were extended four feet toward the street in a commercial alteration. The windows of the second and third stories may be original. Through-the-wall air conditioner sleeves have been cut below the center windows of the second and third stories.

1911: Alt 414-1911 [Source: Alteration Application]
The front wall at the basement and first story was removed and a four foot extension added for a basement store and a first-story office.
Architect -- C. Jackson Owner -- Charles Rhein (?)

No. 258 (Tax Map Block/Lot: 1235/57)

ALTERATION(s): The building has been painted brown. The stoop was removed in 1927 and a basement entranceway created, which has a light fixture above the door. The original parlor-story entrance has been replaced by a window. The areaway wall has been replaced by a tall wrought-iron fence.

1927: Alt 755-1927 [Source: Alteration Application]
The stoop was removed.
Architect -- Patrick J. Murray Owner -- John J. Dillon

No. 260 (Tax Map Block/Lot: 1235/58)

ALTERATION(s): The stoop was removed and a basement entranceway created, which has a light fixture above the door. The original parlor-story entrance has been replaced by a window. A garage door replaces two windows at the basement story. There may be some resurfacing of the brownstone at the parlor story. The areaway wall has been replaced by a wrought-iron fence.

No. 262 (Tax Map Block/Lot: 1235/158)

Western Elevation: This elevation is brick and has no windows and no applied architectural detail.

ALTERATION(s): The stoop was removed and a basement entranceway created, which has a light fixture above the door. The original parlor-story entrance has been replaced by a window. The areaway wall has been replaced by a wrought-iron fence.

West 88th Street Between Broadway and West End Avenue (South Side)
continuation of..... 254, 256, 258, 260, 262 West 88th Street

HISTORY

These houses are the survivors of a seven-house row which originally extended from No. 254 to No. 266. The earliest in the district, this row was designed by Nelson M. Whipple and built in 1884 for Thomas Butler. The 1898-1909 Bromley Insurance map denotes the footprint of this row, and shows three flush-facade houses flanked on both sides by two houses with projecting bays, all with brownstone fronts. Nos. 264 and 266 were demolished for the erection of The Chautauqua apartment building in 1911.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

266-270 West 88th Street
Tax Map Block/Lot: 1235/61
See 570-578 West End Avenue

West 88th Street Between West End Avenue and Riverside Drive (North Side)

301-309 West 88th Street
Tax Map Block/Lot: 1250/30
See 581-589 West End Avenue

313 West 88th Street
Tax Map Block/Lot: 1250/24
Date of Construction: 1889-90 [NB 1792-1889]
Architect: Joseph H. Taft
Original Owners: W. Gunn/A. Grant
Type: Rowhouse (1 of 4)

ARCHITECTURE

Style: Flemish Revival

This three-bay, four-story brick and brownstone-fronted rowhouse is nineteen feet wide and has a raised rusticated brownstone basement. It features a three-story, three-sided projecting bow front which is extended at the parlor and basement stories into a square stone portico at the eastern side of the facade. A carved column and composite capital support the cantilevered portico; a capital flanks the entrance opening at the other side. The fourth story is flush and has three windows inscribed in an

arcade below a stepped parapet and a pitched roof. The eastern and western elevations, of which only the brick-faced eastern elevation is visible, both have stepped parapets. Other carved stone details include the spandrel between the second and third stories and keystones above the parlor-story and fourth-story windows. The original windows probably had one-over-one double-hung wood sash, with transoms at the parlor story.

ALTERATION(s): The building is painted white. The stoop has been removed and a basement entranceway with an overhead light created. Iron railings have been added at the areaway, at the original parlor-story entranceway, and at the top of the projecting bay. Some carved detail has been lost at the parlor story. The facade has been tarred above the fourth-story windows. The windows all have aluminum replacement sash, and the arched window openings at the fourth story have been partially infilled. The parlor-story windows have been reduced in height. A through-the-wall air conditioner sleeve has been cut below the center window at the parlor story. The roof has been resurfaced with tar paper.

1971: Alt 566-1971 [Source: Alteration Application]
Stoop removed when building converted from a rooming house to ten apartments.
Architect -- Serge Klein Owner -- Bertel Realty

HISTORY

This house is the only survivor of a four-house row which originally extended from No. 307 to No. 313 West 88th Street. The other houses were demolished in 1927 for the construction of a sixteen-story apartment building. Designed by Joseph H. Taft, the row was built in 1889-90, probably for the major West Side developer, W.E.D. Stokes, although the owners of record are listed as W. Gunn and A. Grant. Taft was Stokes's architect between 1887 and 1890. Stokes was responsible for many rows west of Broadway and north of 81st Street, although he frequently had others file his applications at the Department of Buildings. This house resembles those in the row across the street at Nos. 304 to 314 West 88th Street, which were also designed by Taft with James B. Gunn as the owner of record.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
Lori Zabar, "The Influence of W.E.D. Stokes' Real Estate Career on West Side Development," Master's Thesis, Columbia University, 1977, 2, 19.

West 88th Street Between West End Avenue and Riverside Drive (North Side)

315, 317, 319, 321, 323 West 88th Street
Tax Map Block/Lots: 1250/23, 122, 22, 21, 20
Date of Construction: 1896 [NB 122-1896]
Architect: Theodore E. Thomson
Developer: James Carlew
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These five brownstone-fronted houses are arranged in a pavilion design, with the end houses (Nos. 315 and 323) projecting slightly from the building line of the rest of the row. Each house is twenty feet wide, four stories above a raised basement, and has a three-bay design, with a two-story curved oriel capped by a carved frieze above the third story. The rowhouses have continuous roof and stringcourse lines and identical sheet-metal cornices with deep decorated fascias. Pilasters are used as mullions in the oriels and flank the fourth-story windows. Carved panels separate the parlor-story openings.

There is basically one house design in this row, the houses varying only slightly in the carving at the base of the oriel and in the use of rock-faced or smooth ashlar at the basement story; Nos. 321 and 323 have smooth ashlar and the others have rock-faced ashlar. No. 315 projects slightly and has a curved corner where the wall recesses to meet the center houses. All originally had stoops leading to a parlor-story entrances, windows with one-over-one double-hung wood-framed sash, stained glass transoms above the parlor-story doors (as seen at No. 317), and grilles in the basement-story windows.

No. 315 (Tax Map Block/Lot: 1250/23)

ALTERATION(s): The stoop was removed in 1920, and a basement entranceway skillfully created. The original parlor-story entrance was replaced by French doors. The windows of the parlor and third stories have aluminum one-over-one replacement sash. There are light fixtures beside the door.

1920: Alt 785-1920 [Source: Alteration Application]
Both Nos. 315 and 317 were converted from single-family residences to non-housekeeping apartments.
Architect -- George F. Pelham Owner -- Mark Levy

HISTORY: The 1920 stoop removal on this house, in conjunction with its conversion to apartments, is an early alteration of this type. The architect for the alteration, George F. Pelham, was responsible for the design of numerous buildings in the district.

No. 317 (Tax Map Block/Lot: 1250/122)

ALTERATION(s): The stoop was removed in 1920, in the same manner as at No. 315. The windows at the fourth story have exterior storm sash. The parlor-story grilles are not original. There are light fixtures beside the door. The areaway wall has been altered with the addition of brick newels and an iron railing to the door.

1920: Alt 785-1920 [Source: Alteration Application]
Both Nos. 315 and 317 were converted from single-family residences to non-housekeeping apartments.
Architect -- George F. Pelham Owner -- Mark Levy

HISTORY: See entry for No. 315.

No. 319 (Tax Map Block/Lot: 1250/22)

ALTERATION(s): The stoop was removed in 1928 and a basement entranceway created. The original parlor-story entrance was replaced with windows. The parlor-story windows have aluminum replacement sash. There are light fixtures beside the door.

1928: Alt 127-1928 [Source: Alteration Application]
The stoop was removed.
Architect -- Arthur Weiser Owner -- Hedra Holding Corporation

No. 321 (Tax Map Block/Lot: 1250/21)

ALTERATION(s): The house is painted white. The stoop was removed in 1952 and a basement entranceway created. The original parlor-story entrance has been replaced with a multipane window. Ornament has been removed at the fourth story. A wrought-iron fence replaces the areaway wall. The grilles at the basement- and parlor-story windows are not original.

1952: Alt 1485-1952 [Source: Alteration Application]
The stoop was removed when the house was converted from a single-family residence to ten apartments.
Architect -- Gerald J. Vickers Owner -- Samuel J. Rodman

No. 323 (Tax Map Block/Lot: 1250/20)

ALTERATION(s): The house has been painted white. The windows all have one-over-one aluminum replacement sash. The wrought-iron fence at the areaway and grilles in the basement-story windows are not original.

West 88th Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 315, 317, 319, 321, 323 West 88th Street

HISTORY

Built between March and November of 1896 for the developer James Carlew, these houses were designed by Theodore E. Thomson.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294; H 2370.

325, 327, 329, 331, 333, 335, 337, 339, 341 West 88th Street
Tax Map Block/Lots: 1250/19, 18, 17, 16, 15, 14, 13, 12, 11
Date of Construction: 1894 [NB 346-1894]
Architect: Thom & Wilson
Developer: James Livingston
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These nine three-story rowhouses on raised basements are each twenty feet wide and faced in tan ironspot Roman brick above limestone basements and parlor stories. Designed for a unified appearance, the houses have a common roofline, a continuous stringcourse above the parlor stories, regularly aligned window heights, and decorative grilles at the basement stories. There are three different house types in the row, distinguished primarily by the second- and third-story oriel treatment and arranged in an alternating pattern that creates an AABCBCBAA rhythm. Each type is further defined by a variety of details including the number of fourth-story windows and ornamentation of oriel mullions. Some of the houses have been altered but it is apparent that all originally had similar facade materials, stoops leading to parlor-story entrances with wood and glass double doors, windows with one-over-one wood-framed double-hung sash, and identical pressed metal cornices with modillion blocks. The houses have various surface treatments at the basement and parlor stories, different ornately carved door surrounds, and decorative fascias below the roofline cornices.

The type "A" house (Nos. 325, 327, 339, and 341) has a two-story three-bay rounded brick oriel at the second and third stories, supported on two brackets and surmounted by a balustrade. A straight stone stoop leads to the minimally ornamented parlor-story entrance. The ashlar of the basement and parlor stories is smooth. There are two windows at the fourth story, separated by a decorative panel. No. 341 has engaged Ionic columns as mullions in the oriel. The second-story windows of No. 325 have curved

glass which may be original. Nos. 327 and 339 differ in that there are three framed terra-cotta windows at the fourth story instead of two.

The type "B" house (Nos. 329, 333, and 337) has a three-sided two-story oriel at the second and third stories, flanked by attached corbelled colonnettes with carved faces at the bosses and surmounted by a stone balustrade. A box stoop leads to the parlor-story entrance set in an arched surround with a carved head in the tympanum. The basement and parlor stories are faced in coursed rusticated ashlar. At the fourth story are two windows with elaborate molded terra-cotta surrounds below three decorative shields; this is the only house type without a stringcourse above the fourth story.

The type "C" house (Nos. 331 and 335) has no projecting oriel. The windows of the second and third stories have a single two-story enframement containing a decorative spandrel panel. A straight stoop leads to the parlor-story entrance, located below a carved cherub in relief. To the west of the entrance is a slightly projecting two-window bay at the basement and parlor stories, faced in rusticated and coursed masonry and surmounted by a carved frieze and stone balustrade. There are three windows at the fourth story.

No. 325 (Tax Map Block/Lot: 1250/19)

ALTERATION(s): All of the windows except for those at the second story have white aluminum replacement sash. The door is a replacement. The grilles at the parlor story are not original. The cornice has been removed.

No. 327 (Tax Map Block/Lot: 1250/18)

ALTERATION(s): The basement and parlor stories have been painted and two light fixtures have been installed beside the door. All of the windows have white aluminum replacement sash and the parlor-story grilles are not original. The building has lost its cornice and its balustrade above the oriel.

No. 329 (Tax Map Block/Lot: 1250/17)

ALTERATION(s): The windows are covered by exterior storm sash and the grille at the parlor story is not original.

No. 331 (Tax Map Block/Lot: 1250/16)

ALTERATION(s): The windows have white aluminum replacement sash. The entrance door and the parlor-story grille are not original.

No. 333 (Tax Map Block/Lot: 1250/15)

ALTERATION(s): The stoop was removed in 1939 and a basement-level entranceway was created; the original parlor-story entrance was replaced by a window. The areaway has been altered. The basement and parlor stories have been painted and the parlor-story grille is not original.

1939: Alt 2487-1939 [Source: Alteration Application]
The stoop was removed and the building converted from a single-family residence to ten apartments.
Architect -- A. L. Seiden Owner -- Morris Krell

No. 335 (Tax Map Block/Lot: 1250/14)

ALTERATION(s): The stoop was removed in 1964 and a basement entranceway was created which now has a resurfaced surround and two light fixtures. The original parlor-story entrance was replaced by a window. The basement, the parlor story, and the terra-cotta trim have been painted. The windows at the third and fourth stories have aluminum replacement sash. Through-the-wall air conditioner sleeves have been installed at the eastern bay of the second, third and fourth stories, and at the western bay of the parlor story.

1964: Alt 1946-1964 [Source: Alteration Application]
The stoop was removed and the building converted from a rooming house to eleven apartments.
Architect -- M. Martin Elkind Owner -- Michael Brusco

No. 337 (Tax Map Block/Lot: 1250/13)

ALTERATION(s): The basement and parlor stories have been painted. The windows all have aluminum replacement sash except at the parlor story.

No. 339 (Tax Map Block/Lot: 1250/12)

ALTERATION(s): The stoop was removed in 1947 and a basement entranceway created which has two light fixtures; the original parlor-story entrance has been replaced with a window. The basement and parlor stories have been painted.

1947: Alt 1423-1947 [Source: Alteration Application]
The stoop was removed when the building was converted from four apartments and furnished rooms to six apartments and furnished rooms.
Architect -- Shirley & de Shaw Owner -- Margaret M. Labbe

No. 341 (Tax Map Block/Lot: 1250/11)

ALTERATION(s): The stoop was removed in 1945 and a basement entranceway created; the original parlor-story entrance was skillfully replaced with a window. The areaway has been altered. The basement and parlor stories have been painted and some details have been removed from above the basement door. The windows have wood replacement sash, and the basement grilles are not original.

1945: Alt 155-1945 [Source: Alteration Application]
The stoop was removed when the building was converted from a single-family residence to ten apartments.
Architect -- H.M. Cole Owner -- Marves Realty Corporation

HISTORY

This nine-house row was designed by Thom & Wilson for James Livingston, a builder/developer active in the construction of five rows in the district. They were built between April and December of 1894. Illustrated in contemporary publications, the row was described as finely detailed and architecturally pleasing.

Selected References:

"Examples of Modern Town House Architecture," Real Estate Record & Guide 52 (Dec. 16, 1893), Supplement.
Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 55.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, I 2450; E 1294; I 2450.24.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0618 E1; 0618 E2.

West 88th Street Between West End Avenue and Riverside Drive (North Side)

343-351 West 88th Street
Tax Map Block/Lot: 1250/6
Date of Construction: 1914-15 [NB 229-1914]
Architect: Rouse & Goldstone
Original Owner: Riverside Drive 88th Street Corp.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the north side of West 88th Street approximately 122 feet from Riverside Drive, extending 118 feet along the street. A square courtyard is located at the center of the building. The building is faced with red and black brick laid in English bond with limestone trim.

West 88th Street Facade: This facade has three major horizontal divisions -- a base, a midsection, and a top. Each division is separated by stone stringcourses below which is found decorative brickwork inset with stone diamonds. The facade is composed of eight bays of windows, with end bays separated from the rest by small slit windows. Most of the window openings have stone sills and soldier courses at their lintels.

The entrance to the building occurs at the third bay from the east. Fluted columns support a flat pediment and flank recessed double doors of glass and metal. The side walls of the entry are marble and "343-351" is carved in the entablature above the doorway. The fenestration of the eastern bays of the first story does not match that above. Here, two windows and a service entry with a metal grate are located. All of the first-story windows have metal grilles. Metal balconies are located at the second-story windows, and at some bays of stories four through seven and nine. A Doric cornice with mutules, guttae, triglyphs, and metopes crowns the facade.

Eastern Elevation: The eastern elevation is partially visible from West 88th Street. It is faced in the same brick as the facade. There is less ornamental detail here; the stringcourses are flush, and the cornice is replaced by decorative brickwork. One bay of windows is visible.

Western Elevation: The western elevation, partially visible from Riverside Drive, is faced in brick and one bay of tripartite windows is visible.

Rear Wall: The rear wall is faced in tan brick and has several bays of windows.

ALTERATION(s): All of the windows have one-over-one aluminum replacement sash. All but the slit windows are paired. Originally, the end bays and four center bays had tripartite windows, and paired windows were found at the second bay from each end; these windows had nine-over-one wood sash. Side elevation and rear wall windows have aluminum replacement sash. The

West 88th Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 343-351 West 88th Street

water table is painted gray and a small portion of the brick of the eastern elevation has been repointed. The entrance canopy is not original.

HISTORY

This apartment building was constructed in 1914-15 for the Riverside Drive-88th Street Corporation according to the design of the notable architectural firm of Rouse & Goldstone. The site was previously composed of five lots, three of which were vacant and two of which were occupied by a frame building.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294.

355 West 88th Street
Tax Map Block/Lot: 1250/1
See 160 Riverside Drive

West 88th Street Between West End Avenue and Riverside Drive (South Side)

300-302 West 88th Street
Tax Map Block/Lot: 1249/36
See 575 West End Avenue

304 & 306, 308, 310, 312, 314 West 88th Street
Tax Map Block/Lots: 1249/37, 38, 39, 40, 41
Date of Construction: 1889-90 [NB 1501-1889]
Architect: Joseph H. Taft
Developer: James B. Gunn
Type: Rowhouses

ARCHITECTURE

Style: Flemish Revival

These six four-story houses on raised basements were designed as a unified row of alternating house types; the three designs within this row are arranged in a rhythm of ABCCBA. The facades, three bays wide, are characterized by brown iron-spot brick fronts above brownstone-faced basements and first stories, brownstone trim, projecting bays and oriels, and alternating stepped gables and crenelated cornices. The original

windows were probably one-over-one wood sash with stained glass transoms at the parlor story (as can be seen at No. 310). There are carved keystones above the parlor-story windows and doors of the four center houses. The original pitched roofs probably had standing seam metal surfaces (as can be seen at No. 314) with stepped parapet walls separating the buildings at the roof.

Nos. 304 and 314 are the type "A" houses which are designed as mirror images and function as end pavilions to the row. Each has a three-sided projecting bay capped by a brownstone balustrade and a straight stoop leading to a square portico supported on a corner column. The porticoes open toward the center buildings of the row. Each house originally had a carved brownstone spandrel between the second and third stories (still remaining at No. 314). The fourth story has three windows capped by a stepped gable which contains a carved panel framed by voussoirs.

Nos. 306 and 312 are type "B" houses which originally had arched windows and an entrance at the parlor story (still retained at No. 306). Slightly projecting squared oriels unite the second and third stories, the fourth-story windows are arched, and crenelated masonry cornices cap the facades.

The type "C" houses at Nos. 308 and 310 have three-sided oriels with shallow hipped roofs which unite the second and third stories and have carved spandrels and bases. The houses have stepped gables which match those found at the type "A" houses. No. 310 has its original box stoop which has a quarter turn and faces eastward. The stoop at No. 308 was probably reversed so that both stoops faced toward each other.

No. 304 (Tax Map Block/Lot: 1249/37 in part)

Eastern Elevation: This elevation is red brick and has randomly placed windows with double-hung sash.

ALTERATION(s): The parlor-story entrance door is a replacement. The windows have white aluminum replacement sash. The basement and parlor stories appear to have been resurfaced and are painted white. The parlor-story window grilles are not original. Ornament has been stripped above the parlor-story windows and in the spandrel between the second and third stories. The stone work is painted brown above the parlor story. The roof is covered with asphalt shingles. This building has been connected to No. 306, to its west, and the two now share a common tax lot.

1921: Alt 2031-1921 [Source: Alteration Application]
Nos. 304 and 306 combined and converted from residences to a school.
Architect -- Charles H. Gillespie Owner -- Dr. William Whitney

HISTORY: In 1921, Nos. 304 and 306 were combined and converted to a private girls prep school. The Eisman Day Nursery was located here in 1944. A school still occupies these buildings.

No. 306 (Tax Map Block/Lot: 1249/37 in part)

ALTERATION(s): This house has no stoop and has been joined to No. 304, which contains the main entrance to both buildings. The parlor-story entrance has been replaced by a window. The alterations to this building are similar to those at No. 304 except that the keystones above the parlor-story windows have been retained. The areaway wall has been altered with the addition of a wrought-iron fence.

1921: Alt 2031-1921 [Source: Alteration Application]
Nos. 304 and 306 combined and converted from residences to a school.

HISTORY: See No. 304.

No. 308 (Tax Map Block/Lot: 1249/38)

ALTERATION(s): The stoop has been altered and the stoop railing is a replacement; metal bulkhead doors have been added to the stoop wall facing the sidewalk. The building is painted and there has been some weathering of the brownstone at the parlor story. The windows have aluminum replacement sash, and a replacement metal door is located at the parlor story. Above the door are two light fixtures. A metal downspout has been installed across the gable and down the western side of the facade. The parlor-story window grilles are not original. The roof has a tar shingle surface.

No. 310 (Tax Map Block/Lot: 1249/39)

ALTERATION(s): The house has been painted brown at the basement and parlor stories and two-toned white above. The parlor-story window grilles are not original. Two light fixtures have been installed flanking the entrance. The roof has been resurfaced with asphalt sheeting. A metal downspout has been installed across the gable and down the eastern side of the facade.

No. 312 (Tax Map Block/Lot: 1249/40)

ALTERATION(s): The stoop was removed (possibly in 1951) and the arched openings at the parlor story reduced in height and squared, although the keystones have been retained. A basement entranceway was created; a light fixture has been installed above the door. The basement story is resurfaced in brick veneer, the parlor story is painted brown, and the second and third stories are painted a brick orange color. The windows are aluminum

replacements and the window grilles at the parlor story are not original. The areaway wall is a replacement.

1951: Alt 815-1951 [Source: Alteration Application]
The building was converted from a single-family house to ten apartments. The basement front was brick veneered.
Architect -- Joshua Tabatchnik Owner -- Philip Teitcher

No. 314 (Tax Map Block/Lot: 1249/41)

ALTERATION(s): The basement and parlor stories have been painted white. The gable ashlar is suffering loss from weathering and is partially tarred. The iron stoop railing and the iron railing at the areaway are replacements. The door is not original, and has a light fixture above it. Some detail has been removed from above the door surround.

HISTORY

Designed by Joseph Taft, this complete row of six houses, built in 1889-90, was probably built for the major West Side developer, W.E.D. Stokes, although the owner of record is listed as James B. Gunn. Stokes was responsible for many rows west of Broadway and north of 81st Street, although he frequently had others file his applications at the Department of Buildings; Taft was Stokes's architect between 1887 and 1890. These houses resemble No. 313 West 88th Street, the survivor of a four-house row located across the street, which was also designed by Taft and built in the same year.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294.
Lori Zabar, "The Influence of W.E.D. Stokes' Real Estate Career on West Side Development," Master's Thesis Columbia University, 1977, 19.

West 88th Street Between West End Avenue and Riverside Drive (South Side)

316, 318, 320, 322, 324 West 88th Street
Tax Map Block/Lots: 1249/42, 43, 143, 44, 45
Date of Construction: 1890-91 [NB 227-1890]
Architect: Clarence True
Developer: William E. Lanchantin
Type: Rowhouses

ARCHITECTURE

Style: Elizabethan Renaissance Revival

These five brick and brownstone-fronted houses are each twenty feet wide and four stories tall above quarry-faced basements. There are no repeated house types in this row and each building was designed to be perceived as unique, but the row presents a unified appearance through the use of: alternating full-height projecting bays and oriels in the western bay; continuous brownstone lintels, sills, and a carved frieze at the attic story; a common roofline; peaked dormers with metal trim and tall gabled fronts filled with brownstone and brick patterning; stepped parapets between the houses; and decorative sunflower-motif grilles at the basement-story windows. It is apparent that all of the houses originally had hexagonal slate tile roofs and stone stoops leading to parlor-story entrances. The original windows probably had one-over-one double-hung wood-framed sash.

No. 316 (Tax Map Block/Lot: 1249/42)

This house is distinguished by a full-height three-sided projecting bay with brownstone quoins. The dormer has a single window.

ALTERATION(s): The stoop was removed in 1946 and a basement entranceway created, which has a light fixture above the door. The original parlor-story entrance was replaced by a window. The basement and parlor stories have been painted white. There is some brownstone resurfacing at the basement story. The windows at the basement and parlor stories have one-over-one aluminum replacement sash. There is no areaway. The tiles on the roof have been surfaced with tar.

1946: Alt 1534-1946 [Source: Alteration Application]
Stoop removed.
Owner -- Hedwig Meyer

No. 318 (Tax Map Block/Lot: 1249/43)

This house is three bays wide and has a projecting bowed three-window sheet metal oriel on brackets across the two western bays at the second story. The dormer has paired windows and metal trim. There is carved detail above the original parlor-story entrance.

ALTERATION(s): When the stoop was removed in 1947, the parlor-story entrance was replaced by a window and a basement-story entranceway was created; light fixtures are placed above the door. The basement and parlor stories have been painted white, and the metal oriel and dormer trim are painted green. The windows have one-over-one double-hung wood-framed sash which may be replacements. The tile roof has been resurfaced. The building facade has been repointed. The wrought-iron fence on the areaway wall is not original.

1947: Alt 948-1947 [Source: Alteration Application]
The stoop was removed when the building was converted from a single-family residence with one furnished room to four apartments and one furnished room.
Architect -- Emil Koeppel Owner -- Amanda Brunkal

No. 320 (Tax Map Block/Lot: 1249/143)

This house is distinguished by a full-height projecting bay which is three-sided at the basement and parlor stories and rounded above. There is a carved mullion between the two bay windows at the second story and a stringcourse of alternating brick and brownstone between the second and third stories of the bay. The dormer has a single window. The house retains its stoop and original double wood and glass doors with a transom and wrought-iron grilles.

ALTERATION(s): The windows of the parlor and second stories have one-over-one aluminum replacement sash, and the third-story windows may have wood-framed replacement sash. The dormer's gable has been partially resurfaced. The slate roof tiles are extant, but the dormer and its roof have been tarred. The areaway has been altered and the wrought-iron fence on the areaway wall is not original.

No. 322 (Tax Map Block/Lot: 1249/44)

This house is distinguished by a squared two-window oriel at the third story which is supported on brackets and features brownstone quoins and a corbelled brick cornice. The dormer has paired windows.

ALTERATION(s): The stoop has been removed and the parlor-story entrance replaced by a window. A basement entranceway was created and has a light fixture above the door. The windows all have one-over-one aluminum replacement sash. The facade has been painted between the two eastern windows of the third story and the brick piers of the dormer have been resurfaced with tar. The facade has been repointed. The areaway has been altered and the wrought-iron fence on the areaway wall is not original.

No. 324 (Tax Map Block/Lot: 1249/45)

This house has a full-height squared projecting bay in the western half of the facade, a common feature as an end treatment in a row. The bay has a single window at each story on the eastern elevation and two windows at the bay face; those at the basement, parlor, and second stories are paired. The dormer has a single window.

ALTERATION(s): The stoop was removed in 1948 and a basement entranceway created which has a light fixture above the door. The original parlor-story entrance has been replaced by a window. The windows all have one-over-one aluminum replacement sash. The dormer facade has been tarred, as at Nos. 320 and 322. The facade has been repointed.

1948: Alt 2187-1948 [Source: Alteration Application]
The stoop was removed and the building was converted from a rooming house to nine apartments.
Architect -- Cole & Liebmann Owner -- Parkrest Construction Corporation

HISTORY

This row was built in 1890-91 for William Lanchantin, a developer active in the construction of such rows in this district. Although architect F.A. Minuth is listed as architect of record in the New Buildings Docket, these houses are attributed however to the well-known West Side architect and developer Clarence True.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294; I 2468.16; I 2468.17.
Clarence True, Designs of 141 Dwelling Houses Built on the West Side (New York, c. 1893), n.p.

West 88th Street Between West End Avenue and Riverside Drive (South Side)

326, 328, 330 West 88th Street
Tax Map Block/Lots: 1249/46, 146, 47
Date of Construction: 1892-93 [NB 371-1892]
Architect: Ralph S. Townsend
Developer: Wilcox & Ames
Type: Rowhouses

ARCHITECTURE

Style: Romanesque Revival

These three rowhouses comprise a complete and minimally altered row. The houses are four stories tall on raised basements and are faced in rusticated limestone ashlar. The houses were designed to present a harmonious appearance within the row and also to relate architecturally to the five-house row located to the east, designed by Clarence True and built in 1890-91. They are unified by the use of facade materials, triangular gables and Spanish tile pitched roofs. No. 326 relates to the adjacent row through its squared bay, similar to the squared bay used at No. 324, and the two rows share similar fenestration, stringcourse lines, and dormers. The original windows had one-over-one double-hung wood sash. The houses all have stoops with carved newel posts leading to parlor-story entrances, decorative grilles at the basement-story windows, and a variety of carved window surrounds. The original double doors (extant at Nos. 326 and 330) have wood-framed arched glass panes and a rectangular transom. There are two house types used in this row which are arranged in an ABB pattern (from east to west).

The type "A" house (No. 326) is distinguished by the squared projecting bay capped by a stone balustrade on the eastern half of the facade. There are single windows at each story of the flush western bay and two at each story of the projecting bay. The fourth-story gable contains a Palladian style window. The newels are decoratively carved.

The type "B" houses (Nos. 328 and 330) are each distinguished by a bowed oriel with two windows at the second story, capped by a stone balustrade. Each has a box stoop and a similar gable treatment as the "A" type house, but has two windows in addition to a door at both the basement and parlor stories and two windows at the third story.

No. 326 (Tax Map Block/Lot: 1249/46)

ALTERATION(s): This house has aluminum replacement sash in all of its windows, except in the Palladian window at the fourth story.

No. 328 (Tax Map Block/Lot: 1249/146)

ALTERATION(s): This building has aluminum replacement sash in the parlor-, second-, and fourth-story windows. The door is also a replacement and has a light installed above it.

No. 330 (Tax Map Block/Lot: 1249/47)

ALTERATION(s): The house has exterior storm sash in all the windows and has lost the original grilles at the basement story. There is a light fixture above the parlor-story entrance.

HISTORY

This three-house row, built in 1892-93 for the partnership of Wilcox & Ames, was designed by the noted New York architect Ralph S. Townsend. Townsend is listed in the New York City property conveyances as acquiring lot 47 in 1892, upon which No. 330 was built.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294.
New York County, Office of the Register, Liber Deeds and Conveyances, Block: 1249, lot 47, 1892.

332, 334, 336, 338, 340, 342, 344 West 88th Street
Tax Map Block/Lots: 1249/48, 49, 149, 50, 51, 52, 53
Date of Construction: 1893-94 [NB 441-1893]
Architect: Thom & Wilson
Developer: James Livingston
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These seven rowhouses are four stories above raised basements and twenty and twenty-one feet wide. They are faced in tan ironspot Roman brick with terra-cotta trim above limestone basements and parlor stories. Designed for a unified appearance, the houses have a common roofline, a continuous stringcourse above the parlor stories, regularly aligned window heights, and decorative grilles at the basement stories. There are three different house types in the row, distinguished primarily by the second- and third-story oriel treatment and arranged in an alternating pattern that creates an

AABCBAA rhythm. Some of the houses have been altered but it is apparent that all originally had similar facade materials, stoops leading to parlor-story entrances with wood and glass double doors, windows with one-over-one wood-framed double-hung sash, and identical pressed metal cornices with modillions. The houses vary in their surface treatments at the basement and parlor stories, ornately carved door surrounds, and decorative fascias below the roofline cornices.

The type "A" houses (Nos. 332, 334, 342 and 344) each have a two-story three-bay rounded brick oriel at the second and third stories, supported on two brackets (No. 344 was originally surmounted by a balustrade). A straight stone stoop leads to the minimally ornamented parlor-story entrance. The ashlar of the parlor stories is smooth; the ashlar of the basements at Nos. 332 and 344 is banded and at Nos. 334 and 342 it is rusticated. Each house has three windows at the fourth story, separated by engaged Ionic columns; No. 332 has only two windows at the fourth story. Nos. 332 and 344 have engaged Ionic columns as mullions in their oriels.

The type "B" houses (Nos. 336 and 340) each have a three-sided two-story oriel at the second and third stories, flanked by attached corbelled colonnettes with carved faces at the bosses and surmounted by a stone balustrade. At No. 336 a box stoop leads to the parlor-story entrance set in an arched surround with a carved head in the tympanum. The parlor stories are faced in banded ashlar, and the basements are faced in coursed ashlar. At the fourth story of each house are two windows with elaborate molded terra-cotta surrounds below decorative shields; this is the only house type without a fascia below the cornice.

The type "C" house (Nos. 338) has no projecting oriel. The parlor-story entrance surround is located below a carved cherub in relief. To the east of the entrance is a slightly projecting two-window bay at the basement and parlor stories, faced in rusticated and banded masonry and surmounted by a carved frieze and stone balustrade. The windows of the second and third stories have a single two-story enframement containing a decorative spandrel panel. There are three windows at the fourth story.

No. 332 (Tax Map Block/Lot: 1249/48)

ALTERATION(s): The stoop has been removed and an entranceway created in the basement story, which has a light fixture above the aluminum and glass door. A window replaced the original parlor-story entrance. The wrought-iron areaway fence and the railing atop the entranceway are not original.

No. 334 (Tax Map Block/Lot: 1249/49)

ALTERATION(s): The double wood and glass parlor-story door has been stripped; two exterior lights have been added to the surround.

No. 336 (Tax Map Block/Lot: 1249/149)

ALTERATION(s): This house has one-over-one aluminum replacement sash in the windows at the basement, parlor and fourth stories.

No. 338 (Tax Map Block/Lot: 1249/50)

ALTERATION(s): The stoop was removed in 1941, and a basement entranceway created, with a light fixture above the metal door. The areaway has been altered. The windows all have one-over-one aluminum replacement sash.

1941: Alt 2141-1941 [Source: Alteration Application]
The stoop was removed when the building was converted from a single-family residence to ten apartments.
Architect -- Otto L. Spannhake Owner -- Eladio Fernandez

No. 340 (Tax Map Block/Lot: 1249/51)

ALTERATION(s): The stoop was removed in 1962, and an entranceway created in the basement, with a light fixture above the aluminum and glass door. The original parlor-story entrance has been replaced by a window. The areaway wall has been removed and the building has been recently cleaned.

1962: Alt 1176-1962 [Source: Alteration Application]
The stoop was removed when the building was converted from three apartments to ten apartments and three furnished rooms.
Engineer -- Maurice Hedaya Owner -- 340 W. 88th Street Corporation

No. 342 (Tax Map Block/Lot: 1249/52)

ALTERATION(s): The stoop was removed, possibly in 1970, and a basement entranceway created. There has been some resurfacing around the aluminum and glass door and a light fixture has been installed above the door. The original parlor-story entrance has been replaced by casement windows under a transom. The windows all have wood-framed horizontal multi-light replacement sash. Air conditioner sleeves have been installed below the center window of the parlor, second, and third stories. The areaway has been altered and a wrought-iron fence replaces the original areaway wall.

1970: Alt 698-1970 [Source: Alteration Application]
The building was converted from a rooming house with fourteen furnished rooms to ten apartments. The stoop was possibly removed at this time.
Engineer -- Yeshayahu Eshkar Owner -- Ronald Jonas

No. 344 (Tax Map Block/Lot: 1249/53)

West 88th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 332, 334, 336, 338, 340, 342, 344 West 88th Street

ALTERATION(s): None.

HISTORY

Built in 1893-94 for Livingston & Dunn, a building and development firm active in this area of the Upper West Side, this row was designed by Thom & Wilson, an architectural firm also well-represented in the district. This seven-house row resembles many other rows built for Livingston & Dunn and designed by Thom & Wilson, which were considered to be particularly fine examples of rowhouses in the district. Many of these houses were advertised for sale about 1895 by Frank L. Fisher in his illustrated sales guide to West Side houses "The Beautiful West Side."

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0618 E2.

350 West 88th Street
Tax Map Block/Lot: 1249/54
Name of Building: Simmons House
Date of Construction: 1909-10 [NB 457-1909]
Architect: Schwartz & Gross
Original Owner: Cummings Construction Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This eight-story apartment building is located on the south side of West 88th Street, 100 feet east of Riverside Drive. It extends seventy-five feet along the street and is dumbbell-shaped in plan. The building is faced in tan brick laid in Flemish bond with limestone and terra-cotta trim. About forty percent of the original wood-framed windows remain.

West 88th Street Facade: This facade has three main horizontal divisions. The two-story rusticated limestone base terminates in a stringcourse at the third-story sill line. Another stringcourse separates the five-story midsection from the one-story top. The entrance is located at the center and is reached by low steps flanked by cheeks. The segmentally-arched

surround has an oversized keystone. Metal pipe-rails enclose the areaway and lead down to the recessed basement at the eastern side.

Five bays of windows are found on this facade. End bays have paired windows which are set in openings joined vertically by stone quoins. Floors four through seven have iron balconies supported by stone brackets at these bays. The three central bays have single windows with the original eight-over-one wood sash set in brick surrounds with segmental lintels that have stone detailing. The eighth-story windows have simple stone surrounds and are topped by a continuous egg-and-dart molding.

Eastern Elevation: The eastern elevation is partially visible from West 88th Street. It is faced in brick to match the facade and has four windows that are visible.

ALTERATION(s): The original six-over-one wood sash windows in the end bays have been replaced with one-over-one aluminum sash, as have the windows at the base. The building's base is painted tan and its entrance has recent metal and wire-glass double doors with a fixed transom above. A small portion of brick on the eastern elevation is now white. The cornice is missing.

HISTORY

This apartment building was erected in 1909-10 for the Cummings Construction Company according to the designs of the prolific architectural firm of Schwartz & Gross. It was built on three lots that were previously occupied by a small cruciform-shaped structure. Now known as "Simmons House," this apartment building was originally called "The Strathallan."

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1294.

West 88th Street Between West End Avenue and Riverside Drive (South Side)

360 West 88th Street
Tax Map Block/Lot: 1249/57
See 155 Riverside Drive

WEST 89TH STREET

West 89th Street Between Broadway and West End Avenue (North Side)

275 West 89th Street
Tax Map Block/Lot: 1237/1
See 600-606 West End Avenue

West 89th Street Between Broadway and West End Avenue (South Side)

262 West 89th Street
Tax Map Block/Lot: 1236/57
Date of Construction: 1894 [NB 83-1894]
Architect: Clarence True
Original Owner: Theodore A. Squier
Type: Rowhouse (1 of 8)

ARCHITECTURE

Style: Elizabethan Renaissance Revival

This brownstone-fronted American basement plan rowhouse, fifteen feet wide, has four stories and is three bays wide with a three-sided bow front capped by a stone balustrade at the base of the fourth story. The top story is flush, and has three windows. The roof is slightly pitched and is covered with hexagonal slate tiles. The house has a pressed-metal cornice with modillions.

Western Elevation: This elevation is brick and has no windows and no applied architectural detail.

ALTERATION(s): The parlor story has been reconfigured and refaced in white cast stone, and the low box stoop replaced. The brownstone of the upper stories has been completely resurfaced. The windows all have aluminum replacement sash. The door is not original.

HISTORY

This house is the survivor of an eight-house row which originally extended from No. 258 to No. 272; it was built in 1894 for Theodore A. Squier, a developer responsible for several such rows in the district, and designed by the noted New York architect Clarence True. No. 264 and No. 272 were demolished in 1927 for the construction of the Congregation B'nai Jeshurun community house, Nos. 258 and 260 were demolished for the construction of the Yorktown Theater (not included in the district).

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 14, 43, 58.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

264-272 West 89th Street
Tax Map Block/Lot: 1236/58
Name of Building: (former) B'nai Jeshurun Community House
(now) Henry Lindenbaum Center
Date of Construction: 1927-28 [NB 282-1927]
Architect: Herts & Abramson
Original Owner: Congregation B'nai Jeshurun
Type: Community House

ARCHITECTURE

Style: "Semitic"

Located on West 89th Street approximately 100 feet from West End Avenue and extending seventy-eight feet along the street, the Community Center is a six-story building faced in brown iron-spot Roman brick above a gray seam-faced granite water table and a rose-colored cast-stone base. The facade is five bays wide. In each end bay at the ground story is a door in a cast-stone enframement with shallow relief decoration in the reveals and a cornice decorated with Islamic-inspired muqarnas (also known as stalactite work); the door is flanked by metal light fixtures. The three center bays at the base each have a single window with leaded multipane double-hung sash. At the second story, above a cast stone stringcourse, each bay has paired arched windows with multipane double-hung sash. Detail in the third through the fifth stories is focused on cast-stone enframements in the three center bays resembling meshrebeeyah (Islamic-inspired balcony windows, usually lattice-covered) with low-relief decoration; end bays at these stories are unembellished. The sixth story is treated like the second story. The cornice is a simple projecting slab supported by a block corbel at each end.

Western Elevation: This brick elevation is visible from 89th Street; there is no applied architectural detail, but there are random windows cut through the masonry wall.

Eastern Elevation: This elevation is similar to the western elevation.

ALTERATION(s): Applied metal lettering at the first story reads "Henry Lindenbaum Jewish Community Center." A banner hangs from hardware installed

at the center bay of the fourth story.

HISTORY

Designed by Herts & Abramson and built in 1927-28 for the Congregation B'nai Jeshurun, the Lindenbaum Community Center (formerly the Israel Goldstein Community Center) is located directly behind the Congregation B'nai Jeshurun Synagogue (1917-18) at 257 West 88th Street. Designed in the "Semitic" style, it complements the design of the synagogue, for which Henry B. Herts was the associate architect, by similarly focusing the architectural interest at the center of a mostly blank facade and by using stylized elements which reflect traditional Middle Eastern and Moorish architecture. The building was designed as an adjunct to the synagogue to provide a meeting space and to serve the physical, mental, and spiritual needs of the congregation. The building replaced five rowhouses. It is no longer owned by the Congregation B'nai Jeshurun, but it is still a Jewish community center. B'nai Jeshurun now rents space in the building.

For further information on the "Semitic" style see the entry for Congregation B'nai Jeshurun Synagogue (257 West 88th Street).

Selected References:

Andrew Scott Dolkart, "Congregation B'nai Jeshurun Synagogue and Community House," National Register of Historic Places Department of the Interior, Heritage, Conservation, 1989.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.
Record & Guide Dec. 31, 1927, 9.

274-276 West 89th Street
Tax Map Block/Lot: 1236/61
See 590-598 West End Avenue

West 89th Street Between West End Avenue and Riverside Drive (North Side)

301 & 303, 305, 307, 309 West 89th Street and 319 West 89th Street
Tax Map Block/Lots: 1250/89, 88, 87, 86 and 81
Date of Construction: 1890 [NB 678-1890]
Architect: Clarence True
Developer: William E. Lanchantin
Type: Rowhouses (6 of 10)

ARCHITECTURE

Style: Romanesque Revival

The five brownstone-fronted rowhouses at Nos. 301 to 309, and a sixth at No. 319, each twenty feet wide, are three stories above raised basements and have two-bay facades. They are unified by a common roof line and stringcourse lines, two- or three-story projecting bays on the eastern half of the facades, stepped parapets between the buildings, the use of both smooth and rock-faced ashlar on the facades, regularly aligned window and cornice heights, and decorative sunflower motif grilles at the basement stories. Many of the houses have been altered but it is apparent that all originally had hexagonal slate tile roofs, similar facade materials, and stoops leading to parlor-story entrances. The windows all originally had one-over-one double-hung wood sash. The houses have a variety of gables and turrets at the roof, and the ornamental carved stone details of the houses are similar, but each house is individual and distinct from its neighbors.

No. 301 (Tax Map Block/Lot: 1250/89 in part)

This house is distinguished by a full-height three-sided projecting bay with angled conical roof, and a small attached turret with a bell-shaped roof. The house retains rock-faced brownstone ashlar at the basement level (which may have been modified in an early alteration) and grilles at the basement windows, a complex roof profile, and dentiled cornice.

Eastern Elevation: Visible from the alley between this row and the apartment building to the east, this elevation is unpainted brick with raised brick patterned bands. The parapet has a tile coping.

ALTERATION(s): The stoop was removed in 1910, and the basement story skillfully altered. Joined to No. 303 in 1968, this building now contains the main entrance for both buildings. When the buildings were joined, both were refaced above the basement story with smooth stucco and a stuccoed brick-like pattern at the spandrels. The windows are aluminum replacements. The roof is covered with asphalt shingles. There are through-the-wall air conditioner sleeves below each eastern window. A leader pipe runs down the eastern side of the front elevation. The areaway's wrought-iron fencing is not original.

1910: Alt 1750-1910 [Source: Alteration Application]
Stoop removed, entrance arranged through basement.

Architect -- Hill & Stout Owner -- Dr. John J. Moorhead

1968: Alt 1110-1968 [Source: Alteration Application]
Exterior walls resurfaced at No. 301 and No. 303; buildings combined.
Architect -- George Feher Owner -- GVF Realty

No. 303 (Tax Map Block/Lot: 1250/89 in part)

This house is distinguished by a rounded projecting bay extending to the present-day third story, and two small peaked gables at the roofline.

ALTERATION(s): No. 303 was joined with No. 301 in 1968, at which time it lost its stoop and was refaced and altered in a manner similar to No. 301. There are through-the-wall air conditioner sleeves below the second- and third-story windows in the western bay. The areaway wall is a recent replacement.

1968: Alt 1110-1968 [Source: Alteration Application]
Exterior walls resurfaced at No. 301 and No. 303; buildings combined.
Architect -- George Feher Owner -- GVF Realty

No. 305 (Tax Map Block/Lot: 1250/88)

This house is distinguished by its quarry-faced ashlar and a full-height rounded projecting bay surmounted by a semicircular conical roof with a finial. The original entrance arch at the parlor-story level and carved ornament between the windows of the third story add interest. The roof retains its slate tiles.

ALTERATION(s): The stoop was removed, apparently sometime between 1960 and 1969, and a new entrance installed in the basement story. A wrought-iron railing shields the original entranceway at the parlor story. The building is painted yellow and has white aluminum replacement windows. The brick areaway wall is a replacement. There has been some resurfacing of the quarry-faced ashlar over the entire building.

No. 307 (Tax Map Block/Lot: 1250/87)

This house is distinguished by a rounded projecting bay extending to the present day third story, a large triangular gable with a carved ornamental shield in the pediment, and carved ornament including a simulated balcony above the second- and third-story windows. It is faced in quarry-faced ashlar at the basement and at the second story. A carved square-headed door surround remains at the parlor story.

ALTERATION(s): The stoop was removed in 1967, and a basement entranceway created. A wrought-iron railing was added at the original parlor-story entranceway. There has been some resurfacing of the quarry-faced ashlar at the basement story. The windows are white aluminum replacements. There is a new leader between this building and No. 305.

1967: Alt 1318-1967 [Source: Alteration Application]
Stoop removed.
Architect -- Joseph Feingold Owner -- Bersam Equities Inc.

No. 309 (Tax Map Block/Lot: 1250/86)

This house is distinguished by a three-sided projecting bay extending up to the third story which is surmounted by a single large gable intersecting the roofline. Decorative carving is placed above the third story windows and in the gable pediment. This is the only building in the row which has not been painted.

ALTERATION(s): The stoop was removed and a basement entranceway created when the building was converted from a single-family dwelling to a synagogue in 1942. The green-painted one-over-one double-hung wood sash are probably not original. There has been some brownstone resurfacing at the basement story around the new entrance, and also at the parlor story at the site of the old entrance. The light above the entrance and the synagogue's sign are not original.

1942: Alt 1387-1942 [Source: Alteration Application]
Stoop removed when the house was converted from a single-family residence to a synagogue.
Architect -- Harry Hurwit Owner -- Congregation Chaveth Chesed.

HISTORY

This row, originally of ten houses which extended from No. 301 to No. 319, was designed by the renowned Upper West Side architect Clarence True, for William E. Lanchantin, a developer active in the construction of such rows in this district. The houses were built in the course of seven months in 1890. The row was broken in 1914 when Nos. 311, 313, 315, and 317 were demolished for the erection of an eight-story apartment building.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619 E3.
Clarence True, Designs of 141 Dwelling Houses Built on the West Side (New York, c. 1893), n.p.

311-317 West 89th Street
Tax Map Block/Lot: 1250/82
Date of Construction: 1914 [NB 11-1914]
Architect: Wallis & Goodwillie
Original Owner: Excelsior Holding Co.
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building extends approximately 80 feet along the north side of West 89th Street near the middle of the block. The building is dumbbell-shaped in plan with interior courtyards opening to the east and west. The building is faced with limestone and brown brick set in English bond. Approximately ninety percent of the original windows still exist.

West 89th Street Facade: The main facade is divided horizontally into a base, midsection, and top. The two-story limestone base has a smooth ashlar finish and is ornamented with cartouches and garlands. Above this rises a five-story brick midsection, articulated by slight variations in the depth of the face brick. A two-story top has vertically grouped windows topped by a cornice and detailed with stone panels and floral ornament.

The facade is divided vertically into six bays. Window of the end bays have simple one-over-one sash. Windows in the four central bays consist of three pairs of casements under pivoting or hopper transoms. This pattern is consistent throughout the facade with two exceptions: 1) Windows flanking the main entry at the first story contain a pair of casements flanked by single casements and topped by transoms, and 2) the easternmost bay of the first story has a service entry instead of a window.

The entrance to the apartment building, centered within the facade, is set in a stone surround with floral ornament. A large cartouche surrounded by floral detailing is placed above the door. Other detailing on the facade

includes decorative metal balconies at selected windows, stone cartouches placed within the second bays from the west and the east, and triangular pediments capping the second and fifth window bays at the top story.

Western Elevation: Part of the western elevation is visible from West 89th Street. The brown brick of the facade forms a return on this elevation. The remainder of the elevation is faced in a brownish-orange brick in which four window openings are visible. Original fenestration consists of tall paired casements. The elevation contains no significant detailing.

Eastern Elevation: Part of the eastern elevation is visible from West 89th Street. The brick of the facade forms a return on this elevation, whi0ch has no window openings and contains no significant detailing.

ALTERATION(s): Two of the original casement pairs of the western facade have been replaced and one other opening has been sealed. The entrance now contains multipaned wood and glass doors in a painted surround with flanking light fixtures. Planters and urns have been removed from the front of the building. Part of the eastern elevation has been covered with cement.

HISTORY

This nine-story brick and limestone apartment building was constructed in 1914 according to the plans of architects Wallis & Goodwillie for the Excelsior Holding Company. It replaced four four-story rowhouses.

Selected References:

"Apartment House, No. 311 West 89th Street, New York," American Architect 107 (May 5, 1915).
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
Peter Salwen, Upper West Side Story: A History and Guide (New York, 1989), 302.

West 89th Street Between West End Avenue and Riverside Drive (North Side)

319 West 89th Street and 301 & 303, 305, 307, 309 West 89th Street
Tax Map Block/Lots: 1250/81 and 89, 88, 87, 86
See also 301 & 303, 305, 307, 309 West 89th Street

No. 319 (Tax Map Block/Lot: 1250/81)
This house, which may have originally resembled No. 305, is distinguished by full-height rounded projecting bay. It is the only house in the group which retains a stoop; it has carved newels. The original parlor-story door with decorative wrought-iron grille still exists.

ALTERATION(s): The building and stoop have been completely resurfaced in a smooth textured stucco. The window sash are white aluminum replacements. Through-the-wall air conditioner sleeves have been placed below each of the eastern windows, and also below each window at the basement story. There are new exterior grills at the parlor story, and the areaway wall has been altered. Solar panels were added to the roof in 1977. Two light fixtures have been added to either side of the door.

1977: Alt 859-1977
Solar panels added.
Architect -- Roy A. Eicker Owner -- Abel Hendy

321, 323, 325, 327, 329, 331 West 89th Street
Tax Map Block/Lots: 1250/80, 79, 78, 77, 76, 75
Date of Construction: 1893 [NB 1263-1893]
Architect: C.P.H. Gilbert
Developer: City Real Estate Co.
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These six five-story houses with American basements were designed as a unified row. Faced in limestone at the first story with tan Roman brick above, the facades are characterized by restrained terra-cotta ornamentation at the second and fifth stories, bowed four-story bays, flush fifth stories, and a common cornice line. There are two windows in the curved bay and one in the flush bay. Only No. 331 has a squared projecting bay. Each house has a low areaway wall and a single step to the wide double front door located in the flush bay. The original door type is wood and glass double-doors behind a wrought-iron grille complementing the first-story window grilles; the decorative grilles are different at each house, and some may be original. Terra-cotta balustrades span the first-story windows and cap each bowed bay. The two small windows at the fifth story are separated by a wide decorative terra-cotta panel. The original windows probably had one-over-one double-hung wood-framed sash, which still exists at the lower stories of No. 323, and the second-story windows probably had transoms. The

modillioned metal cornice is discontinuous between each of the buildings at Nos. 325 through 331. Basement entrances exist behind the areaway walls.

Two designs alternate within this row of houses with a third design represented at the western end; the row is arranged from east to west in a rhythm of ABABAC. The "A" and "B" types are mirror images, the only difference being the placement of the bowed bay at the east or west sides of the buildings, respectively. The single "C" type serves as a visual termination to the row at the west. It has a squared four-story bay at the western side of the building's facade and has only one window at the first story.

No. 321 (Tax Map Block/Lot: 1250/80)

ALTERATION(s): The first story has been painted white, and has a canvas canopy over the door. The balustrades at the first story and on top of the bowed bay have been removed. The windows have aluminum replacement sash. An iron fence now caps the areaway wall.

No. 323 (Tax Map Block/Lot: 1250/79)

ALTERATION(s): The fifth-story window openings have been extended down. The windows may have early wood-framed replacement sash. The door is not original.

No. 325 (Tax Map Block/Lot: 1250/78)

ALTERATION(s): The fifth-story windows have aluminum replacement sash; original sash may remain in the rest of the windows. There is a through-the-wall air conditioner sleeve between the windows at the first story. The window openings at the fifth story above the curved front bay have been extended down.

No. 327 (Tax Map Block/Lot: 1250/77)

ALTERATION(s): All of the windows have aluminum replacement sash; openings at the fifth story have been extended down.

No. 329 (Tax Map Block/Lot: 1250/76)

ALTERATION(s): The first story has been painted white. All of the windows have aluminum replacement sash. At the fifth story, the decorative panel between the windows has been replaced by a window and the windows above the curved bay have been extended down. There is a rooftop addition.

1980: Alt 684-1980 [Source: Alteration Application]
Attic constructed.
Engineer -- Yeshayahu Eshkar Owner -- Arie L. Melamud

No. 331 (Tax Map Block/Lot: 1250/75)

Western Elevation: This elevation is painted brick with random window openings.

ALTERATION(s): This house has been cleaned. The first story has been painted. All of the windows except for those at the first story have exterior storm sash. The door is a replacement.

HISTORY

Built in 1893, this row was designed by C.P.H. Gilbert for the City Real Estate Company, a development firm that commissioned Gilbert for two other rows in the district. Illustrations of this row were published in an 1895 promotional brochure of available properties on the Upper West Side.

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings. (New York, c. 1895), 35.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619 F1; 0619 E5.

347 West 89th Street
Tax Map Block/Lot: 1250/67
See 171-177 Riverside Drive

West 89th Street Between West End Avenue and Riverside Drive (South Side)

300 West 89th Street
Tax Map Block/Lot: 1250/39
See 599 West End Avenue

302-306 West 89th Street
Tax Map Block/Lot: 1250/40
Date of Construction: 1922 [NB 282-1922]
Architect: Rosario Candela
Original Owner: Nolovia Construction Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the south side of West 89th Street approximately eighty feet to the west of West End Avenue, extending sixty feet along the street. The structure is U-shaped in plan with a courtyard opening to the west. The building is faced in rust-colored brick laid in English bond with limestone trim.

West 89th Street Facade: This facade has three horizontal divisions and is articulated by seven bays of single windows with stone sills. The two-story base is crowned with a stone cornice and has rusticated quoins. The classically-inspired entrance is centered in this facade. A rusticated round-arched stone entryway is flanked by banded columns supporting a flat entablature with a metal balcony above. A fanlight transom with a decorative metal grille is located above the entrance doors. The second-story window directly above the entrance has a banded stone surround with a large keystone. First-story window openings have round-arched stone tops with rondels and raised brick surrounds. A metal service door is found at the far west of the first story. The six-story midsection is separated from the two-story top by a simple stone stringcourse. Brick quoins rise from the second to the ninth story and a modillioned metal cornice caps the facade.

Western Elevation: The western elevation is partially visible from West 89th Street. The facade brick returns to the adjacent rowhouse; remaining brick varies in color. This elevation has a single window bay.

Eastern Elevation: The eastern elevation has the same features as the western elevation.

ALTERATION(s): All of the windows have one-over-one double-hung metal sash replacing the original six-over-six wood-framed sash. Part of the brickwork on the eastern elevation has been repointed and the water table is painted. The double entrance doors of wood and glass, the awning, and the lights flanking the doorway are not original.

HISTORY

This apartment building was erected in 1922 for the Nolovia Construction Company according to the design of architect Rosario Candela. The site was previously occupied by three rowhouses.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619-E1.

308, 310 West 89th Street
Tax Map Block/Lots: 1250/43, 44
Date of Construction: 1887-89 [NB 1566-1887]
Architect: Joseph H. Taft
Developer: Squier & Whipple
Type: Rowhouses (2 of 10)

ARCHITECTURE

Style: Flemish Revival

These two houses of four stories plus basements have brownstone fronts. Perceived as a pair, these houses are essentially mirror images of one another. Both buildings are two bays wide, with projecting curved bays rising up to the third story (the eastern bay of No. 308 and the western bay of No. 310). No. 310 retains its stone balustrade atop the bowed bay. The houses' flush bays are adjacent and feature shallow balconies with wrought-iron railings below the third-story windows. The slate-tiled roofs are sharply pitched. Each building has a large dormer with three windows and an ogee-arched metal gable above the bowed bay; a smaller single-window dormer with a metal gable is placed above the flush bay. No. 308 retains the original masonry transom bars in the upper three stories. The original windows probably had single-pane pivoting wood-framed sash below transoms which still exist at the second story of No. 308. Both houses have the original basement grilles.

No. 308 (Tax Map Block/Lot: 1250/43)

ALTERATION(s): The stoop has been removed and a new entranceway created at the basement story below a light fixture. The original parlor-story entrance has been partially filled in and replaced by a small window. The

basement story has had a brick veneer applied and the upper stories are painted brown. The windows have a variety of aluminum replacement sash in addition to original sash. The pressed metal dormer gable is painted brown.

1949: Alt 909-1949 [Source: Alteration Application]
Stoop removed and building converted from a rooming house to ten apartments.
Architect -- Richard B. Thomas Owner -- Clara Montell

No. 310 (Tax Map Block/Lot: 1250/44)

ALTERATION(s): The stoop was removed in 1971 and a basement entranceway created which is flanked by two light fixtures; the parlor-story opening has been retained. The windows all have aluminum replacement sash. There are no solid transom bars in the upper three stories, as found at No. 308. The stringcourse above the parlor story and the balustrade above the projecting bay have been removed. The building is painted brown and the large pressed metal dormer gable and the smaller dormer are painted black. The parlor- and third-story wrought-iron balcony rails are not original.

1971: Alt 1141-1971 [Source: Alteration Application]
Stoop was removed and building converted from a rooming house to apartments.
Engineer -- Yeshayahu Eshkar Owner -- Herman Stamm

HISTORY

Built in 1887-89, these houses are survivors of a row of ten houses designed by Joseph H. Taft and probably built for the major West Side developer, W.E.D. Stokes, although the owners of record are listed as Squier & Whipple. Stokes was responsible for many rows west of Broadway and north of 81st Street, although he frequently had others file his applications at the Department of Buildings; Taft was Stokes's architect between 1887 and 1890. Squier & Whipple were also noted West Side developers, although this is their only recorded project in the district. The row originally wrapped around the corner of West 89th Street and West End Avenue. Nos. 302 and 306 West 89th Street and 591-599 West End Avenue were demolished in 1922 and 1924 for the erection of three apartment buildings.

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 58.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619 E1.
"West Side Number," Real Estate Record & Guide, Dec. 20, 1890, 53.

West 89th Street Between West End Avenue and Riverside Drive (South Side)

312 & 314 West 89th Street and 322, 324 West 89th Street
Tax Map Block/Lots: 1250/45 and 50, 51
Date of Construction: 1889-90 [NB 1247-1889]
Architect: Frederick K. Camp
Developer: Garrett Van Cleve
Type: Rowhouses (4 of 7)

ARCHITECTURE

Style: Renaissance Revival

These four brick and brownstone rowhouses are twenty to twenty-two feet wide and four stories above raised basements. They are unified by their brick facades with stone trim, steeply pitched roofs with hexagonal slate tiles and pedimented dormers, similar decorative masonry detail, and identical stepped parapets between the houses. There is no discernable pattern among the designs of these houses, although Nos. 314 and 324 appear to have matched originally. Some of the houses have been altered, but all originally had stoops leading to parlor-story entrances, windows which probably had one-over-one double-hung wood-framed sash, and wrought-iron grilles at the basement.

No. 312 (Tax Map Block/Lot: 1250/45 in part)

This house has a slightly projecting squared three-bay oriel with a cornice centered at the second and third stories. Corbelled and raised brickwork surrounds the oriel which is supported on brackets. Above the oriel is a pedimented two-bay dormer. The basement story has quarry-faced ashlar piers.

ALTERATION(s): The building has been painted white at the basement and parlor stories and blue above. The stoop has been removed and a basement entranceway created. The carved parlor-story door surround exists but the door has been replaced with a window. The windows have aluminum replacement sash. The areaway wall has been replaced. A through-the-wall air conditioner sleeve has been cut below the third-story window in the western bay. The roof has been tarred. The building has been combined with No. 314 with which it shares a tax lot.

1967: Alt 1518-1967 [Source: Alteration Application]
The stoop was removed when the building was converted from a rooming house to ten apartments and combined with No. 314.
Architect -- Lawrence Shutkind Owner -- Gottlieb Properties, Inc.

No. 314 (Tax Map Block/Lot: 1250/45 in part)

This building features a three-bay two-story curved oriel window at the second and third stories. Corbelled and raised brickwork surrounds the

oriel. Above the oriel is a pedimented dormer with a tripartite window configuration.

ALTERATION(s): This building has been combined with No. 312 with which it shares a tax lot. It has alterations similar to those found at No. 312. There are through-the-wall air conditioner sleeves below the center windows in the second and third stories.

1967: Alt 1519-1967 [Source: Alteration Application]
The stoop was removed when the building was converted from a rooming house to ten apartments and combined with No. 312.
Architect -- Lawrence Shutkind Owner -- Gottlieb Properties, Inc.

HISTORY

The houses at Nos. 312, 314, 322 and 324 are the survivors of a seven-house row which originally extended from No. 312 to No. 324 West 89th Street. Built in 1889-90 for Garret Van Cleve, the row was designed by Frederick K. Camp. The row was disrupted in 1921 when the three center houses (Nos. 316, 318, and 320) were demolished for the construction of an apartment building. Nos. 312 and 314 have been internally combined and now share the same tax lot.

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 58.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295; H 2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619 E1; 0619 E 5.

West 89th Street Between West End Avenue and Riverside Drive (South Side)

316-320 West 89th Street
Tax Map Block/Lot: 1250/47
Date of Construction: 1921-22 [NB 327-1921]
Architect: George F. Pelham
Original Owner: West 89th Street Realty Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building is located on the south side of West 89th Street approximately 220 feet from West End Avenue, extending sixty-two feet along the street. The building is faced with red and black brick laid in Flemish bond with a limestone base and trim.

West 89th Street Facade: This facade is articulated by four major horizontal divisions. A wide central pier divides the facade into two major bays, each with three rectangular window openings. In each group, paired windows flank a narrow single window. The one-story limestone-faced rusticated base rests on a low water table and rises to the second-story sill line where larger windows rest on blind stone balustrades. The entrance is placed just to the east of the center of this facade. A simple stone surround with a flat entablature frames the opening. A service entry is located at the western end of the facade, thus, the western ground-story bays do not align with those above. The second and third stories are separated from the stories above by a simple stringcourse and larger openings at these stories have simple stone surrounds. This section is further articulated by brick quoins. The one-story top division is defined by a simple stringcourse above and a more elaborate stringcourse below. The building has a simple parapet with raised panels and no cornice.

Western Elevation: The western elevation is partially visible from West 89th Street. The facade brick returns to the adjacent rowhouse and the remainder of the elevation is faced in beige brick. Three windows are visible. There is no significant architectural detailing on this elevation.

Eastern Elevation: The eastern elevation is partially visible from West 89th Street. The brick of the facade returns on this elevation to the adjacent rowhouse, and beige brick is found beyond. The window arrangement is similar to that of the western elevation. There is no significant architectural detailing on this elevation.

ALTERATION(s): All of the windows have one-over-one double hung aluminum sash replacing the original wood-framed four-over-four sash. The entrance has recent multipane wood and glass double doors with a fixed transom and flanking light fixtures.

HISTORY

This apartment building was erected in 1921-22 for the West 89th Street Realty Corporation (Victor Gerabone, president), according to the design of prolific architect George F. Pelham. The site was previously occupied by three rowhouses.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619-E5.

322, 324 West 89th Street and 312 & 314 West 89th Street
Tax Map Block/Lots: 1250/50, 51 and 45
See also 312 & 314 West 89th Street

No. 322 (Tax Map Block/Lot: 1250/50)

This house retains its stoop, and has a three-sided projecting bay asymmetrically placed on the eastern side of the facade capped by a balustrade. Set in the roof are a two-window pedimented dormer, above the projecting bay, and an eyebrow window above the flush bay.

ALTERATION(s): The building has been painted gray and has lost some carved stone details due to weathering. The grilles at the basement story are not original and all the windows except the eyebrow window have aluminum replacement sash. The glazed wood-framed double doors appear to be early replacements. The metal cornice has been replaced below the eyebrow window.

No. 324 (Tax Map Block/Lot: 1250/51)

This house architecturally resembles No. 314. Both have parlor- and basement-story alterations but retain their tripartite oriels and dormers and patterned brick surrounds.

ALTERATION(s): The stoop was removed in 1956 and a basement entranceway created, above which is a metal awning. The basement and parlor stories of this house have been resurfaced with white brick and the upper stories painted white with black at the cornices. The third-story windows have one-

over-one double-hung wood replacement sash. Part of the dormer and the tiled roof have been tarred. The cornice below the dormer at the west side of the facade has been removed.

1956: Alt 497-1956 [Source: Alteration Application]
Stoop removed when house converted from rooming house to ten apartments.
Architect -- Henry Z. Harrison Owner -- Sammy Cort Corporation

326, 328, 330, 332, 334 West 89th Street
Tax Map Block/Lots: 1250/52, 53, 1001-1002 (formerly 54), 55, 1011-1017 (formerly 56)
Date of Construction: 1893-94 [NB 977-1893]
Architect: Ralph S. Townsend
Developer: Wilcox & Hoyt
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These five four-story houses on raised basements have identical brick- and limestone-fronted facades. An undulating rhythm is achieved through the use of projecting three-sided bays rising to the second story, placed asymmetrically on the eastern side of each three-bay facade. The basement and parlor stories are limestone, as are the balustrades atop the projecting bays; the window surrounds are terra cotta. Except for No. 332, all of the stoops and areaways are intact. A carved door surround with an arched pediment supported on brackets remains at each parlor story. There are three windows at each story above the second story; those at the fourth story are arched. A continuous modillioned cornice is shared by all of the houses. The original windows probably had one-over-one double-hung wood-framed sash. Examples of the original door style, with wood-framed glass double doors and transoms covered by wrought-iron grilles, exist at Nos. 326 and 334.

No. 326 (Tax Map Block/Lot: 1250/52)

ALTERATION(s): This house has aluminum replacement sash in all of its windows and replacement grilles at the basement- and parlor-story windows. The cornice is painted black.

No. 328 (Tax Map Block/Lot: 1250/53)

ALTERATION(s): This house has aluminum replacement sash in all of the windows except for wood-framed sash and transoms at the fourth story. It

has a replacement door.

No. 330 (Tax Map Block/Lot: 1250/1001-1002 (formerly lot 54))

ALTERATION(s): This house has white anodized aluminum replacement sash in all but the basement-story windows. The window grilles at the parlor story are not original and the door is a replacement.

No. 332 (Tax Map Block/Lot: 1250/55)

ALTERATION(s): This house lost its stoop in 1919 in an early alteration of this sort. The original parlor-story entrance was replaced by a window, and the basement entrance was enlarged and given a stone surround; the aluminum door is a recent replacement. The windows all have aluminum replacement sash.

1919: Alt 614-1919 [Source: Alteration Application]
Stoop removed and building converted from a single-family residence to studios.
Architect -- Charles H. Gillespie Owner -- Mary B. Crook

No. 334 (Tax Map Block/Lot: 1250/1011-1017 (formerly lot 56))

ALTERATION(s): This house has been recently cleaned and may have had a pink stain applied at this time. The windows all have aluminum replacement sash. The areaway wall has been altered and a tall wrought-iron fence installed on it. The grilles at the basement and second stories are not original.

HISTORY

Designed by the well-known New York architect Ralph S. Townsend, this row of five houses was built in 1893-94 for Wilcox & Hoyt. The houses are illustrated and described in the 1895 advertising brochure "The Beautiful West Side: A Complete List of West Side Dwellings."

Selected References:

Frank L. Fisher, The Beautiful West Side: A Complete List of West Side Dwellings (New York, c. 1895), 42, 59, 60.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0619 E5.

West 89th Street Between West End Avenue and Riverside Drive (South Side)

336, 338, 340, 342, 344 West 89th Street
Tax Map Block/Lots: 1250/57, 157, 58, 59, 60
Date of Construction: 1895-96 [NB 798-1895]
Architect: Thom & Wilson
Developer: J.T. & J.A. Farley
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These five four-story three-bay tan brick houses on raised white sandstone basements were designed as a unified row with the three center houses (identical except for stoop and parlor-story entrance location) recessed from the building line and flanked by projecting houses (mirror images) acting as end pavilions, creating an ABBBA pattern. The houses share a common sheet-metal cornice and a stringcourse below the fourth story and all have decorative grilles at the basement story. Nos. 340 and 342 retain their original stoops and wood and glass double entrance doors, although only No. 340 still has its original wrought-iron door grille. The window surrounds and oriels are stone. The original windows probably had one-over-one double-hung wood-framed sash. No. 342 retains the original curved glass in its oriel windows. Some houses in this group have been cleaned.

The type "A" houses (Nos. 336 and 344) are mirror images, and serve as end pavilions to the row. They each have one recessed bay flush with the facades of the type "B" houses; this bay is linked by a curved transitional bay to a bay which projects to the building line. These houses have cornices which conform to the buildings' contours, three square-headed windows each at the second through the fourth stories, and arched window openings at the basement level. They were designed with straight stoops leading to parlor-story entrances in the recessed bays.

The three type "B" center houses (Nos. 338, 340 and 342) are slightly recessed from the building line and each has a rounded oriel with three windows supported on brackets at the second story, and an arcade of four windows at the fourth story topped by terra-cotta ornament and a continuous cornice. The stoops have balustrades perpendicular to the street. Nos. 338 and 340 share a box stoop, and No. 342 has its own box stoop.

No. 336 (Tax Map Block/Lot: 1250/57)

ALTERATION(s): The building has exterior storm sash in the parlor-, second- and third-story windows of the eastern bay. Small lights have been installed at each side of the replacement door.

No. 338 (Tax Map Block/Lot: 1250/157)

ALTERATION(s): This house has exterior storm sash at each window. The entrance is flanked by small light fixtures. The door is not original.

No. 340 (Tax Map Block/Lot: 1250/58)

ALTERATION(s): The building has been recently cleaned. The windows all have aluminum replacement sash except those at the fourth story which have exterior storm sash. There are small light fixtures beside the entrance.

No. 342 (Tax Map Block/Lot: 1250/59)

ALTERATION(s): Exterior storm sash cover the basement- and parlor-story windows.

No. 344 (Tax Map Block/Lot: 1250/60)

This house has an exposed brick western elevation with windows and an early grille at the parlor-story level.

ALTERATION(s): The stoop was removed in 1928 and a squared terrace was created at the parlor-story landing of the former stoop by extending a low wall across the facade at the building line. A new basement entrance was created and given an arched lintel to match the basement windows. The house has been painted white.

1928: Alt 1626-1928 [Source: Alteration Application]
Stoop removed.
Architect -- Simeon B. Eisendrath Owner -- Schinasi Commercial Corporation

History: The architect of the 1928 stoop removal, Simeon B. Eisendrath, was an important New York synagogue architect. The firm of Eisendrath & Horowitz designed Beth Elohim (in the Park Slope Historic District) and other synagogues in Brooklyn. The owner at the time of this alteration, Schinasi Commercial Corporation, was probably a company owned by Schinasi Brothers, the largest independent cigarette manufacturers in the United States. At that time, Solomon Schinasi owned the Rice Mansion located just around the corner at 170 Riverside Drive (a designated New York City Landmark).

HISTORY

Designed by Thom & Wilson, an architectural firm represented in this district by its designs for urbane light-colored rows, this five-house row was built in 1895-96 for the developers John T. and J.A. Farley.

West 89th Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 336, 338, 340, 342, 344 West 89th Street

Selected References:

Landmarks Preservation Commission, Isaac L. Rice Mansion Designation Report (New York, 1980), LP-1089.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, H 2370.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0965 B1.

346-348 West 89th Street
Tax Map Block/Lot: 1250/61
See 170 Riverside Drive

West 90th Street Between Broadway and West End Avenue (North Side)

259, 261, 263, 265, 267, 269, 271 West 90th Street
Tax Map Block/Lots: 1238/9, 108, 8, 7, 106, 6, 5
Date of Construction: 1896-97 [NB 1039-1896]
Architect: Alexander M. Welch
Developer: James Frame
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These seven four-story houses were designed as a row, with the end houses (No. 259 and No. 271) projecting slightly to serve as pavilions to the five center houses (Nos. 261, 263, 265, 267, 269). The houses are each eighteen feet wide, except for No. 261 which is seventeen feet. Each house has a smooth, ashlar limestone base, while the upper stories are of beige Roman brick. There are three different facade configurations in the row which form a symmetrical rhythm consisting of ABCCCBA. The two end buildings, Nos. 259 and 271, have squared projecting end pavilions with the main entrances within the projections. Nos. 261 and 269 have three-story bow fronts while Nos. 263, 265 and 267 have oriels with limestone surrounds at the third story. The historic windows are one-over-one double-hung wood sash which remain in most windows of all but one house in this group. Many of the houses retain decorative wrought-iron grilles on the ground story windows. Original wrought-iron areaway fences remain at Nos. 259, 265, 267 and 269.

The A type houses, Nos. 259 and 271, are of the American basement type with the entrance approached by a low stoop and flanked by fluted Doric pilasters. Upper story windows are accented by limestone detail contrasting with the brick wall surfaces. At the fourth story limestone bands alternate with the brickwork. A modillioned cornice links these end buildings with those of the B type. The side wall of No. 259 is visible and is of common bond brick.

The B type houses, Nos. 261 and 269, also of the American basement type, have bowed fronts rising through the third story, surmounted by cast-stone balustrades. The cornices match those of their adjacent pavilions.

The C type houses, Nos. 263, 265 and 267, were designed with stoops above high basements and are not of the American basement type. No. 263 is the only one to retain a stoop; there is a basement entrance under the stoop. No. 263 retains its original entrance with double doors. The third story oriel of the central house is bowed while the other two are three-sided. At the fourth story terra-cotta panels with torch designs flank the window openings. A continuous roof cornice with rosettes links the three houses.

West 90th Street Between Broadway and West End Avenue (North Side)
continuation of..... 259, 261, 263, 265, 267, 269, 271 West 90th Street

No. 259 (Tax Map Block/Lot: 1238/9)

ALTERATION(s): The basement story has been painted gray. A new wrought-iron fence is placed within the old fence facing the alley. A recent light fixture is above the door.

No. 261 (Tax Map Block/Lot: 1238/108)

ALTERATION(s): A recent light fixture is above the door.

No. 263 (Tax Map Block/Lot: 1238/8)

ALTERATION(s): New wrought-iron grilles cover the basement windows and door. Two new light fixtures flank the door's transom.

No. 265 (Tax Map Block/Lot: 1238/7)

ALTERATION(s): The stoop has been removed and the parlor floor entrance now contains a double-hung wood window. The basement entrance replaces the original stoop. The basement level is painted a limestone color. At the three upper stories all window openings have storm windows except for the central window in the oriel. One recent light fixture is above the basement door.

No. 267 (Tax Map Block/Lot: 1238/106)

ALTERATION(s): The stoop has been removed and the parlor floor entrance now contains a double-hung wood window. The basement entrance replaces the original stoop. The basement level is painted gray. All windows have black aluminum double-hung sash, except the fourth story which has three casement windows. A pipe rail leads to the basement entrance. New wrought-iron bars cover the basement windows. One recent light fixture is above the basement door.

No. 269 (Tax Map Block/Lot: 1238/6)

ALTERATION(s): The front door has been replaced. One recent light fixture is above the basement door.

No. 271 (Tax Map Block/Lot: 1238/5)

ALTERATION(s): One recent light fixture is above the entrance door.

West 90th Street Between Broadway and West End Avenue (North Side)
continuation of..... 259, 261, 263, 265, 267, 269, 271 West 90th Street

HISTORY

These houses were designed as a row of seven (and part of a through-block development of fourteen houses) by architect Alexander M. Welch for the developer James A. Frame who had been in business in New York since 1868. Frame worked with his son William H. Frame beginning in 1890, and their firm, known as James A. Frame & Son, was "... regarded as one of the most substantial and of the best type." These buildings, constructed in 1896-97, were built in conjunction with the row at 258-270 West 91st Street. Both rows were constructed on the same New Building permit.

Selected References:

History of Real Estate, Building and Architecture in New York City
(1898, rpt. New York, 1967), 223.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2031.

273 West 90th Street and 620 [a/k/a 275 West 90th Street] West End Avenue
Tax Map Block/Lots: 1238/101 and 1
See also 620 West End Avenue

No. 273 (Tax Map Block/Lot: 1238/101)

The B type house is located at 273 West 90th Street. The first-story entrance is at the west; it is fronted by a portico with four Ionic columns supporting the balcony above, while an Ionic pilaster flanks the door at each side, in turn flanked by sidelights. The original wrought-iron fence with cast finials encloses the areaway. To the east of the door are two pairs of one-over-one double-hung wood sash windows flanking the door. At the second story, the western bay has a Palladian-style window above the portico with a leaded glass fanlight within the limestone surround. The windows are one-over-one double-hung wood sash and are flanked by Ionic pilasters. At the eastern bay are two arched windows with a limestone stringcourse above them. The leaded fanlights within the arches are original. The third, fourth and fifth stories each have two pairs of window openings. The third-story openings have limestone lintels. The eastern pair at the third story retains the original six-over-one sash windows. Limestone quoins mark the edges of the house. Two chimneys punctuate the flat roof which has limestone coping.

ALTERATION(s): The first-story limestone has been painted gray. The

original doors have been replaced with a door that has glass block sidelights and transoms. Light fixtures have been placed at the door. Windows have been replaced at the second story below the fanlights. The two western windows at the third and third stories have aluminum replacement sash. The windows at the fourth story have one-over-one wood replacement sash. A modillioned and dentiled cornice above the fourth story (like that at No. 272 West 91st Street) has been removed.

West 90th Street Between Broadway and West End Avenue (South Side)

272 West 90th Street
Tax Map Block/Lot: 1237/61
See 608-610 West End Avenue

West 90th Street Between West End Avenue and Riverside Drive (North Side)

303, 305, 307 West 90th Street and 621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue
Tax Map Block/Lots: 1251/117, 17, 116 and 18, 118, 19, 20
See also 621, 623, 625, 627 West End Avenue

No. 303 (Tax Map Block/Lot: 1251/117)

This house is distinguished by its two-bay bowed front faced in coursed limestone. It is twenty-four feet wide. The original one-over-one windows are intact. The centrally placed arched entrance with a large scrolled cartouche at the keystone retains its original oak and glass double doors with original hardware. The windows and the service door flanking the entrance contain their original wrought-iron grilles. The wrought-iron areaway fence has cast finials. Iron balconies underscore the second-story windows. The pitched red tile roof has two dormers with arched pediments.

ALTERATION(s): All of the windows are covered with white storm sash. Two brass lamps have been installed at the door.

No. 305 (Tax Map Block/Lot: 1251/17)

This house is distinguished by its two-bay bowed front above the ground story which is faced in limestone. It is eighteen feet wide. Limestone newel posts flank the steps leading to the arched entrance with its original oak and glass double doors and original hardware. The window, basement

window and service door to the east retain their original wrought-iron grilles, as do the two windows at the second story. Acanthus consoles support the balcony at the second story. An ornate dormer with a steep roof is set in a pitched red tile roof with a chimney at the west.

ALTERATION(s): All of the windows are brown aluminum replacements. Iron grilles at the third, fourth and fifth stories are not original. The dormer has been painted green. One recent light fixture is placed at the door. The areaway fence has been removed and the areaway altered.

No. 307 (Tax Map Block/Lot: 1251/116)

This house is distinguished by a two-bay bowed front which is eighteen feet wide. The original arched ground-story entrance has a carved limestone surround. The service door to the west and the window to the east retain their original wrought-iron grilles. The second-story windows are underscored by balconies with fluted limestone balusters. A single window with a decorative carved limestone surround is set within a Dutch gable backed by a pitched red tile roof. The overall design of this house is similar to that of No. 627 West End Avenue.

ALTERATION(s): The new windows are one-over-one double-hung wood sash except for the second story which has French doors. The door has been stripped. The areaway fence has been removed and the areaway altered.

309, 311, 313, 315, 317 West 90th Street
Tax Map Block/Lots: 1251/16, 15, 14, 13, 12
Date of Construction: 1890-1891 [NB 1855-1890]
Architect: Thomas J. Sheridan
Developer: Sheridan & Byrne
Type: Rowhouses (5 of 7)

ARCHITECTURE

Style: Renaissance Revival

These five, four-story, brownstone-faced rowhouses were built as part of a row of seven (Nos. 309-321). The houses are of varying widths: No. 309, 313 and 317 all measure twenty feet; No. 311 is nineteen feet and ten and three-quarter inches; while 319 is nineteen feet and eleven and a half inches. The houses, all designed with high stoops, step down slightly from east to west but share cornice and sill lines and string courses. The historic windows on this group were one-over-one double-hung wood sash. They remain on some of the houses in this group. Some of the houses also

retain decorative wrought-iron grilles on the ground and parlor story windows.

Two designs appear within the group, arranged in a rhythm of ABABA (from east to west). The A type houses, Nos. 309, 313 and 317, have rusticated ground stories, three arched openings at the parlor stories, oriels at the third stories (three sided at Nos. 309 and 317, bowed at No. 313) with Nos. 309 and 313 retaining leaded glass transoms, and a pediment above the center window openings at the fourth stories.

The B type houses, Nos. 311 and 315, were designed with rusticated ground and parlor stories. At the third and fourth stories, smooth brownstone pilasters flank the window openings.

No. 309 (Tax Map Block/Lot: 1251/16)

ALTERATION(s): The stoop was removed in 1947, the ground level faced in red brick, and a basement level entrance created. The three upper stories have been painted cream. The parlor story entrance now contains a window covered with a new wrought-iron grille. The window to the far right of this also has a new grille. The fourth story windows are all new white aluminum sash. A new wrought-iron fence encloses the areaway. Two recent light fixtures are placed at the door.

1947: Alt 897-1947 [Source: Alteration Application]
Stoop removed, new entrance created at basement level.
Architect -- Schuman & Lichtenstein Owner -- Herman C. Gulack

No. 311 (Tax Map Block/Lot: 1251/15)

ALTERATION(s): The stoop has been removed and a new basement level entrance created. New window openings were created at the parlor story (now the second story) and the front wall resurfaced in brownstone stucco. A wrought-iron fence fronts the areaway. All windows are covered with storm windows. Ivy covers the entire building.

1945: Alt 33-1945 [Source: Alteration Application]
Stoop removed, new entrance created at basement level; new window openings at parlor story.
Architect -- Harold Sterner Owner -- Raphael Meisels

No. 313 (Tax Map Block/Lot: 1251/14)

ALTERATION(s): When two apartments were created in the basement and two on the first floor in 1960, the stoop was removed and a new basement level entrance added. The parlor story entrance now contains a window. A new

wrought-iron fence fronts the areaway. One recent light fixture is placed at the door. Ivy covers the entire building.

1960: Alt 1105-1960 [Source: Alteration Application]
Two apartments created in the basement; two created on the first story.
Architect -- Joseph Lau Owner -- Joan H. Walker

No. 315 (Tax Map Block/Lot: 1251/13)

ALTERATION(s): The stoop has been painted brown while the ground and parlor stories have been painted cream. The metal and glass outer entrance doors are not original. The casements in the parlor story window opening are not original. White storm windows are placed over the fourth story windows. One recent light fixture is placed at the door. Ivy covers the entire building.

No. 317 (Tax Map Block/Lot: 1251/12)

ALTERATION(s): When the house was converted to a two-family residence in 1948, the stoop was removed and a basement level entrance created. The parlor story entrance now contains a window. All of the windows are aluminum replacements and are covered with storm windows. The ground story has been painted red. New wrought-iron grilles are placed over the second story windows, and a new wrought-iron fence fronts the areaway. One recent light fixture is placed at the door. Ivy covers part of the building.

1948: Alt 1942-1948 [Source: Alteration Application]
House converted to a two-family residence.
Architect -- Ralph J. Marx Owner -- Archibald Hartman

HISTORY

These houses were designed by Thomas J. Sheridan as part of a row of seven (Nos. 309-321) and built in 1891 by developers Sheridan & Byrne. Nos. 319 and 321 were demolished in 1929 for the construction of the apartment building now located at No. 319-325.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734; I 2468-18.

West 90th Street Between West End Avenue and Riverside Drive (North Side)

319-325 West 90th Street
Tax Map Block/Lot: 1251/8
Date of Construction: 1929 [NB 23-1929]
Architect: Margon & Holder
Original Owner: 323 West 90th Street Corporation
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This nine-story apartment building extends approximately seventy-five feet along the north side of West 90th Street and is located approximately 160 feet east of Riverside Drive. The building is dumbbell-shaped in plan with light courts opening to the east and west. The building is faced in buff-colored brick laid in common bond with limestone and terra-cotta trim.

West 90th Street Facade: The facade is divided horizontally by stringcourses into a two-story base, a five-story midsection, and a two-story top. The entrance, located in the center and flanked by five window bays on each side, is enhanced by a classically-inspired stone surround with a modillioned cornice topped by a wrought-iron railing. The window openings of the first two stories are grouped into pairs by double-height stone enframements, with a single bay between each pair. Stories three through seven are faced in buff-colored brick and have slit windows in the center bays flanked by five bays on each side which reflect the grouping seen below. Spandrels at the eighth and ninth stories feature stone roundels and scrolled brackets support a narrow beltcourse above the ninth story. The building is surmounted by a dentiled terra-cotta cornice.

Eastern Elevation: The eastern elevation, faced in yellow brick, has a one-bay return of the facade and is divided into two wings by a light court.

Western Elevation: The western elevation, faced in yellow brick, has a one-bay return of the facade and is divided into two wings by a light court with one window bay in each wing.

ALTERATION(s): The original six-over-six wood sash windows have been replaced by gray one-over-one aluminum sash. The entrance contains paired multipaned aluminum and glass doors shielded by a green canopy and flanked by lanterns, all of which are not original. An entrance has been cut adjacent to the second window bay from the east and contains a metal door (painted black). The eastern elevation has patch repointing at the sixth and seventh stories.

West 90th Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 319-325 West 90th Street

HISTORY

This building was constructed in 1929 according to the design of the architectural firm of Margon & Holder. It was built on the site of a brick-fronted stable and a stone-fronted residence of three stories with a basement.

Selected References:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

327-337 West 90th Street
Tax Map Block/Lot: 1251/1
See 180-185 Riverside Drive

West 90th Street Between West End Avenue and Riverside Drive (South Side)

300 West 90th Street
Tax Map Block/Lot: 1250/100
See 617-619 West End Avenue

302, 304, 306, 308, 310, 312 West 90th Street
Tax Map Block/Lots: 1250/101, 102, 103, 104, 105, 106
Date of Construction: 1890-91 [NB 1627-1890]
Architect: Clarence True
Developer: Theodore A. Squier
Type: Rowhouses

ARCHITECTURE

Style: Elizabethan Renaissance Revival

These six brownstone-fronted rowhouses are fifteen to twenty feet wide and four stories above raised basements. The row has three basic house types with slight variations, arranged in an ABCCBA pattern. The houses are unified by a common roofline with a variety of dormers, stepped parapets between the buildings, the use of rock-faced brownstone ashlar with smooth brownstone trim, and wrought-iron grilles with a sunflower motif at the basement windows. Some of the houses have been altered but it is likely that all originally had hexagonal slate tile roofs, stoops leading to parlor-story entrances, wood and glass doors with transoms, and windows with

one-over-one double-hung wood-framed sash.

The type "A" houses (Nos. 302 and 312) -- near mirror images -- are distinguished by projecting full-height rock-faced ashlar bays capped by pointed tower roofs, each with one dormer, and single dormers above the flush bays. The dormers have arched gables. No. 302 has an angled three-sided bay capped by a hexagonal roof and No. 312 has a squared projecting bay capped by a pyramidal roof.

The type "B" houses (Nos. 304 and 310) -- also near mirror images -- are distinguished by angled three-sided projecting bays rising to the base of the third story. No. 304 has two windows at the third story and two single-window peaked dormers with finials at the roof. No. 310 has three windows at the third story and a dormer with paired windows and an arched gable at the roof. Both houses may have had small blind balconies above the original parlor-story entrances, as remains at No. 310.

The type "C" houses (Nos. 306 and 308) have basket-arched windows beside the paired parlor-story entrances, slightly projecting two-story bowed oriels at the second and third stories, and single large peaked gables with one window each. Nos. 306 and 308 are identical except for their reversed stoops.

No. 302 (Tax Map Block/Lot: 1250/101)

Eastern Elevation: This elevation is red brick and has no windows or applied architectural detail.

ALTERATION(s): The house has been painted white. The stoop has been removed and a basement entranceway created. The original parlor-story entrance has been replaced by a door and a balcony supported on Lally columns. The areaway wall has been replaced and has a wrought-iron fence. The windows all have one-over-one wood replacement sash and the dormers have exterior storm sash. Through-the-wall air conditioner sleeves have been cut at each story below the center window of the projecting bay and at the second and third stories of the flush bay. The window grilles at the parlor story are not original.

No. 304 (Tax Map Block/Lot: 1250/102)

ALTERATION(s): The stoop was removed in 1944 and a basement entranceway created. The original parlor-story entrance has been replaced by a window. There has been resurfacing around the new parlor-story window and basement entrance, and two light fixtures have been installed at the basement. The areaway is filled in and the wrought-iron fence at the stairs is not original. The windows all have exterior storm sash. Two through-the-wall air conditioner sleeves have been installed at the second story, and one below the cornice at the third story. There is a copper replacement cornice

at the roofline.

1944: Alt 581-1944 [Source: Alteration Aplication]
Stoop removed.
Architect -- Henry Z. Harrison Owner -- 304 W. 90th Street Corporation

No. 306 (Tax Map Block/Lot: 1250/103)

ALTERATION(s): There has been some resurfacing of the facade at the oriel and around the parlor-story entrance. The wood and glass door may be a replacement and the third-story windows have white aluminum replacement sash. There is a light fixture above the door. The roof has been resurfaced.

No. 308 (Tax Map Block/Lot: 1250/104)

ALTERATION(s): There is white aluminum replacement sash in the third-story windows. The basement grilles are not original and the areaway wall is a replacement with a wrought-iron fence. There is a light fixture above the door. The roof has been resurfaced.

No. 310 (Tax Map Block/Lot: 1250/105)

ALTERATION(s): The stoop was skillfully removed in 1904 in a very early alteration of this type, and the basement entranceway created. The building has been painted white and all of the windows have exterior storm sash. Some detail has been lost due to weathering, especially near the roofline. The slate on the roof has been covered with tar. The areaway wall has been replaced and has a wrought-iron fence. There are two light fixtures beside the door.

1904: Alt 1907-1904 [Source: Alteration Application]
Stoop removed during interior alteration to a single-family residence.
Architect -- Alfred H. Thorp Owner -- Fanny Thorp

HISTORY: The architect of the 1904 alteration to No. 310 was Alfred H. Thorp, an early Beaux-Arts-trained architect who also designed the Coogan Building (676 Sixth Avenue, 1875-76). At this time, the owner of No. 310 is listed as Fanny Thorp; this may indicate that this was the Thorp family home.

No. 312 (Tax Map Block/Lot: 1250/106)

ALTERATION(s): The house has been painted white. The stoop was removed in 1964, and an entranceway created at the basement. Two light fixtures are

placed at the door. The original parlor-story entrance was replaced by a window. The areaway wall is a replacement and has a wrought-iron fence. There is some loss of detail at the dormer. The fourth-story windows have white aluminum replacement sash and there is exterior storm sash at the parlor, second, and third stories. The roof has been resurfaced.

1964: Alt 1006-1964 [Source: Alteration Application]
Stoop removed when building converted from a rooming house to nine apartments.
Architect -- Harry Appleman Owner -- West 90th Street Realty Corporation

HISTORY

Built in 1890-91 for Theodore A. Squier, a developer of such rows in the district, these houses were designed by Clarence True, a New York architect noted for his rowhouse designs of which many are represented on the Upper West Side.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295; I 12450.23; C 719.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0620 B1; 0620 B2.
Clarence True, Designs of 141 Dwelling Houses Built on the West Side (New York, c. 1893), n.p.

314, 316, 318 West 90th Street
Tax Map Block/Lots: 1250/107, 108, 109
Date of Construction: 1892-93 [NB 416-1892]
Architect: Clarence True
Developer: Theodore A. Squier
Type: Rowhouses

ARCHITECTURE

Style: Elizabethan Renaissance Revival

These three, four-story rowhouses on raised basements are sixteen-and-a-half and seventeen feet wide and fronted in smooth and rock-faced brownstone ashlar. There are no repeated house types in this row, but a unified appearance is achieved through the use of common cornice, roof, and stringcourse lines, similar facade materials, pitched roofs with gabled

dormers, stoops leading to arched parlor-story entrances, and wrought-iron grilles in the basement windows. All of the houses originally had hexagonal slate tile roofs (as seen at Nos. 314 and 316), one-over-one double-hung wood-framed sash windows, and wood and glass doors (as seen at No. 316).

No. 314 (Tax Map Block/Lot: 1250/107)

This house is distinguished by a two-story three-sided oriel with a bracketed base at the second and third stories, and a large gabled dormer with a single window at the roofline. The oriel and trim are smooth stone and the facade is rock-faced. The parlor-story window has a basket-arched head, the basement and upper story windows are square-headed.

ALTERATION(s): The facade has been painted brown. The basement and stoop have been resurfaced. The stoop railing and areaway fence are not original. The grille at the parlor story is not original, and the door may be a replacement. There is exterior storm sash at the second and third stories. The gable may have lost a finial at its tip. The roof has been resurfaced with tar. There is a light at the basement door.

No. 316 (Tax Map Block/Lot: 1250/108)

This house is distinguished by a bowed two-story oriel at the second and third stories with a bracketed base and three windows at each story. At the roof is a small peak-roofed dormer with a single window. The parlor story is similar to that of No. 314.

ALTERATION(s): There has been some resurfacing of the basement brownstone and the house is painted beige at the upper stories. The windows all have white aluminum replacement sash. Through-the-wall air conditioner sleeves have been cut below the center windows of the second and third stories and below the parlor-story windows. The areaway wall has been replaced, and there is a light fixture above the parlor-story entrance.

No. 318 (Tax Map Block/Lot: 1250/109)

This house is distinguished by a full-height curved projecting bay capped by a conical roof with metal finial on the western side of the facade. There is a small single-window dormer with a hood-like roof above the flush eastern bay. The windows are all square-headed.

ALTERATION(s): The basement story has been painted and an iron fence added to the areaway wall. The second-, third-, and fourth-story windows have white one-over-one aluminum replacement sash. The roof has been resurfaced with asphalt shingles. There are two light fixtures above the replacement door in the parlor-story entrance, and one light above the basement

entrance.

HISTORY

Built in 1892 for Theodore A. Squier, a rowhouse developer active in this district, these houses were designed by Clarence True, a New York architect notable for his rowhouse designs. True worked for Squier designing several rows in this district.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.
New York Public Library, Photographic Views of New York City 1870's-1970's from the Collections of the New York Public Library (Ann Arbor, Mich., 1981), microfiche nos. 0620 B3.
Clarence True, Designs of 141 Dwelling Houses Built on the West Side (New York, c. 1893), n.p.

320-322 West 90th Street
Tax Map Block/Lot: 1250/110
Date of Construction: 1936 [NB 135-1936]
Architect: Sylvan Bien
Original Owner: 320 West 90th Street Corporation
Type: Apartment Building

ARCHITECTURE

Style: Art Deco

This six-story apartment building is located on the south side of West 90th Street approximately 123 feet east of Riverside Drive, extending approximately eighty-seven feet along the street. The building is dumbbell-shaped in plan with interior courtyards opening to the east and west, and is faced in brick in shades of orange and brown laid in common bond. The facade is highlighted by brickwork in a variety of decorative patterns. Almost all of the original wood-framed paired multipane casement windows with transoms are intact.

West 90th Street Facade: This facade has two horizontal divisions. The first story is separated from the upper stories by striations created by recessed courses of dark brick. Intricately patterned brickwork occurs above the first-story window lintels. The facade has nine bays of windows. End bays have corner windows of multipane casement sash with fixed transoms

above. The center bay has two pairs of casement windows, flanked by three pairs of casements. Above the first story, windows are joined vertically by spandrels and window surrounds with raised brickwork. Sixth-story windows are also topped by patterned brickwork. The recessed entry is surrounded by a polished stone enframement with angled reveals. A small metal service door is located at the far west of this facade.

Western Elevation: The western elevation is partially visible from West 90th Street. The pattern and color of brick from the facade returns for one bay; beyond is beige brick in common bond. The elevation has two bays of windows and wrap-around windows at both north and south corners.

Eastern Elevation: The eastern elevation is partially visible from West 90th Street. The pattern and color of brick from the facade returns to the adjoining rowhouse; beyond is beige brick in common bond.

ALTERATION(s): One original wood window has been replaced with new aluminum sash. Some casements have been altered to receive air conditioners. The entry has recent metal and glass double doors with a transom above and a canopy. Some brick at the building's corners has been replaced.

HISTORY

This apartment building was erected in 1936 for the 320 West 90th Street Corporation (Irving Broff, president), according to the design of architect Sylvan Bien. The site was previously occupied by a three-story residence and garage, a vacant lot, and a two-story stone-fronted stable belonging to the Clark mansion on Riverside Drive.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1295.

West 90th Street Between West End Avenue and Riverside Drive (South Side)

326 West 90th Street
Tax Map Block/Lot: 1250/67
See 171-177 Riverside Drive

WEST 91ST STREET

West 91st Street Between Broadway and West End Avenue (North Side)

253 West 91st Street
Tax Map Block/Lot: 1239/108
Date of Construction: 1896-97 [NB 453-1896]
Architect: George F. Pelham
Original Owner: Charles S. Sentell
Type: Apartment Building

ARCHITECTURE

Style: Renaissance Revival

West 91st Street facade: This five-story apartment building with a raised basement extends fifty feet along West 91st Street, 175 feet east of West End Avenue. The facade is divided into a one-story base, a three-story midsection, and a one-story top. The basement and first story are faced in coursed limestone. Above, the facade is beige brick with limestone and terra-cotta trim. A low box stoop extends over the depressed areaway and leads to the first-story entrance located to the west of the center. Four bays wide, the facade is articulated by a paired bay at the western end and a tripartite bay at the eastern end flanking two bays of single windows. A minor bay of small windows is located to the east of the western bay. Fenestration at the ground story is slightly different. The windows retain their original one-over-one wood-framed sash.

The end bays of the midsection have triple-height limestone surrounds with carved spandrel panels and Ionic pilasters. The center windows have keyed surrounds, and those at the fourth story have arched heads. Above a string course, the top story has coursed brick. Quoins run up the edges of the facade and meet a belt course at the top capped by a modillioned iron cornice.

Eastern Elevation: The eastern elevation is common bond brick, painted cream with the basement level painted gray. It has no significant architectural details.

Western Elevation: The western elevation is red common bond brick and has a chimney.

ALTERATION(s): The first story has been painted beige. A fire escape has been added from the second through the fifth stories. A recent iron fence encloses the areaway, and the two basement windows and the three windows to the east of the door have recent iron grilles. The door is a brown aluminum and glass replacement. Two recent light fixtures are placed at the door.

HISTORY

Built in 1896-97 for Charles S. Sentell, this small apartment building was

designed by the prolific New York architect George F. Pelham, whose work is well represented within the district.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

255 West 91st Street
Tax Map Block/Lot: 1239/7
Date of Construction: 1901 [NB 181-1901]
Architect: Charles A. Rich
Original Owner: Harriet Rich
Type: Rowhouse

ARCHITECTURE

Style: Georgian Revival

Located on the north side of West 91st Street 150 feet east of West End Avenue, this five-story, three-bay house with an American basement is faced in brick with limestone trim. It was originally four stories in height but received a fifth-story addition at a later date and is twenty-five feet wide. The arched entrance in the western bay of the facade has a keyed limestone surround containing the original oak and glass arched doors with a fanlight transom. Tall brick newel posts with limestone ball finials and the original wrought-iron fences extend in front of the entrance at each side. The large four-part window with one-over-one wood sash to the east of the door retains three leaded glass transoms and its original wrought-iron grille. The second story is marked by a centrally-placed wooden oriel with multi-paned windows and transoms and a dentiled cornice. To either side of the oriel are openings containing twelve-over-one wood sash windows, while the third and fourth stories each have three six-over-six wood sash windows. The window openings are distinguished by splayed lintels with keystones. The simple iron cornice above matches that of No. 257 next door. The roof features a set of three windows, six-over-six double-hung, within a square dormer, a standing seam metal roof, and a stepped brick end gable.

ALTERATION(s): The fifth story has a pipe rail running across the roofline in front of the dormer. The windows in the dormer are covered by storm windows. Two recent light fixtures are placed at the door. The areaway fence has been removed as has one brick fence post. The building was converted into apartments in 1929.

HISTORY

Designed by Charles A. Rich, a partner in the renowned New York architectural firm of Lamb & Rich which was responsible for the neighboring house at No. 257 (1895-96), this single-family house was built in 1901 for Harriet Rich, and himself. Its design complements that of its neighbor, No. 257, to the west. Rich also designed another house at 309-311 West 92nd Street (1905) which is located within the district.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

257 West 91st Street
Tax Map Block/Lot: 1239/105
Date of Construction: 1895-96 [NB 1738-1895]
Architect: Lamb & Rich
Original Owner: Charles A. Rich
Type: Rowhouse

ARCHITECTURE

Style: Georgian Revival

West 91st Street Facade: Located on the north side of West 91st Street 100 feet east of West End Avenue, this four-story, five-bay house on a raised basement is faced in brick with limestone trim. It was originally three stories in height but received a fourth story at a later date and is fifty feet wide. An original wrought-iron fence with cast spear finials encloses the recessed areaway. The centrally-placed front door is reached by steps flanked by limestone newel posts with large ball finials. The oak and glass double doors, surmounted by a leaded transom, are flanked by Ionic limestone pilasters. A wide limestone belt course runs above the basement, underscoring the four-part windows with transoms at the parlor story. The window openings have splayed limestone lintels with keystones. Parlor-story windows have twelve-over-twelve wood sash, while those above have six-over-six wood sash. An iron cornice caps the third story and features mutule blocks. Three pairs of windows are located at the fourth story.

Western Elevation: The western elevation has the same brick as the facade and has had a window opening cut into it. The schist foundation is visible here.

ALTERATION(s): Iron bars have been added to the windows at the east of the front door. A recent wrought-iron gate covers the doorway to a basement

apartment at the west. The rooftop addition, creating a fourth story, was constructed in 1919. Two recent light fixtures are placed at the door.

1919: Alt 1372-1919 [Source: Alteration Application]
The roof was raised and a fourth story constructed.
Architect -- Rich & Mathesius Owner -- Charles A. Rich

HISTORY

Designed by the renowned New York architectural firm of Lamb & Rich, this single family house was built in 1895-96 for Charles A. Rich of the firm. Rich also designed the neighboring house at No. 255 (1901) with a similar facade and another house at No. 309-311 West 92nd Street (1905) located within the district.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

265 West 91st Street
Tax Map Block/Lot: 1239/1
See 640 West End Avenue

West 91st Street Between Broadway and West End Avenue (South Side)

258, 260, 262, 264, 266, 268, 270 West 91st Street
Tax Map Block/Lots: 1238/56, 156, 57, 58, 158, 59, 60
Date of Construction: 1896-97 [NB 1039-1896]
Architect: Alexander M. Welch
Developer: James Frame
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These seven four-story houses were designed as a row, with the end houses (No. 258 and No. 270) projecting slightly to serve as pavilions to the five center houses (Nos. 260, 262, 264, 266 and 268). The houses are each eighteen feet wide, except No. 260 which is seventeen feet. Each house has a smooth ashlar limestone base, while the upper stories are of beige Roman brick. There are four different facade configurations in the row which form a symmetrical rhythm consisting of ABCDCBA. The two end building, Nos. 258

and 270, have squared projecting end pavilions with the main entrances within the projection. Nos. 260 and 268 have three-story bow fronts while Nos. 262 and 266 have three-sided oriels with limestone surrounds at the third story. No. 264 has a three-story bow front east of the stoop. The original windows were one-over-one double-hung wood sash which remain in some of the windows. Original wrought-iron grilles remain on most of the basement, cellar and first story windows, while several original wrought-iron fences front the areaways.

The A type houses, Nos. 258 and 270 are of the American basement type with the entrance approached by a low stoop. Upper story windows are accented by limestone detail contrasting with the brick wall surfaces. At the fourth story limestone bands alternate with the brickwork. A modillioned cornice links these end buildings with those of the B type.

The B type houses, Nos. 260 and 268, also of the American basement type, have bowed fronts carried on square columns at the first story. The entrance, flanked by window openings, is recessed behind the colonnade. Rising through the third story, the bowfront is surmounted by a cast-stone balustrade. A tripartite window at the fourth story is emphasized by Doric pilasters. The cornices match those of their adjacent pavilions.

The C type houses, Nos. 262 and 266, were designed with stoops above high basements and are not of the American basement type. All three retain their original oak and glass double doors opening onto the stoops. Basement entrances are placed under the stoop. Nos. 262 and 266 have three-sided oriels carried on corbel brackets on the third story. At the fourth story the arches of the three window openings are carried on colonnettes. Roof cornices with swags link the those houses with the center house.

The D type house, No. 264, is the only one of its kind in the row. It has a bowfront adjoining the stoop extending from the ground story through the third story. The double entrance doors of oak and beveled glass retain their original hardware. The windows in the bowfront have curved glass. The tripartite window at the fourth story is like those in the B type houses, Nos. 260 and 268. The metal cornice, with a swag design, matches those of Nos. 262 and 266.

No. 258 (Tax Map Block/Lot: 1238/56)

ALTERATION(s): The limestone at ground level has been painted cream. A new wrought-iron fence surrounds the service area. Two recent light fixtures are placed at the door. At the recessed section of the facade, wrought-iron balconies have been added at the second, third, and fourth stories which extend across to the adjoining building, No. 260.

No. 260 (Tax Map Block/Lot: 1238/156)

ALTERATION(s): The limestone at ground level has been painted cream. The second-story windows have sixteen-over-sixteen double-hung sash. Two windows at the third story have one-over-one aluminum sash. Two windows at the fourth story have nine-over-one sash. Wrought-iron balconies have been added at the second, third and fourth stories which extend across to the adjoining building, No. 258. Cast-stone balustrades have been removed at the base of the second-story windows and surmounting the bow front at the fourth story. A new wrought-iron grille and fence is placed to the right of the front door, which is a replacement for the original. Two recent light fixtures are placed at the door.

No. 262 (Tax Map Block/Lot: 1238/57)

ALTERATION(s): The stoop has been painted a limestone color. Recent light fixtures are placed at the main door and basement door.

No. 264 (Tax Map Block/Lot: 1238/58)

ALTERATION(s): The limestone at the ground story has been painted cream. New wrought-iron grilles are placed at the second story windows. New pipe rail and balusters run down to the recessed basement apartment area. Recent light fixtures are placed at the basement door and the main doors.

No. 266 (Tax Map Block/Lot: 1238/158)

ALTERATION(s): The limestone at ground level has been painted a limestone color. New wrought-iron grilles are found at the second, third, and fourth story windows. A new wrought-iron baluster leads to the recessed basement area. Recent light fixtures are placed at the main door and the basement door.

No. 268 (Tax Map Block/Lot: 1238/59

ALTERATION(s): The limestone at the ground story has been painted gray. New wrought-iron bars are placed at the second-story windows in the bowfront. The third-story windows are replacements. Two recent light fixtures are placed at the door.

No. 270 (Tax Map Block/Lot: 1238/60)

ALTERATION(s): The door has been replaced and is covered with a new wrought-iron grille. Two recent light fixtures are placed at the door.

West 91st Street Between Broadway and West End Avenue (South Side)
continuation of..... 258, 260, 262, 264, 266, 268, 270 West 91st Street

HISTORY

These houses were designed as a row of seven (and part of a through-block development of fourteen houses) by architect Alexander M. Welch for the developer James A. Frame who had been in business in New York since 1868. Frame worked with his son William H. Frame beginning in 1890, and their firm, known as James A. Frame & Son, was "...regarded as one of the most substantial and of the best type." These buildings, constructed in 1896-97, were built in conjunction with the row at 259-271 West 90th Street. Both rows were constructed on the same New Building permit.

Selected References:

History of Real Estate, Building and Architecture in New York City (1898, rpt. New York, 1967), 223.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2031; G 2032.

272 West 91st Street and 638 [a/k/a 274 West 91st Street] West End Avenue
Tax Map Block/Lots: 1238/160 and 61
See also 638 West End Avenue

No. 272 (Tax Map Block/Lot: 1238/160)

The B type house is located at 272 West 91st Street. The first-story entrance is located at the west; it is fronted by a limestone portico with paired Ionic columns while the door is flanked by Ionic pilasters. Enclosing the areaway is the original wrought-iron fence with cast finials. Original wrought-iron window grilles are present on either side of the door. To the east of the door are two pairs of four-over-four sash windows with another door in the center. At the second story, the eastern bay has two arched window openings with limestone keystones containing one-over-one wood sash windows with leaded fanlight and upper sashes. The portico is surmounted by a leaded Palladian-style window in a limestone surround. The third, fourth, and fifth stories each have two pairs of six-over-one wood sash windows in rectangular openings. The third-story openings have keyed limestone lintels and projecting sills and the fourth story has a continuous limestone sillcourse. A modillioned iron cornice underscores the fifth-story windows, while a simple cornice runs along the roofline with a limestone frieze below. Two chimneys are located at either end of the facade. Limestone quoins line the edges of the building.

West 91st Street Between Broadway and West End Avenue (South Side)
continuation of.....
272 West 91st Street and 638 [a/k/a 274 West 91st Street] West End Avenue

ALTERATION(s): The ground story has been painted gray. A recent wrought-iron fence is located directly in front of the entrance and a recent light fixture has been placed at the door.

274 West 91st Street
Tax Map Block/Lot: 1238/61
See 638 West End Avenue

West 91st Street Between West End Avenue and Riverside Drive (North Side)

301 West 91st Street
Tax Map Block/Lot: 1251/54
See 639 West End Avenue

303, 305, 307, 309, 311, 313, 315 West 91st Street
Tax Map Block/Lots: 1251/53, 52, 51, 50, 49, 48, 47
Date of Construction: 1896-97 [NB 55-1896]
Architect: Clarence True
Developer: Smith & Stewart
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These seven, four-and-a-half-story houses were designed as a row and are unified by rusticated limestone ground stories, common cornice, roof and sill lines, mansard roofs, originally covered with tile (still present at No. 309), and roof dormers with swan's-neck pediments. Parapets with chimneys mark the divisions between the houses at the roofline. The historic windows are one-over-one double-hung wood sash and most original wrought-iron grilles survive covering the first story windows, service doors and cellar windows. Each house, designed with an American basement, is twenty-five feet wide. The facades are arranged in an asymmetrical rhythm of ABCBDBC (from east to west).

The A type house, No. 303, forms an end pavilion for the row, projecting forward from the other houses. Both the ground and fourth stories are faced with smooth rusticated limestone while the second and third stories are beige Roman brick flanked by limestone quoins. The asymmetrically-placed entrance portico has Doric columns and is surmounted by a balustrade. The second story windows flanked by carved pilasters are capped by lunettes. The eastern side wall is red brick laid in common bond with three arched windows and one leaded oval window set in the wall. An ell is visible.

The B type houses, Nos. 305, 309 and 313, have three-sided projecting bays extending from the ground story through the third story. The ground and fourth stories are faced with smooth rusticated limestone, while the second and third stories are faced with beige Roman brick with limestone quoins. The three tall pairs of windows flanked by carved pilasters at the second story are capped by large carved limestone lunettes. The asymmetrically placed main entrance, flanked by pilasters, is approached by a low bay stoop with balustrade.

The C type houses, Nos. 307 and 315, have full bow fronts, smooth rusticated limestone facing on the ground and fourth stories, rough-faced limestone facing on the second and third stories, and a pedimented tripartite window at the second story. No. 307 retains a centrally placed columned entry portico surmounted by a balustrade and decorative wrought-iron grilles at the flanking windows. The western side wall of No. 315 is Roman brick in stretcher bond with a rusticated schist foundation.

The D type house, No. 311, with a full bow front is very similar to the C type houses including facing material and entrance portico. However, the details of the window surrounds at the second and third stories are like those in the B type houses.

No. 303 (Tax Map Block/Lot: 1251/53)

ALTERATION(s): The limestone at the ground story has been painted beige. One recent light fixture is placed at the door. Storm windows appear at the second and third story windows. New white aluminum windows have been installed at the fourth story. The ell on the eastern elevation is painted black. The roof is covered with red shingles.

No. 305 (Tax Map Block/Lot: 1251/52)

ALTERATION(s): The limestone at the ground story has been painted cream. Two recent light fixtures have been placed at the door. A few balusters are missing from the stoop wall. New iron bars have been installed at the first story window and at the lower half of the second story windows. The roof is covered with white asphalt shingles.

No. 307 (Tax Map Block/Lot: 1251/51)

ALTERATION(s): The roof is covered with white asphalt shingles.

No. 309 (Tax Map Block/Lot: 1251/50)

ALTERATION(s): Two new painted white wrought-iron grilles have been placed at the dormer. Two recent light fixtures are placed at the door.

No. 311 (Tax Map Block/Lot: 1251/49)

ALTERATION(s): New white aluminum window sash are in the first, fourth and fifth story windows. Brown aluminum sash are in the second story windows. White storm windows are placed over the first story windows. The roof is covered with black asphalt shingles. One recent light fixture is placed at the door.

No. 313 (Tax Map Block/Lot: 1251/48)

ALTERATION(s): The limestone facing at ground level has been painted cream. The entrance door is a glass and aluminum replacement. Two recent light fixtures are placed at the door. The balustrade above the ground level has been blocked in. A new wrought-iron grille has been placed over the dormer window to the west. The roof is covered with black asphalt shingles.

No. 315 (Tax Map Block/Lot: 1251/47)

ALTERATION(s): The main entrance is not original and may have been relocated from the center of the bowfront. New wrought-iron balusters lead to the door which is of aluminum and glass. Two recent light fixtures are placed at the door. The limestone facing at the ground level has been painted cream. A new fence leads to the alley at the left. The windows in the bowfront are replacements. The roof is covered with black asphalt shingles. New wrought-iron bars are placed over the two dormers. The side wall is painted cream.

HISTORY

This row of seven houses was designed by the prolific Upper West Side architect Clarence True, and built in 1896-1897 by developers Smith & Stewart.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

West 91st Street Between West End Avenue and Riverside Drive (North Side)

325 West 91st Street
Tax Map Block/Lot: 1251/42
See 190-192 Riverside Drive

West 91st Street Between West End Avenue and Riverside Drive (South Side)

302 West 91st Street [a/k/a 633-637 West End Avenue]
Tax Map Block/Lot: 1251/22
See 633-637 West End Avenue

304, 306, 308, 310, 312 West 91st Street
Tax Map Block/Lots: 1251/27, 28, 29, 30, 31
Date of Construction: 1893 [NB 513-1893]
Architect: Martin V.B. Ferdon
Developer: Walker & Lawson
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These five brownstone-fronted, four-story houses were designed as a row. Each is seventeen feet wide except for No. 312 which is eighteen feet wide. They are unified by a common roof line, string course and sill lines, stoops, and multi-story oriels at four of the five houses. Four designs alternate within this group of houses, arranged in a rhythm of ABCBD (from east to west). The historic windows are one-over-one double-hung wood sash which remain in most windows on all of the buildings. Original wrought-iron grilles, in a twisted design, cover the ground story windows, basement entrance doors, and the cellar windows facing the areaways. Entrance doors above the stoops are the original oak and glass double doors with transoms and original hardware. The original basement level entrances are present under these stoops.

The A type house, No. 304, defines the beginning of the row with a full-height projecting section. The window surrounds vary in design from story to story. The position of the recessed entrance bay is marked by an elliptically-arched pediment at the third story. The metal cornice has an anthemion design.

The B type houses, Nos. 306 and 310, are distinguished by carved swan's-neck pediments above the entrance doors and two-story bowed oriels extending from the third to fourth stories and carried on corbels. The windows below the oriels are square-headed. The metal cornice has a festoon design.

The C type house, No. 308, has an arched entrance set within a square surround surmounted by a pediment and a three-sided oriel extending from the third to fourth stories and carried on a corbel. The parlor story windows

are arched, rather than squared, with rusticated surrounds. The dentilled metal cornice follows the configuration of the oriel.

The D type house, No. 312, is distinguished by its rough-faced blocks at the ground story and a three-story three-sided oriel with a carved foliate base, extending from the parlor through the fourth stories. This is the only house with original wrought-iron grille work over the transom. The dentilled metal cornice has a scroll design and follows the configuration of the oriel.

No. 304 (Tax Map Block/Lot: 1251/27)

ALTERATION(s): The brownstone facing at first and second stories has been painted gray while that at the third and fourth stories has been painted white. The stoop has been removed, and a ground level entrance created. A window has replaced the original entrance. The windows with wrought-iron grilles at the first story are replacements. The windows in the projecting section at the second story have also been replaced. New wrought-iron grilles cover all second story windows. One third story window is an aluminum replacement. A new wrought-iron fence fronts the areaway. Storm windows have been placed over the windows at the third and fourth stories and one window at the second story. A new light fixture is placed above the door.

1949: BN 3129-1949 [Source: Building Notice Application]
Stoop removed; new entrance created.
Architect -- Big City Building Corp. Owner -- David and Marian Lerner

No. 306 (Tax Map Block/Lot: 1251/28)

ALTERATION(s): Replacement aluminum windows are at the second story and in the oriel at the third story. All windows are covered with storm windows. A recent light fixture is placed at the door.

No. 308 (Tax Map Block/Lot: 1251/29)

ALTERATION(s): none

No. 310 (Tax Map Block/Lot: 1251/30)

ALTERATION(s): Wrought-iron grilles have been removed from the cellar windows. A red brick addition on the roof is visible. Recent light fixtures are placed at both the basement level and parlor story doors.

West 91st Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 304, 306, 308, 310, 312 West 91st Street

No. 312 (Tax Map Block/Lot: 1251/31)

ALTERATION(s): The walls flanking the steps of the stoop are replacements. The ground level facing has been painted grey. The windows in the oriel at the parlor story have full-length casements below transoms. Wrought-iron grilles have been removed from the cellar windows. New iron bars are placed over the second story windows. Recent light fixtures are placed at both basement level and parlor story doors.

HISTORY

This row of five houses was designed by architect Martin V.B. Ferdon, who was active on the Upper West Side, and built in 1893. The developers, Walker & Lawson, were described in Real Estate Record and Guide as "...about the earliest pioneers among the builders" in the area around West 104th Street.

Selected References:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.
Real Estate Record & Guide 46 (Dec. 20, 1890), 39.

314 West 91st Street
Tax Map Block/Lot: 1251/32
Name of Building: (former) Rutgers Club
Date of Construction: 1892/1928
Architects: C.P.H. Gilbert/Gronenberg & Leuchtag
Original Owners: Charles DeHart Brower/Two Sixteen Lenox Ave. Co., Inc.
Type: Club Building

ARCHITECTURE

Style: Neo-Romanesque

Located on the south side of West 91st Street approximately 150 feet east of Riverside Drive and extending thirty-nine feet along the street, this four-story building is four bays wide and is faced in red brick laid in common bond. The first story, above a raised basement, is articulated by three pairs of arched windows with keyed limestone surrounds to the west of the pedimented limestone door surround which is embellished with a corbel table. These windows have multipaned wood casement sash with arched transoms above.

Also, the eastern window has a door below. Original wrought-iron grilles cover the first-story and basement windows and the metal service door to the west of the entrance. A modillioned limestone sill course underscores the second-story windows which are single pane, matching those on the third story. Slightly projecting piers flanking the center two bays rise from the second story and culminate in a shallow triangular pediment at the roofline. The two center windows at the fourth story have arched terra-cotta heads with a scallop motif. Inset near the roofline are three terra-cotta plaques with the initials "RC" (for Rutgers Club). A terra-cotta corbel table runs along the parapet.

ALTERATION(s): Alterations include the installation of a wood door with wooden surround at the entrance and brown aluminum single pane windows on the second and third stories, while the fourth story contains casement replacements. Repointing of the brick is visible above the fourth story. Two recent light fixtures are placed at the door.

1922: Alt 408-1922 [Source: Alteration Application]
Interior alterations to convert single-family house to a club house.
Architect -- Samuel Sass Owner -- Rutgers Club

1928: Alt 1402-1928 [Source: Alteration Application]
Construction of a new facade and interior alterations.
Architect -- Gronenberg & Leuchtag Owner -- Two Sixteen Lenox Avenue Co., Inc.

HISTORY

Originally built in 1892 as a single-family dwelling designed by C.P.H. Gilbert, this four-story structure was converted to a clubhouse for the Rutgers Club in 1923 by architect Samuel Sass. In 1928, the building received a new facade, designed by the firm of Gronenberg & Leuchtag, in conjunction with the club's expansion. In the 1960s the building was occupied by the Herzliah Hebrew Academy. Today the building is occupied by residences and offices.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734.

West 91st Street Between West End Avenue and Riverside Drive (South Side)

316-320 West 91st Street
Tax Map Block/Lot: 1251/37
See 186-187 Riverside Drive

WEST 92ND STREET

West 92nd Street Between Broadway and West End Avenue (North Side)

257-267 West 92nd Street
Tax Map Block/Lot: 1240/1
See 660-668 West End Avenue

West 92nd Street Between Broadway and West End Avenue (South Side)

298 West 92nd Street
Tax Map Block/Lot: 1239/61
See 650 West End Avenue

West 92nd Street Between West End Avenue and Riverside Drive (North Side)

301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street and 665 West End Avenue
Tax Map Block/Lots: 1252/15, 114, 14, 113 and 16
See also 665 West End Avenue

No. 301 (Tax Map Block/Lot: 1252/15)

ALTERATION(s): A fire escape is located on the West 92nd Street facade. A recent wrought-iron balustrade leads to the West End Avenue entrance. Two light fixtures are placed at the door. Two windows to the north of the entrance have been replaced and sealed in with red brick below. The dormers have been painted black. The areaway fence and entrance cheek walls have been removed and the areaway altered.

No. 303 (Tax Map Block/Lot: 1252/114)

ALTERATION(s): The glass and aluminum door is a replacement. The wrought-iron grilles at the first story are not original. The brick at the ground story has been painted brown. Seventeen openings for air conditioner sleeves have been cut into the wall facing the recessed courtyard. Light fixtures was placed at the door. The roof has been removed and a fourth- and fifth-story brick addition with a flat roof was constructed. The areaway fence has been removed and the areaway altered.

1970: Alt 1501-1970 [Source: Alteration Application]
A fourth and fifth story addition was added.
Architect -- M. Martin Elkind Owner -- Nick Brusso for Nick Brusso & Pate Construction

301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street and 665 West End Avenue

No. 305 (Tax Map Block/Lot: 1252/14)

ALTERATION(s): The glass and aluminum door is a replacement. Two recent light fixtures are located at the door. The roof was removed and a fourth- and fifth-story brick addition with a flat roof was constructed in 1970. The areaway has been altered and a low fence added.

1970: Alt 1499-1970 [Source: Alteration Application]
A fourth and fifth story addition was added.
Architect -- M. Martin Elkind Owner -- Louis Brusco

No. 307 (Tax Map Block/Lot: 1252/113

ALTERATION(s): Two recent light fixtures are placed by the door. The wrought-iron areaway fence has been replaced at the east.

309-311 West 92nd Street
Tax Map Block/Lot: 1252/12
Date of Construction: 1905 [NB 272-1905]
Architect: Charles A. Rich
Original Owner: C.T. Root
Type: Rowhouse

ARCHITECTURE

Style: Georgian Revival

Located on the north side of West 92nd Street 100 feet west of West End Avenue, this five-story red brick house with limestone trim is fifty feet wide. The American basement type entrance, at the center, emphasized by a limestone portico with Ionic columns supporting a balcony above, contains the original oak and glass arched double doors. Three-sided metal oriels with leaded transoms flank the entrance. Limestone newel posts with ball finials flank the limestone steps, and stone walls supporting the original wrought-iron fence with cast finials and brick posts enclose the areaway. One basement window at the east retains its original wrought-iron grille. The second and third stories each have five window openings with limestone sills, splayed lintels, and keystones, containing six-over-one double-hung wood sash windows. The dentiled iron cornice above features mutule blocks. The gabled roof contains three pedimented dormers ornamented with carved wooden festoons. The roofline is capped by a cast-stone balustrade.

No. 309 (Tax Map Block/Lot: 1252/12)

ALTERATION(s): The portico has been painted gray and is topped with a recent wrought-iron balustrade. The lower portion of the oriel windows have recent wrought-iron grilles. An entrance door, a recent light fixture, and a window with storm sash have been added below the oriel to the west. The roof is covered in black asphalt shingles and has had two skylights installed in it; the dormers now contain casement windows. The multipaned glass rooftop addition was added in 1923.

1923: Alt 821-1923 [Source: Alteration Application]
Rooftop addition was added to create a recreation room.
A fifth story addition was created.
Architect -- I. Henry Glaser Owner -- Mary E. Calhoun & Ella C. Levis

HISTORY

Designed by Charles A. Rich, a partner of Lamb & Rich, this single-family house was built in 1905 for Charles Towner Root. Root was a publisher active in the textile and dry goods trade. His father, George Frederick Root, wrote "Tramp, Tramp, Tramp" and other Civil War songs. Rich was responsible for two other houses in the district, Nos. 253 and 255 West 91st Street. He resided at 253 West 91st Street. In 1923 the building was converted to the "The Calhoun School" for women. In 1976 it became the home of the West Side Montessori School which is still the occupant.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

313, 315 West 92nd Street
Tax Map Block/Lots: 1252/11, 10
Date of Construction: 1906-07 [NB 175-1906]
Architect: Joseph H. McGuire
Developer: F. McDermott
Type: Rowhouses

ARCHITECTURE

Style: Neo-Georgian

These two identical five-story houses were designed as a pair. Each is twenty-five feet wide, has a symmetrically-organized facade, and is faced in red brick, laid up in Flemish bond with ironspot headers, above a limestone base. The rusticated limestone ground story has a limestone central entrance portico supporting a balcony with a wrought-iron balustrade. The

flanking windows retain their original wrought-iron grilles; the entrance door is oak and glass with the central panel covered with a wrought-iron grille. Tall wrought-iron fences with prominent posts enclose the areaway. The three arched French windows at the second story have multi-paned casements below fanlights. The copper-clad oriel at the third story has twelve-over-twelve wood sash. The windows at the fourth story have eight-over-eight double-hung sash. The copper-covered mansard roof with standing seams has three copper-clad pedimented dormers. This is fronted by a balustrade at No. 313. An original copper leader remains at the fourth floor of No. 313. A tall chimney rises from the end of each house.

No. 313 (Tax Map Block/Lot: 1252/11)

ALTERATION(s): The drain spout is a new aluminum replacement running from the first through the third floors and is painted black.

No. 315 (Tax Map Block/Lot: 1252/10)

ALTERATION(s): A white aluminum one-over-one double-hung sash is placed the window to the right of the door. Storm windows are placed on all windows from the second through the fifth stories. The cast-stone roof balustrade originally on the fifth story has been removed. The drain spout which runs the full height of the house is aluminum.

HISTORY

These two single family houses were designed as a pair for F. McDermott by Joseph H. McGuire and built in 1906.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

West 92nd Street Between West End Avenue and Riverside Drive (North Side)

317 West 92nd Street
Tax Map Block/Lot: 1252/9
Date of Construction: 1900-1901 [NB 846-1900]
Architect: Albert, L. Brockway
Original Owner: Benson & Brockway
Type: Rowhouse

ARCHITECTURE

Style: Georgian Revival

Located on the north side of West 92nd Street 170 feet east of Riverside Drive, this four-story red brick house with limestone trim is thirty feet wide. The Roman brick, laid in common bond, is combined with ironspot headers. An original wrought-iron fence with tall posts encloses the depressed areaway. The American basement type entrance with a keyed limestone surround is located in the eastern bay of the facade. It is flanked at the west by a window. The western bay of the first story features a tripartite window set into a limestone Gibbs surround. A limestone band course caps the first story. The western bay has a double-height three-sided metal oriel at the second and third stories; it is capped by a modillioned cornice which extends across the facade. The entrance is surmounted by a double window with a wrought-iron grille at its base while the matching third-story window above has a bracketed limestone balcony with a wrought-iron balustrade. The fourth story has three window openings with flush limestone lintels. A simple limestone cornice surmounted by a brick parapet with limestone coping caps this story.

ALTERATION(s): The glass and wood door is a replacement and a recent light fixture is located at the door. The wrought-iron grilles located in the upper half of the service entrance and at the window to the east are not original nor is the metal service door. All of the windows have gray aluminum sash which replaced the original one-over-one wood-framed sash. Four openings for air conditioner sleeves have been cut into the facade.

HISTORY

Designed by architect/developer Albert L. Brockway for the firm of Benson & Brockway, this house was constructed in 1900-01.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

West 92nd Street Between West End Avenue and Riverside Drive (North Side)

319 West 92nd Street
Tax Map Block/Lot: 1252/8
Date of Construction: 1905-1906/1940 [NB 1647-1905]
Architect: George F. Pelham
Original Owner: Jacob Axelrod
Type: Rowhouse

ARCHITECTURE

Style: Modified neo-Federal

West 92nd Street Facade: Located on the north side of West 92nd Street 150 feet east of Riverside Drive, this two-bay, four-story building is faced in red Roman brick with limestone trim and is twenty feet wide. The facade has a smooth ashlar limestone ground story with one window at the west and a recessed entrance at the east, and two elongated windows with limestone surrounds on each of the three upper stories. A brick corbel table and limestone coping crown the building.

Western Elevation: The western elevation is brick and contains fifteen original window openings, two of which retain their original wrought-iron grilles.

ALTERATION(s): In 1919 the building was converted from a single-family residence into apartments. In 1940 the apartments were converted to duplexes. In conjunction with these interior alterations, several exterior changes were made. The original arched entrance at the west side of the facade was made into a square window. The opening for the original window and basement entrance at the east side was changed to a square-headed doorway with a recessed door behind. The rusticated base was resurfaced with smooth stone (now painted gray). Balconies at the second story were removed and a band course put in their place. Decorative details at the window surrounds and the metal cornice were also removed and stone lintels have since been replaced with brick. The building has been painted red. An awning extends from the house. A recent light fixture is placed at the door. A wrought-iron grille has been placed at the ground-story window. Brown aluminum one-over-one double-hung sash windows have been installed at the third and fourth stories. Multipane steel casement windows with transoms at the first and second stories date from the 1940 alteration.

HISTORY

This building was erected in 1905-06 for the developer Jacob Axelrod, as a four-story Beaux-Arts style single-family house with an American basement and was designed by the prolific Upper West Side architect George F. Pelham, whose work is well represented in the district. Axelrod, as a partner in the West Side Construction Company, was active in several other projects in the district. The building was later converted to apartments, and the facade heavily altered.

West 92nd Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 319 West 92nd Street

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

321 West 92nd Street
Tax Map Block/Lot: 1252/1
See 200 Riverside Drive

West 92nd Street Between West End Avenue and Riverside Drive (South Side)

300 West 92nd Street
Tax Map Block/Lot: 1251/62
See 645 West End Avenue

302-304 West 92nd Street
Tax Map Block/Lot: 1251/63
Date of Construction: 1912-13 [NB 468-1912]
Architect: Gaetan Ajello
Original Owner: A.C. & H.M. Hall Realty Company
Type: Apartment Building

ARCHITECTURE

Style: Neo-Renaissance

This apartment building, of eight stories with a basement, extends seventy-five feet along the south side of West 92nd Street 100 feet east of West End Avenue. In plan the building is arranged around an interior court which opens to the west. The building is faced in limestone and white brick with terra-cotta trim.

West 92nd Street Facade: The facade is divided horizontally into a base, a midsection, and a top. The two-story rusticated limestone base rests on a polished granite basement which is punctuated by three openings east of the entrance. The entrance, flanked by tripartite windows with transoms, is enhanced by a classically-inspired stone surround containing a sculpted "H" in a cartouche. The lower eastern corner of the base contains the inscription "Gaetan Ajello/Architect." The facade, five bays wide, is articulated by single window openings at each end with three paired window openings in between. All of the window enframements have slightly segmented tops. The second story has terra-cotta mullions in the three center bays, with metal grilles filling the lower portions of each window. Stories three through seven are faced

in white brick and have terra-cotta lintels and mullions. The center openings of the fourth story are enhanced by a projecting terra-cotta balcony. The bays flanking the center opening are crowned by cartouches with the letter "H" inscribed in the center. The three center openings of the sixth story have small wrought-iron balconies, and the larger, more fully arched bays of the seventh story have individual terra-cotta balconies. The facade is surmounted by a large metal cornice with paired brackets and dentils.

Western Elevation: The western elevation, visible above the neighboring five-story building, is of red brick with stucco facing at the rear.

ALTERATION(s): The original windows (which probably contained one-over-one wood sash) have been replaced by one-over-one aluminum sash. The entrance contains recent plate glass doors with transoms and a brass surround. The flanking brass lanterns are also recent. The metal cornice has been painted green.

HISTORY

This apartment building was constructed in 1912-13 according to the designs of Gaetan Ajello, architect of the stylistically similar building at 645 West End Avenue (adjacent to 302-04 West 92nd Street) which was built for the same owner at roughly the same time. The "H" visible in the cartouches of the building's facade refers to the owner, the A.C. & H.M. Hall Realty Company. It was built on three unoccupied lots.

Selected Reference:

George Bromley, Atlas of the City of New York, Borough of Manhattan (Philadelphia, 1899), vol. 3 plate 11.

306, 308, 310, 312, 314 West 92nd Street
Tax Map Block/Lots: 1251/66, 166, 67, 68, 69
Date of Construction: 1901-1902 [NB 1336-1901]
Architect: Janes & Leo
Developer: Egan & Hallecy
Type: Rowhouses

ARCHITECTURE

Style: Beaux-Arts

These five, five-story houses were designed as a row with a configuration of ABABC (from east to west). The houses are twenty feet wide and have

American basements, common cornice, roof and sill lines, and Roman brick and limestone facades. The historic window types appear to be casement sash at the second and third stories and double-hung wood sash at the other stories (except for No. 314 which has casements at the fourth story). The main entrances have outer doors of wrought-iron and glass, while the service entrances are enclosed by decorative wrought-iron doors. Many of the houses retain decorative wrought-iron grilles on the ground story windows.

The A type houses, Nos. 306 and 310, have limestone-faced ground stories with a central entrance above a low stoop, flanked by windows and a service entrance. At the second and third stories a three-sided limestone-faced oriel is distinguished by an arched broken pediment at the second story and surmounted by a wrought-iron balustrade. The fifth story is marked by alternating courses of limestone and Roman brick. The modillioned cornice has cartouches at each end.

The B type houses, Nos. 308 and 312, have rusticated limestone ground stories with a columned central entrance, above a low stoop, flanked by windows and a service entrance. The upper stories are faced with Roman brick and limestone. Window bows at the second and third stories have delicate wrought-iron balustrades. Cornices set off the fifth story.

The C type house, No. 314, is unique to the row having an asymmetrically-placed projecting bay at the second, third, and fourth stories. The limestone-faced ground story has an asymmetrically-placed entrance approached by a low stoop. The tripartite windows in the projecting bay have wrought-iron balconies.

No. 306 (Tax Map Block/Lot: 1251/66)

ALTERATION(s): The limestone at the ground story has been painted cream. One recent light fixture is placed at the door. Storm windows have been placed over the second and fourth story window sash.

No. 308 (Tax Map Block/Lot: 1251/166)

ALTERATION(s): The limestone at the ground story has been painted gray. The outer entrance door has been replaced by one of wood and glass. The service entrance has a wood door. Two recent light fixtures are placed at the door. The cornice above the fourth story has been removed.

No. 310 (Tax Map Block/Lot: 1251/67)

ALTERATION(s): The outer entrance door has lost its glass. One recent light fixture is placed at the door. New window sash have been installed at the fourth and fifth stories.

West 92nd Street Between West End Avenue and Riverside Drive (South Side)
continuation of..... 306, 308, 310, 312, 314 West 92nd Street

No. 312 (Tax Map Block/Lot: 1251/68)

ALTERATION(s): The outer entrance door has been replaced by one of wood and glass. A recent light fixture is placed at the entrance door.

No. 314 (Tax Map Block/Lot: 1251/69)

ALTERATION(s): The limestone at the ground story has been painted gray. Two recent light fixtures are placed at the door. Screens have been placed over the central pair of casement windows at the fourth story, and storm windows appear at the fifth story windows. The roof cornice has been removed.

HISTORY

These houses, built in 1901-02, were designed as a row of five by Janes & Leo, a firm known for its Beaux-Arts houses.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, C 734; E 1295.

316-320 West 92nd Street
Tax Map Block/Lot: 1251/71
See 194 Riverside Drive

West 93rd Street Between Broadway and West End Avenue (North Side)

253, 255 West 93rd Street
Tax Map Block/Lots: 1241/9, 108
Date of Construction: 1897 [NB 152-1897]
Architect: George F. Pelham
Developer: Alexander Walker
Type: Rowhouses (2 of 4)

ARCHITECTURE

Style: Georgian Revival

These two five-story houses on raised basements are faced in beige Roman brick and limestone and still retain their original stoops with carved limestone newel posts. No. 253 is nineteen feet wide and No. 255 is eighteen feet wide. Both houses also retain their original glass and wood double doors. The basements, to the west of each stoop, are faced with coursed limestone. All of the windows retain their original one-over-one double-hung wood sash. The buildings share a common fourth-story sill course, and the modillioned metal cornices atop the fifth story of each house vary only slightly in design.

No. 253 (Tax Map Block/Lot: 1241/9)

West 93rd Street Facade: No. 253 has a carved limestone entrance surround capped by a frieze with fruit festoons. The second story is distinguished by a tripartite window divided by two mullions with carved panels, while the third and fourth stories each contain two window openings with limestone surrounds and splayed lintels, respectively. The fifth story contains a set of three windows. Brick quoins run up the edges of the house.

Eastern Elevation: The eastern elevation is red brick laid in common bond and has no significant architectural features.

ALTERATION(s): A stone wall has been constructed in front of the areaway. Fire balconies shared by the two buildings have been added. Storm windows have been installed at the first through the fourth stories. Two recent light fixtures are placed at the door.

No. 255 (Tax Map Block/Lot: 1241/108)

No. 255 is distinguished by a bowed second- and third-story oriel; Ionic pilasters separate the second-story windows and mullions with carved panels separate the third-story windows. The fourth and fifth stories each have two window openings with splayed lintels.

ALTERATION(s): The wrought-iron fence surrounding the areaway is not original. A basement door has been cut into the facade. Many of the windows have storm sash. Two recent light fixtures are placed at the door.

HISTORY

Designed by the prolific New York architect George F. Pelham, these houses were originally part of a row of four built in 1897 for Alexander Walker. Nos. 257 and 259 were demolished in 1929 for the Free Son Temple located next door to the west.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

257-259 West 93rd Street
Tax Map Block/Lots: 1241/1001-1016 (formerly lot 7)
Name of Building: (former) Grand Lodge, Free Sons of Israel
Date of Construction: 1929-30 [NB 593-1929]
Architect: Henry S. Lion
Original Owner: Grand Lodge, Free Sons of Israel
Type: Club Building

ARCHITECTURE

Style: Neo-Georgian

West 93rd Street Facade: This seven-story building, faced in red brick laid in Flemish bond with limestone trim, is located on the north side of West 93rd Street 150 feet east of West End Avenue and is thirty-eight feet wide. The ground-story stone-framed entranceway is situated at the east with a blank limestone medallion at its upper right corner. An opening containing paired windows is located to the west of the entrance, with a metal service door at the far west of the building. The whole is underscored by a wide limestone water table. The cornerstone at the lower eastern corner reads "1849-1929 Henry S. Lion Architect." A limestone cornice caps the second story. The third through the sixth stories each have five bays; third-story openings have stone enframements with projecting lintels, fourth-story openings have splayed stone lintels with keystones, fifth-story openings have stone keystones, and sixth-story openings have arched brick heads. The windows have six-over-six double-hung wood sash. A mansard roof with three dormers and slate tiles creates a seventh story above a modillioned metal cornice. A brick rooftop structure is visible at the east.

Western Elevation: The western elevation is faced in brick painted gray with three one-over-one double-hung aluminum window openings.

Eastern Elevation: The eastern elevation is faced in brick painted gray except for the rooftop addition which is red brick laid in common bond.

ALTERATION(s): An amendment to the New Building Application allowed for a penthouse addition to accommodate a handball court (1930). In 1969, the National Academy of Ballet undertook interior alterations to convert the building to studios and to provide an auditorium space combining the first two stories; the facade at these stories was altered to reflect the changes in the interior. In 1980, the building was converted to apartments. The fire escape was relocated at this time. The glass and oak door is a replacement. The wrought-iron railings at the front steps are also not original. A recent light fixture has been placed at the door. The new metal service door at the ground story is a replacement. Wrought-iron bars have been installed at the ground-story windows and over the air conditioner below. Six openings for air conditioner sleeves have been cut into the facade. Storm windows are present on all but the ground-story windows and one of the three dormers at the seventh.

1969: Alt 310-1969 [Source: Alteration Application]
Conversion from club house to dance studios and an auditorium.
Architect -- Shreve, Lamb & Harmon Assoc. Owner -- National Academy of Ballet

1980: Alt 990-1980 [Source: Alteration Application]
Conversion from studios and an auditorium to apartments.
Architect -- Weshsler-Grasso-Menziuso, P.C. Owner -- East-West Construction Corporation

HISTORY

Designed by Henry S. Lion as a club house for the Grand Lodge of the United States of Independent Order, Free Sons of Israel, this building was erected in 1929-30. In 1969 it was converted to studios for the National Academy of building replaced two five-story rowhouses built as part of a row of four houses (Nos. 253-259).

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

West 93rd Street Between Broadway and West End Avenue (North Side)

261, 263, 265 West 93rd Street
Tax Map Block/Lots: 1241/106, 6, 5
Date of Construction: 1897 [NB 48-1897]
Architect: Alexander M. Welch
Developer: W.W. & T.M. Hall
Type: Rowhouses

ARCHITECTURE

Style: Renaissance Revival

These three, two-bay, four-story houses were designed as a row. Each is of the same design; Nos. 261 and 265 are seventeen feet wide and No. 263 is sixteen feet wide. The symmetrically organized facades are faced with Roman brick and limestone and unified at the ground stories by arched openings banded with limestone. The houses, of the American basement type, have entrances above low stoops. A very steep flight of steps filling the areaway leads to the basement entrance below each stoop. The original oak and glass arched double doors remain. The historic window type is one-over-one double-hung wood sash which remain in all of the windows of two of the three houses in this group. The basement apartment entrances are located below the arched windows to the side of the entrances. The three houses retain some of the decorative wrought-iron grilles over the windows fronting the areaway and the original wrought-iron fence between the end building, No. 265, and the alley. A two-bay, two-story oriel supported by carved limestone brackets marks the second and third stories. Leaded-glass transoms surmount the second story windows. Limestone bands and Doric pilasters flank the fourth-story window openings. The modillioned cornice above is decorated with festoons. The side wall of No. 265 is visible. It is of common bond brick and has seven rectangular window openings and one round opening.

No. 261 (Tax Map Block/Lot: 1241/106)

ALTERATION(s): The basement level has been painted gray. A new wrought-iron fence fronts the areaway. Two new light fixtures are placed at the door. Openings for air conditioning sleeves have been cut into the masonry below the western bays on the second, third, and fourth stories. Storm windows have been placed over the third and fourth story windows.

No. 263 (Tax Map Block/Lot: 1241/6)

ALTERATION(s): The entire building has been painted beige. Two recent light fixtures are placed at the door. A new wrought-iron grille covers the first story window.

No. 265 (Tax Map Block/Lot: 1241/5)

West 93rd Street Between Broadway and West End Avenue (North Side)
continuation of..... 261, 263, 265 West 93rd Street

ALTERATION(s): New wrought-iron grilles cover the first story window, the entrance door, and the basement door. There is a new wrought-iron areaway gate and a new wrought-iron fence placed on the stoop to the left of the basement apartment entrance. Two recent light fixtures are placed at the main door. All of the window sash are new white aluminum one-over-one double-hung replacements. The side wall has been painted cream.

HISTORY

This three-house row, designed by Alexander Welch, was built in 1897 by the developers W.W. & T.M. Hall who regularly worked with Welch. The firm was characterized in 1898 as "Probably the best known of New York's builders who are operators in what is termed speculative building..." They "...stand alone today in the position of purveyor of the best class of private houses built purely on a speculative basis. Much of this firm's success is due to the fact that they employ none but the best architects, who specify the most modern conveniences, and, lastly, none but the best material and workmanship are permitted."

Selected References:

Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (New York, 1977), LP-0955.
New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

267-271 West 93rd Street
Tax Map Block/Lot: 1241/1
See 680-692 West End Avenue

West 93rd Street Between Broadway and West End Avenue (South Side)

254, 256, 258 West 93rd Street
Tax Map Block/Lots: 1240/156, 57, 58
Date of Construction: 1893 [NB 177-1893]
Architect: C.P.H. Gilbert
Developer: City Real Estate Co.
Type: Rowhouses (3 of 7)

ARCHITECTURE

Style: Beaux-Arts

These three, five-story houses were designed as part of a row of seven. The three houses are faced with smooth ashlar limestone at the ground stories

and Roman brick and limestone at the upper stories. Nos. 254 and 258 are each seventeen feet wide while No. 256 is eighteen feet wide. Each house is of the American basement type with an asymmetrically-placed entrance approached by a low stoop, and they share common roof, sill and string course lines and their cornices and carved decorative elements are identical. The two different facade configurations form a pattern of ABB (from east to west). The historic windows are one-over-one double-hung wood sash which remain in most windows in the row. Two of the three houses retain decorative wrought-iron grilles on the ground story windows.

The A type house, No. 254, is distinguished by its flush facade, balustraded tripartite window at the second story, and bulls-eye windows at the fifth story flanked by ornate panels. The eastern wall, which is partially visible, has no distinctive architectural features.

The B type houses, Nos. 256 and 258, have three-story bow-fronts surmounted by balustrades. The tripartite window group at the fifth story is flanked by fluted Ionic pilasters. The western side wall of No. 258, which is now visible, has no distinctive architectural features.

No. 254 (Tax Map Block/Lot: 1240/156)

ALTERATION(s): The first story, and a portion of the second story, have been painted gray, and the rest of the house has been painted cream. A glass and wood entrance door with sidelights and transom is a replacement. A new wrought-iron fence fronts the areaway, and a recent light fixture is placed at the door.

No. 256 (Tax Map Block/Lot: 1240/57)

ALTERATION(s): The entire facade has been painted gray. One recent light fixture is placed at the door.

No. 258 (Tax Map Block/Lot: 1240/58)

ALTERATION(s): A glass and oak entrance door is a replacement; two recent light fixtures are placed by the door. An air conditioner sleeve opening has been cut through the wall below the first story window, while the door of the basement apartment, also with a recent light fixture, has a new wrought-iron grille. A new wrought-iron fence fronts the areaway. Storm windows appear on the second, third, and fourth stories and on two of the three windows at the fifth story. The west wall has been cemented over and an opening for an air conditioning unit has been cut through at the second story.

West 93rd Street Between Broadway and West End Avenue (South Side)
continuation of..... 254, 256, 258 West 93rd Street

HISTORY

These three houses (Nos. 254-258), designed by C.P.H. Gilbert, were built in 1893 as part of a row of seven. Two houses at each end of the row, Nos. 250, 252, 260 and 262, were later demolished. Nos. 260 and 262 were demolished for the construction of the apartment building at 670-678 West End Avenue in 1925-1927. The commercial building at the corner of Broadway and West 93rd Street replaced Nos. 250 and 252.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, G 2032.

260-270 West 93rd Street
Tax Map Block/Lot: 1240/61
See 670-678 West End Avenue

West 93rd Street Between West End Avenue and Riverside Drive (North Side)

301-305 West 93rd Street
Tax Map Block/Lot: 1252/50
See 681-691 West End Avenue

307 West 93rd Street
Tax Map Block/Lot: 1252/46
Name of Building: Stuart Studio Apartments
Date of Construction: 1898-1899 [NB 296-1898]
Architect: Neville & Bagge
Original Owner: Joseph & J. Arthur Pinchhek
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Renaissance Revival

West 93rd Street Facade: Located on the north side of West 93rd Street 125 feet east of West End Avenue, this six-story small multiple dwelling (flats) is fifty feet wide and is faced with beige Roman brick above a two-story rusticated limestone base. At the center of the first story, a classically-inspired enframement contains the large arched entrance. The six window openings at the second story are arched, as are those at the sixth story. Three-story bowed oriel windows articulate paired bays at each end of the

facade from the third to fifth stories; these feature decorative terra-cotta surrounds and are flanked by brick quoins. The two central windows at each of these stories have decorative splayed terra-cotta lintels and keystones. The arches at the sixth-story windows have raised hoods. The original one-over-one double-hung wood sash remains in some of the windows. A modillioned iron cornice caps the whole.

Eastern Elevation: Most of the eastern elevation has been stuccoed. A shallow return near the facade is beige Roman brick.

ALTERATION(s): The glass and aluminum double door and arched transom are replacements. The first and second stories have been painted gray. A recent wrought-iron fence encloses the recessed areaway and lines the low stoop. Recent wrought-iron grilles are located at the two eastern basement windows. Brown aluminum one-over-one sash appear in the two eastern windows at the basement, first, and fifth stories, and in the two western windows at the fourth story. A fire escape is located at the center of the facade.

HISTORY

The prolific architectural firm of Neville & Bagge designed this building, erected in 1898-99, for the development firm of Joseph & J. Arthur Pinchek. Neville & Bagge designed two other buildings in the district: Nos. 130-133 Riverside Drive and 590-598 West End Avenue. No. 307 West 93rd Street is known as the Stuart Studio Apartments.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

309, 317 West 93rd Street
Tax Map Block/Lots: 1252/44, 41
Date of Construction: 1901-02 [NB 1074-1901]
Architect: Schneider & Herter
Developer: Schneider & Herter
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Renaissance Revival

Located on the north side of West 93rd Street 173 feet east of Riverside Drive, these two identical seven-story small multiple dwellings (flats) are each sixty-two and a half feet wide and dumbbell-shaped in plan. Each has

0eight bays and is faced with beige Roman brick with limestone and terra-cotta trim. Coursed limestone faces the first story and low limestone cheek walls flank the shallow steps of the central entrances. The original iron pipe-rail surrounds the recessed areaway with the original metal basement door below. The first story is marked by three arched windows with keyed limestone surrounds and acanthus keystones flanking the entrance on each side, while two two-bay oriels rise from the second to the seventh stories. Two brackets with female masks support pediments between the second-story oriel windows. The third-story windows have projecting lintels and all but the center pair are topped by triangular pediments. Fourth-story window surrounds have Corinthian pilasters. Decorative plaques are located between the oriel windows at the fifth story. Limestone stringcourses and a modillioned metal cornice unite the two buildings.

No. 309 (Tax Map Block/Lot: 1252/44)

ALTERATION(s): No. 309 has a wrought-iron fence at the entrance stoop and a glass and aluminum door, sidelights, and transom which are replacements. The entrance has an awning above. Aluminum one-over-one windows replace all of the original wood-framed one-over-one sash.

No. 317 (Tax Map Block/Lot: 1252/41)

ALTERATION(s): The glass and aluminum door, sidelights and transom are replacements and the entrance has an awning above. The wrought-iron fence at the entrance is not original. White aluminum one-over-one double-hung windows replace all of the original wood-framed one-over-one sash.

HISTORY

This pair of small-scale multiple dwellings (flats) were designed and built in 1901-02 by the firm of Schneider & Herter, which acted as both architect and developer. No. 309 is known as Albert Court and No. 317 is known as Eleanor Court.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293; C 719.

West 93rd Street Between West End Avenue and Riverside Drive (North Side)

325 West 93rd Street
Tax Map Block/Lot: 1252/38
Name of Building: Albea
Date of Construction: 1906 [NB 364-1906]
Architect: George F. Pelham
Original Owner: Joseph H. Davis
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Neo-Renaissance

West 93rd Street Facade: Located on the north side of West 93rd Street ninety-eight feet east of Riverside Drive, this six-story building faced in red brick with ironspot headers and stone trim is seventy-five feet wide and dumbbell-shaped in plan. The entrance is located at the center. (The first two stories probably originally had limestone banding.) The facade is organized vertically in three divisions, with two at bays each end and four at the center, separated by limestone quoins rising from the third to the fifth stories. The bays at each end have paired windows. The window openings at the third through the fifth stories have stone lintels with scrolled keystones. The sixth story features brick coursing and a continuous lintel course. Some of the original one-over-one double-hung wood sash windows are extant. The facade is capped by a modillioned metal cornice. An original wrought-iron fire escape is located at the center of the facade.

Western Elevation: The western elevation is brick and has been repointed.

ALTERATION(s): The first and second stories have been refaced with stone-colored Roman brick. The entrance enframement has been removed and the door has been replaced by a glass and aluminum door with sidelights and a transom. Two recent light fixtures are placed at the door. A wrought-iron fence and gate is at the areaway with a metal service door below. Aluminum one-over-one windows replace most of the original one-over-one wood sash. One quarter of the cornice has been replaced at the western edge.

HISTORY

Designed by the prolific Upper West Side architect George F. Pelham for the developer Joseph H. Davis, this building was constructed in 1906 as a small multiple dwelling (flats). The design of this building is quite similar to that of two buildings across the street (Nos. 312 and 316 West 93rd Street) which were also designed by Pelham and built in 1904. No. 325 West 93rd Street is known as the Albea.

West 93rd Street Between West End Avenue and Riverside Drive (North Side)
continuation of..... 325 West 93rd Street

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

335 West 93rd Street
Tax Map Block/Lot: 1252/34
See 210 Riverside Drive

West 93rd Street Between West End Avenue and Riverside Drive (South Side)

300-304 West 93rd Street
Tax Map Block/Lot: 1252/20
See 677 West End Avenue

306, 308 West 93rd Street
Tax Map Block/Lots: 1252/22, 24
Date of Construction: 1898-1899 [NB 737-1898]
Architect: George F. Pelham
Developer: Rachel Axelrod
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Beaux-Arts

Located on the south side of West 93rd Street 100 feet west of West End Avenue, these two identical six-story buildings each extend thirty-seven and a half feet along the street. Each building is five bays wide and faced with beige Roman brick trimmed in limestone and terra cotta. Coursed limestone faces the ground story. Each building has a central entrance reached by shallow steps. Paired windows separated by engaged columns flank the entrances on each side. A string course at the second story unites the two structures. The original one-over-one double-hung wood sash exist in some of the windows of both buildings. Five-story oriels encompass the two end bays of both structures. Windows have limestone surrounds, and those at the second story have Corinthian pilasters. The third and fourth stories are embellished with bows and wreaths. The fourth-story center window of each building has Corinthian pilasters and a balcony while the fifth-story windows have keystones. The sixth story of both buildings is distinguished by terra-cotta bands alternating with brick courses and a wide band course above. The buildings share a modillioned metal cornice with dentils and egg-and-dart moldings.

No. 306 (Tax Map Block/Lot: 1252/22)

Eastern Elevation: The eastern elevation is brick and has been stuccoed.

ALTERATION(s): The glass and aluminum door, sidelights, and transom are replacements. Wrought-iron grilles at the first-story windows are not original. Brown aluminum one-over-one window sash replace the original windows at the first and second stories, and the two eastern windows of the sixth story. The areaway has been altered.

No. 308 (Tax Map Block/Lot: 1252/24)

ALTERATION(s): The first story has been painted beige. A recent wrought-iron fence is located at the basement entrance on the western end of the facade. Wrought-iron grilles are located at the first-story windows. The glass and aluminum door, sidelights, and transom are replacements. Brown aluminum one-over-one window sash replace most of the original one-over-one wood sash. The areaway has been altered.

HISTORY

Built in 1898-99, these small multiple dwellings (flats) were designed by the prolific Upper West Side architect George F. Pelham, who was responsible for numerous other buildings in the district. The developer was Rachel Axelrod.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

West 93rd Street Between West End Avenue and Riverside Drive (South Side)

310 West 93rd Street
Tax Map Block/Lot: 1252/25
Date of Construction: 1907-1908 [NB 627-1907]
Architect: Rouse & Sloan
Original Owner: Allenal Construction Co.
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Neo-Georgian

Located on the south side of West 93rd Street 175 feet west of West End Avenue and extending fifty feet along the street, this six-story building is four bays wide and is faced with red Roman brick and trimmed with limestone and terra cotta. The recessed basement areaway, enclosed by the original iron pipe rail, is faced with smooth ashlar limestone, while the brickwork at the first story is coursed. The building has a central entrance within a limestone surround. Two large windows with splayed keystones flank the entrance. The original wrought-iron fire escape is located at the center of the building. Above the first story, the facade is articulated by wide bays at each end and two smaller single bays at the center. Some of the original six-over-one double-hung wood sash windows in the single openings and tripartite windows with four-over-one sash flanked by casement sash in the wider openings remain. The second-story windows have basket-arched heads with bows and wreaths while those at the third through the fifth story have splayed lintels with keystones. Brick quoins define the edges of the building. String courses further articulate the first, second, and sixth stories. A modillioned metal cornice, with dentils and an egg-and-dart molding, surmounts the facade.

ALTERATION(s): The limestone trim at the first story has been painted beige. The glass and aluminum door, sidelights, and transom are replacements. Wrought-iron grilles the first-story windows are not original. A low wrought-iron fence has been installed at the areaway. Brown aluminum sash replace the original windows at the first and second stories and about half of those above.

HISTORY

This small multiple dwelling (flats) was designed by the architectural firm of Rouse & Sloan and built for the Allenal Construction Company in 1907-08.

West 93rd Street Between West End Avenue and Riverside Drive (South Side)

312, 316 West 93rd Street
Tax Map Block/Lots: 1252/27, 29
Date of Construction: 1904 [NB 879-1904]
Architect: George F. Pelham
Developer: West Side Construction Co.
Type: Small Multiple Dwelling(Flats)

ARCHITECTURE

Style: Neo-Renaissance

Located on the south side of West 93rd Street approximately 117 feet east of Riverside Drive, these two six-story buildings are each fifty feet wide and faced in red brick laid in common bond with limestone and terra-cotta trim. The first and second stories of each building are banded with limestone courses. Quoins rising from the third to the fifth story divide each facade into four vertical divisions with two bays each. Classically-inspired limestone entrance enframements at the center of each building have Ionic pilasters and the name of each building carved in the frieze -- "The Clarence" (No. 312) and "The Riverview" (No. 316). The original one-over-one double-hung wood sash windows remain in some of the openings. The openings are capped by limestone lintels and all but those at the second and sixth stories have scrolled keystones. An original fire escape with decorative wrought-iron railings is located at the center of each structure. The buildings share a modillioned cornice with dentils and festoons.

No. 312 (Tax Map Block/Lot: 1252/27)

ALTERATION(s): The brick bands at the first story have been painted beige. The glass and aluminum door, side lights, and transom are replacements. Brown aluminum one-over-one sash appear in several window openings.

No. 316 (Tax Map Block/Lot: 1252/29)

ALTERATION(s): The limestone bands at the first story have been painted beige. The glass and aluminum door, side lights and transom are replacements. The wrought-iron fence enclosing the areaway and lining the cheek walls of the low stoop are also replacements. Brown aluminum one-over-one window sash appear in some of the window openings. Two air conditioner sleeves have been cut into the facade at each story.

HISTORY

This pair of small multiple dwellings (flats) was designed in 1904 by the prolific Upper West Side architect George F. Pelham, who was responsible for numerous other buildings in the district, and built in 1904 for the West Side Construction Company. The design of these buildings is quite similar

to that of another building across the street (No. 325 West 93rd Street) which was also designed by Pelham and built in 1906. No. 312 is known as the Clarence and No. 316 is known as the Riverview.

Selected Reference:

New York City Department of Taxes Photograph Collection, Municipal Archives and Record Collection, E 1293.

320 West 93rd Street
Tax Map Block/Lot: 1252/5
See 202-208 Riverside Drive

WEST 94TH STREET

West 94th Street Between Broadway and West End Avenue (South Side)

276 West 94th Street
Tax Map Block/Lot: 1241/61
See 694-698 West End Avenue

West 94th Street Between West End Avenue and Riverside Drive (North Side)

325-331 West 94th Street
Tax Map Block/Lot: 1253/1
See 222 Riverside Drive

West 94th Street Between West End Avenue and Riverside Drive (South Side)

300-304 West 94th Street
Tax Map Block/Lot: 1252/57
See 693-697 West End Avenue

326 West 94th Street
Tax Map Block/Lot: 1252/75
See 214-217 Riverside Drive

WEST 95TH STREET

West 95th Street Between West End Avenue and Riverside Drive (South Side)

340 West 95th Street
Tax Map Block/Lot: 1253/48
See 227 Riverside Drive

ARCHITECTS' APPENDIX

ARCHITECTS' APPENDIX

GAETAN AJELLO (dates undetermined)

160 Riverside Drive, 34
575 West End Avenue, 65
645 West End Avenue, 104
302-304 West 92nd Street, 233

Little is known of Gaetan Ajello. He was established as an architect in New York City by 1909 and was recognized for his apartment building designs in Morningside Heights and throughout the Upper West Side. Most of his work was carried out in conjunction with the Paterno and Campagna Real Estate Companies. In the Riverside-West End Historic District, Ajello was responsible for four apartment buildings ranging from eight to fifteen stories in height, and executed in the neo-Renaissance style.

Key to the Architects of Greater New York (New York, 1900), 303, 419.
Landmarks Preservation Commission, Research Files.
Norval White and Elliot Willensky, AIA Guide to New York City (New York, 1978), 258.

SYLVAN BIEN (1893-1959)

320-322 West 90th Street, 209

Born in Austria, Sylvan Bien's first work in this country was in San Francisco, where he assisted on the designs of the Panama-Pacific Exposition. In 1916 he came to New York, and in 1919 entered the office of Warren & Wetmore. He maintained this position until 1923, and during that period assisted on the design of the Mayflower Hotel in Washington, D.C. Later, he worked on designs for public housing in association with the noted architectural firm of Shreve, Lamb & Harmon. Beginning in the early 1930s Bien conducted his own lucrative practice, specializing in apartment buildings -- of which many examples are found in the Upper East Side Historic District -- skyscrapers, and hotels, including the elegant Carlyle Hotel. In the 1950s, his son Robert L. Bien joined the firm and continued the firm's specialization in apartment houses and office buildings. In the Riverside-West End Historic District, Bien designed a six-story Art Deco style apartment building.

Sylvan Bien obituary, New York Times, May 13, 1959, p.37.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

CHARLES E. BIRGE (1871-1942)

137-139 Riverside Drive, 27

Educated at the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris, Charles E. Birge's early career was spent in Chicago, but he soon opened a practice in New York which he maintained until his retirement in 1937. Birge is best known for his work for client William Randolph Hearst and for Schrafft's Candy Stores. Examples of his work can be found in the Upper East Side Historic District: a handsome neo-Georgian stable, and the renovation of two existing row-houses. He also designed the North River Savings Bank, which stood at 51 West 34th Street. In the Riverside-West End Historic District, Birge designed the Clarendon, a twelve-story neo-Renaissance style apartment building on Riverside Drive.

Charles E. Birge obituary, New York Times, Nov. 23, 1942, p.23:3.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

GEORGE & EDWARD BLUM

George Blum (1874-?)
Edward Blum (1876-1944)

599 West End Avenue, 74
608-610 West End Avenue, 78
670-678 West End Avenue, 108

Edward Blum, born in Paris, graduated from Columbia University in 1899 and continued his education at the Ecole des Beaux-Arts in Paris from 1901 to 1903. George Blum attended the Ecole in 1904.

The firm of George & Edward Blum received its first commissions in 1909 for apartment buildings, and it is best known for the designs of this building type. The firm was responsible for three apartment buildings in the Riverside-West End Historic District, all on West End Avenue and executed in the neo-Renaissance style. Their designs were often distinguished by the use of glazed brick and terra cotta.

Edward Blum obituary, New York Times, Mar. 28, 1944.
Andrew Dolkart, Conversation, April 11, 1989.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

ALBERT L. BROCKWAY (1864-1933)

317 West 92nd Street, 231

Albert Leverett Brockway was born in Utica, New York, and graduated from the Brooklyn Polytechnic Institute in 1883. He later studied at the Ecole des Beaux-Arts in Paris. He was established as an architect in New York by 1892 and early in his career was associated with A.W. Lord (1892), and Ernest Flagg and John P. Benson (1893). From 1893 to 1895 Brockway served as professor of architecture at Syracuse University, modifying his curriculum to match that of the Ecole.

Brockway was a consulting architect for the New York State Agricultural College and the State Capitol at Albany, and also held many executive positions. He was a member of the State Board of Examiners for the registration of architects, chairman of the board of directors of the Council of Registered Architects of New York State (from 1915), chairman of the first Syracuse City Planning Commission, president of the Syracuse Society of Architects, and president of the National Council of Architectural Registration Boards. Brockway was made a Fellow of the AIA in 1898, having previously served as executive vice-president and regional director of that organization. He also belonged to the Society of Beaux-Arts Architects and was a member of the Architectural League (1891). Brockway was also involved with local education groups and wrote articles for architectural periodicals. In the Riverside-West End Historic District, Brockway designed one building, a Georgian Revival style house.

"Albert Leverett Brockway," American Art Annual, 3, ed. F.N. Levy (New York, 1900), 100.

"Albert Leverett Brockway," American Art Annual, 30, ed. F.N. Levy (New York, 1927), 385-386.

"Albert Leverett Brockway," Who Was Who in America, (Chicago, 1967) 1, 141.

Albert Leverett Brockway obituary, New York Times, June 26, 1933, p.15 [c.3].

Albert Leverett Brockway obituary, American Architect, 143 (July, 1933), 133.

"The Department of Architecture and the State Architect of New York," American Architect, 117/1 (1920), 35-41.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 18.

"The Influence of the French School of Design Upon Architecture in America," American Architect & Building News 66 (Nov. 25, 1899), 61-68.

Landmarks Preservation Commission, Research Files.

"A Matter of Scale," American Architect, Apr.5, 1928, 467-473.

"Necrology (1927-35): Brockway," Who's Who in American Art, 1938, 625.

"Observations on Types of Memorials," American Architect, 115 (1919), 511-514.

continuation of . . . . Albert L. Brockway

"The Story of the Office of the Supervising Architect," American Architect, 141 (June, 1932), 38-39,78.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 373.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 78.

FREDERICK T. CAMP (1849-1905)

312 & 314 West 89th Street and 322, 324 West 89th Street, 187

Little is known of Frederick Theodore Camp. He was established as an architect in New York by 1879, at which time he worked with Gilbert Bostwick Croff. He designed two brownstone residences and a seven-story flat house in the Upper East Side Historic District. In the Riverside-West End Historic District Camp designed a row of seven Renaissance Revival style houses of which four survive.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 20.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

ROSARIO CANDELA (1890-1953)

607-613 West End Avenue, 83
302-306 West 89th Street, 184

Born in Sicily, Rosario Candela came to the United States at the age of nineteen and graduated from the Columbia School of Architecture in 1915. Noted as the architect of many large luxury apartment houses on the Upper East Side, Candela was also responsible for the design of a variety of buildings throughout his career. In addition to many Manhattan apartment buildings, he designed several public schools in Baltimore, Maryland. Among his most interesting projects was the former United States Embassy Building in London (the lower stories were the work of the noted architect John Russell Pope, while the upper residential stories were by Candela). Also a cryptographer, Candela was the author of two books on the subject.

Candela designed six apartment buildings on Fifth Avenue in the Upper East Side Historic District. These designs were inspired by the details and compositional methods of the Italian Renaissance. In the Riverside-West End Historic District, Candela designed two apartment buildings in the neo-Renaissance style.

Rosario Candela obituary, New York Times, Oct. 7, 1953.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

J.E.R. CARPENTER (1867-1932)

171-177 Riverside Drive, 38

Born in Columbia, Tennessee, J. Edwin R. Carpenter graduated from the Massachusetts Institute of Technology in 1878 and then studied at the Ecole des Beaux-Arts in Paris before establishing his own practice in Norfolk, Virginia. During the early years of his career he designed a number of commercial buildings.

Carpenter's earliest known work in New York City dates from 1912 and includes two Park Avenue apartment houses. During the next twenty years, he established a considerable reputation not only as an expert on apartment design, but also as a successful real estate investor. In 1919 the "Architectural Forum" noted his important role in the development of the apartment house. One of Carpenter's contributions to apartment design involved his defeat of the seventy-five foot height restriction imposed along Fifth Avenue, thereby initiating a change in the character of that avenue. Carpenter is also credited with the introduction of the foyer-centered apartment plan (as opposed to the "long hall" type). In the Riverside-West End Historic District, Carpenter designed a massive fifteen-story neo-Renaissance style apartment building whose plan conforms to an irregular site created by the diagonal line of Riverside Drive.

J. Edwin R. Carpenter obituary, Architectural Forum, 57 (Aug., 1932), 20.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 109.

MAURICE DEUTSCH (1884?-1957)

150-153 Riverside Drive, 31

Maurice Deutsch, an architect and engineer, received an engineering degree from Columbia University in 1906. As an engineer working for the Foundation Company, Deutsch designed the track layout of Grand Central Station and the tunnel below Park Avenue and was considered an expert in countering the effect of vibrations on buildings. After 1911 he maintained an independent architectural and engineering practice. Deutsch is credited with improvements in cast concrete and concealed beam construction. His interest in the problems of low-cost housing led to the chairmanship of a research subcommittee of the Committee on Property Improvement for Mayor LaGuardia in 1938. Deutsch designed a sixteen-story neo-Classical style apartment house in the Riverside-West 80th-81st Street Historic District. In the Riverside-West End Historic District he designed a fifteen-story neo-Renaissance style apartment building on Riverside Drive.

Maurice Deutsch obituary, New York Times, June 21, 1957, p.25.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

H.I. FELDMAN (1896-1981)

561-569 West End Avenue, 64

Hyman Isaac Feldman, born in Lemberg (now Lwow, U.S.S.R.), was brought to New York in 1900. He studied at Cornell, Yale, and Columbia, and began an architectural practice in New York in 1921. Over the course of a long career he designed well over 4000 residential and commercial buildings, including many hotels and apartment houses; he also wrote articles on economics, real estate, and architecture. In 1932, the Brooklyn Chamber of Commerce presented him with its first award for best apartment house design (for the Granlyn Apartments).

Many of Feldman's most interesting designs were Art Deco style apartment buildings in the Bronx and elsewhere. His work dating from after World War II is represented in the Upper East Side Historic District. In the Riverside-West End Historic District, he designed a twenty-story Art Deco style apartment building.

Hyman Isaac Feldman obituary, New York Times sec. B (Jan. 27, 1981), p.19.
"Hyman Isaac Feldman," Who's Who in American Jewry -- 1938-39.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

J.M. FELSON (1886-1962)

693-697 West End Avenue, 119

Jacob M. Felson left Russia for the United States in 1888. He studied at Cooper Union for the Advancement of Science and Art and began to practice architecture in 1910. Felson designed many early movie theaters in New York as well as many apartment houses, including several fine Art Deco style buildings on the Grand Concourse in the Bronx. In 1938, he became president of Fleetwood Enterprises, Inc., of Bronxville, New York, which specialized in the erection of apartment buildings. He also designed private homes in Westchester County and in New Jersey. In the Riverside-West End Historic District, Felson designed a sixteen-story neo-Renaissance style apartment building.

Jacob M. Felson obituary, New York Times, Oct. 19, 1962.
Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

MARTIN V.B. FERDON (dates undetermined)

646 West End Avenue, 99
304, 306, 308, 310, 312 West 91st Street, 222

Martin V.B. Ferdon was established as an architect in New York by 1885. Initially practicing alone, he later collaborated with James A. Ellicott. Ferdon designed a number of buildings in Manhattan in the late nineteenth and early twentieth centuries, several of which can be found in the Greenwich Village Historic District. These include a Romanesque Revival style warehouse and five five-story apartment buildings. Within the Riverside-West End Historic District, Ferdon was responsible for a row of four-story rowhouses and a five-story multiple dwelling, all in the Renaissance Revival style.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 30.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 234 +.

FOX & FOWLE ARCHITECTS

Robert F. Fox, Jr. (b. ?)
Bruce S. Fowle (b. 1937)

222 Riverside Drive, 54

Robert F. Fox, Jr. received his Bachelor of Architecture degree from Cornell University in 1965 and his Masters degree from Harvard University in 1973. He then entered the architectural office of Emery Roth & Sons where he remained until 1977, at which time he entered the office of Brown, Daltas & Associates, a Rome-based firm.

Bruce S. Fowle received his Bachelor of Architecture degree from Syracuse University in 1960. He subsequently worked for the architectural firms of Edward Laraabee Barnes, Associates and Brown, Daltas & Associates.

Fox & Fowle Architects was formed in 1978 as an architectural and urban design firm, and today includes an interiors department as well. The firm has been involved in a wide range of projects including residential, commercial, corporate, museum, recreational, and educational facilities and has achieved awards in several of these departments. In 1983 the firm was presented with the New York State Association of Architects Award for an office tower at 767 Third Avenue and received the same award in 1987 for the American Craft Museum on West 53rd Street, a project which also won the 1987 Interiors Magazine Award. The firm has also designed private residences located in Martha's Vineyard and Connecticut. Fox & Fowle Architects has designed twelve office buildings since 1978 and is currently involved in the design of five more, including an office building at 1675 Broadway, the Union Trust Company Headquarters at 114 West 47th Street, and the Embassy Suites Hotel in Times Square. In the Riverside-West End Historic District the firm is responsible for the Post-Modern style apartment building at 222 Riverside Drive.

Peter Dixon, Letter and Firm Description, Nov. 17, 1989.
Peter Dixon, Telephone Conversation, Nov. 27, 1989.

C.P.H. GILBERT (1861-1952)

327, 329, 331, 333 West 87th Street, 128
321, 323, 325, 327, 329, 331 West 89th Street, 181
314 West 91st Street, 224
254, 256, 258 West 93rd Street, 241

Although he was the architect of a great many opulent residences for New York's leading families, Charles Pierrepont H. Gilbert remains a relatively unknown figure today. Born in New York City, he attended Columbia University and the Ecole des Beaux-Arts in Paris. The early years of his career were spent in the mining towns of Colorado and Arizona. In 1883, Gilbert established a partnership in New York City

with George Kramer Thompson, and in the late 1880s he designed several Romanesque Revival style buildings located within the Park Slope Historic District. During the late 1890s, he began to receive commissions from prominent members of New York society.

The Francois I style Isaac D. Fletcher Mansion which still dominates the corner of 79th Street and Fifth Avenue (1897-99, in the Metropolitan Museum Historic District) and the Felix Warburg Mansion (1906-08, a designated New York City Landmark) brought considerable attention to Gilbert's ability to design imaginative and fanciful compositions, his command of historical detail, and his provision of generous and elegant interiors. Moreover, Gilbert was equally comfortable, like so many architects of his generation, designing in a variety of styles according to the tastes of his wealthy clients. With equal success he used a Beaux-Arts idiom in the design of the J.R. DeLamar Mansion at 233 Madison Avenue (1902-05, a designated New York City Landmark) and created a refined and subtly detailed neo-Italian Renaissance style mansion for Otto Kahn at 1 East 91st Street (now Convent of the Sacred Heart, 1913-18, in association with the English architect J. Armstrong Stenhouse, a designated New York City Landmark). Many of his clients also commissioned him to build their country houses, such as "Pembroke," the DeLamar home on Long Island. In addition to working for wealthy clients, Gilbert often worked with the builder/developer Harvey Murdock. Gilbert's stylistically diversified designs -- united by the Beaux-Arts approach to composition and planning and a concern for finely worked stone -- are well-represented in the Upper East Side Historic District.

Gilbert's attention to detail and his flexibility in matters of style made him one of New York's most productive architects of the turn of the century. The Francois I style, with its rich combination of French late Gothic and Renaissance details, was perhaps Gilbert's hallmark. He adapted the profuse ornamentation of this style on a more modest scale to rowhouse groups on the Upper West Side. Gilbert retired in his later years to his home in Pelham Manor, New York. He was a Fellow of the American Institute of Architects and a member of the Architectural League. Prior to his death at age 92, Gilbert was one of the oldest living members of the AIA. In the Riverside-West End Historic District, Gilbert was responsible for two rows of Renaissance Revival style houses and one row of Beaux-Arts style houses. He also designed a residence which was later radically altered by architects Gronenberg & Leuchtag for the Rutgers Club.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34.
"C.P.H. Gilbert," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982) vol. 2, 202.
C.P.H. Gilbert obituary, New York Times, Oct. 27, 1952.
Landmarks Preservation Commission, Research Files.

continuation of . . . . C.P.H. Gilbert

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

GRONENBERG & LEUCHTAG

Herman Gronenberg (dates undetermined)
Albert Leuchtag (dates undetermined)

639 West End Avenue, 102
334-338 West 87th Street, 141
314 West 91st Street, 224

Herman Gronenberg and Albert Leuchtag formed a successful architectural partnership and were active in the first decades of the twentieth century. The firm specialized in the design of apartment buildings and examples of their work can be seen in the Upper East Side and Greenwich Village Historic Districts, as well as in the Riverside-West End Historic District where they designed two apartment buildings in the neo-Renaissance and neo-Romanesque styles, and a new neo-Romanesque style facade for the Rutgers Club.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

WALTER HAEFELI (1875-1938)

562-568 West End Avenue, 60

Walter Haefeli was born in Zurich and was a graduate of the University there. He traveled to the United States in 1900 and began his practice specializing in the design of loft buildings. He also served as building inspector in Pelham Manor, New York, where he resided. In 1927, Haefeli designed a new stone facade in the Louis XVI style for a brownstone rowhouse located in the Carnegie Hill Historic District. In the Riverside-West End Historic District, Haefeli designed a twelve-story apartment building in the neo-Renaissance style.

Walter Haefeli obituary, New York Times, Nov. 19, 1938, p.17.
Landmarks Preservation Commission, Carnegie Hill Historic District Designation Report (LP-0861), (New York, 1974) 7.

HEINS & LA FARGE

George Louis Heins (1860-1907)
Christopher Grant La Farge (1862-1938)

631 West End Avenue, 95
633-637 West End Avenue, 96

Born in Philadelphia, George Louis Heins attended the University of Pennsylvania and the Massachusetts Institute of Technology. After graduating, he practiced briefly in Minneapolis-St. Paul before moving to New York City.

Christopher Grant La Farge was born in Newport, Rhode Island and at an early age assisted his father, distinguished artist John La Farge, in decorative work and painting. In 1880 he decided to study architecture and entered the Massachusetts Institute of Technology, where he spent two years before joining the office of Henry Hobson Richardson in Brookline, Mass. In the mid-1880's, both men maintained offices in the Studio Building at 51 West 10th Street, an important artistic center in the United States during the late nineteenth century. They established a partnership and began practicing under the name of Heins & La Farge at the Temple Court Building on Beekman Street in 1888. La Farge assumed the designing function of the firm, Heins the administrative and builder-related functions.

Success for the two young architects came quickly. In 1888, they won the prestigious nation-wide competition for the proposed Episcopal Cathedral of St. John the Divine, located at Amsterdam Avenue and 112th Street. Their winning design, in the Romanesque Revival style, was chosen from a field of sixty entries. The Choir, part of the Crossing, and the Chapels of St. Savior and St. Columba were completed according to the design of Heins & La Farge. The church trustees later decided that the church should be executed in the Gothic style and in 1911 they turned the project over to the architectural firm of Cram, Goodhue & Ferguson whose design was inspired by the English and French Gothic. The firm of Heins & La Farge is best known for its ecclesiastic work which includes St. Matthew's in Washington D.C. (1893); the Clergy House of Grace Church (92 Fourth Avenue, 1892, a designated New York City Landmark); and the Roman Catholic Chapel at West Point, N.Y. Among their other well-known commissions were the control houses and the stations of the first New York subway system (1904). The firm also designed two town houses located in the Upper East Side Historic District.

Heins was appointed New York State architect in 1899 and designed state buildings until his death in 1907. La Farge continued to practice, designing many of the buildings in the Bronx Zoo (1899 on) before he entered into partnership with Benjamin Wistar Morris in 1910. During the five years that La Farge and Morris practiced, the firm designed the J.P. Morgan House in Glen Cove, N.Y., the Williams Memorial Library at Trinity College in Hartford, Conn., the Roman Catholic Cathedral of St.

James in Seattle, Wash., and St. Patrick's Church in Philadelphia, Pa. Between 1915 and his death in 1938, La Farge worked under the firm names of La Farge, Warren & Clark; La Farge, Clark & Creighton; and, finally, La Farge & Son.

In the Riverside-West End Historic District, Heins & La Farge designed the Gothic Revival style Fourth Presbyterian Church (now the Annunciation Greek Orthodox Church) and Rectory on West 91st Street and West End Avenue.

American Architect, 92 (1907), 105.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 38.
"Heins & La Farge," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982) vol. 2, 350-351.
"Heins & La Farge,"Who's Who in New York City and State, (New York, 1911).
George Louis Heins obituary, New York Times, May 27, 1907, p.9:6.
Christopher Grant La Farge Obituary, Architectural Forum, 11 (Jan., 1939), 45 supp.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 276, 357.

JOHN C. HENRY (dates undetermined)

310 & 312 West 87th Street, 135

Little is known of John C. Henry. In the Riverside-West End Historic District he acted as both architect and developer for one row of Renaissance Revival style houses built in 1891-92.

HERTS & ABRAMSON

Henry Beaumont Herts (1871-1933)
Louis Allen Abramson (b. 1887)

264-272 West 89th Street, 174

Henry Beaumont Herts is best known as a partner in the architectural firm of Herts & Tallant (see) which specialized in theater architecture. After that firm dissolved in 1911, Herts continued to practice architecture independently. He designed the Booth, Longacre, and Shubert Theaters in Times Square (all built 1912-13, all are designated New York City Landmarks); served as architect for the Playground Commission of New York designing the Isaac L. Rice Playfield in Pelham Bay Park, Bronx (1920-22) and the Betsy Head Memorial Playground in Brooklyn (c.1916); and assisted in drafting the city's building code of 1916. In the Riverside-West End Historic District, Herts and Abramson collaborated

continuation of . . . . Herts & Abramson

on the design of the B'nai Jeshurun Community House.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 39.
Henry Beaumont Herts obituary, New York Times, Mar. 28, 1933, p.19:1.
Landmarks Preservation Commission, Isaac Leopold Rice Mansion Designation Report (LP-1089), (New York, 1980); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

HERTS & TALLANT

Henry Beaumont Herts (1871-1933)
Hugh Tallant (1870-1952)

170 Riverside Drive, 36

Henry Beaumont Herts and Hugh Tallant were celebrated theater architects, particularly active in the Times Square area of New York City, although the firm also carried out commissions for residential architecture. Herts, the son of Henry B. Herts who had established the decorating firm of Herts Brothers, studied at the Columbia University School of Mines (later the Department of Architecture), while Tallant received two degrees from Harvard College. Both Herts and Tallant attended the Ecole des Beaux-Arts in Paris and worked together on student projects. Tallant graduated with a Grand Medal of Honor in 1896 and worked for a time in the Boston firm of Shepley, Rutan & Coolidge. Herts, also a talented painter, exhibited at the Paris Salon of 1898.

Returning to New York, the two formed the firm of Herts & Tallant in 1897 and soon began to achieve a reputation in theater architecture. Among the theaters which the firm designed are: the New Amsterdam (1902-03) and the Lyceum (1903) both designated New York City Landmarks); the Liberty (1904); the Gaiety (1909, demolished); the Folies-Bergere (later the Helen Hayes, 1911, demolished); and the Brooklyn Academy of Music (1908, a designated New York City Landmark). In the design of the New Amsterdam Theater, Herts & Tallant pioneered the use of cantilever construction to create theater balconies without supporting piers that would obstruct the vision of those in the lower seating area. The partners were also talented acousticians, and Tallant wrote extensively on that subject, as well as on other theater design problems. Herts & Tallant theaters were executed in a variety of revival styles, with an undercurrent of the American Art Nouveau.

After the firm dissolved in 1911, Tallant practiced with the firm of Lord, Hewlett & Tallant and Herts continued in the field as well (see "Henry Beaumont Herts"). Both men were members of the Architectural League and the Society of Beaux-Arts Architects. In the Riverside-West

continuation of . . . . Herts & Tallant

End Historic District, Herts & Tallant designed the Beaux-Arts style Isaac L. Rice Mansion (a designated New York City Landmark), the firm's only major residential building in New York City and one of only two of the many mansions which once dotted Riverside Drive to survive today.

Roberta Cooper, "Rice Mansion," Thesis in LPC Research Files, 12-14.
Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 39,74.
"Herts & Tallant," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982) vol. 2, 369.
Henry Beaumont Herts obituary, New York Times, Mar. 28, 1933, p.19:1.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Isaac Leopold Rice Mansion Designation Report (LP-1089), (New York, 1980); "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); New Amsterdam Theater Designation Report (LP-1026), (New York, 1979); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Hugh Tallant obituary, New York Times, Dec. 9, 1952, p.33:2.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 280.

JANES & LEO

Elisha Harris Janes (dates undetermined)
Richard Leopold Leo (d. 1911)

306, 308, 310, 312, 314 West 92nd Street, 234

Little is known about the lives and careers of Elisha Harris Janes and Richard Leopold Leo despite the many buildings on the Upper West Side and the Upper East Side erected according to their designs at the turn of the century. The firm of Janes & Leo was formed by 1897, specializing in apartment buildings and town houses designed predominantly in the Beaux-Arts style. Major examples of their work are the Alimar (925 West End Avenue, 1899), the Dorilton (171 West 71st Street, 1900-02, a designated New York City Landmark), and the Manhasset (2801-2821 Broadway, 1902-05). Town houses designed by the firm on the Upper West Side are concentrated near Riverside Park, including those in the Riverside-West 105th Street Historic District (1899-1902). Several others are located on the Upper East Side in the Metropolitan Museum Historic District (1900-01). Janes & Leo also designed the neo-Gothic style All Souls Church (88 St. Nicholas Avenue, 1900) in Harlem, and the Leyland, a Renaissance Revival style tenement building in the Riverside Drive West 80th-81st Street Historic District. In the Riverside-West End Historic District, Janes & Leo designed one group of rowhouses in the Beaux-Arts style.

continuation of . . . . Janes & Leo

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 44.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Riverside Drive-West 80th-81st Streets Historic District (LP-1429), (New York, 1985) 84.

LEO F. KNUST (1876-1946)

677 West End Avenue, 112

Little is known of Leo Frederick Knust. He was working as an architect in New York by 1899 and practiced through 1932. He became a member of the American Institute of Architects in 1923. In the Riverside-West End Historic District, Knust designed a fifteen-story neo-Renaissance style apartment building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 47.
Landmarks Preservation Commission, Research Files.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 424.

LAMB & RICH

Hugh Lamb (1849-1903)
Charles Alonzo Rich (1855-1943)

257 West 91st Street, 214

Hugh Lamb was born in Scotland and was established as an architect in New York by 1878. He worked with Lorenzo B. Wheeler in the firm of Lamb & Wheeler. The firm designed "French flats" and rowhouses on the Upper East Side and in Greenwich Village. Charles Alonzo Rich was born in Beverly, Mass. He studied engineering at Dartmouth College, graduated in 1875, and trained in architecture in both the United States (1875-79) and in Europe (1879-82).

Established in 1882, the firm of Lamb & Rich was active through 1899 and became one of New York City's most prominent firms. Lamb & Rich were particularly noted for commercial and institutional architecture, producing designs in the Romanesque Revival, Chateauesque, neo-Renaissance, Queen Anne, and neo-Gothic styles. Among these designs are: the Pratt Institute Main Building, Brooklyn (1885-87, a designated New York City Landmark); Millbank, Brinkerhof and Fiske Halls, Barnard College (1890-97); the Harlem Club and Harlem Free Library (1889, 1892,

continuation of . . . . Lamb & Rich

in the Mt. Morris Park Historic District); Mt. Morris Bank (later Corn Exchange Bank, 1889) at 81-85 East 125th Street; and the Berkeley School (later Mechanics' and Tradesmen's Institute, 1890, a designated New York City Landmark) at 20 West 44th Street. Buildings at Colgate, Dartmouth, Smith, Williams, and Amherst Colleges were also designed by Lamb & Rich. The firm enjoyed an active practice in residential architecture as well, designing houses which are located in the Park Slope, Henderson Place, and Hamilton Heights Historic Districts.

The firm of Lamb & Rich was active until 1899, after which time the partners worked independently. Rich practiced alone until 1903, when he became senior partner in the firm of Rich, Mathesius & Koyl which designed commercial and institutional buildings. Rich was elected a Fellow of the American Institute of Architects in 1913, and was a member of the Architectural League of New York. He retired from architectural practice in the 1930s.

In the Riverside-West End Historic District, the firm designed a four-story Georgian Revival style rowhouse. Independently, Lamb designed two groups of Beaux-Arts style rowhouses and Rich designed two Georgian Revival style rowhouses.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 48.

Landmarks Preservation Commission, Bryant Park Studios Designation Report (LP-1542), (New York, 1988) 5; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); West End-Collegiate Historic District Designation Report (LP-1418), (New York, 1984) 259-60.

"Lamb and Rich," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982) vol. 2, 605.

"Hugh Lamb obituary," American Art Annual, 4, ed. F.N. Levy (New York, 1903), 142.

Hugh Lamb obituary, New York Times, Apr. 4, 1903, p.9:6.

Charles A. Rich obituary, New York Times, Dec. 5, 1943, p.66:5.

"Charles A. Rich obituary," Who Was Who in America, (Chicago, 1967) 2, 496.

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 451-52.

Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 360, 506.

HUGH LAMB (1849-1903)

620 [a/k/a 275 West 90th Street] West End Avenue and 273 West 90th Street, 86
638 [a/k/a 274 West 91st Street] West End Avenue and 272 West 91st Street, 90

(see Lamb & Rich, above)

HENRY S. LION (dates undetermined)

257-259 West 93rd Street, 238

Little is known of Henry S. Lion. He was established as an architect in New York in the early twentieth century and was responsible for the design of four six-story apartment buildings located in the Greenwich Village Historic District. In the Riverside-West End Historic District, Lion designed a five-story neo-Georgian style apartment building.

Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 191,329.

MARGON & GLASER

Irving Margon (1888-1958)
Charles Glaser (dates undetermined)

317-321 West 87th Street, 126

Although he practiced architecture in New York for over fifty years, little is known about Irving Margon. He designed brick apartment houses in the 1930s located in the Greenwich Village and Upper East Side Historic Districts. Later, Margon collaborated with the architect Adolph M. Holder (see "Margon & Holder").

Little is known of Charles Glaser. He collaborated with Margon in the 1920s and in the Riverside-West End Historic District Margon & Glaser designed a nine-story neo-Renaissance style apartment building.

Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
Trow's New York City Directory (New York, 1922-23; 1925), 785; 963.
Trow's New York City Classified Directory (New York, 1925), 2646.

MARGON & HOLDER

Irving Margon (1888-1958)
Adolph M. Holder (dates undetermined)

319-325 West 90th Street, 203

Irving Margon practiced with Charles Glaser in the mid-1920s (see "Margon & Glaser"). He later joined with architect Adolph M. Holder. Little is known of Holder but the firm of Margon & Holder is most noted for the design of the Eldorado Apartments (1931, with Emery Roth as a consultant, a designated New York City Landmark). In the Riverside-West End Historic District, Margon & Holder designed a nine-story neo-Renaissance style apartment building.

Landmarks Preservation Commission, Eldorado Apartments Designation Report (LP-1521), (New York, 1985); "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).

JOSEPH H. MCGUIRE (1865-1947)

313, 315 West 92nd Street, 229

Joseph Hubert McGuire was born in New York and was educated at City College and St. Francis Xavier College (1882-85), the Metropolitan Art Schools (1886-88), and the Ecole des Beaux-Arts in Paris (1888-91). McGuire was established as an architect in New York by 1892 and became known for the designs of Catholic churches and other institutional buildings. He was responsible for the Catholic Cathedral of Richmond, Va., Holy Family Church in New Rochelle, N.Y., and other churches in New York City. McGuire was a member of the American Institute of Architects and the Society of Beaux-Arts Architects. He retired from practice in 1940. In the Riverside-West End Historic District, McGuire designed two five-story neo-Georgian style rowhouses.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 53.
"Joseph Hubert McGuire," American Art Annual, 3, ed. F.N. Levy (New York, 1900), 120.
"Joseph Hubert McGuire," American Art Annual, 21, ed. F.N. Levy (New York, 1924), 431.
"Joseph Hubert McGuire," Who Was Who in America, (Chicago, 1967) 2, 361.
Joseph Hubert McGuire obituary, New York Times, Apr. 29, 1947, p.27:6.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 431.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 407.

FRANCIS A. MINUTH (dates undetermined)

303, 305, 307, 309, 311, 313, 315 West 87th Street, 123
323, 325 West 87th Street, 127
322 West 87th Street, 138
324, 326, 328, 330, 332 West 87th Street, 139

Little is known of Francis A. Minuth. He was working as an architect in New York by 1887 and was responsible for the design of many rowhouses in the city including four groups in the Riverside-West End Historic District designed in the Renaissance Revival and Queen Anne styles.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 55.
Landmarks Preservation Commission, Research Files.

NEVILLE & BAGGE

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

130-133 Riverside Drive, 25
590-598 West End Avenue, 69
307 West 93rd Street, 243

George A. Bagge established an architectural practice in New York by 1890. Thomas P. Neville began his career in 1892 when he joined Bagge in partnership. The firm of Neville & Bagge was active through the second decade of the twentieth century, specializing in store and loft buildings (many of which are located in the Ladies Mile Historic District) and apartment houses designed in the neo-Renaissance style. Two such apartment buildings are found in the Riverside-West End Historic District in addition to a Renaissance Revival style flats building. The firm's residential work was concentrated on the West Side and in Harlem, and included rowhouses and apartment buildings located in the Chelsea, Hamilton Heights, and Mount Morris Park Historic Districts.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 13, 57.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
"Neville & Bagge," New York Public Library Artists File, (Alexandria, Va., 1987).
Robert A.M. Stern et al, New York 1900 (New York, 1983), 303-04.

GEORGE F. PELHAM (1866-1937)

200 Riverside Drive, 47
202-208 Riverside Drive, 48
581-589 West End Avenue, 71
622, 624, 626, 628, 630, 632, 634, 636 West End Avenue, 87
667-675 West End Avenue, 111
694-698 West End Avenue, 115
340-342 West 87th Street, 142
316-320 West 89th Street, 189
253 West 91st Street, 212
319 West 92nd Street, 232
253, 255 West 93rd Street, 237
325 West 93rd Street, 246
306, 308 West 93rd Street, 247
312, 316 West 93rd Street, 250

George Frederick Pelham was born in Ottawa, Canada and was brought to New York as a child. His father, George Brown Pelham, opened an architectural practice in New York in 1875 and served as an architect with the City's Parks Department. After being privately tutored in architecture and serving as a draftsman for a number of years, George F. Pelham opened his own office in 1890. A prolific architect, he specialized in apartment houses designed in neo-Renaissance, neo-Gothic, and neo-Federal styles during the forty-three years that he practiced. Pelham's work is well-represented in the Riverside-West End Historic District. He designed rows of houses and flats and apartment buildings in the Renaissance Revival, neo-Renaissance, and Beaux-Arts styles. Much of his work was executed in conjunction with the West Side Construction Company.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 60.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
George Frederick Pelham obituary, New York Times, Feb. 9, 1937, p.23.

CHARLES A. RICH (1855-1943)

255 West 91st Street, 213
309-311 West 92nd Street, 228

(see Lamb & Rich, above)

(see Lamb & Rich, above)

EMERY ROTH (1871-1948)

140-147 Riverside Drive, 29
186-187 Riverside Drive, 41
580-582 West End Avenue, 66
601-603 West End Avenue, 80

Emery Roth was born in Galzecs, Hungary and was sent to America in 1884. He first immigrated to Chicago and then to Bloomington, Illinois. With painting and drawing as his hobbies, and with no formal architectural training, he spent three years as an apprentice in an architectural firm, most of which time was spent copying plates of classical orders. In Bloomington, Roth also worked as a carpenter/builder for a short time. After an unsuccessful attempt to find work in Kansas City, Roth was offered, and accepted, a position with Burnham & Root as a draftsman for the World's Columbian Exposition in Chicago. Roth assisted Julius Harder with the preparation of drawings for the celebrated Palace of Fine Arts, (which had been designed by Charles B. Atwood), and drew plans for two small fair pavilions. He also assisted Richard Morris Hunt with modifications to his plans for the fair's Administration Building. Roth so impressed Hunt with his talent that he was promised a job in New York if he chose to relocate.

Faced with the difficulty of finding work in Chicago after the close of the Exposition, Roth opened a very successful mail-order architectural rendering business. He soon decided to move to New York and was hired into Hunt's office. While with Hunt, Roth was assigned to draft interior perspectives for the Breakers, Cornelius Vanderbilt's Newport, Rhode Island, mansion. There he met Ogden Codman, Jr., architectural and interior designer. After Hunt's death, Roth accepted a position with Codman, which gave him a familiarity with historical styles.

In 1895 Roth opened his own office at 248 West 16th Street. Three years later, he bought the architectural practice of Theodore G. Stein & Eugene Yancey Cohen for $1000. As part of the agreement, Roth was entitled to represent himself as a partner in the firm of Stein, Cohen & Roth in order to capitalize on the established name of the firm; in reality, Roth worked on his own. To the firm's credit are the Irving Place Theater (1899-1900) and the Saxony Apartments (1901) at 250 West 82nd Street, Roth's first apartment design.

continuation of . . . . Emery Roth

Soon after the turn of the century Roth returned to independent practice, specializing in luxurious apartment houses. The Hotel Belleclaire (1901-03, 2171-2179 Broadway, a designated New York City Landmark) which exhibits elements of the French Beaux-Arts and Viennese Secession styles, is considered Roth's first major work in New York City. In the 1910s he experimented with the Art Nouveau style, and in the 1920s his designs became more classically-inspired and often incorporated elements of the Art Deco style. Roth's designs include: the San Remo Apartments (1928-29, 145 Central Park West), the Beresford Apartments (1928-29, 211 Central Park West), the Eldorado Apartments (300 Central Park West, in association with architects Margon & Holder), all designated New York City Landmarks. In 1932 Roth's son Richard, and later his son Julian, joined the firm which then became known as Emery Roth & Sons. The younger Roths continued in practice after their father's death and enjoyed prolific careers. The firm still exists today.

In the Riverside-West End Historic District, Roth designed three neo-Renaissance style apartment buildings and the neo-Italian Renaissance and Art Moderne style Normandy Apartments (1938-39, 140 Riverside Drive, a designated New York City Landmark). Working under the name of Stein, Cohen & Roth, Roth was responsible for the Chatillion at 214-217 Riverside Drive, a seven-story Beaux-Arts style apartment building.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 22,66,72.

Key to the Architects of Greater New York (New York, 1900), 56.

Key to the Architects of Greater New York (New York, 1901), 62.

Landmarks Preservation Commission, Hotel Belleclaire Designation Report (LP-1507), (New York, 1987) 4-5; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).

"Emery Roth," Macmillan Encyclopedia of Architects, ed. Adolf K. Placzek (New York, 1982) vol. 3, 616.

Steven Ruttenbaum, Mansions in the Clouds (New York, 1986).

ROUSE & GOLDSTONE

William L. Rouse (1874-1963)
Lafayette A. Goldstone (1876-1956)

680-692 West End Avenue, 114
314-320 West 87th Street, 136
343-351 West 88th Street, 158

William L. Rouse was born in New York City and educated at the Stevens Institute of Technology in Hoboken, New Jersey. After setting up his practice in the early twentieth century, he began to design apartment buildings. The Hendrik Hudson Apartments at Riverside Drive and 110th Street (1907) is one of his most successful early works noted for its ornate Renaissance-inspired belvederes at the roof line. Early in his career, Rouse worked with John T. Sloan. The firm of Rouse & Sloan was responsible for a six-story neo-Georgian style flats building in the Riverside-West End Historic District.

Born in Poughkeepsie, New York, Lafayette A. Goldstone came to New York City at the age of 15 after receiving lessons in architecture and drawing from William Henry Cusack. First an apprentice with Carrere & Hastings, Goldstone later obtained positions with William A. Bates of Bates & Barlow and Cleverdon & Putzel. After service in the Spanish-American War in 1898, he was employed by a real estate developer and builder active in erecting "old law" tenements on the Lower East Side. In this position he supervised the construction of tenements designed by George F. Pelham (see). Goldstone also worked for a time with the building firm of Norcross Brothers. Finally, in 1902, he opened his own practice with the design of three private residences on the Upper West Side. His early work was devoted largely to designs of "new law" tenements, but he later received commissions for apartment houses. It was during this period that Goldstone also designed store and loft buildings, including those located within the Ladies Mile Historic District. At one point in his career, Goldstone hired Alfred Leuchtag (see Gronenberg & Leuchtag) as an assistant and from 1909 to 1926 worked in partnership with William L. Rouse.

Rouse & Goldstone established an early foothold in the redevelopment of the Upper East and Upper West Sides with apartment buildings which altered the appearance and character of these neighborhoods in the years before and after World War I. In the Riverside-West End Historic District the firm designed three neo-Renaissance style apartment buildings. The buildings are representative of the firm's attempt to adapt the luxury and distinctiveness of the single family house to massive buildings housing many families of disparate tastes by integrating their designs with those of existing low-scale buildings through careful attention to composition, selection of materials, and the use of historical ornamental details.

Joseph L. Steinam joined Rouse & Goldstone in 1913 to design a nine-

story neo-Renaissance style apartment building in the Riverside-West End Historic District. The firm of Rouse & Goldstone & Steinam also designed an apartment building at 43-47 East 62nd Street (1914-15, located in the Upper East Side Historic District) which was given a medal by the New York Chapter of the American Institute of Architects for its handsome brick and marble facade.

After 1926, Rouse and Goldstone practiced separately, each continuing to specialize in apartment house design. In 1941 Goldstone was associated with Frederick L. Ackerman on the design of the Lillian Wald Houses (1947), a joint project of the New York City Housing Authority and the New York State Division of Housing.

Lafayette A. Goldstone obituary, New York Times, June 23, 1956, p.17:2.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
William L. Rouse obituary, New York Times, Aug. 20, 1963, p.33.
Trow's New York City Directory (New York, 1906-07; 1913-14), 1295,1413; 476,1222.
Trow's New York City Classified Directory (New York, 1925), 2462.

ROUSE & GOLDSTONE & STEINAM

William L. Rouse (1874-1963)
Lafayette A. Goldstone (1876-1976)
Joseph L. Steinam (dates undetermined)

302-308 West 87th Street, 134

(see Rouse & Goldstone, above)

ROUSE & SLOAN

William L. Rouse (1874-1963)
John T. Sloan (1888?-1954?)

310 West 93rd Street, 249

(see Rouse & Goldstone, above)

SCHNEIDER & HERTER

Ernest W. Schneider (dates undetermined)
Henry Herter (dates undetermined)

309, 317 West 93rd Street, 244

Little is known of the firm of Schneider & Herter. The firm was established in New York by 1887 and was responsible for the design of numerous residential buildings in the city, especially five- and six-story flats buildings on the Lower East Side in the 1890s. In the Greenwich Village Historic District Schneider & Herter designed eight apartment houses, some with Romanesque Revival detailing. The firm also designed the Park East Synagogue at 163 East 67th Street (1889-90, a designated New York City Landmark). Schneider & Herter were responsible for two seven-story flats buildings located in the Riverside-West End Historic District, designed in the Renaissance Revival style.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 39, 68.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 94 +; Park East Synagogue Designation Report (LP-1056), (New York, 1980).
Trow's New York City Directory (New York, 1918), 1703, 9752.
Elliot Willensky and Norval White, AIA Guide to New York City, 3rd Edition (New York, 1988), 247.

SCHNEIDER & HERTS

Walter S. Schneider (dates undetermined)
Henry Beaumont Herts (1871-1933)

257-265 West 88th Street, 146

Henry Beaumont Herts is best known as a partner in the architectural firm of Herts & Tallant, prominent theater designers of the first decade of the twentieth century (see "Henry B. Herts" and "Herts & Tallant"). After that firm dissolved in 1911, Herts continued in the field of architecture and collaborated with Walter Schneider on at least one project, the Congregation B'nai Jeshurun Synagogue (1917-18) located in the Riverside-West End Historic District. Schneider was a specialist in synagogue architecture and Herts applied his experience with theaters and acoustics to the design of the synagogue's large auditorium space. Herts also designed the main building for the Yeshiva University in Manhattan, which also included a synagogue. Schneider later designed the Park Avenue Synagogue on East 87th Street (1926-27) and the Unity Synagogue (1927-28, later Mt. Neboh Synagogue, now demolished).

continuation of . . . . Schneider & Herts

Landmarks Preservation Commission, "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
National Register of Historic Places Registration Form - The Congregation B'nai Jeshurun Synagogue. Prepared by Andrew Scott Dolkart, March, 1989.
Trow's New York City Directory (New York, 1918), 1703, 9752.
Trow's New York City Classified Directory (New York, 1925), 2462.

SCHWARTZ & GROSS

Simon I. Schwartz (1877?-1956)
Arthur Gross (1877-1950)

155 Riverside Drive, 33
180-185 Riverside Drive, 40
210 Riverside Drive, 50
570-578 West End Avenue, 62
584-588 West End Avenue, 68
600-606 West End Avenue, 76
617-619 West End Avenue, 84
650 West End Avenue, 100
660-668 West End Avenue, 106
350 West 88th Street, 170

Simon I. Schwartz and Arthur Gross, both graduates of the Hebrew Technical Institute, formed their succesful partnership in 1902. From the beginning the firm specialized in both luxury apartments and hotels, including the Grosvenor (1925, 35 Fifth Avenue), the Croydon (Madison Avenue and 85th Street), and the Victoria (Seventh Avenue and 51st Street, now demolished), and worked throughout Manhattan. The firm also designed commercial structures, examples of which can be found throughout the Ladies Mile Historic District. Prolific on the Upper West Side, Schwartz & Gross designed ten large apartment buildings, predominantly in the neo-Renaissance style, which are located in the Riverside-West End Historic District.

Arthur Gross obituary, New York Times, Nov. 7, 1950, p.25:2.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989); "Architects' Appendix," Upper East Side Historic District Designation Report (LP-1051), (New York, 1981).
Simon I. Schwartz obituary, New York Times, Apr. 25, 1956, p.35:3.

THOMAS J. SHERIDAN (dates undetermined)

309, 311, 313, 315, 317 West 90th Street, 200

Little is known of Thomas J. Sheridan. In the Riverside-West End Historic District he acted as architect and developer for a row of houses designed in the Renaissance Revival style and built in 1891.

STEIN, COHEN & ROTH

Theodore G. Stein (dates undetermined)
Eugene Yancey Cohen (d. 1936)
Emery Roth (1871-1948)

214-217 Riverside Drive, 52

(see Emery Roth, above)

SUGARMAN & BERGER

M. Henry Sugarman (1888-1946)
Albert G. Berger (1879-1940)

681-691 West End Avenue, 117

(see Sugarman, Hess & Berger, below)

SUGARMAN, HESS & BERGER

M. Henry Sugarman (1888-1946)
Arthur P. Hess (dates undetermined)
Albert G. Berger (1879-1940)

591-597 West End Avenue, 73

M. Henry Sugarman was born in New York and studied at Columbia University, the National Academy of Design, and in England and France. He first practiced with New York architect J.E.R. Carpenter for eight years, then worked in Alabama and South Carolina from 1915 to 1917. He then formed the firm of Sugarman & Bloodgood which lasted until the early 1920s. In 1923 he joined with Arthur P. Hess and Albert G. Berger in partnership. Sugarman was a member of the American Institute of Architects and the New York Society of Architects. He was awarded the Gold Medal of the AIA in 1925.

Albert G. Berger was born in Hungary and studied architecture and engineering at the University of Budapest. He traveled to the United States in 1904 and began his architectural career with the New York firm

of Schwartz & Gross where he assumed the position of chief draftsman. He later practiced with the firm of Starrett & Van Vleck, also of New York. He joined in partnership with Sugarman in the early 1920s. The work of Sugarman & Berger is represented in the Greenwich Village Historic District by two apartment buildings erected in 1925. In the Riverside-West End Historic District, the two partners designed one apartment building in the neo-Renaissance style.

Little is known of Arthur P. Hess. The firm of Sugarman, Hess & Berger designed one neo-Renaissance style apartment building in the Riverside-West End Historic District. When Hess left the firm in 1926, Sugarman and Berger maintained an active partnership and designed such buildings as the New Yorker Hotel and the Fifth Avenue Hotel. They also worked in Philadelphia.

Albert G. Berger obituary, Pencil Points, 21 (Dec., 1940), 24.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 47, 49.
"M. Henry Sugarman," Avery Architectural Library Obituary File, (New York).
Trow's New York City Directory (New York, 1922-23), 905.
Trow's New York City Classified Directory (New York, 1925), 2461,2462.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 53, 582.

JOSEPH H. TAFT (dates undetermined)

560 West End Avenue, 59
313 West 88th Street, 150
304 & 306, 308, 310, 312, 314 West 88th Street, 159
308, 310 West 89th Street, 185

Little is known of architect Joseph H. Taft who was working as an architect in New York by 1887, the year in which he joined the Architectural League. Taft designed groups of rowhouses in New York City, several of which are found in the Riverside-West End Historic District; all are designed in the Flemish Revival style.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74.
Landmarks Preservation Commission, Research Files.
"Joseph A. Taft," American Art Annual, 3, ed. F.N. Levy (New York, 1900), 130.

THOM & WILSON

Arthur M. Thom (dates undetermined)
James W. Wilson (dates undetermined)

605 West End Avenue and 615 West End Avenue, 81
335, 337 West 87th Street, 130
344, 346 West 87th Street, 144
325, 327, 329, 331, 333, 335, 337, 339, 341 West 88th Street, 154
332, 334, 336, 338, 340, 342, 344 West 88th Street, 167
336, 338, 340, 342, 344 West 89th Street, 193

While very prolific, little is known about the backgrounds of the partners in the architectural firm of Thom & Wilson. In addition to several buildings located within the Greenwich Village Historic District, the architects Arthur M. Thom and James W. Wilson designed the Harlem Courthouse, a designated New York City Landmark. Erected in 1891-93, the Courthouse reflects the Romanesque Revival style with Victorian Gothic detailing. The firm was also responsible for a row of neo-Grec style brownstones located in the Metropolitan Museum Historic District. Collaborating with a third architect under the firm name of Thom, Wilson & Schaarschmidt, the firm designed the Criminal Courts Building, erected on Centre Street in 1890-94 (demolished). Thom & Wilson was very productive in the Riverside-West End Historic District; the firm designed several groups of four-story rowhouses, predominantly in the Renaissance Revival style.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 74.
Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York, 1977).

THEODORE E. THOMSON (dates undetermined)

315, 317, 319, 321, 323 West 88th Street, 152

Little is known of Theodore E. Thomson. He was established in New York as an architect by 1874 and for a time had an office in Brooklyn. Thomson was responsible for a Neo-Grec style brownstone rowhouse located in the Carnegie Hill Historic District and designed a row of four-story Renaissance Revival style houses in the Riverside-West End Historic District. Thomson continued in practice at least through the late 1880s.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 75.
Landmarks Preservation Commission, Carnegie Hill Historic District Designation Report (LP-0861), (New York, 1974) 11.

RALPH S. TOWNSEND (d. 1921)

194 Riverside Drive, 45
326, 328, 330 West 88th Street, 166
326, 328, 330, 332, 334 West 89th Street, 191

(see Townsend, Steinle & Haskell, below)

TOWNSEND, STEINLE & HASKELL

Ralph Samuel Townsend (d. 1921)
Charles Albert Steinle (1863-1930)
William C. Haskell (1869-1933)

190-192 Riverside Drive, 43
640 West End Avenue, 97

Romanesque Revival styles.

Ralph Samuel Townsend was one of New York City's foremost architects of fashionable hotels and apartment houses. He established an architectural practice in New York City by 1881 and designed a number of stores, lofts and apartment buildings located in the Greenwich Village Historic District. He also designed the Hotel Savoy and the Pierrepont Hotel in the 1890s, and office and loft buildings located in the Ladies Mile Historic District. At the turn of the century he collaborated with architect Herbert Harde in the design of a number of apartment houses on the Upper West Side. Townsend was noted for skillful designs with bold ornamentation. He was a member of the Architectural League and an associated member of the American Art Society.

Charles Albert Steinle was born in New York and educated in Germany. Around the turn of the century he worked as the head draftsman for Ralph S. Townsend. Steinle was a member of the American Institute of Architects, the Architectural League of New York, and the American Society of Civil Engineers.

William Cook Haskell was born in Detroit, Michigan and studied at the College of the City of New York and Cooper Union for the Advancement of Science and Art. Haskell entered the architectural office of George E. Harding in 1887 and later assumed the position of superintendent of New York school buildings. In 1897 he became associated with Ralph S. Townsend. Haskell was active in civic affairs in New Rochelle, New York, where he resided, and designed in that city three large apartment buildings on his own. He was a member of the American Institute of Architects, the Architectural League of New York, the American Society of Civil Engineers, and the New York Sketch Club.

The firm of Townsend, Steinle & Haskell was formed by 1906 and was especially known for its designs of large apartment houses. The firm was

responsible for the Kenilworth apartment house in the Central Park West-West 76th Street Historic District, the Willard and Herald Square Hotels, the Marbridge Building, New York, and the Best & Co. Department Store building (at Fifth Avenue and 35th Street). The firm was financially involved in many of the apartment buildings it designed. In the Riverside-West End Historic District, Townsend, Steinle & Haskell designed two apartment buildings in the Beaux-Arts and neo-Renaissance styles. Independently Townsend designed one Beaux-Arts style apartment building and two groups of rowhouses in the Renaissance Revival style. The apartment buildings with which Townsend was involved are typically configured around light courts and have elaborate ornamentation.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 37,72,76.
"William C. Haskell," American Art Annual, 30, ed. F.N. Levy (New York, 1933), 390.
William C. Haskell obituary, American Architect & Building News, Sept., 1933, 137, 143.
Landmarks Preservation Commission, Research Files.
Landmarks Preservation Commission, Central Park West - West 76th Street Historic District Designation Report (LP-0713), (New York, 1973) 4; Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 78; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).
"Charles A. Steinle," American Art Annual, 27, ed. F.N. Levy (New York, 1930), 419.
"Ralph Samuel Townsend," National Cyclopedia of American Biography, (New York, 1967) vol. 30, 149-50.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 408.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 269, 570.

CLARENCE TRUE (dates undetermined)

621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue and 303, 305, 307 West 90th Street, 92
665 West End Avenue and 301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street, 110
316, 318, 320, 322, 324 West 88th Street, 163
262 West 89th Street, 173
301 & 303, 305, 307, 309 West 89th Street and 319 West 89th Street, 176
302, 304, 306, 308, 310, 312 West 90th Street, 204
314, 316, 318 West 90th Street, 207
303, 305, 307, 309, 311, 313, 315 West 91st Street, 219

Clarence F. True, a prolific and well-known architect and developer of the 1890s, practiced extensively on the Upper West Side of Manhattan.

Trained in the office of prominent architect Richard M. Upjohn beginning around 1881, he was listed in directories in 1884 and had established his own architectural firm by April 1890. He received his commissions primarily from speculative builders and developers (including William E. Lanchantin, Richard G. Platt, Theodore A. Squier, Charles G. Judson, and Smith & Stewart) who were rapidly constructing houses throughout the Upper West Side. True is documented as having designed at least 270 houses on the Upper West Side, the majority located west of Broadway between 71st and 107th Streets and he was largely responsible for developing the southern part of Riverside Drive in the 1890s. Envisioning the Drive lined with large elegant town houses, True purchased all the available lots along the Drive south of West 84th Street and designed houses for them. While diverse in architectural style and massing and eclectic in nature, these houses were a major factor in establishing the architectural character of the Upper West Side. He also designed some twenty houses in Harlem, including several located in the Hamilton Heights and Mount Morris Park Historic Districts. In 1893 he published a prospectus of his work entitled "Designs of 141 Dwelling Houses."

True was primarily an architect of rows and groups of houses. In these houses of the early 1890s, True employed a variety of contemporary architectural styles, frequently mingling them in an eclectic fashion. These included the popular Romanesque Revival and Renaissance Revival styles, as well as the Francois I and "Elizabethan Renaissance Revival" styles based on French and English Renaissance prototypes, respectively. True was one of the architect who greatly popularized the American basement plan rowhouse in New York City and he received much favorable notice in the architectural publications of the 1890s, such as the "Real Estate Record and Guide" and "Architecture and Building," which printed a number of his designs.

In 1894 True began to design houses on his own as a developer, as well as for others. He later formed the Riverside Building Company and published a second prospectus, "A True History of Riverside Drive" (1899), which was intended to further promote his work and pictured many the houses which were responsible for advancing the development of lower Riverside Drive. True also designed apartment buildings, an example of which is the unusual classically-inspired building at 1 West 89th Street (1899), as well as hotels and small commercial structures, and a Harlem church building. Little is known about the end of True's career, but it appears to coincide with the demise in construction of rowhouses in New York City after the turn of the century.

In the Riverside-West End Historic District, True designed several groups three-, four-, and five-story rowhouses in a variety of revival styles including the Elizabethan Renaissance, Jacobean, Renaissance, and Romanesque Revival styles.

continuation of . . . . Clarence True

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 76.
A History of Real Estate Building and Architecture in New York City. (1898; rpt. New York, 1967), 233.
Landmarks Preservation Commission, 520 West End Avenue Residence Designation Report (LP-1693), (New York, 1988) 5-7; West End-Collegiate Historic District (LP-1418), (New York, 1984) 266-67.

WALLIS & GOODWILLIE

Frank E. Wallis (1862-1929)
Frank Goodwillie (1866-1929)

311-317 West 89th Street, 179

Frank Goodwillie was born in New York City and was educated at the College of the City of New York and the Massachusetts Institute of Technology. His architectural career began in 1887 in the New York office of DeLemos & Cordes. From 1889 to 1894 he was associated with the firm of Heins & La Farge and from 1894 to 1900 with the architect James Brown Lord. In 1921, Goodwillie formed a partnership, which he maintained until his death, with William E. Moran. The partners designed industrial and office buildings. Goodwillie assisted in the revision of building codes in Glen Ridge, New Jersey, and in New York City. He was a member of the Architectural League and the American Institute of Architects, in which he did much committee work.

In 1911 Goodwillie formed a partnership with Frank E. Wallis which lasted ten years. Frank E. Wallis may be the architect nicknamed "Colonial Wallis" who is credited with reviving interest in colonial architecture. Born in Eastport, Maine, he studied architecture with Cabot & Chandler in Boston, Mass. Wallis traveled extensively in the United States measuring and sketching colonial architecture; his sketches were published in "Old Colonial Architecture and Furniture" in 1887. This was the first such collection of drawings to appear in the United States. In 1888 Wallis began a ten-year association with Richard Morris Hunt in New York, after which he opened his own practice. Wallis later produced other architectural publications and served as an American delegate to foreign architectural conferences. Wallis was a member and a fellow of the American Institute of Architects. Requesting that his epitaph read "An Honest Architect," Wallis died in Paris in 1929.

In the Riverside-West End Historic District Wallis & Goodwillie was responsible for the design of one nine-story neo-Renaissance style apartment building.

continuation of . . . . Wallis & Goodwillie

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 34, 79.
"Frank Goodwillie," American Art Annual, 3, ed. F.N. Levy (New York, 1900), 110.
"Frank Goodwillie," American Art Annual, 26, ed. F.N. Levy (New York, 1929), 388.
"Frank Goodwillie," National Cyclopedia of American Biography, (New York, 1967) vol. 22, 259-260.
Frank Goodwillie Obituary, Architectural Forum, 51 (Nov., 1929), 37.
Frank Goodwillie Obituary, American Architect, Nov., 1929, 88.
Trow's New York City Directory (New York, 1913-14), 479,1320.
"Frank E. Wallis," American Art Annual, 22, ed. F.N. Levy (New York, 1929), 397.
"Frank E. Wallis," National Cyclopedia of American Biography, (New York, 1967) vol. 22, 259-260.
"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 402.
Henry F. Withey and Elsie R. Withey, Biographical Dictionary of American Architects (Deceased), (Los Angeles, 1970), 240, 627.

ALEXANDER M. WELCH (1869-1943)

339, 341, 343, 345, 347, 349 West 87th Street, 131
259, 261, 263, 265, 267, 269, 271 West 90th Street, 196
258, 260, 262, 264, 266, 268, 270 West 91st Street, 215
261, 263, 265 West 93rd Street, 240

Alexander McMillan Welch was both a banker and an architect. He graduated from Columbia University and the Ecole des Beaux-Arts in Paris, an educational background shared by many successful New York City architects of the late nineteenth and early twentieth centuries. Welch practiced architecture independently from 1908 until 1925, designing Alexander McMillan Welch was both a banker and an architect. He graduated from Columbia University and the Ecole des Beaux-Arts in Paris, an educational background shared by many successful New York City architects of the late nineteenth and early twentieth centuries. Welch practiced architecture independently from 1908 until 1925, designing suburban houses as well as St. Stephen's Methodist Church, a simple shingled structure in the Bronx. He was also the restoration architect of a number of historic structures, including Hamilton Grange (a designated New York City Landmark, also in the Hamilton Heights Historic District), Washington's Headquarters in White Plains, New York, and the Dutch Colonial Dyckman House (a designated New York City Landmark). At the time of his death, Welch is said to have owned one of the largest and most important architectural libraries in the country.

continuation of . . . . Alexander M. Welch

From 1898 to 1907 Welch practiced architecture with Bower Bancroft Smith (1869-1932) and George H. Provot (1868-1936) under the firm name of Welch, Smith & Provot. The firm designed many elegant Beaux-Arts style town houses on the Upper East Side, several of which survive today and are located in the Metropolitan Museum Historic District. A distinguished row of brick houses, located in the Central Park West - West 73rd-74th Street Historic District, was also designed by Welch, Smith & Provot and, like many of the firm's residential commissions, was built on speculation for William W. & Thomas M. Hall. In the Riverside-West End Historic District Welch designed four groups of rowhouses in the Renaissance Revival style, two of which were for William W. & Thomas M. Hall.

Landmarks Preservation Commission, Metropolitan Museum Historic District Designation Report (LP-0955), (New York, 1977) 118.

NELSON M. WHIPPLE (dates undetermined)

254, 256, 258, 260, 262 West 88th Street, 147

Little is known of Nelson M. Whipple. He worked as an architect in Brooklyn from 1868 to 1882. By 1887 he had relocated to Manhattan and later in his career (1890-94) he collaborated with architect Albert C. Squier. Whipple practiced architecture at least through the mid-1890s. He may also have been part of the builder/developer team of Squier & Whipple with Theodore A. Squier who often worked with architect Clarence True. In the Riverside-West End Historic District, he designed a row of four-story Renaissance Revival style houses.

Dennis Steadman Francis, Architects in Practice in New York City, 1840-1900 (New York, 1979), 71, 82.

JOHN WOOLLEY (1864-?)

223-224 Riverside Drive, 56
227 Riverside Drive, 57

John Woolley was born in Red Bank, New Jersey, and educated in New York City. He established a New York architectural practice by 1900 and is known to have designed buildings located in the Greenwich Village Historic District in the early 1900s. Woolley designed two neo-Renaissance style apartment buildings in the Riverside-West End Historic District.

Key to the Architects of Greater New York (New York, 1900), 63.
Key to the Architects of Greater New York (New York, 1901), 70.

continuation of . . . . John Woolley

Landmarks Preservation Commission, Greenwich Village Historic District Designation Report (LP-0489), (New York, 1969) 388-89; "Architects' Appendix," Ladies Mile Historic District Designation Report (LP-1609), (New York, 1989).

"Who's Who in Architecture," American Art Annual, (Washington, D.C., 1924-25), vol. 21, 483.

"John Woolley," Who's Who in New York City and State, (New York, 1924), 1400.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this area, the Landmarks Preservation Commission finds that the Riverside-West End Historic District contains buildings and other improvements which have a special character and special historical and aesthetic interest and value and which represent one or more 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 Riverside-West End Historic District is defined by a remarkably large concentration of architecturally distinctive and unspoiled examples of residential buildings of high quality; that these residential buildings are characteristic of the development of the Upper West Side west of Broadway during the period from 1884 to 1939 and that the district encompasses a number of residential building types representing different phases of development; that the architects who contributed to the development of this area included Clarence True, C.P.H. Gilbert, and Alexander Welch, architects who specialized in rowhouse design at the end of the nineteenth century, as well as others who were specialists in the design of apartment buildings including George F. Pelham, Ralph S. Townsend, Gaetan Ajello, Emery Roth, Schwarz & Gross, and Rouse & Goldstone; that the surviving houses on West End Avenue and the houses on the side streets within the district present a picture of the final years of rowhouse construction in Manhattan; that the houses in the district, built within a short span of years, are particularly harmonious due to the prolific use of the Renaissance Revival style and its variations (Beaux-Arts and Georgian Revival) which serve to unify the streetscapes of the district; that the rows are designed as coherent units, but individual houses vary in their details and are often arranged in a rhythmic pattern; that West End Avenue and Riverside Drive within the district derive much of their quality from the apartment houses which were constructed during two phases, before and after World War I (1895-1917 and 1921-1939); that the building walls of these apartment buildings help define the linear quality of West End Avenue and the winding curves of Riverside Drive; that the apartment building facades are generally characterized by simple wall surfaces with the base and upper level elaborately embellished with ornament inspired by the Beaux-Arts, Renaissance, Gothic, and Romanesque styles; that six- and seven-story flats as seen on West 93rd Street, dating from the turn of the century, correspond to the late phase of rowhouse development and the early phase of apartment building development; that these buildings relate in materials, style, ornament, and the use of architectural elements such as bowfronts to both the rowhouses on the side streets and the earlier apartment buildings on Riverside Drive, which were designed by the same architects during the same time period; that the district is further enhanced by several distinguished institutional buildings that provide services to the community and display design qualities that complement the residential character of the area; that Riverside Drive, West End Avenue, and the side streets crossing the two avenues have a distinctive character created by the contrast of tall buildings on the avenues with low-scale midblock buildings on the side streets; and that each avenue and street is important to understanding the

historical and architectural development and the varying scale, form, and character of this section of the city.

Accordingly, pursuant to 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 a Historic District the Riverside-West End Historic District containing the property bounded by a line beginning at the intersection of the eastern curbline of Riverside Drive and the northern curbline of West 85th Street, northerly along the eastern curbline of Riverside Drive to the southern curbline of West 95th Street, easterly along the southern curbline of West 95th Street to the eastern property line of 227 Riverside Drive (a/k/a 340 West 95th Street), southerly along the eastern property line of 227 Riverside Drive (a/k/a 340 West 95th Street), southerly along part of the eastern property line of 223-224 Riverside Drive, easterly along the northern property line of 222 Riverside Drive (a/k/a 325-331 West 94th Street), southerly along the eastern property line of 222 Riverside Drive (a/k/a 325-331 West 94th Street), westerly along the northern curbline of West 94th Street, southerly across West 94th Street, southerly along the eastern property line of 214-217 Riverside Drive (a/k/a 326 West 94th Street), westerly along the southern property lines of 316-306 West 94th Street,northerly along the western property line of 693-697 West End Avenue (a/k/a 300-304 West 94th Street), easterly along the southern curbline of West 94th Street, across West End Avenue, to the eastern property line of 694-698 West End Avenue (a/k/a 276 West 94th Street), southerly along the eastern property line of 694-698 West End Avenue (a/k/a 276 West 94th Street) and part of the eastern property line of 680-692 West End Avenue (a/k/a 267-271 West 93rd Street), easterly along the northern property lines of 265-253 West 93rd Street, southerly along the eastern property line of 253 West 93rd Street, westerly along the northern curbline of West 93rd Street, southerly across West 93rd Street, southerly along the eastern property line of 254 West 93rd Street, westerly along the southern property lines of 254-256 West 93rd Street, westerly along part of the southern property line of 258 West 93rd Street, southerly along the eastern property line of 660- 668 West End Avenue (a/k/a 257-267 West 92nd Street), westerly along the northern curbline of West 92nd Street, southerly across West 92nd Street, southerly along the eastern property line of 650 West End Avenue (a/k/a 298 West 92nd Street), easterly along part of the northern property line of 646 West End Avenue, southerly along the eastern property line of 646 West End Avenue, easterly along the northern property lines of 257-253 West 91st Street, southerly along the eastern property line of 253 West 91st Street, southerly across West 91st Street, southerly along the eastern property lines of 258 West 91st Street and 259 West 90th Street, westerly along the northern curbline of West 90th Street, southerly across West 90th Street, southerly along the eastern property line of 608-610 West End Avenue (a/k/a 272 West 90th Street), westerly along part of the southern property line of 608-610 West End Avenue (a/k/a 272 West 90th Street), southerly along the eastern property line of 600-606 West End Avenue (a/k/a 275 West 89th Street), southerly across West 89th Street, easterly along the southern curbline of West 89th Street, southerly along the eastern property line of 262 West 89th Street, westerly along part of the southern property line of 262 West 89th Street, southerly along the eastern property line of 257-265

West 88th Street, southerly across West 88th Street, easterly along the southern curbline of West 88th Street, southerly along the eastern property line of 254 West 88th Street, westerly along the southern property lines of 254-262 West 88th Street, westerly along part of the southern property line of 570-578 West End Avenue (a/k/a 266-270 West 88th Street), southerly along the eastern property line of 562-568 West End Avenue and 560 West End Avenue (a/k/a 277 West 87th Street), westerly along the northern curbline of West 87th Street, westerly across West End Avenue, westerly along the northern curbline of West 87th Street, southerly across West 87th Street, southerly along the eastern property line of 302-308 West 87th Street, westerly along the southern property lines of 302-346 West 87th Street, westerly along the southern property line of 140-147 Riverside Drive (a/k/a 351-353 West 86th Street), southerly along the eastern property line of 140-147 Riverside Drive (a/k/a 351-353 West 86th Street), westerly along the northern curbline of West 86th Street, southerly across West 86th Street, southerly along the eastern property line of 137-139 Riverside Drive (a/k/a 360 West 86th Street), easterly along part of the northern property line of 130-133 Riverside Drive (a/k/a 365 West 85th Street), southerly along the eastern property line of 130-133 Riverside Drive (a/k/a 365 West 85th Street), and westerly along the northern curbline of West 85th Street to the point of beginning.

SELECTED BIBLIOGRAPHY

American Architect 92-143, 1907-33.

Architectural Forum 11-57, 1929-39.

Architecture and Building 27-107, 1897-1928.

Atlas of the City of New York and Part of the Bronx. New York: E. Robinson, 1885.

Atlas of the City of New York, Borough of Manhattan. Philadelphia: G.W. Bromley & Co., 1899.

Atlas of the City of New York, Borough of Manhattan. Philadelphia: G.W. Bromley, 1928-61.

Atlas of the Entire City of New York. New York: Geo. W. Bromley & E. Robinson, 1879.

Boyer, M. Christine. Manhattan Manners: Architecture and Style 1850-1900. New York: Rizzoli, 1985.

DeLeeuw, R.M. Both Sides of Broadway. New York: DeLeeuw Riehl Publishing Co., 1910.

Dolkart, Andrew S. "Letter to Landmarks Preservation Commission Research Staff." Letter in the Research Files of the Landmarks Preservation Commission, 1987.

_____. "The Proposed Riverside-West End Historic District: The Home Section of the City." Typescript in the Research Files of the Landmarks Preservation Commission, 1987.

Fisher, Frank L. The Beautiful West Side: A Complete List of West Side Dwellings. New York: J.W. Pratt & Son., c.1895.

Francis, Dennis Steadman. Architects in Practice in New York City 1840-1900. New York: Committee for the Preservation of Architectural Records, 1979.

History of Real Estate, Building and Architecture in New York City. 1898. Reprint. New York: Arno Press, 1967.

Key to the Architects of Greater New York. New York: Forbes & Co., 1900, 1901.

Landau, Sarah Bradford. "The Rowhouses of New York's West Side." Journal of the Society of Architectural Historians 34, no. 1 (Mar., 1975), 19-36.

Landmarks Preservation Commission. Isaac L. Rice Mansion Designation Report (LP-1089). New York: City of New York, 1980; Ladies Mile Historic

District Designation Report (LP-1609). New York: City of New York, 1989; Normandy Apartments Designation Report (LP-1568). New York: City of New York, 1985; Upper East Side Historic District Designation Report (LP-1051). New York: City of New York, 1981.

Lockwood, Charles. Bricks and Brownstone: The New York Row House 1783-1929. New York: McGraw-Hill, 1972.

_____. Manhattan Moves Uptown. Boston: Houghton Mifflin, 1976.

National Register of Historic Places. Congregation B'nai Jeshurun Synagogue and Community House. U.S. Department of the Interior: Heritage, Conservation and Recreation Services (Form prepared by Andrew S. Dolkart).

New York City. Department of Taxes Photograph Collection. Municipal Archives and Records Center.

New York County. Office of the Register. Liber Deeds and Conveyences, Block Indices and Mortgages.

New York Public Library. Photographic Views of New York City, 1870s-1970s. Ann Arbor: University Microfilms, 1981.

New York Times, 1890-

Norton, Thomas and Jerry E. Patterson. Living it Up: A Guide to the Named Apartment Houses of New York. New York: Atheneum, 1984.

Real Estate Record & Guide 81-118, 1908-27.

Ruttenbaum, Steven. Mansions in the Clouds. New York: Balsam, 1986.

Sackersdorff, Otto. Maps of Farms Commonly Called the Blue Book, 1815. 1815. Reprint. New York: E. Robinson, 1887.

Salwen, Peter. Upper West Side Story: a History and Guide. New York: Abbeville Press, 1989.

Sexton, R.W. American Apartment Houses of Today. 2 vols. New York: Architectural Book Publishing Co., Inc., 1926-29.

Stern, Robert A.M., Gregory Gilmartin, and John Massengale. New York 1900: Metropolitan Architecture and Urbanism, 1890-1915. New York: Rizzoli, 1983.

"Squatter Mansion, West End Avenue and 89th Street, June 25, 1903." Photograph in the Collection of the Museum of the City of New York.

Trow's New York City Directory. New York: John F. Trow, 1925.

True, Clarence. Designs of 141 Dwelling Houses Built on the West Side. New York: Unz & Co., c.1893.

White, Norval, and Elliot Willensky. AIA Guide to New York City. 2nd ed. New York: Macmillan Publishing Co., 1978.

"Who's Who in American Architecture." American Art Annual 21, 1924-25.

Willensky, Elliot, and Norval White. AIA Guide to New York City. 3rd ed. New York: Harcourt Brace Jovanovich, 1988.

Withey, Henry F. and Elsie R. Withey. Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey & Ingalls, 1970.

World's Loose Leaf Album of Apartment Houses. New York: World, 1910.

Zabar, Lori. "The Influence of W.E.D. Stokes's Real Estate Career on West Side Development." Master's Thesis. Columbia University, 1977.

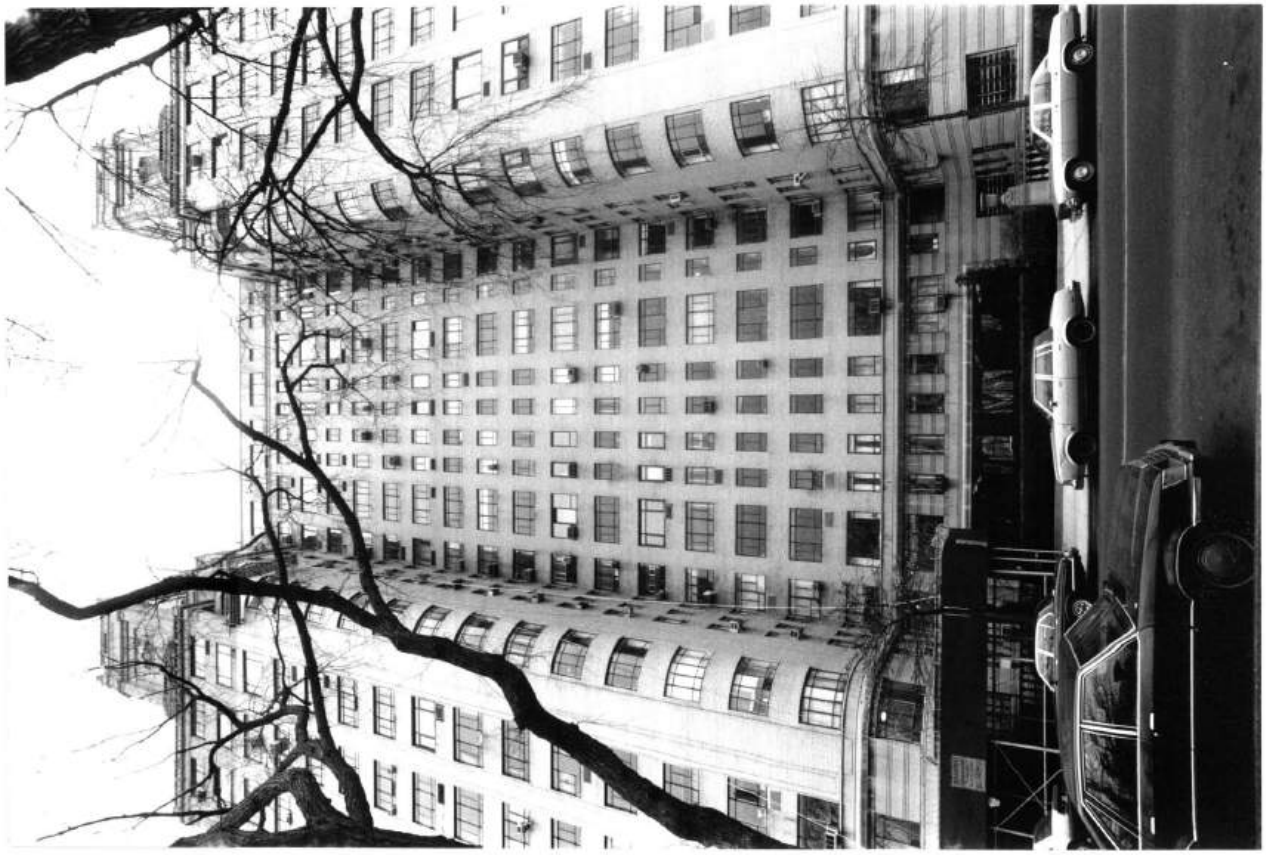
PHOTOGRAPH APPENDIX



130-133 Riverside Drive



137-139 Riverside Drive



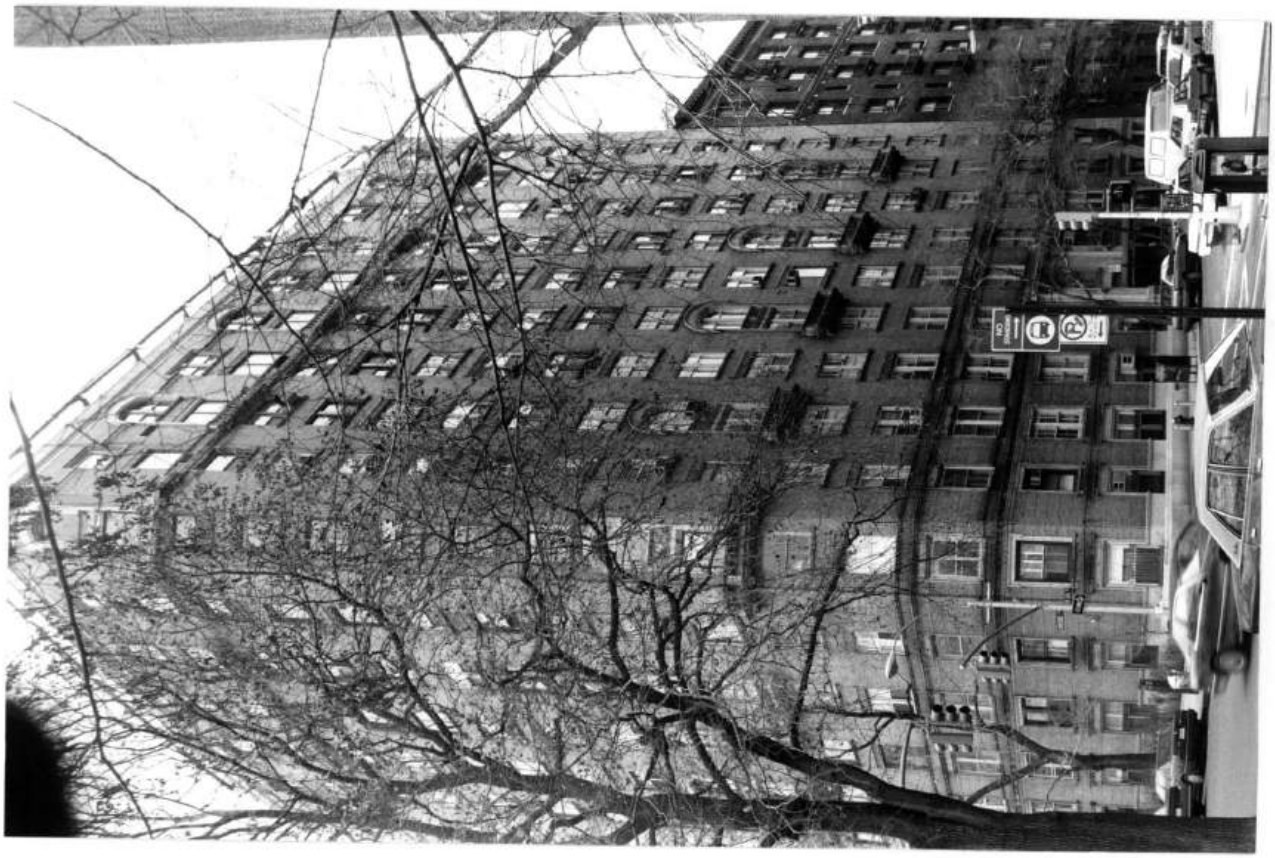
140-147 Riverside Drive



150-153 Riverside Drive



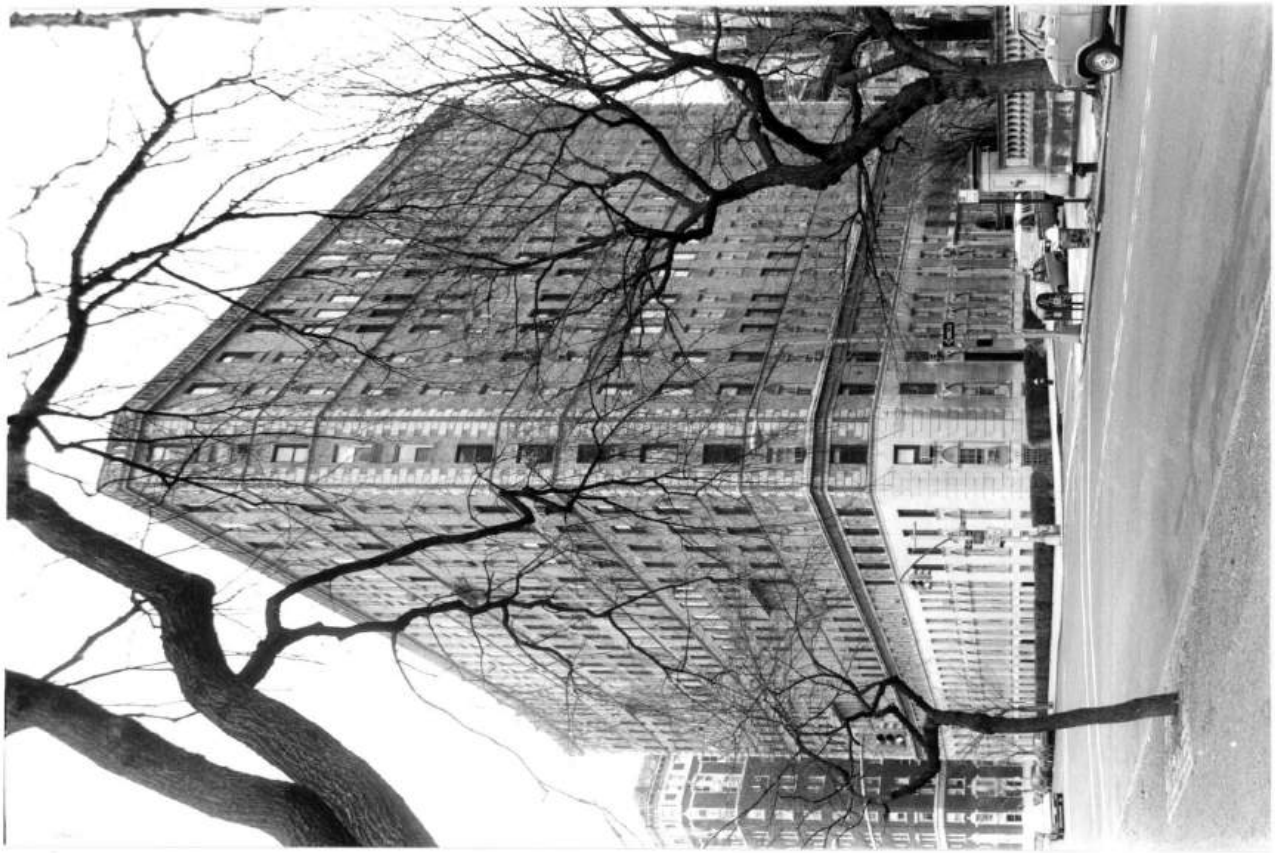
155 Riverside Drive



160 Riverside Drive



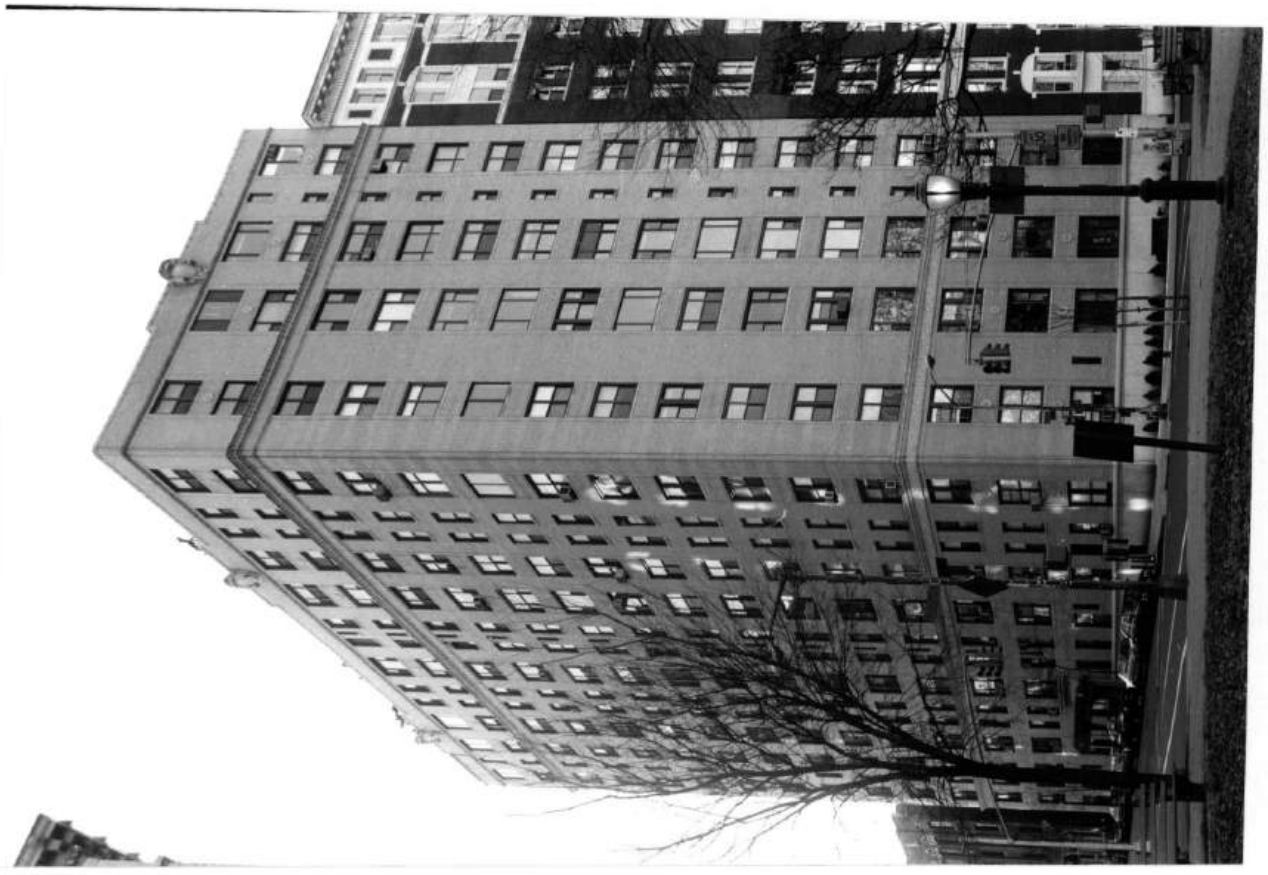
170 Riverside Drive



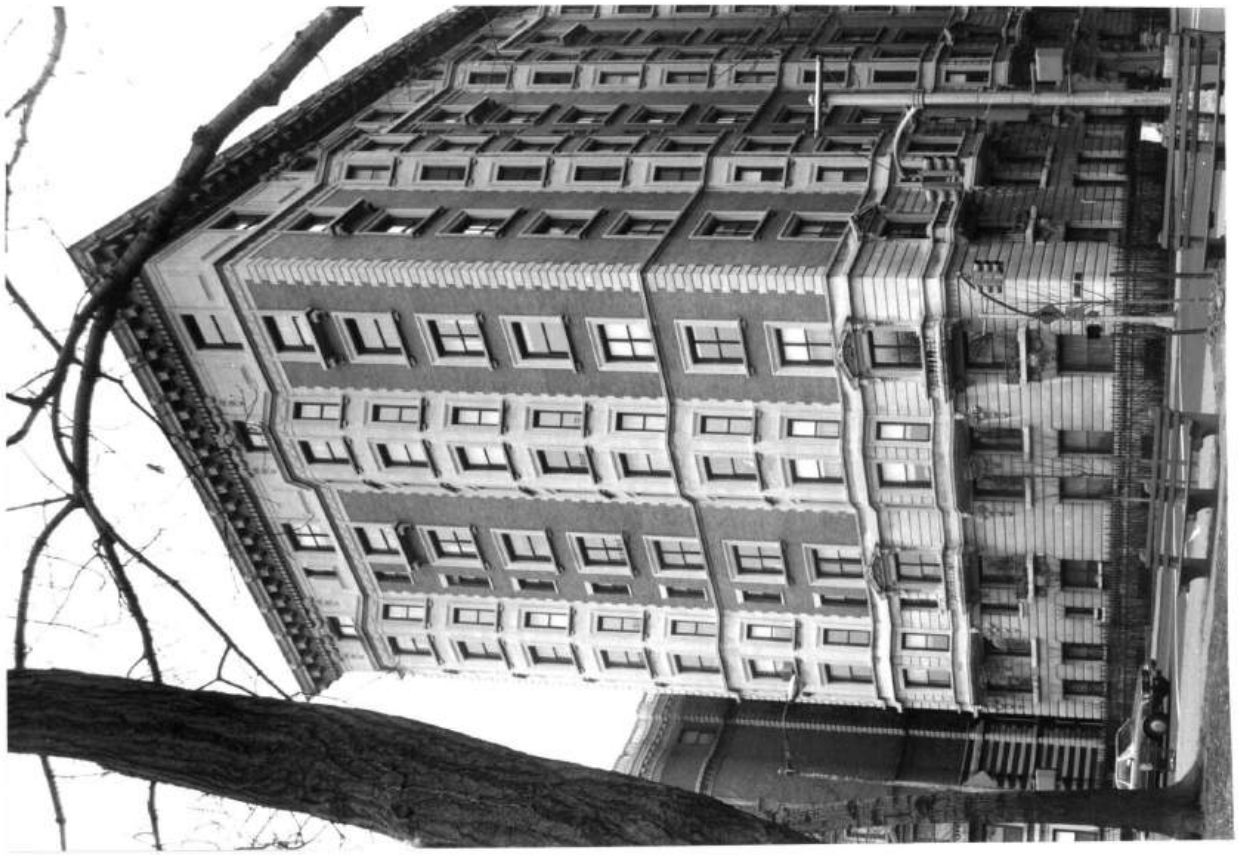
171-177 Riverside Drive



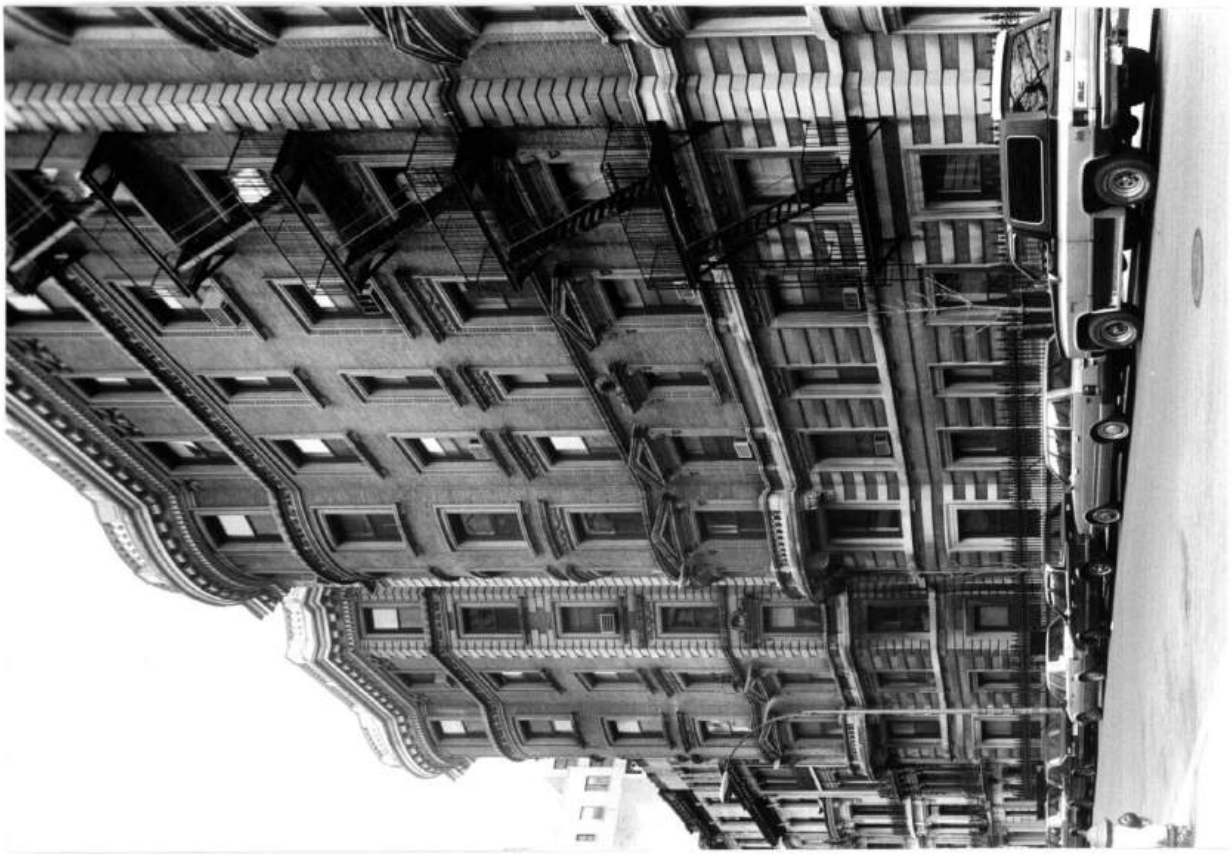
180-185 Riverside Drive



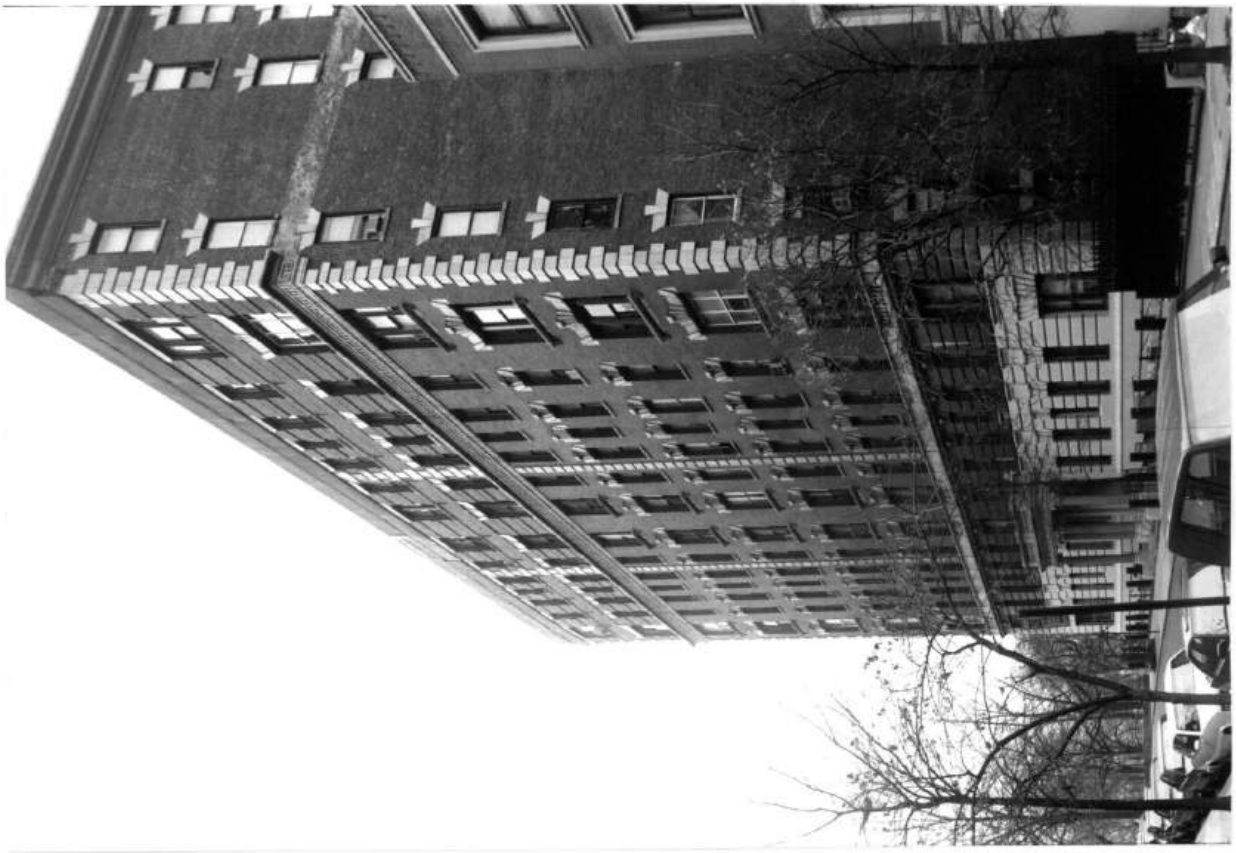
186-187 Riverside Drive



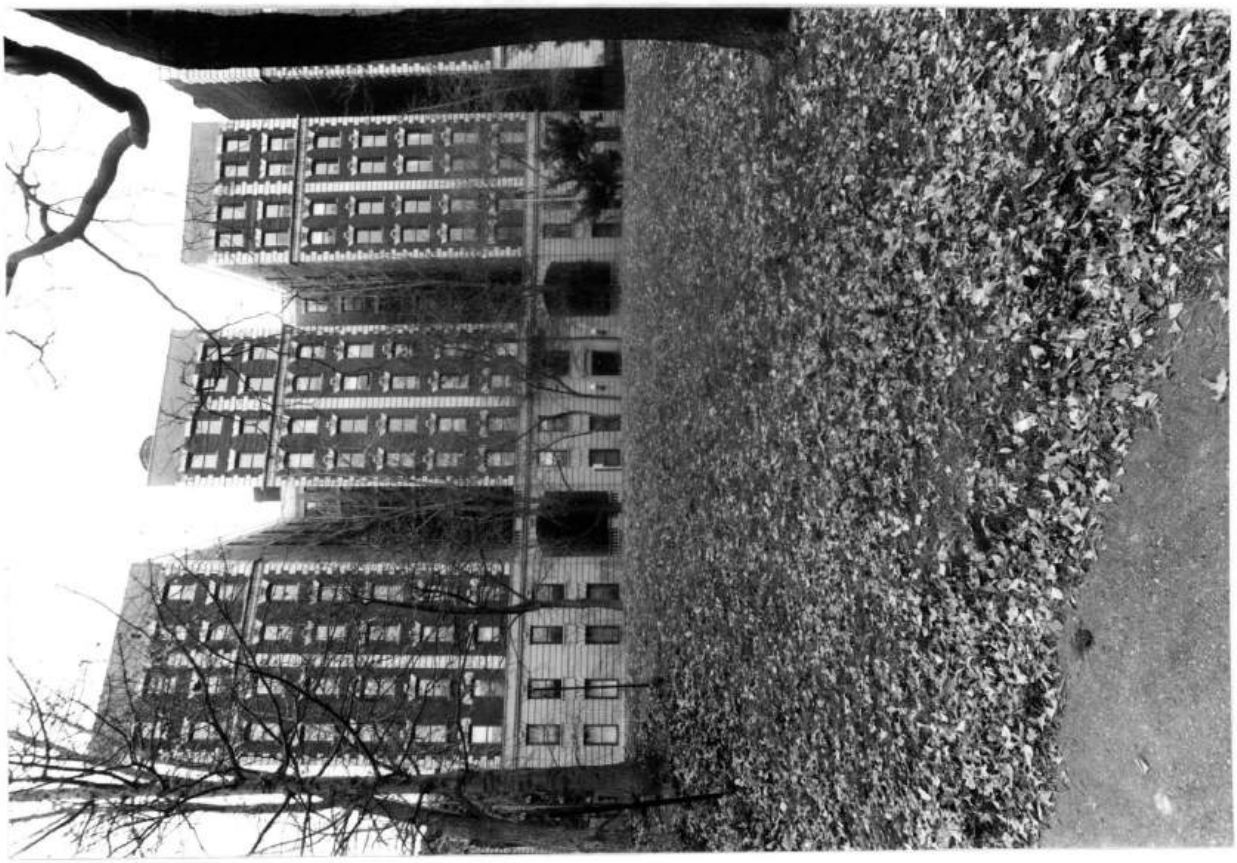
190-192 Riverside Drive



194 Riverside Drive



200 Riverside Drive



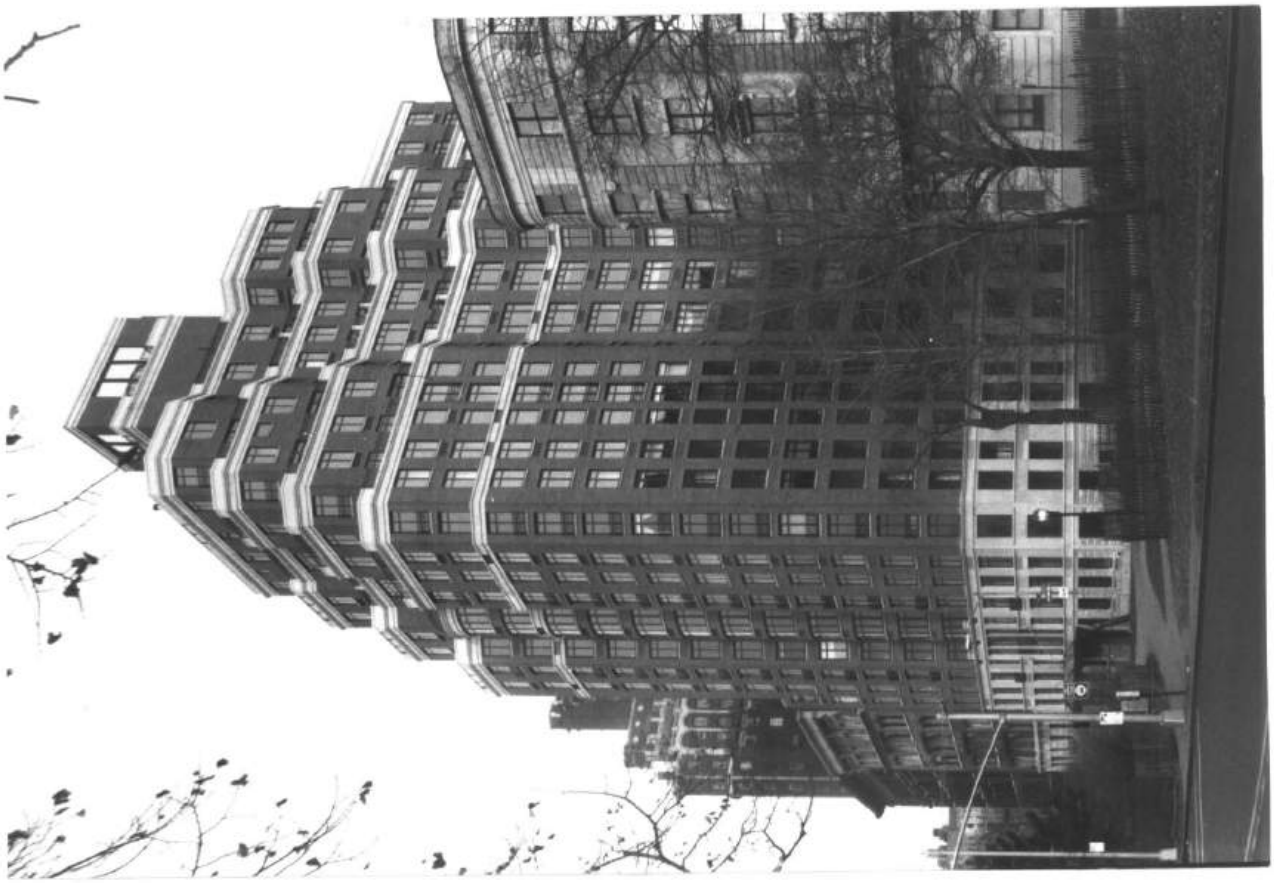
202-208 Riverside Drive



210 Riverside Drive



214-217 Riverside Drive



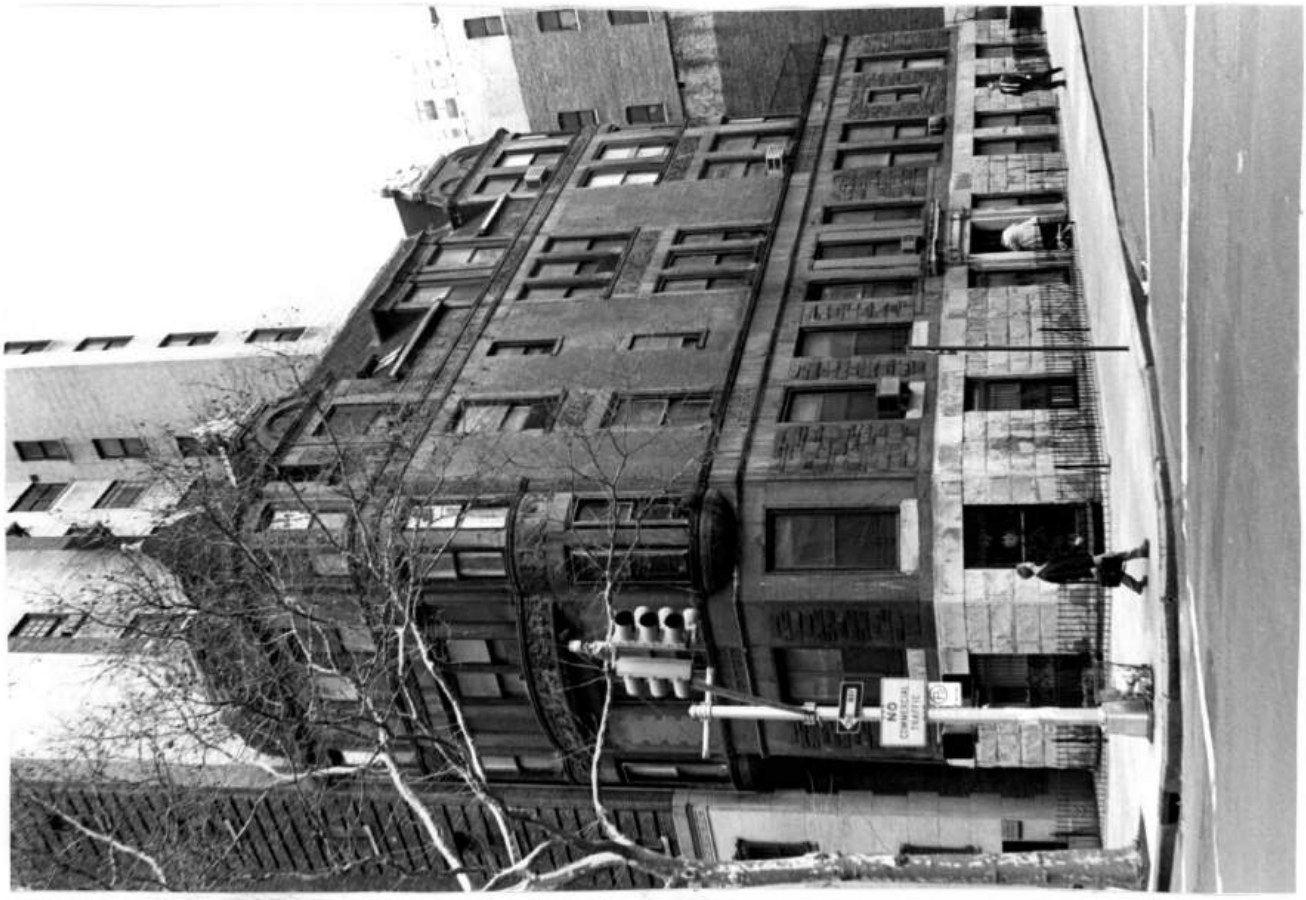
222 Riverside Drive



223-224 Riverside Drive



227 Riverside Drive



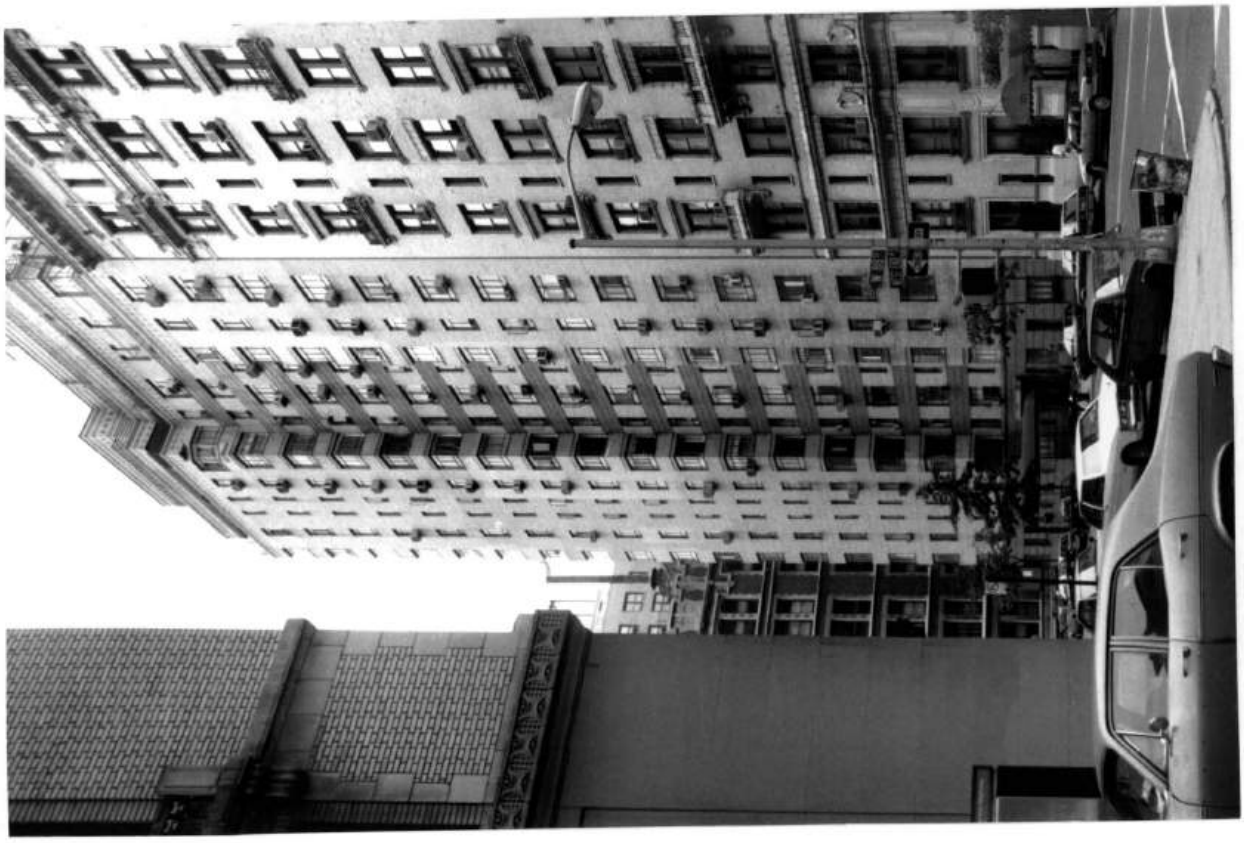
560 West End Avenue



562-568 West End Avenue



570-578 West End Avenue



561-569 West End Avenue



575 West End Avenue



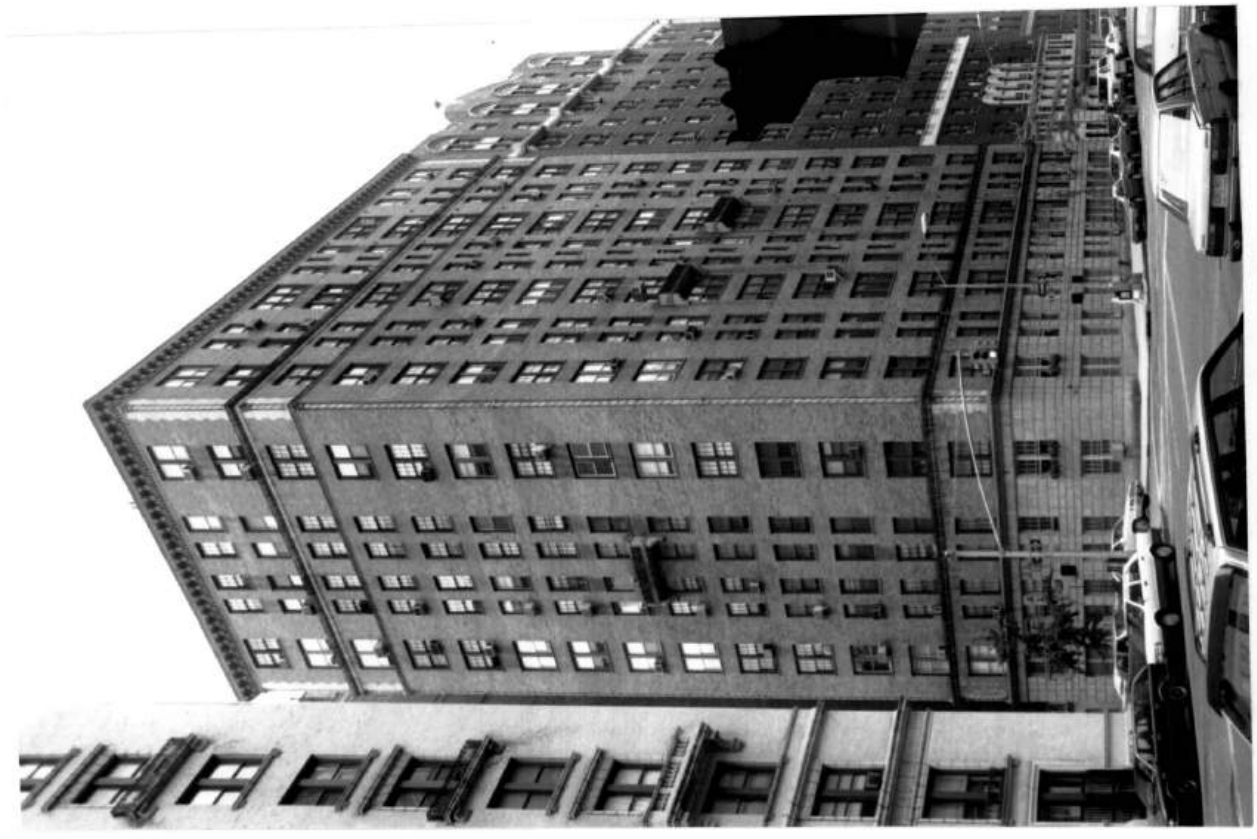
580-582 West End Avenue



584-588 West End Avenue



590-598 West End Avenue



581-589 West End Avenue



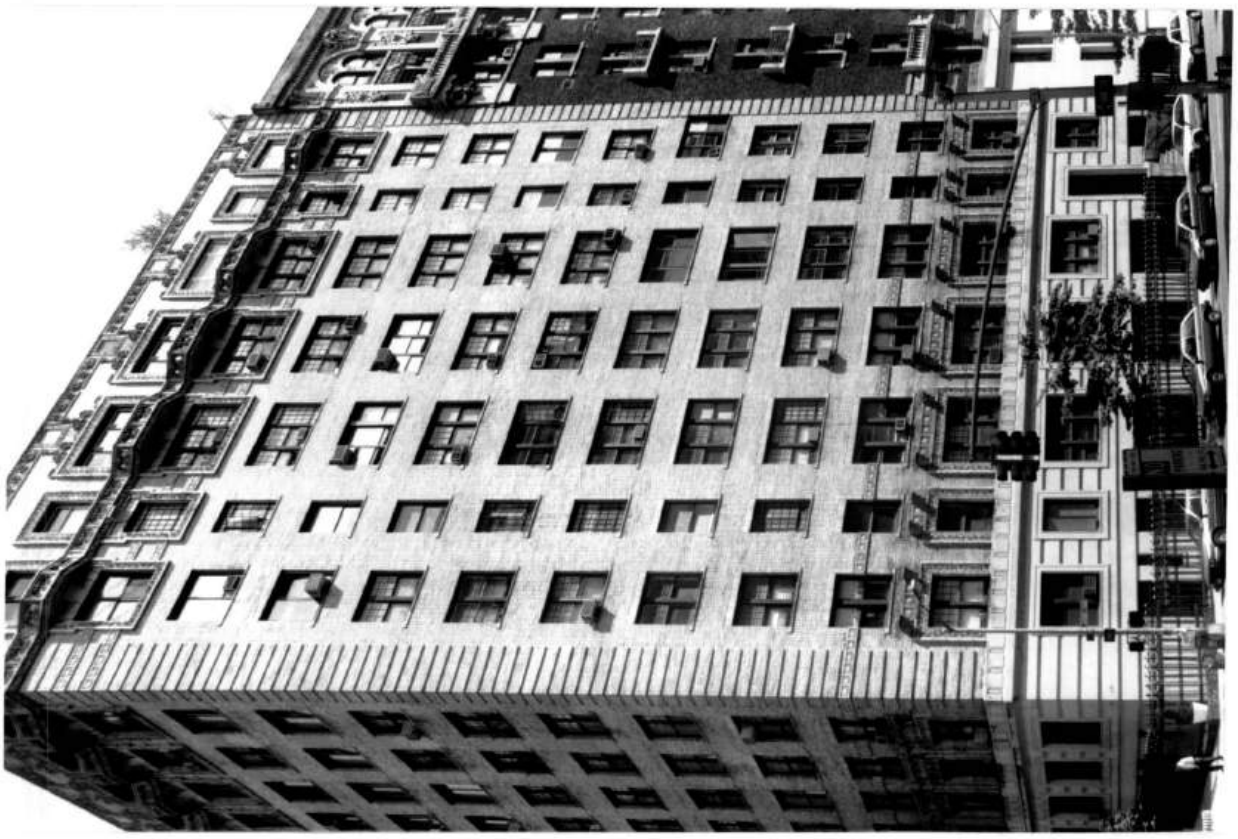
591-597 West End Avenue



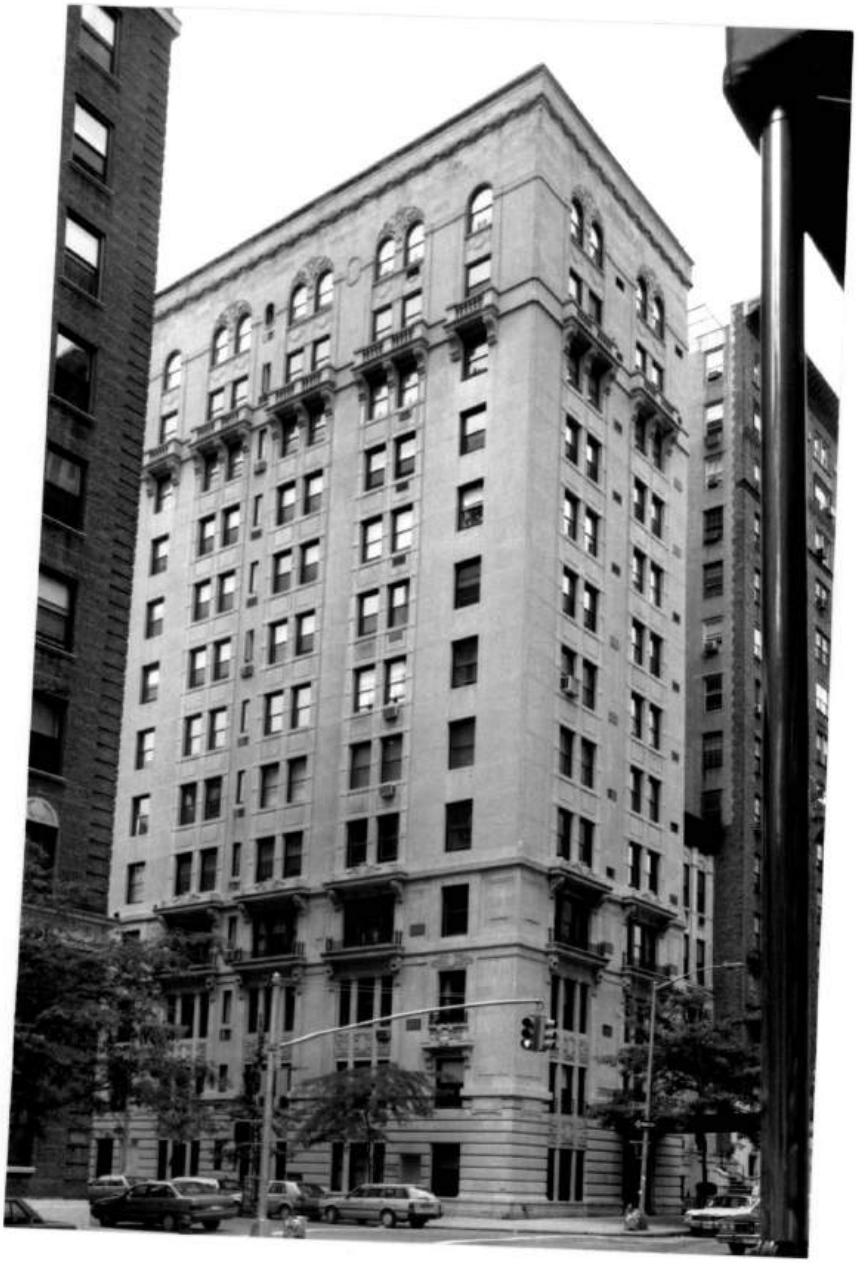
599 West End Avenue



600-606 West End Avenue



608-610 West End Avenue



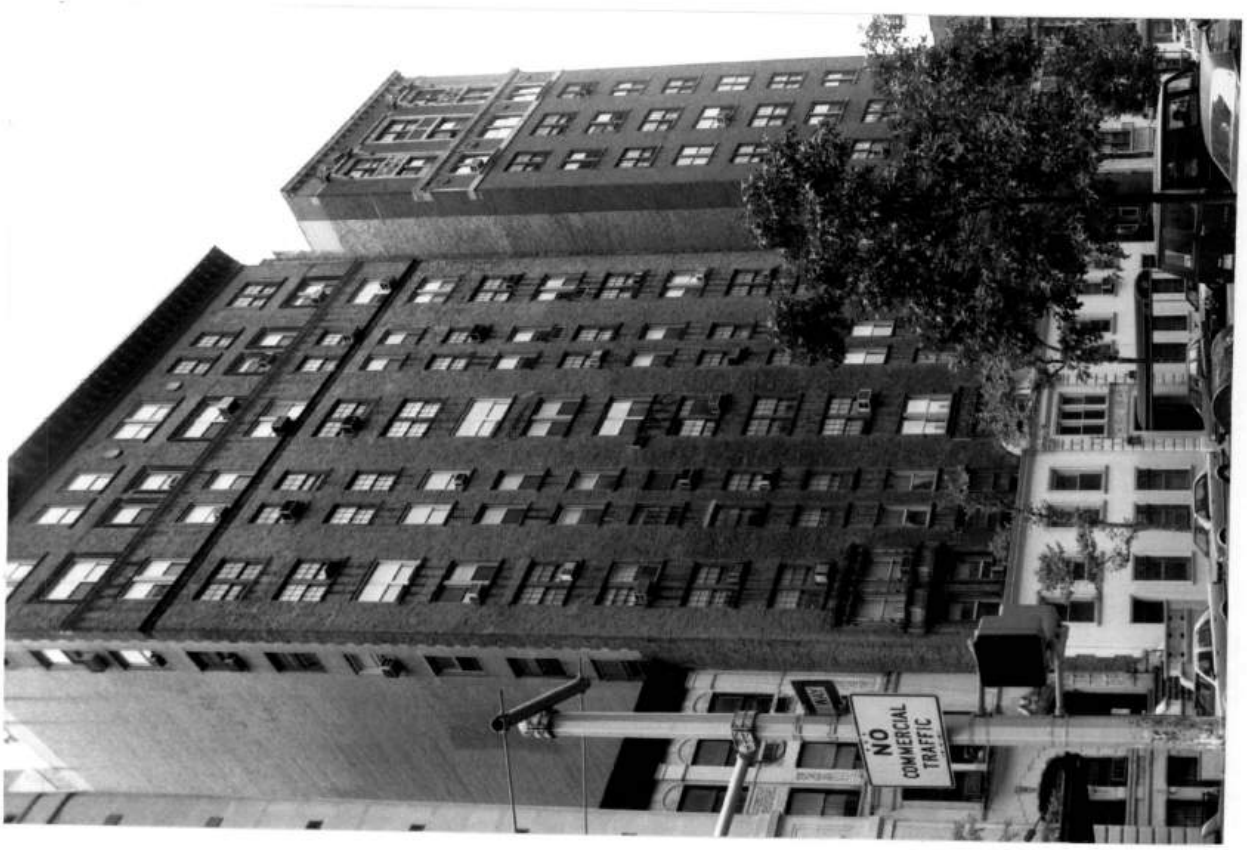
601-603 West End Avenue



605 West End Avenue



615 West End Avenue



607-613 West End Avenue



617-619 West End Avenue



620 West End Avenue



273 West 90th Street



622, 624, 626, 628, 630, 632, 634, 636 West End Avenue



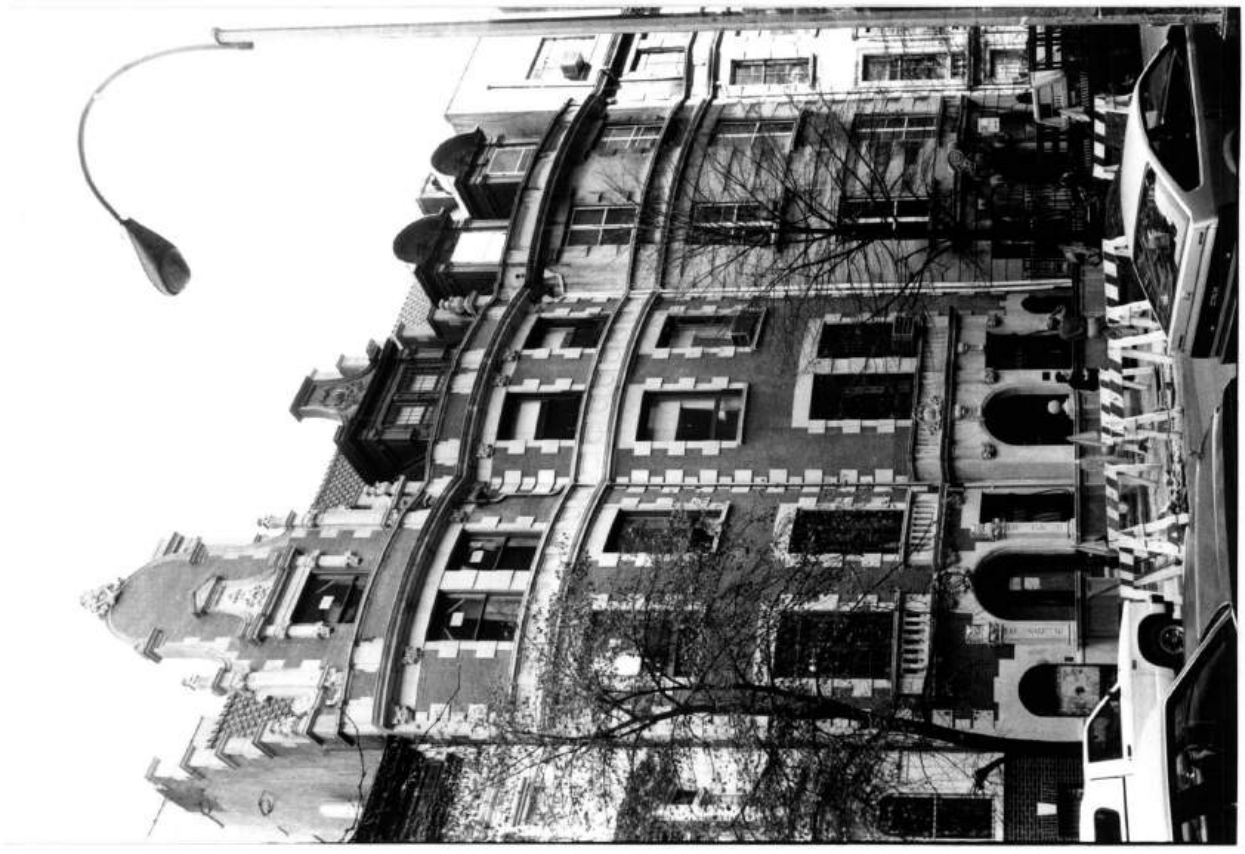
638 West End Avenue



272 West 91st Street



621, 623, 625, 627 West End Avenue



303, 305, 307 West 90th Street



631 West End Avenue



640 West End Avenue

646 West End Avenue

650 West End Avenue



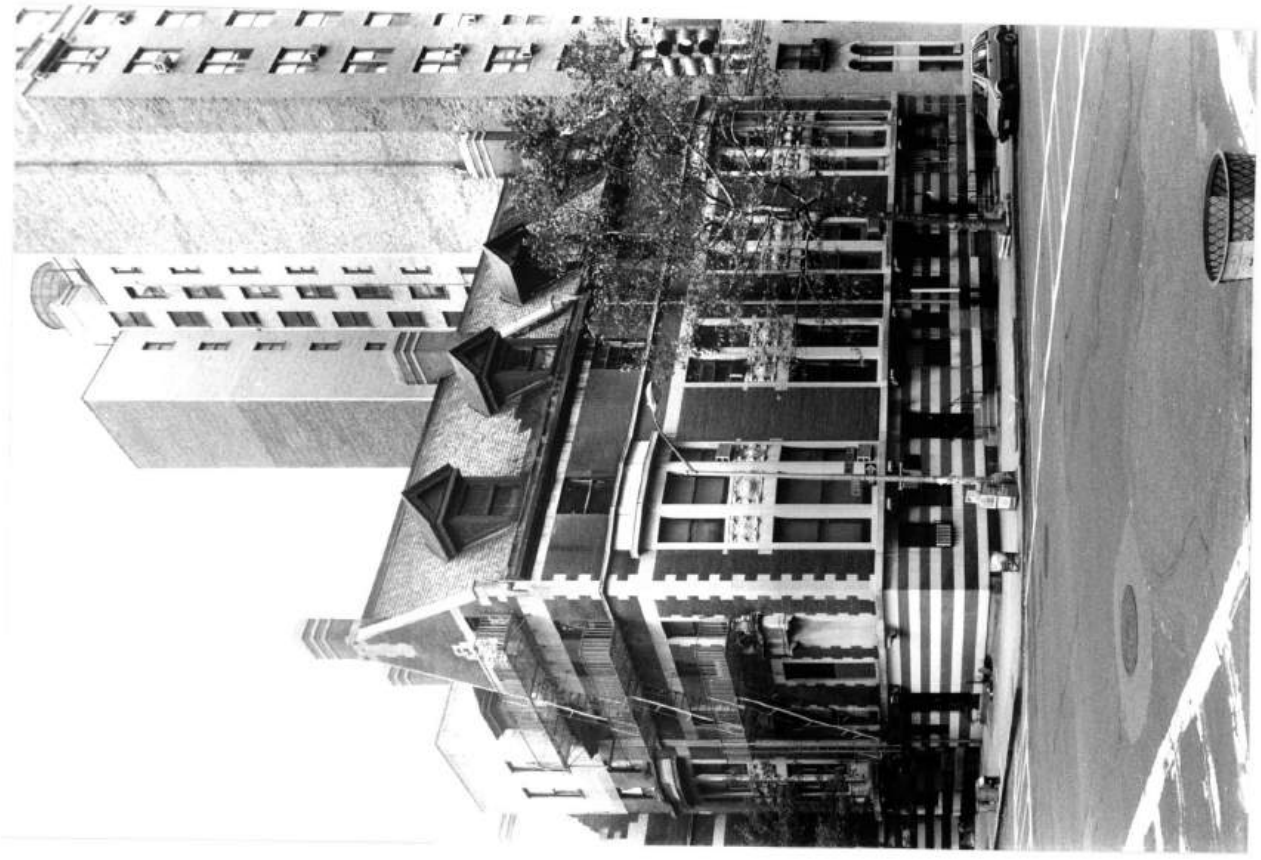
639 West End Avenue



645 West End Avenue

660-668 West End Avenue

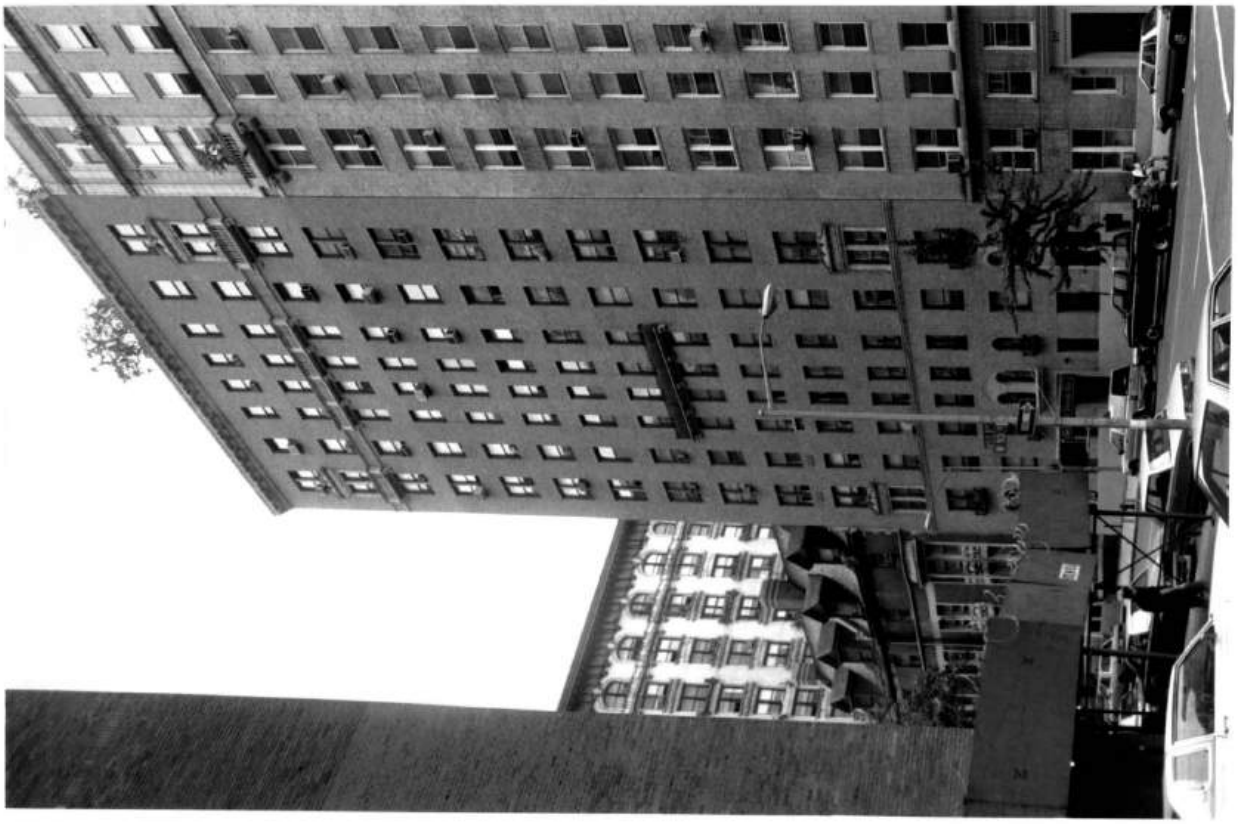
670-678 West End Avenue



665 West End Avenue



301, 303, 305, 307 West 92nd Street



667-675 West End Avenue



677 West End Avenue



680-692 West End Avenue



694-698 West End Avenue



681-691 West End Avenue



693-697 West End Avenue

303, 305, 307, 309, 311, 313, 315 West 87th Street

317-321 West 87th Street



323, 325 West 87th Street



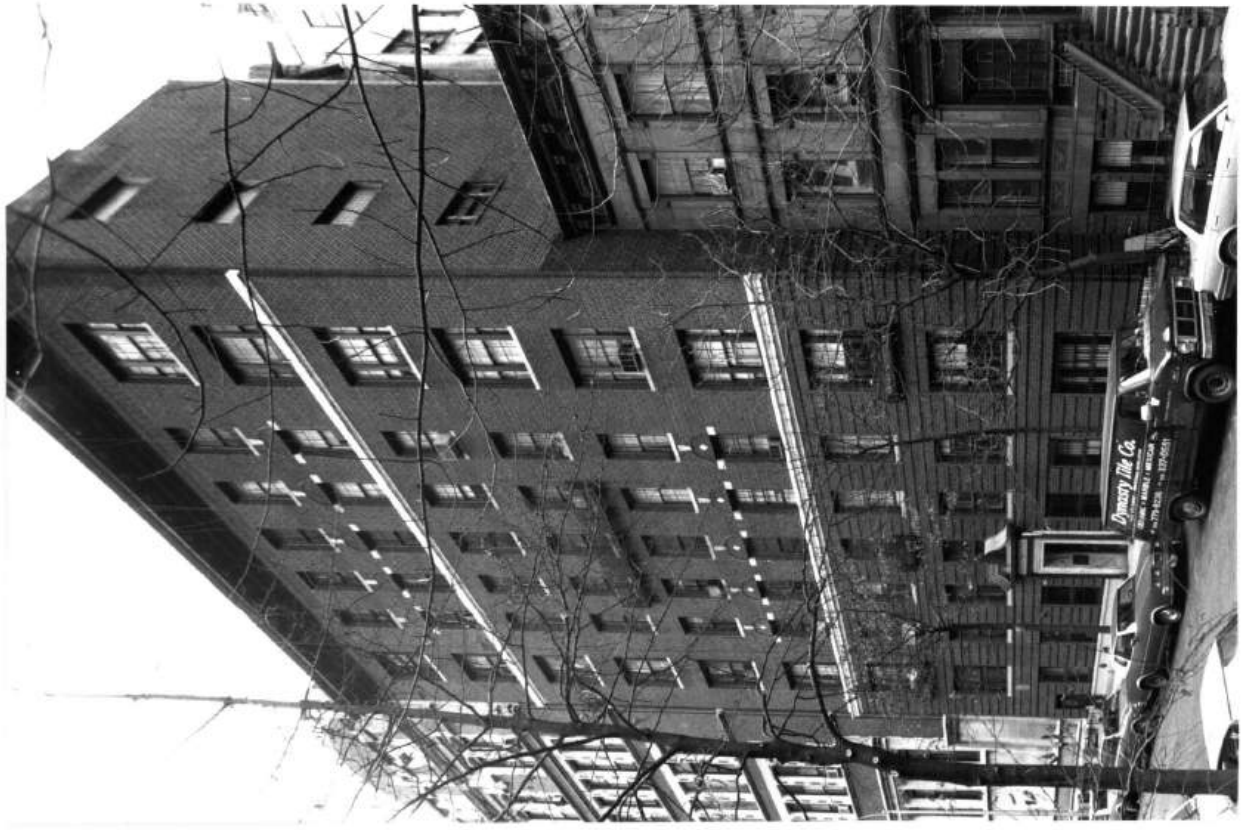
327, 329, 331, 333 West 87th Street



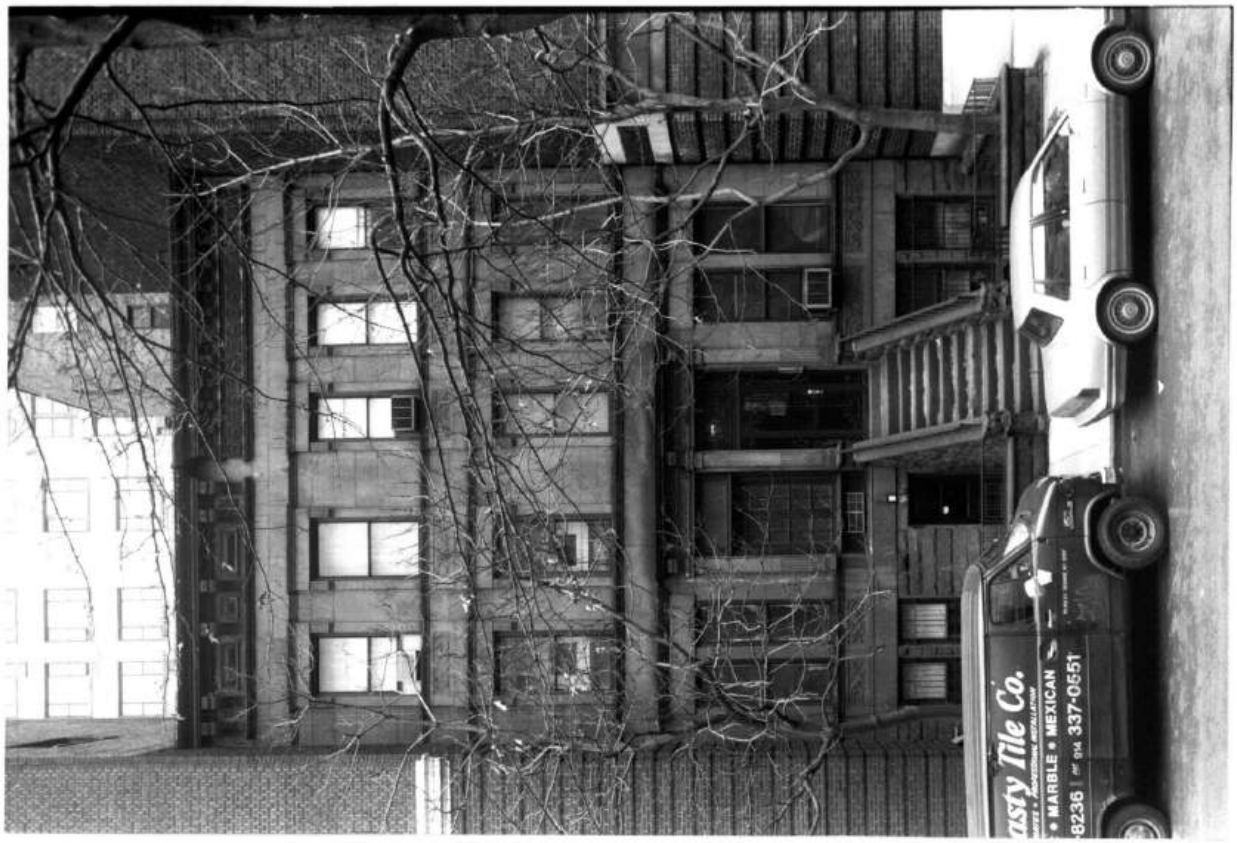
335, 337 West 87th Street



339, 341, 343, 345, 347, 349 West 87th Street



302-308 West 87th Street



310 & 312 West 87th Street



314-320 West 87th Street



322 West 87th Street



324, 326, 328, 330, 332 West 87th Street



334-338 West 87th Street



340-342 West 87th Street

344, 346 West 87th Street

257-265 West 88th Street



254, 256, 258, 260, 262 West 88th Street



313 West 88th Street



315, 317, 319, 321, 323 West 88th Street



325, 327, 329, 331, 333, 335, 337, 339, 341 West 88th Street



343-351 West 88th Street



304 & 306, 308, 310, 312, 314 West 88th Street



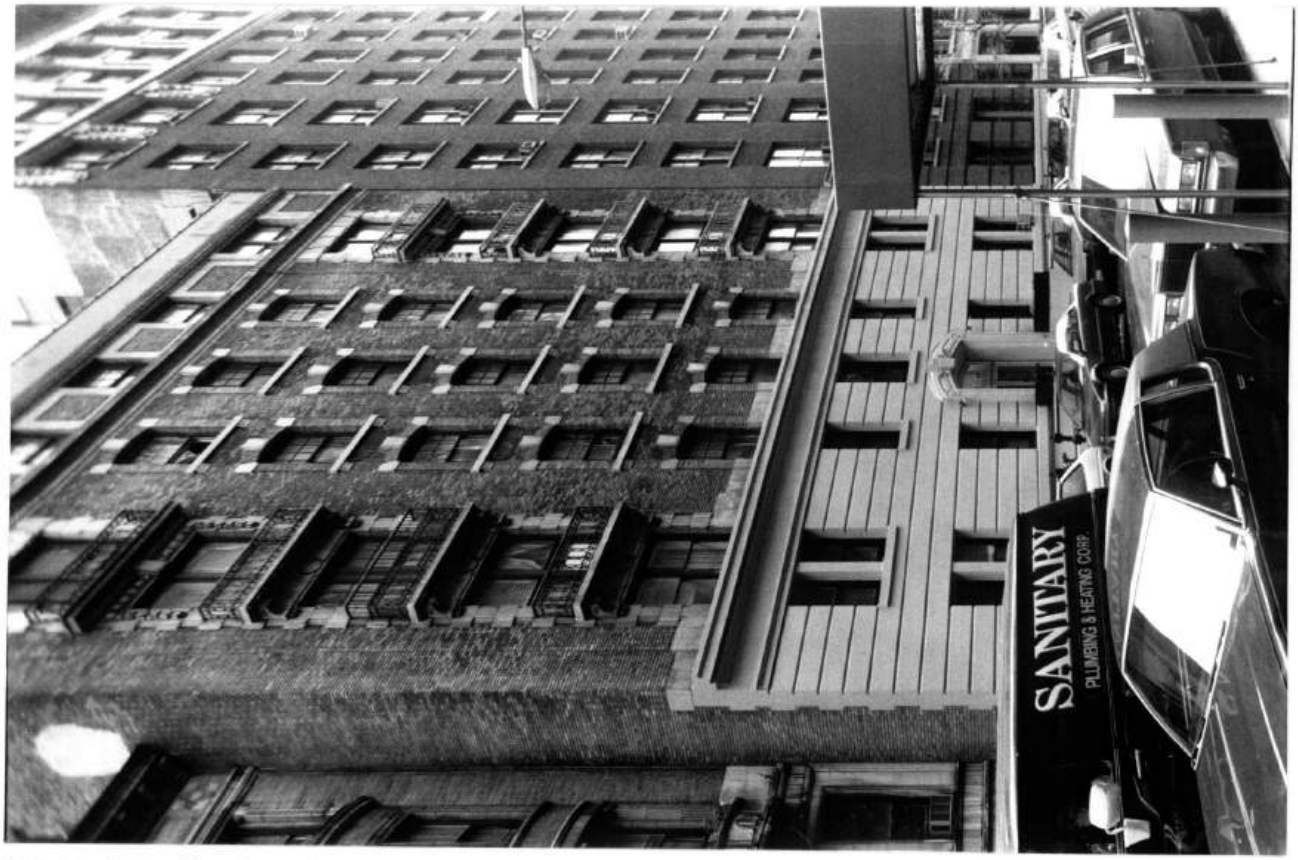
316, 318, 320, 322, 324 West 88th Street



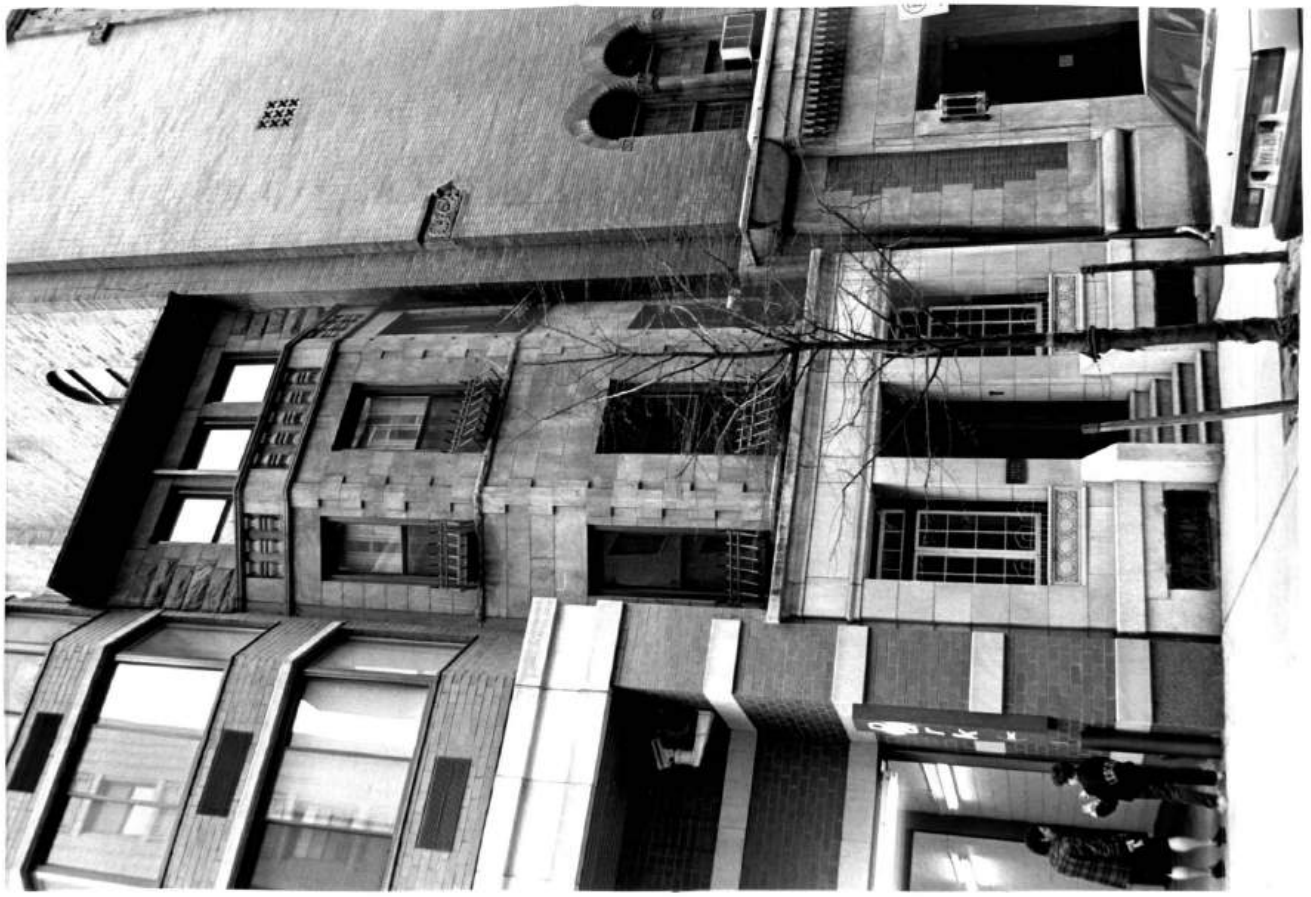
326, 328, 330 West 88th Street



332, 334, 336, 338, 340, 342, 344 West 88th Street



350 West 88th Street



262 West 89th Street



264-272 West 89th Street



301 & 303, 305, 307, 309 West 89th Street



319 West 89th Street



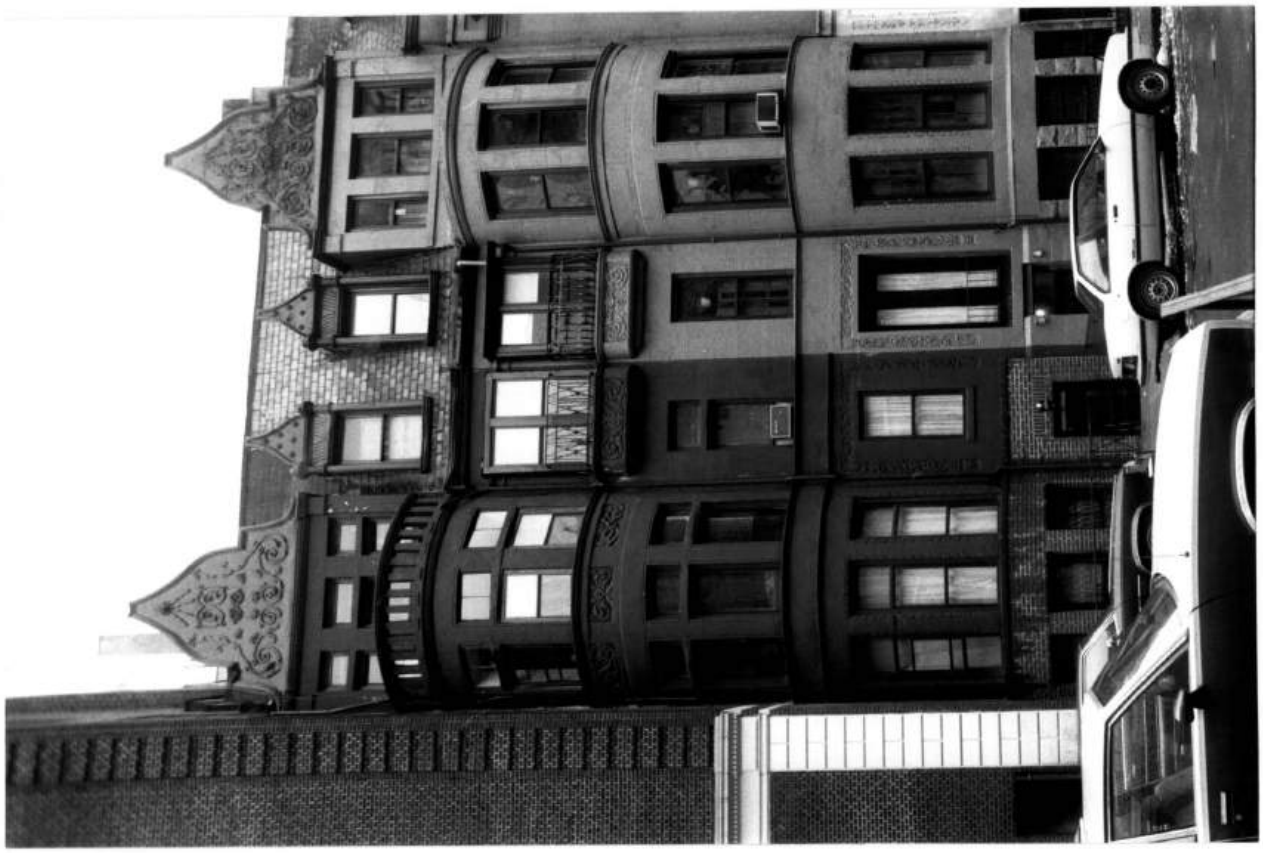
311-317 West 89th Street



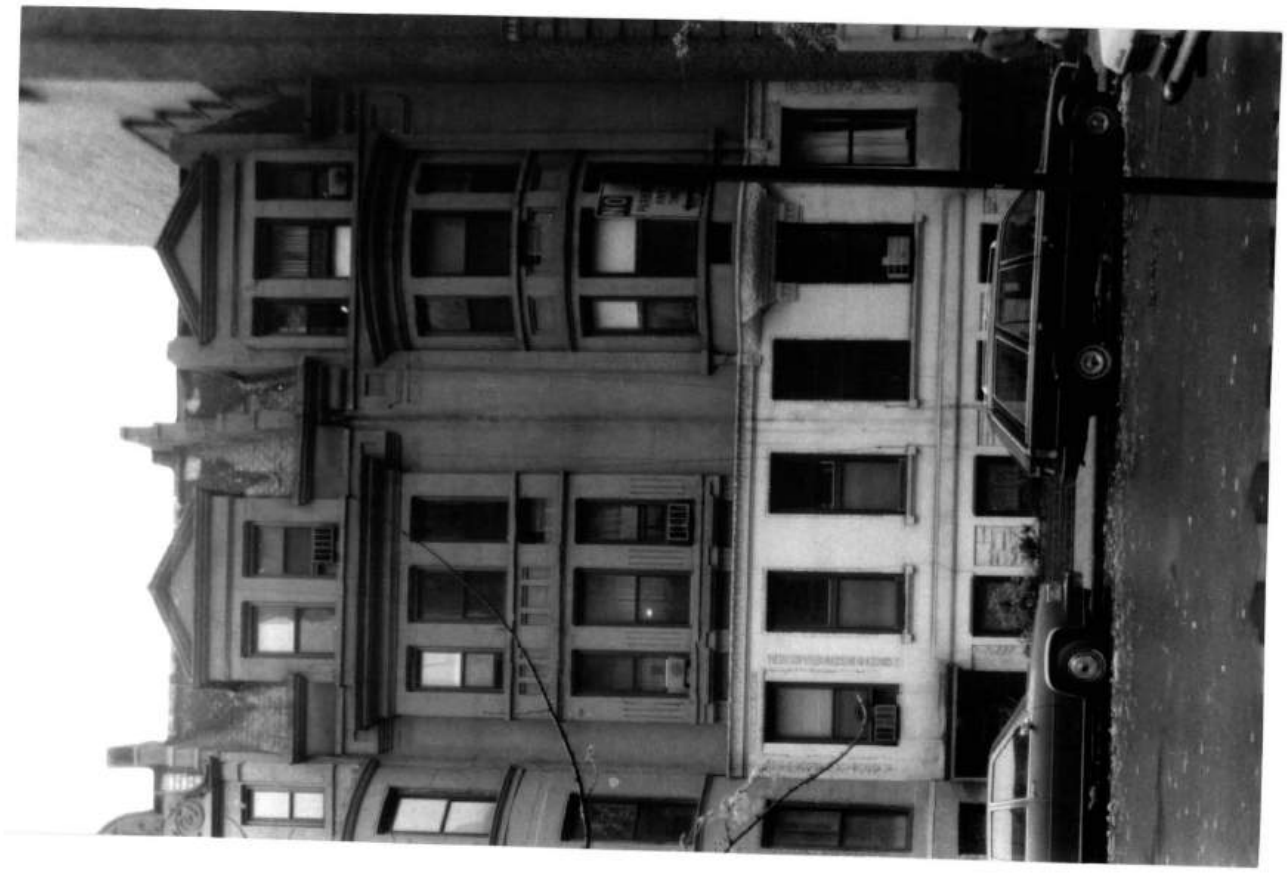
321, 323, 325, 327, 329, 331 West 89th Street



302-306 West 89th Street



308, 310 West 89th Street



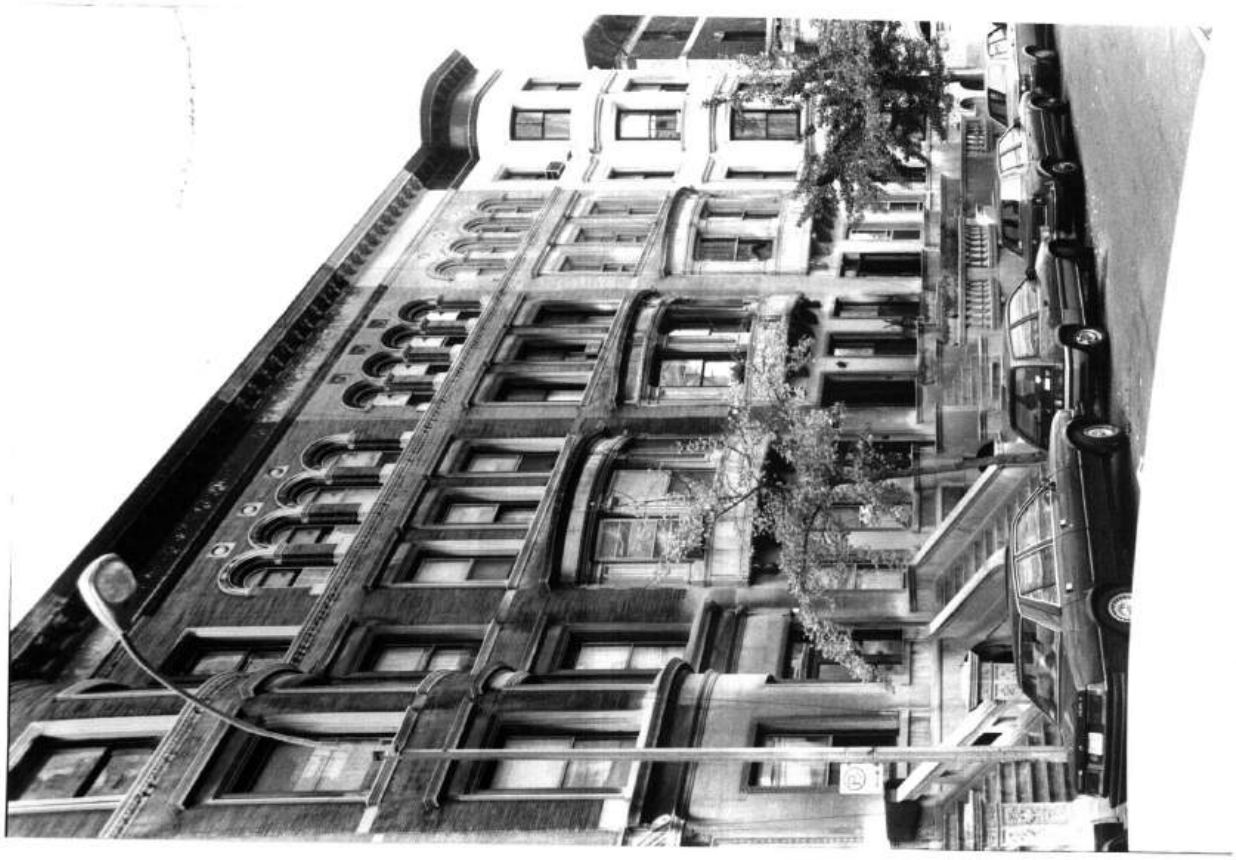
312 & 314 West 89th Street



322, 324 West 89th Street

316-320 West 89th Street

326, 328, 330, 332, 334 West 89th Street



336, 338, 340, 342, 344 West 89th Street



259, 261, 263, 265, 267, 269, 271 West 90th Street



309, 311, 313, 315, 317 West 90th Street



319-325 West 90th Street



302, 304, 306, 308, 310, 312 West 90th Street



314, 316, 318 West 90th Street



320-322 West 90th Street



253 West 91st Street



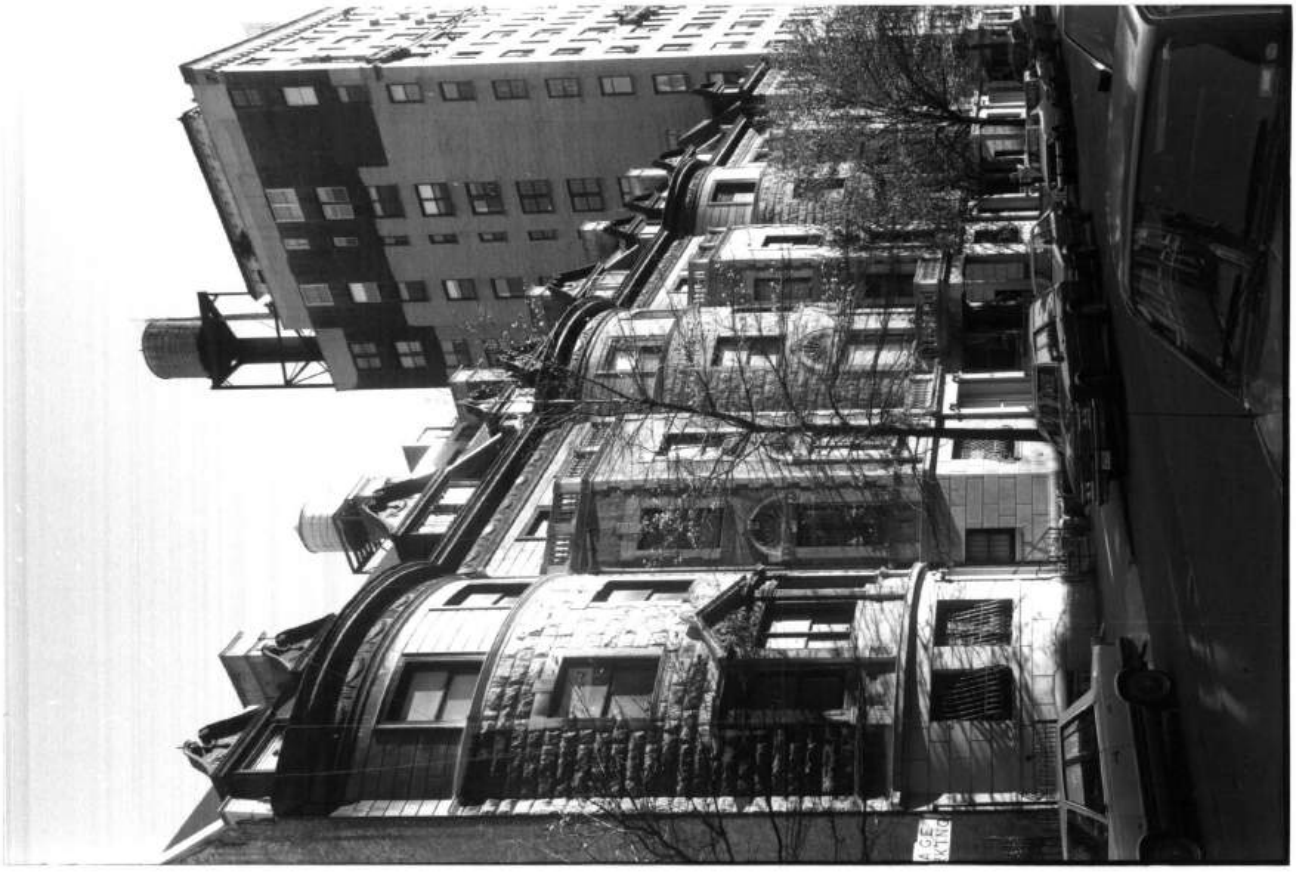
255 West 91st Street



257 West 91st Street



258, 260, 262, 264, 266, 268, 270 West 91st Street



303, 305, 307, 309, 311, 313, 315 West 91st Street



302 West 91st Street



304, 306, 308, 310, 312 West 91st Street

314 West 91st Street

309-311 West 92nd Street



313, 315 West 92nd Street



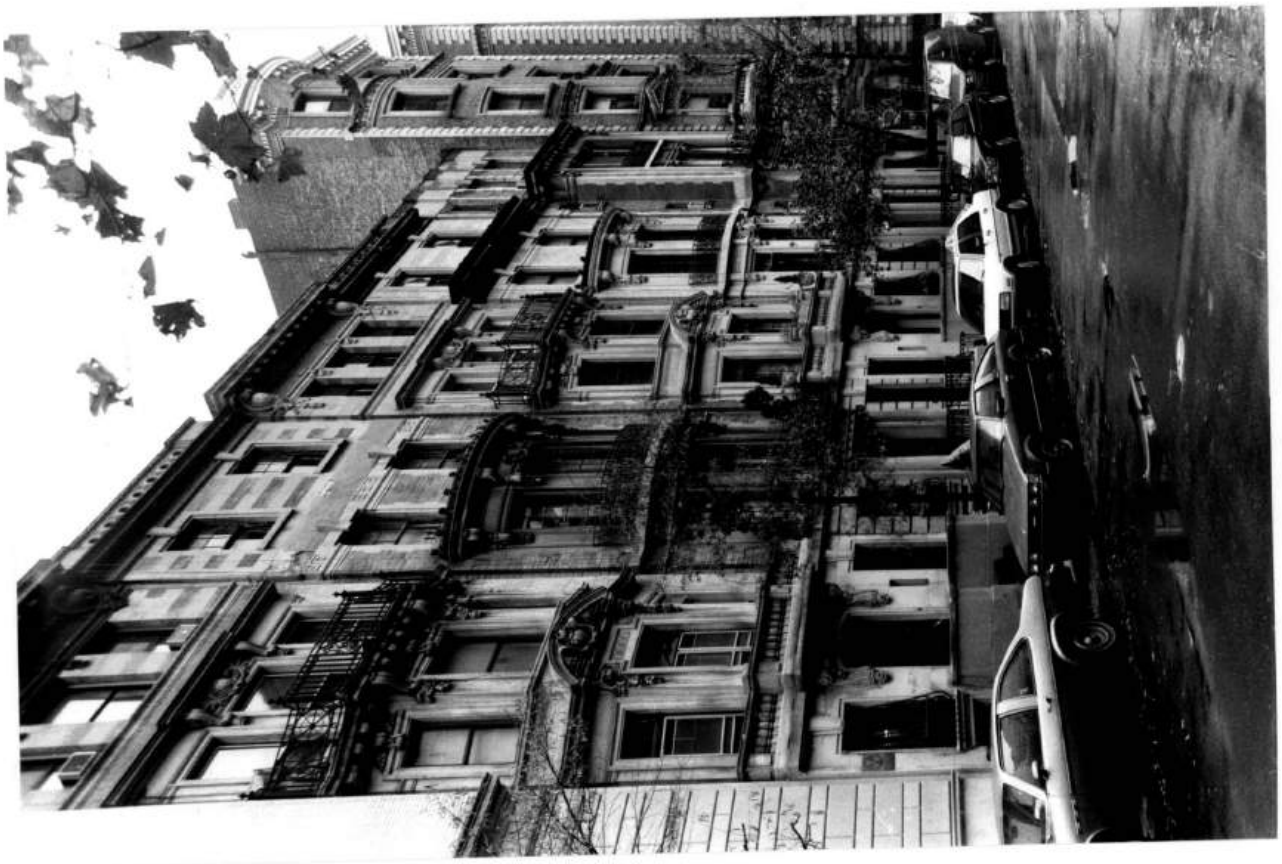
317 West 92nd Street



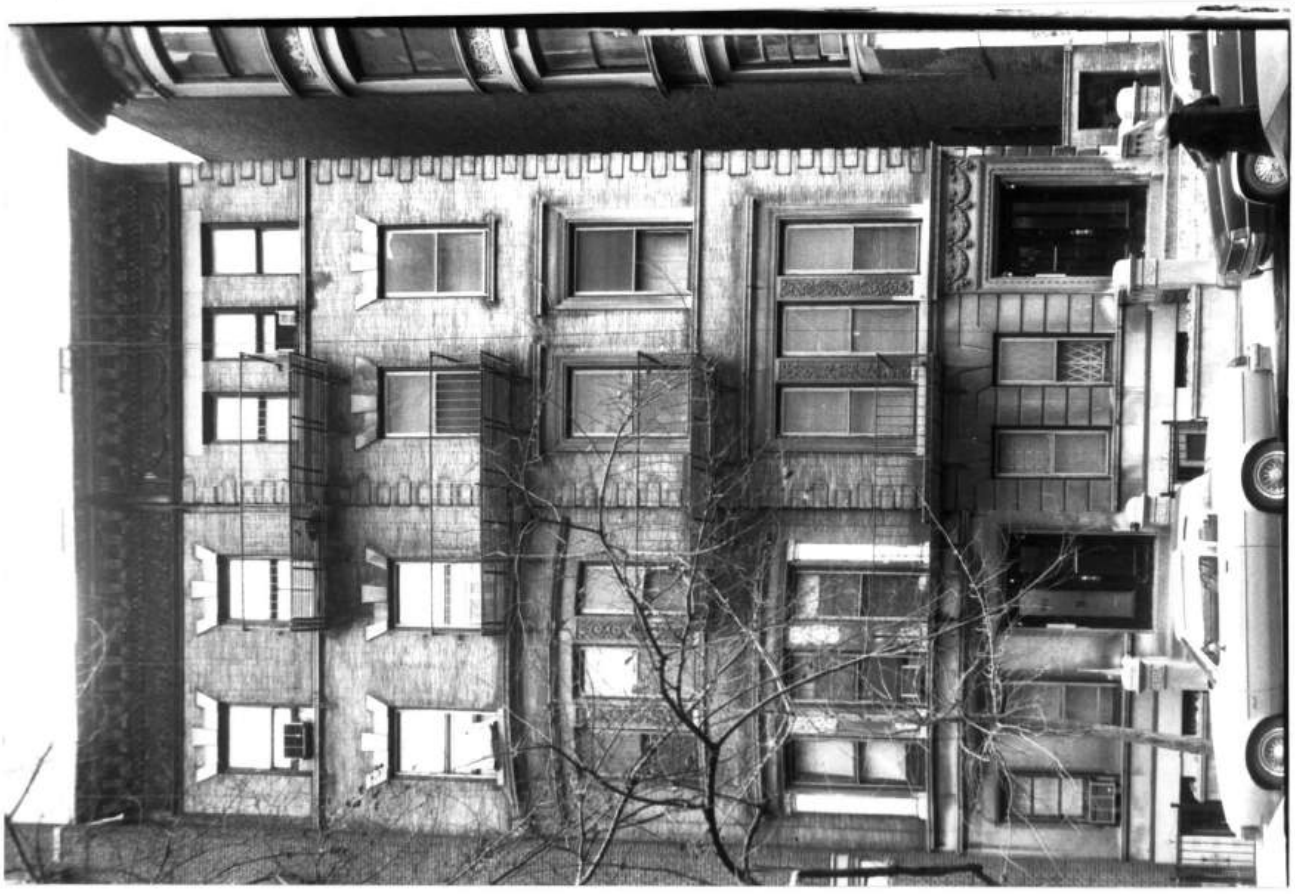
319 West 92nd Street



302-304 West 92nd Street



306, 308, 310, 312, 314 West 92nd Street



253, 255 West 93rd Street

257-259 West 93rd Street

261, 263, 265 West 93rd Street



254, 256, 258 West 93rd Street



307 West 93rd Street

309, 317 West 93rd Street

325 West 93rd Street



306, 308 West 93rd Street



310 West 93rd Street



312, 316 West 93rd Street

INDEX

89th & 90th Street Construction Co., 78
Aeon Realty Company, 60
Ajello, Gaetan, 34, 65, 104, 233, 257
Albea (325 West 93rd Street), 246
Allenal Construction Co., 249
Annunciation Greek Orthodox Church (633-637 West End Avenue), 96
Avalon Hall (227 Riverside Drive), 57
Axelrod, Jacob, 232
Axelrod, Rachel, 247
B'nai Jeshurun Community House (264-272 West 89th Street), 174
Benson & Brockway, 231
Bien, Sylvan, 209, 257
Bingham Brothers, 57
Birge, Charles E., 27, 258
Blum, George & Edward, 74, 78, 108, 258
Brentwood (317-321 West 87th Street), 126
Brixton (314-320 West 87th Street), 136
Brixton Construction Company, 136
Brockway, Albert, L., 231, 259
Brower, Charles DeHart, 224
Butler, Thomas, 147
Camp, Frederick K., 187, 260
Campagno, Armino A., 115
Candela, Rosario, 83, 184, 260
Carlew, James, 152
Carpenter, J.E.R., 38, 261
Charter Construction Company, 33
Chatillion (214-217 Riverside Drive), 52
Chautauqua (570-578 West End Avenue), 62
City Real Estate Co., 128, 181, 241
Clarendon (137-139 Riverside Drive), 27
Coast Construction Company, Inc., 134
Congregation B'nai Jeshurun, 146, 174
Congregation B'nai Jeshurun Synagogue (257-265 West 88th Street), 146
Crow, William L., 87
Cummings Construction Company, 170
Davis, Joseph H., 246
Deutsch, Maurice, 31, 262
Dominion Realty Corporation, 41, 112
Dorchester (130-133 Riverside Drive), 25
Dunn, John & David, 123, 127, 139
Egan & Hallecy, 234
Estling (223-224 Riverside Drive), 56
Evanston (608-610 West End Avenue), 78
Excelsior Holding Co., 179
Farley & Sons, Terence, 92
Farley, J.T. & J.A., 144, 193
Feldman, H.I., 64, 262
Felson, J.M., 119, 263
Ferdon, Martin V.B., 99, 222, 263
Ferguson Bros. & Forshay, 50
Fourth Presbyterian Church, 95, 96
Fox & Fowle Architects, 54, 264
Frame, James, 196, 215
Gilbert, C.P.H., 128, 181, 224, 241, 264
Grand Lodge, Free Sons of Israel (257-259 West 93rd Street), 238
Gronenberg & Leuchtag, 102, 141, 224, 266
Gunn, James B., 159
Gunn, W., 150
Haefeli, Walter, 60, 266
Hall Realty Company, A.C. & H.M., 104, 233
Hall, W.W. & T.M., 131, 240
Halsworth (645 West End Avenue), 104
Heins & La Farge, 95, 96, 267
Henry Lindenbaum Center (264-272 West 89th Street), 174
Henry, John C., 135, 268
Herts & Abramson, 174, 268
Herts & Tallant, 36, 269
Hotel Windemere (660-668 West End Avenue), 106
Janes & Leo, 234, 270
Kateri Residence (150-153 Riverside Drive), 31
Knust, Leo F., 112, 271

Lamb & Rich, 214, 271
Lamb, Hugh, 86, 90, 273
Lanchantin, William E., 138, 163, 176
Levy, Bernard S., 52
Lion, Henry S., 238, 273
Livingston & Dunn, 130
Livingston, James, 154, 167
Lowen Company, Charles, 45
MacDonald & Co., R.H., 27
Margon & Glaser, 126, 273
Margon & Holder, 203, 274
McDermott, F., 229
McGuire, Joseph H., 229, 274
Minuth, Francis A., 123, 127, 138, 139, 275
Montreux Realty Corporation, 126
Morwitt Realty Corporation, 66
Namalc Realty Company, 117
Neville & Bagge, 25, 69, 243, 275
Nolovia Construction Company, 184
Normandy (140-147 Riverside Drive), 29
Odell & Townsend Holding Company, 97
Paterno & Son Construction Company, 65
Paterno & Son Contracting Co., 34
Pelham, George F., 47, 48, 71, 87, 111, 115, 142, 189, 212, 232, 237, 246, 247, 250, 276
Pinchhek, Joseph & J. Arthur, 243
Powers & Welcher, 99
Realty Improvement Co., 86, 90
Rectory of the Fourth Presbyterian Church (631 West End Avenue), 95
Rice Mansion (170 Riverside Drive), 36
Rice, Isaac L., 36
Rich, Charles A., 213, 214, 228, 277
Rich, Harriet, 213
Riverside Building Co., 110
130-133 Riverside Drive, 25, P1
137-139 Riverside Drive, 27, P1
140-147 Riverside Drive, 29, P2
150-153 Riverside Drive, 31, P2
155 Riverside Drive, 33, P3
160 Riverside Drive, 34, P3
170 Riverside Drive, 36, P4
171-177 Riverside Drive, 38, P4
180-185 Riverside Drive, 40, P5
186-187 Riverside Drive, 41, P5
190-192 Riverside Drive, 43, P6
194 Riverside Drive, 45, P6
200 Riverside Drive, 47, P7
202-208 Riverside Drive, 48, P7
210 Riverside Drive, 50, P8
214-217 Riverside Drive, 52, P8
222 Riverside Drive, 54, P9
223-224 Riverside Drive, 56, P9
227 Riverside Drive, 57, P10
Riverside Drive 88th Street Corp., 158
Riverside Drive Corporation, 150, 31
Riverside Drive Corporation, 175, 38
Riverside Drive Inc., 140, 29
Riverside Drive Realty Company, 25
Root, C.T., 228
Roth, Emery, 29, 41, 66, 80, 277
Rouse & Goldstone, 114, 136, 158, 279
Rouse & Goldstone & Steinam, 134, 280
Rouse & Sloan, 249, 280
Royco Property Corporation, 54
Rutgers Club (314 West 91st Street), 224
Samidor Realty Company, Inc., 108
Sari Corporation, 64
Schiff, Henry, 62
Schneider & Herter, 244, 281
Schneider & Herts, 146, 281
Schwartz & Gross, 33, 40, 50, 62, 68, 76, 84, 100, 106, 170, 282
Sentell, Charles S., 212
Sheridan & Byrne, 200
Sheridan, Thomas J., 200, 283
Simmons House (350 West 88th Street), 170
Smith & Stewart, 219
Squier & Whipple, 185
Squier, Theodore A., 173, 204, 207
St. Denis (200 Riverside Drive), 47
Stein, Cohen & Roth, 52, 283
Stokes, W.E.D., 59
Stratford-Avon (210 Riverside Drive), 50

Stuart Studio Apartments (307 West 93rd Street), 243
Sugarman & Berger, 117, 283
Sugarman, Hess & Berger, 73, 283
Taft, Joseph H., 59, 150, 159, 185, 284
Talbot, Peter, 56
Terrace Court (202-208 Riverside Drive), 48
Thom & Wilson, 81, 130, 144, 154, 167, 193, 285
Thomson, Theodore E., 152, 285
Townsend Realty Company, 43
Townsend, Ralph S., 45, 166, 191, 286
Townsend, Steinle & Haskell, 43, 97, 286
True, Clarence, 92, 110, 163, 173, 176, 204, 207, 219, 287
Van Cleve, Garrett, 187
Walker & Lawson, 222
Walker, Alexander, 237
Wallis & Goodwillie, 179, 289
Welch, Alexander M., 131, 196, 215, 240, 290
West 71st Street Inc., 17, 111
365 West 85th Street, 121
351-353 West 86th Street, 122
360 West 86th Street, 122
West 87 Street Corporation, 334-336, 141
277 West 87th Street, 123
301 West 87th Street, 123
302-308 West 87th Street, 134, P35
303, 305, 307, 309, 311, 313, 315 West 87th Street, 123, P32
310 & 312 West 87th Street, 135, P35
314-320 West 87th Street, 136, P36
317-321 West 87th Street, 126, P32
322 West 87th Street, 138, P36
323, 325 West 87th Street, 127, P33
324, 326, 328, 330, 332 West 87th Street, 139, P37
327, 329, 331, 333 West 87th Street, 128, P33
334-338 West 87th Street, 141, P38
335, 337 West 87th Street, 130, P34
339, 341, 343, 345, 347, 349 West 87th Street, 131, P34
340-342 West 87th Street, 142, P38
344, 346 West 87th Street, 144, P39
348-350 West 87th Street, 145
351-357 West 87th Street, 134
West 87th Street Corporation, 340, 142
254, 256, 258, 260, 262 West 88th Street, 147, P40
257-265 West 88th Street, 146, P39
266-270 West 88th Street, 150
267-271 West 88th Street, 147
300-302 West 88th Street, 159
301-309 West 88th Street, 150
304 & 306, 308, 310, 312, 314 West 88th Street, 159, P42
313 West 88th Street, 150, P40
315, 317, 319, 321, 323 West 88th Street, 152, P41
316, 318, 320, 322, 324 West 88th Street, 163, P43
325, 327, 329, 331, 333, 335, 337, 339, 341 West 88th Street, 154, P41
326, 328, 330 West 88th Street, 166, P43
332, 334, 336, 338, 340, 342, 344 West 88th Street, 167, P44
343-351 West 88th Street, 158, P42
350 West 88th Street, 170, P44
355 West 88th Street, 159
360 West 88th Street, 172
262 West 89th Street, 173, P45
264-272 West 89th Street, 174, P45
274-276 West 89th Street, 175
275 West 89th Street, 173
300 West 89th Street, 184
301 & 303, 305, 307, 309 West 89th Street and 319 West 89th Street, 176, P46
302-306 West 89th Street, 184, P48
308, 310 West 89th Street, 185, P48
311-317 West 89th Street, 179, P47
312 & 314 West 89th Street and 322, 324 West 89th Street, 187, P49
316-320 West 89th Street, 189, P50
319 West 89th Street and 301 & 303, 305, 307, 309 West 89th Street, 181, P46 (See also 301 & 303, 305, 307, 309 West 89th Street)

321, 323, 325, 327, 329, 331 West 89th Street, 181, P47
322, 324 West 89th Street and 312 & 314 West 89th Street, 190, P49 (See also 312 & 314 West 89th Street)
326, 328, 330, 332, 334 West 89th Street, 191, P50
336, 338, 340, 342, 344 West 89th Street, 193, P51
346-348 West 89th Street, 195
347 West 89th Street, 183
West 89th Street Realty Corporation, 189
259, 261, 263, 265, 267, 269, 271 West 90th Street, 196, P51
272 West 90th Street, 199
273 West 90th Street and 620 [a/k/a 275 West 90th Street] West End Avenue, 198, P20 (See also 620 West End Avenue)
300 West 90th Street, 204
302, 304, 306, 308, 310, 312 West 90th Street, 204, P53
303, 305, 307 West 90th Street and 621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue, 199, P23 (See also 621, 623, 625, 627 West End Avenue)
309, 311, 313, 315, 317 West 90th Street, 200, P52
314, 316, 318 West 90th Street, 207, P53
319-325 West 90th Street, 203, P52
320-322 West 90th Street, 209, P54
326 West 90th Street, 211
327-337 West 90th Street, 204
West 90th Street Corporation, 320, 209
West 90th Street Corporation, 323, 203
West 90th Street Realty Corporation, 40
253 West 91st Street, 212, P54
255 West 91st Street, 213, P55
257 West 91st Street, 214, P56
258, 260, 262, 264, 266, 268, 270 West 91st Street, 215, P57
265 West 91st Street, 215
272 West 91st Street and 638 [a/k/a 274 West 91st Street] West End Avenue, 218, P22 (See also 638 West End Avenue)
274 West 91st Street, 219
301 West 91st Street, 219
302 West 91st Street, 222, P58
303, 305, 307, 309, 311, 313, 315 West 91st Street, 219, P57
304, 306, 308, 310, 312 West 91st Street, 222, P58
314 West 91st Street, 224, P59
316-320 West 91st Street, 226
325 West 91st Street, 222
257-267 West 92nd Street, 227
298 West 92nd Street, 227
300 West 92nd Street, 233
301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street and 665 West End Avenue, 227, P28 (See also 665 West End Avenue)
302-304 West 92nd Street, 233, P62
306, 308, 310, 312, 314 West 92nd Street, 234, P63
309-311 West 92nd Street, 228, P59
313, 315 West 92nd Street, 229, P60
316-320 West 92nd Street, 236
317 West 92nd Street, 231, P61
319 West 92nd Street, 232, P62
321 West 92nd Street, 233
253, 255 West 93rd Street, 237, P63
254, 256, 258 West 93rd Street, 241, P65
257-259 West 93rd Street, 238, P64
260-270 West 93rd Street, 243
261, 263, 265 West 93rd Street, 240, P64
267-271 West 93rd Street, 241
300-304 West 93rd Street, 247
301-305 West 93rd Street, 243
306, 308 West 93rd Street, 247, P67
307 West 93rd Street, 243, P65
309, 317 West 93rd Street, 244, P66
310 West 93rd Street, 249, P67
312, 316 West 93rd Street, 250, P68
320 West 93rd Street, 251
325 West 93rd Street, 246, P66
335 West 93rd Street, 247
276 West 94th Street, 252

INDEX

300-304 West 94th Street, 252
325-331 West 94th Street, 252
326 West 94th Street, 252
340 West 95th Street, 253
560 West End Avenue, 59, P10
561-569 West End Avenue, 64, P12
562-568 West End Avenue, 60, P11
570-578 West End Avenue, 62, P11
575 West End Avenue, 65, P12
580-582 West End Avenue, 66, P13
581-589 West End Avenue, 71, P14
584-588 West End Avenue, 68, P13
590-598 West End Avenue, 69, P14
591-597 West End Avenue, 73, P15
599 West End Avenue, 74, P15
600-606 West End Avenue, 76, P16
601-603 West End Avenue, 80, P17
605 West End Avenue and 615 West End Avenue, 81, P18
607-613 West End Avenue, 83, P19
608-610 West End Avenue, 78, P16
615 West End Avenue and 605 West End Avenue, 84, P18 (See also 605 West End Avenue)
617-619 West End Avenue, 84, P19
620 [a/k/a 275 West 90th Street] West End Avenue and 273 West 90th Street, 86, P20
621 [a/k/a 301 West 90th Street], 623, 625, 627 West End Avenue and 303, 305, 307 West 90th Street, 92, P23
622, 624, 626, 628, 630, 632, 634, 636 West End Avenue, 87, P21
631 West End Avenue, 95, P24
633-637 West End Avenue, 96
638 [a/k/a 274 West 91st Street] West End Avenue and 272 West 91st Street, 90, P22
639 West End Avenue, 102, P26
640 West End Avenue, 97, P24
645 West End Avenue, 104, P26
646 West End Avenue, 99, P25
650 West End Avenue, 100, P25
660-668 West End Avenue, 106, P27
660-668 West End Avenue, 106, P27
663 West End Avenue, 110
665 West End Avenue and 301 [a/k/a 663 West End Avenue], 303, 305, 307 West 92nd Street, 110, P28
667-675 West End Avenue, 111, P29
670-678 West End Avenue, 108, P27
677 West End Avenue, 112, P29
680-692 West End Avenue, 114, P30
681-691 West End Avenue, 117, P31
693-697 West End Avenue, 119, P31
694-698 West End Avenue, 115, P30
West End Avenue & 90th Street Corp., 84
West End Avenue & 94th Street Corp., 119
West End Avenue Corporation, 588, 68
West End Avenue Corporation, 595, 73
West End Avenue Corporation, 599, 74
West End Avenue Corporation, 607, 83
West End Avenue Corporation, 639, 102
West End Avenue Corporation, 650, 100
West End Avenue Corporation, 666, 106
West End Avenue Corporation, 690, 114
West End Avenue Inc., 585, 71
West End Avenue Inc., 590, 69
West End Avenue, Inc., 601, 80
West End Construction Co., 76
West Side Construction Co., 47, 48, 250
Whipple, Nelson M., 147, 291
Wilcox & Ames, 166
Wilcox & Hoyt, 191
Wilson, Bernard, 81
Woolley, John, 56, 57, 291
Yeshiva Chofetz Chaim (170 Riverside Drive), 36