

MORNINGSIDE HEIGHTS: PRESERVING THE NEXT PHASE OF HISTORIC RESIDENTIAL DISTRICTS

**MANHATTAN BOROUGH, NEW YORK CITY
NEW YORK**



**A REPORT
PREPARED ON BEHALF OF
THE MORNINGSIDE HISTORIC DISTRICT COMMITTEE**

MORNINGSIDE HEIGHTS: PRESERVING THE NEXT PHASE OF HISTORIC RESIDENTIAL DISTRICTS

**MANHATTAN BOROUGH, NEW YORK CITY
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Table of Contents

| | | |
|------------|--|----|
| 1.0 | EXECUTIVE SUMMARY | 1 |
| 2.0 | INTRODUCTION | 3 |
| 2.1 | Study Area Boundaries | 3 |
| 2.2 | Methods | 4 |
| 2.3 | Dates the Study Was Conducted | 4 |
| 2.4 | Citation..... | 4 |
| 2.5 | Location of Report Copies | 4 |
| 3.0 | HISTORY | 8 |
| 4.0 | ARCHITECTURAL DEVELOPMENT | 13 |
| 4.1 | Building Types | 13 |
| 4.2 | Building Styles..... | 15 |
| 5.0 | HISTORIC BUILDING INVENTORY | 19 |
| 5.1 | Morningside Heights Historic District Extension..... | 19 |
| 5.2 | Amsterdam Avenue-Morningside Drive South Historic District | 29 |
| 5.3 | Amsterdam Avenue-Morningside Drive North Historic District..... | 32 |
| 5.4 | Broadway-Amsterdam Avenue Historic District..... | 35 |
| 5.5 | Riverside Drive-Claremont Avenue Historic District..... | 42 |
| 6.0 | ANALYSIS | 47 |
| 6.1 | Morningside Heights Historic District Extension..... | 47 |
| 6.2 | Amsterdam Avenue-Morningside Drive South Historic District | 52 |
| 6.3 | Amsterdam Avenue-Morningside Drive North Historic District..... | 55 |
| 6.4 | Broadway-Amsterdam Avenue Historic District..... | 58 |
| 6.5 | Riverside Drive-Claremont Avenue Historic District..... | 63 |
| 7.0 | SIGNIFICANCE ANALYSIS | 66 |
| 7.1 | New York City Landmarks Law Significance Criteria | 66 |
| 7.2 | Application of New York City Landmarks Law Significance Criteria | 66 |
| 8.0 | CONCLUSION | 68 |

LIST OF FIGURES

| | | |
|-----|---|---|
| 2.1 | Study Area Map showing boundaries for the proposed Morningside Heights Historic District Extension | 5 |
| 2.2 | Study Area Map showing boundaries for the proposed Amsterdam Avenue-Morningside Drive South and Amsterdam Avenue-Morningside Drive North Historic Districts | 6 |
| 2.3 | Study Area Map showing boundaries for the proposed Broadway-Amsterdam Avenue and Riverside Drive-Claremont Avenue Historic Districts..... | 7 |

| | | |
|-------|---|----|
| 3-1. | Recreation of an 1815 map of Morningside Heights showing original property ownership..... | 9 |
| 3-2. | 1867 Map of Morningside Heights..... | 10 |
| 3-3. | 1891 Map of Morningside Heights..... | 11 |
| 3-4. | 1911 Map of Morningside Heights..... | 12 |
| 4-1. | 546 West 114th Street, 1911..... | 13 |
| 4-2. | Stuyvesant Apartments, n.d..... | 14 |
| 4-3. | “Old Law” Tenement Plan..... | 15 |
| 4-4. | 428 Riverside Drive, 1911..... | 15 |
| 4-5. | Edward Mooney House, n.d. | 16 |
| 4-6. | A.T. Stewart’s Marble Palace Tribeca, 1851..... | 16 |
| 4-7. | Columbia University Postcard showing classroom buildings at left, n.d..... | 17 |
| 4-8. | Millbank Hall, Barnard College Postcard, n.d..... | 17 |
| 6-1. | West 112th Street, view southwest from no. 508..... | 47 |
| 6-2. | West 112th Street, view northwest from no. 509..... | 47 |
| 6-3. | West 113th Street, view southwest from no. 504..... | 47 |
| 6-4. | West 114th Street, view southeast from no. 528..... | 48 |
| 6-5. | West 114th Street, view southwest from no. 542..... | 48 |
| 6-6. | 548-560 West 113th Street, view southwest. | 48 |
| 6-7. | 540-542 West 113th Street, view south. | 49 |
| 6-8. | 534 West 114th Street, view south. | 49 |
| 6-9. | Phaeton, view northwest (left), with entrance and upper-story details (top). | 49 |
| 6-10. | Kiltonga, view south..... | 50 |
| 6-11. | 512 West 112th Street, view south..... | 50 |
| 6-12. | Rensselaer, view southwest (l) with upper-story detail (r)..... | 50 |
| 6-13. | Alpha Delta Phi Society, view southeast. | 51 |
| 6-14. | West 116th Street showing Cathedral Court (l), La Touraine (c), and Mont Ceris (r). | 52 |
| 6-15. | West 115th Street, view northeast from Morningside Drive..... | 52 |
| 6-16. | West 116th Street, view southwest from Morningside Drive. | 52 |
| 6-17. | Cathedral Court, view southwest (l) with upper-story detail (r)..... | 53 |
| 6-18. | Sesrun Hall, view south..... | 53 |
| 6-19. | West 118th Street, view northwest from Morningside Drive. | 55 |
| 6-20. | West 118th Street, view northwest from no. 417..... | 55 |
| 6-21. | Morningside Drive, view south from no. 114. | 55 |
| 6-22. | West 120th Street, view southwest from Morningside Drive. | 56 |
| 6-23. | West 120th Street, view northeast from no. 423..... | 56 |
| 6-24. | West 121st Street, view southeast from no. 414. | 56 |
| 6-25. | Edmund Francis, view southwest..... | 57 |
| 6-26. | Palmetto, view northwest (r), with upper-story detail (top). | 57 |
| 6-27. | West 121st Street, view west from no. 431..... | 58 |
| 6-28. | West 121st Street, view northwest from no. 519. | 58 |
| 6-29. | Amsterdam Avenue, view southwest from West 123rd Street. | 58 |
| 6-30. | West 122nd Street, view northeast from Broadway..... | 59 |
| 6-31. | West 122nd Street, view southwest from no. 502..... | 59 |
| 6-32. | West 122nd Street, view northwest from no. 503..... | 59 |
| 6-33. | West 123rd Street, view southwest from no. 510. | 60 |
| 6-34. | West 123rd Street, view southwest from no. 520. | 60 |

| | | |
|-------|---|----|
| 6-35. | 522-524 West 123rd Street, view southeast..... | 60 |
| 6-36. | 528-530 West 123rd Street, view southwest. | 61 |
| 6-37. | 524-530 West 122nd Street, view southwest..... | 61 |
| 6-38. | 524-530 West 122nd Street, view southwest (l), with upper-story detail (top)..... | 61 |
| 6-39. | Riverside Drive, view southeast from no. 528..... | 63 |
| 6-40. | Riverside Drive, view northwest from no. 549. | 63 |
| 6-41. | Claremont Avenue, view southwest from no. 175..... | 63 |
| 6-42. | Claremont Avenue, view southeast from no. 150..... | 64 |
| 6-43. | Claremont Avenue, view southeast from La Salle Street. | 64 |
| 6-44. | Claremont Avenue, view northeast from Tiemann Place. | 64 |
| 6-45. | 189-191 Claremont Avenue, view southwest..... | 65 |
| 6-46. | 160 Claremont Avenue Art Nouveau detail..... | 65 |
| 6-47. | Montebello façade detail, view east. | 65 |

APPENDIX

Investigator Qualifications

1.0 EXECUTIVE SUMMARY

The purpose of the "Morningside Heights: Preserving the Next Phase of Historic Residential Districts" report is to provide information regarding the history, architecture, and significance of one (1) proposed historic district extension and four (4) proposed historic districts in the Morningside Heights neighborhood of Manhattan. These include:

- **Morningside Heights Historic District Extension Study Area**

Sixty-two properties roughly bounded by West 114th Street to the north, Amsterdam Avenue to the east, West 112th Street to the south, and Broadway to the west; and

- **Amsterdam Avenue-Morningside Drive South Study Area**

Thirteen properties roughly bounded by West 116th Street to the north, Morningside Drive to the east, West 115th Street to the south, and Amsterdam Avenue to the west; and

- **Amsterdam Avenue-Morningside Drive North Study Area**

Eighteen properties roughly bounded by Morningside Drive to the north and east, West 118th Street to the south, and Amsterdam Avenue to the west; and

- **Broadway-Amsterdam Avenue Study Area**

Forty properties roughly bounded by West 123rd Street to the north, Amsterdam Avenue to the east, West 121st Street to the south, and Broadway to the west; and

- **Riverside Drive-Claumont Avenue Study Area**

Twenty-three properties roughly bounded by Tiemann Place to the north, Claremont Avenue to the east, West 122nd Street to the south, and Riverside Drive to the west.

Research for this project consisted of a review of books, New York City Department of Buildings permits, articles, maps, and online sources informing Morningside Heights' history, architecture, and significance.

The five study areas were evaluated against the criteria for significance, as enumerated in the New York City Landmarks Law, and yielded the following findings:

- **Special Character that Constitutes a Distinct Section of the City in the Area of Architectural History**

For their harmonious juxtaposition of row houses, tenements, French flats, apartment houses, dormitories, apartment hotels, and a boarding house, ranging from four to ten stories high, and constructed during a peak period between 1896 and 1912 in a variety of styles, such as Renaissance Revival, Renaissance Revival incorporating Colonial Revival, Beaux Arts, Arts and Crafts, Tudor Revival, Tudor Revival incorporating Romanesque Revival, and Secessionist; and

- **Special Historical Interest in the Area of Architectural History**

For their association with three prolific architecture firms in Morningside Heights that included Neville & Bagge, George F. Pelham, and Schwartz & Gross, who together exerted an enormous

influence on the architectural character of the neighborhood; and for their association with Emery Roth in the Broadway-Amsterdam Avenue and Riverside Drive-Claremont Avenue Study Areas, who is an acknowledged master in the field of architecture and whose work has been recognized on the Upper East and West Sides of Manhattan for his significant contributions to the architecture of the apartment hotel and the apartment building; and

▪ **Special Historical Interest in the Area of Social History**

For their association with the development of a middle-class community, reflecting various socio-economic strata, consisting of lower middle-class tenants inhabiting tenements, solidly middle-class tenants inhabiting French flats and six-story elevator apartment buildings along the cross streets and secondary avenues (e.g., Amsterdam Avenue, Morningside Drive, and parts of Claremont Avenue), and upper middle-class tenants inhabiting the larger apartment buildings along the more exclusive drives and avenues (Broadway, Riverside Drive, and parts of Claremont Avenue); and for the Morningside Heights Historic District Extension Study Area's association with student life at Columbia University through multiple conversions of its row houses into fraternities and sororities; and

▪ **Special Aesthetic Interest that Constitutes a Distinct Section of the City in the Area of Architectural History**

For its high concentration of vernacular multi-family dwellings, melding two popular, yet disparate, styles of the early twentieth century: Italian Renaissance Revival and Colonial Revival, and in doing so, emulating the architectural precedent set by their institutional counterparts, such as Columbia University and Barnard College; and

▪ **Representative of One or More Periods or Styles of Architecture Typical of One or More Eras in the History of the City**

For its embodiment of a single period of construction of roughly sixteen years between 1896 and 1912, resulting in multiple styles (e.g., Beaux Arts, Arts and Crafts, Tudor Revival, etc.) that are largely unified by a single style (Renaissance Revival).

2.0 INTRODUCTION

"Morningside Heights: Preserving the Next Phase of Historic Residential Districts" was prepared by Gregory Dietrich Preservation Consulting on behalf of the Morningside Heights Historic District Committee (MHHDC), a non-profit preservation advocacy organization, whose mission is to advocate for the preservation of Morningside Heights. The purpose of this study is to provide information regarding the history, architecture, and significance of one (1) proposed historic district extension and four (4) proposed historic districts in the Morningside Heights neighborhood of Manhattan.

Since 1996, the MHHDC has been advocating for local designation of Morningside Heights. In 2017, the New York City Landmarks Preservation Commission (NYC-LPC) designated the Morningside Heights Historic District, encompassing apartment buildings along the Cathedral Parkway corridor, large segments of Riverside Drive and Claremont Avenue, and parts of Broadway and its cross streets to the west, that included apartment buildings, mixed-use apartment buildings, row houses, a town house, a church, and a commercial building. While this designation has resulted in landmark protections for predominantly residential buildings in the southernmost and westernmost portions of the neighborhood, other portions containing residential buildings of equal distinction—along with their institutional counterparts—still go unprotected. Accordingly, this study provides the requisite information and justification for the NYC-LPC to complete its first phase of designation focusing on Morningside Heights' residential architecture, with a focus on its institutional architecture to follow.

2.1 Study Area Boundaries

The study areas occupy five distinct areas of the Morningside Heights neighborhood of Manhattan, consisting of:

- **Morningside Heights Historic District Extension**
Sixty-two properties roughly bounded by West 114th Street to the north, Amsterdam Avenue to the east, West 112th Street to the south, and Broadway to the west, that are connected to the Morningside Heights Historic District to the west and to the south (Figure 2.1, Table 1); and
- **Amsterdam Avenue-Morningside Drive South Historic District**
Thirteen properties roughly bounded by West 116th Street to the north, Morningside Drive to the east, West 115th Street to the south, and Amsterdam Avenue to the west (Figure 2.2, Table 2); and
- **Amsterdam Avenue-Morningside Drive North Historic District**
Eighteen properties roughly bounded by Morningside Drive to the north and east, West 118th Street to the south, and Amsterdam Avenue to the west (Figure 2.2, Table 3); and
- **Broadway-Amsterdam Avenue Historic District**
Forty properties roughly bounded by West 123rd Street to the north, Amsterdam Avenue to the east, West 121st Street to the south, and Broadway to the west (Figure 2.3, Table 4); and

- **Riverside Drive-Claremont Avenue Historic District**

Twenty-three properties roughly bounded by Tiemann Place to the north, Claremont Avenue to the east, West 122nd Street to the south, and Riverside Drive to the west (Figure 2.3, Table 5).

2.2 Methods

The methodology for completing this study consisted of a review of books, New York City Department of Buildings permits, articles, maps, and online sources informing Morningside Heights' history, architecture, and significance. The study areas were evaluated against the criteria for significance, as enumerated in the New York City Landmarks Law, which stipulate:

- Special character or special historical or aesthetic interest or value; and
- Represent one or more periods or styles of architecture typical of one or more eras in the history of the city

In addition, the law identifies potential areas of significance in terms of cultural, social, economic, political, and/or architectural history.

Study area boundaries were determined via a survey of contiguous historic residential properties within a particular area of the neighborhood, after conducting research to evaluate their adherence to the significance criteria of the New York City Landmarks Law listed above and a survey to assess the extent of integrity of each individual property. Similar to the many historic districts designated by the New York City Landmarks Preservation Commission throughout Manhattan, the question of significance, and not district size, along with the ability of these properties' ability to convey that significance, were the guiding principles informing this analysis.¹

2.3 Dates the Study Was Conducted

This study was conducted between January and April 2018.

2.4 Citation

This report was written by Gregory G. Dietrich and can be cited as:

Dietrich, Gregory G. "Morningside Heights: Preserving the Next Phase of Historic Residential Districts." New York: Gregory Dietrich Preservation Consulting, 2018. Prepared by Gregory Dietrich Preservation Consulting, New York, NY, for the Morningside Heights Historic District Committee, New York, NY.

2.5 Location of Report Copies

Copies of the report are on file at the office of the Morningside Heights Historic District Committee, New York, NY.

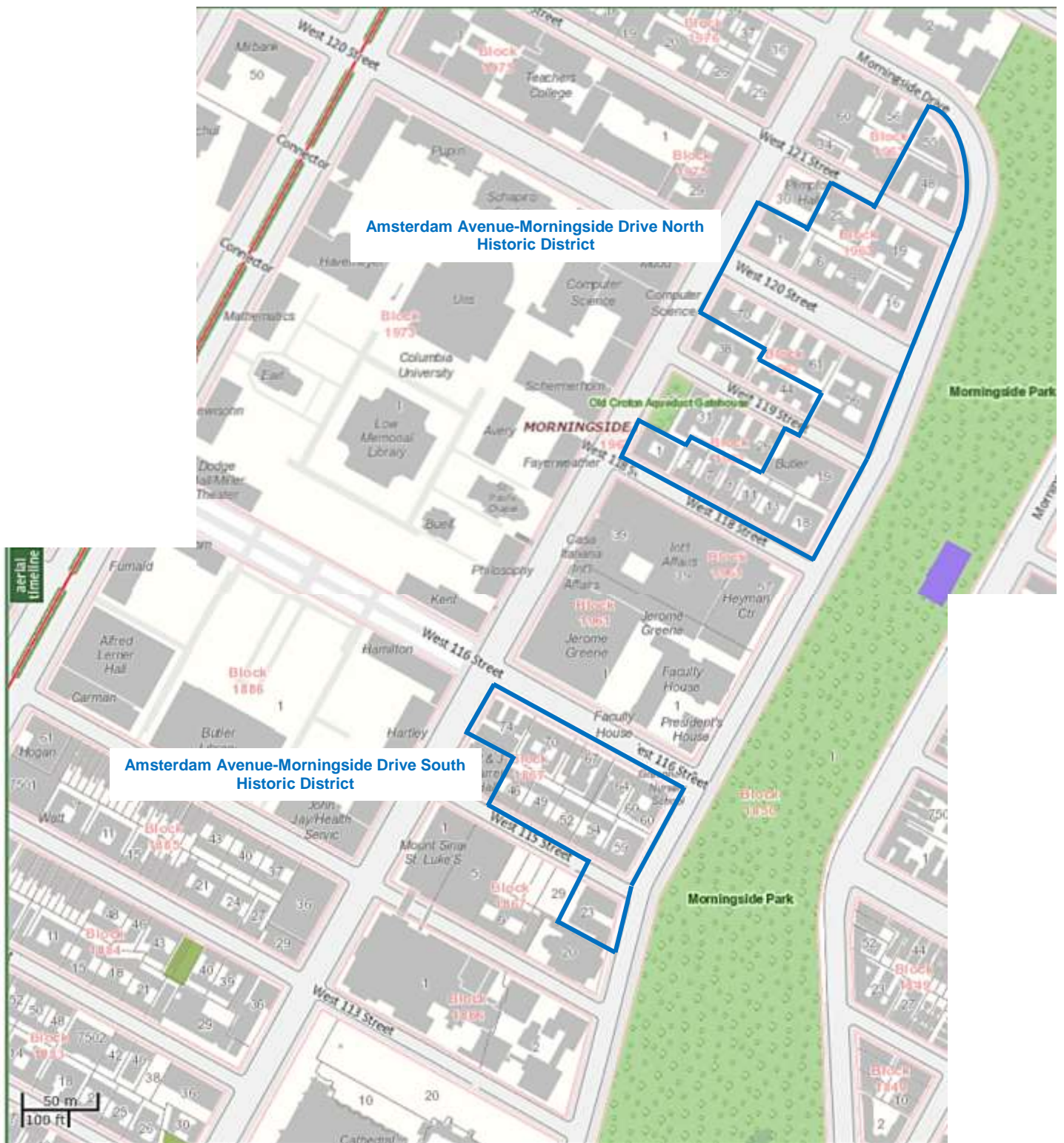


Figure 2.2. Study Area Map showing boundaries for the proposed Amsterdam Avenue-Morningside Drive South and Amsterdam Avenue-Morningside Drive North Historic Districts (in blue).
Base Map: 2017 nyc oasis

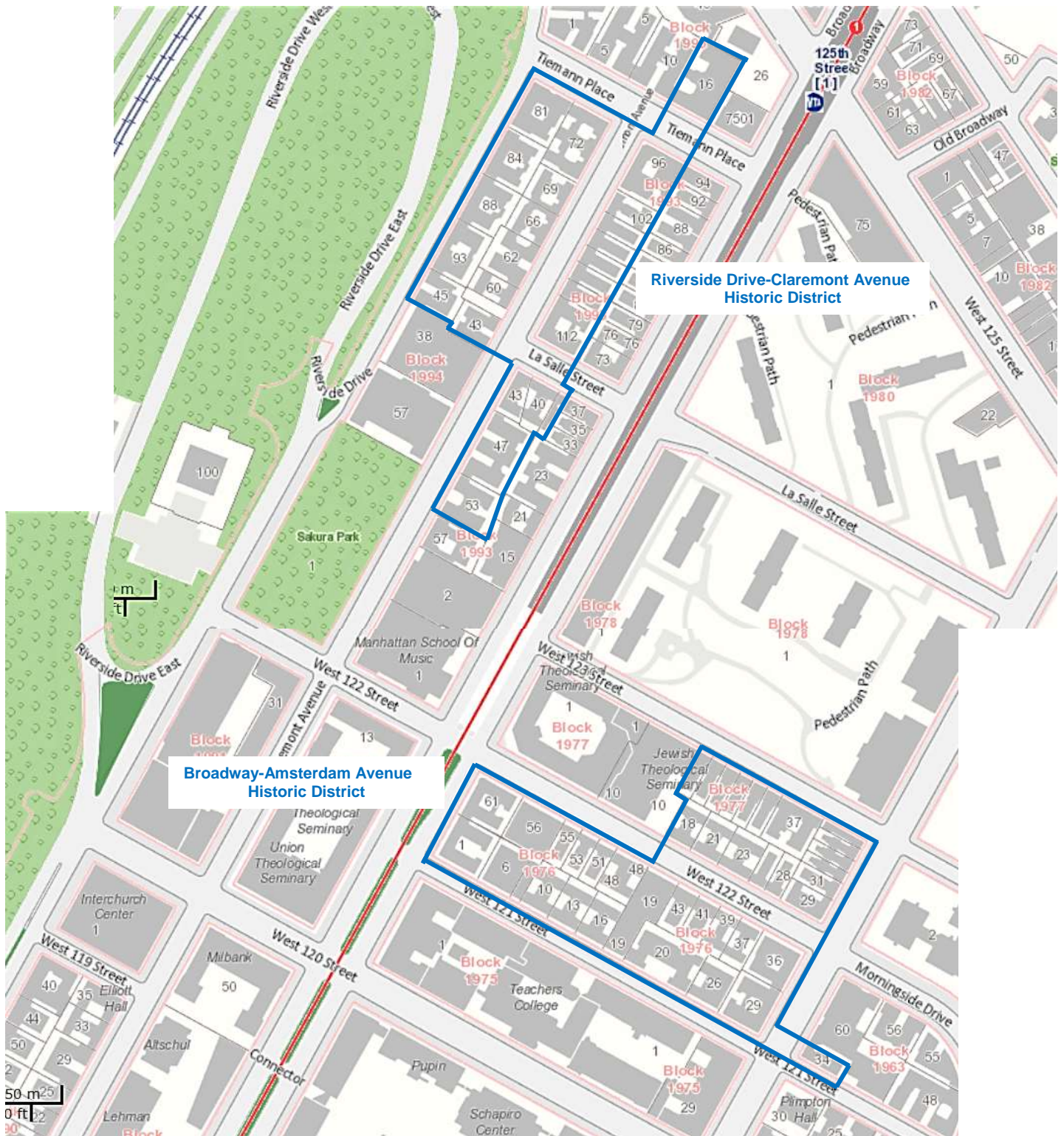


Figure 2.3. Study Area Map showing boundaries for the proposed Broadway-Amsterdam Avenue and Riverside Drive-Claremont Avenue Historic Districts (in blue).
Base Map: 2017 nyc oasis

3.0 HISTORY

The following history of Morningside Heights is excerpted from the “Morningside Heights Historic District” Designation Report.²

Before the arrival of the Europeans, the wilderness that later became the Upper West Side may have served as hunting grounds for the Native American Weckquaesgeek, an Algonquian-speaking band, whose main settlements were to the southeast of Morningside Heights Historic District. The Dutch colonial government granted parcels of land in the city at the tip of the island, its immediate environs, and Harlem to various patentees; however, it was not until New York became a British colony that land in the middle of Manhattan was allotted. In 1686, Thomas Dongan (governor, 1682-88) granted a patent to the Mayor, Aldermen and Commonality of the City of New York for a large triangular parcel extending from roughly West 107th Street to West 124th Street between the Hudson River and the Harlem boundary that included what we now refer to as Morningside Heights. In 1784-85 the parcel was purchased by Nicholas and James W. De Peyster.

Located on a high plateau bordered by rugged cliffs that separate it from Harlem on the east and the Hudson River on the west, Morningside Heights was not easily accessible from the rest of the city until the completion of the Bloomingdale Road in 1703. Nicholas De Peyster, who purchased the tract that encompasses the Morningside Heights Historic District, established his country estate on the ridge overlooking the Hudson around West 114th Street. To the east, the tract purchased by James W. De Peyster remained vacant. In 1816, the Society for New York Hospital began purchasing land in eastern Morningside Heights from James’ son for the purpose of erecting a hospital for the care and treatment of mental patients and in 1821 opened the Bloomingdale Insane Asylum on what is now the main campus of Columbia University. A second institution, the newly formed Leake and Watts Orphan Asylum, purchased the part of the Society of New York Hospital’s land holdings south of West 113th Street and east of Tenth (now Amsterdam) Avenue in 1834. Work started in 1837 on the orphanage’s first building designed two years earlier by Ithiel Town and it was open for occupancy in 1843. The presence of these two institutions on large parcels of land, as well as the topography and lack of public transportation affected residential development in Morningside Heights through the 19th century.

For much of the 18th and 19th centuries the only overland access to Morningside Heights was the Bloomingdale Road, which connected the Upper West Side to Lower Manhattan. A stage line was established on the road in 1819 and extended to Manhattanville to the north of Morningside Heights in 1823. Blocks within the Morningside Heights Historic District were divided into parcels and lots by the heirs of Nicholas De Peyster as early as the 1820s, but most of the land was held by investors and at mid-century development in the historic district was limited to a handful of mansions overlooking the river, and a concentration of small, wood-frame dwellings

for the working class on West 110th Street (later renamed Cathedral Parkway) that came to be known as “Dixonville” for their builder William Dixon (Figure 3.1).

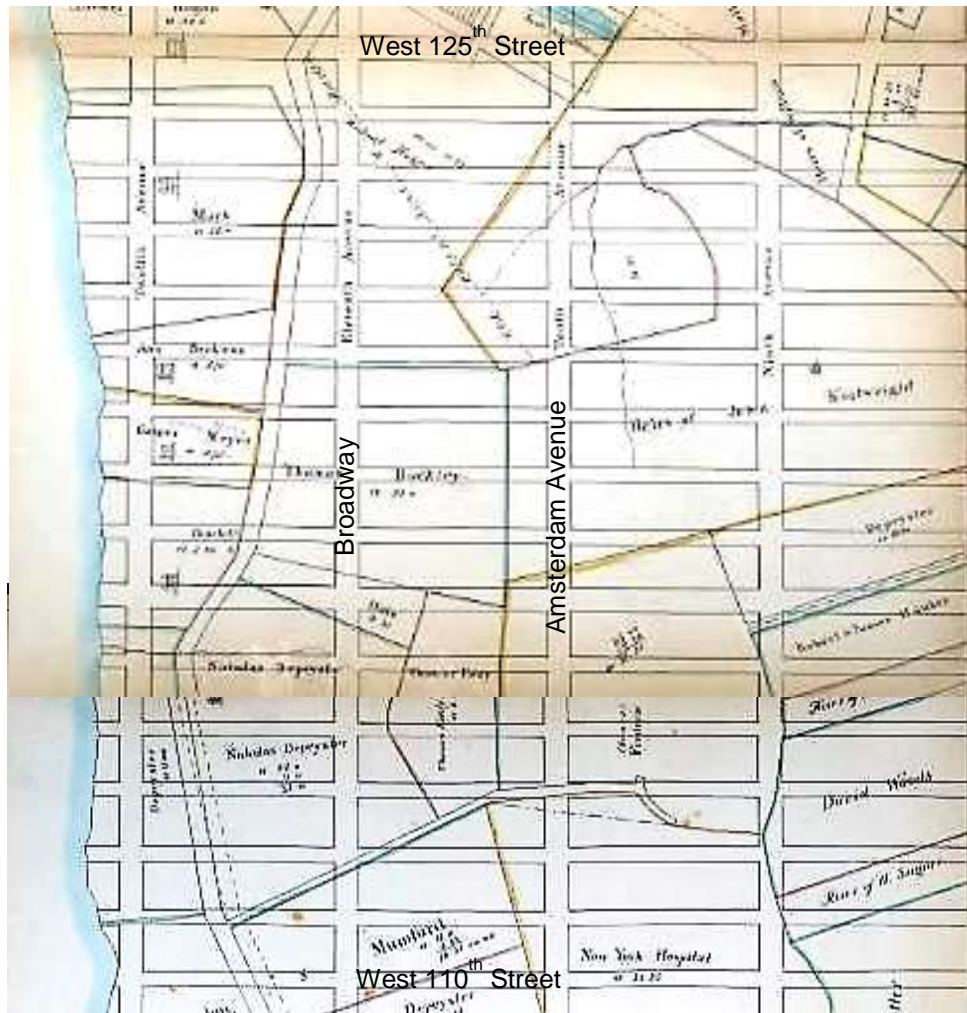


Figure 3.1. Recreation of an 1815 map of Morningside Heights showing original property ownership.

Source: *Maps of Farms: The Blue Book 1815*, Otto Sackersdorff, 1867

In the years following the Civil War, civic improvements in the Upper West Side played significant roles in its development. Two of these amenities incorporated the rugged landscape adjoining Morningside Heights. In 1865, William R. Martin, a Park Commissioner, proposed the idea of a park and adjoining road along the Hudson River north of 72nd Street. Frederick Law Olmsted was hired to design Riverside Park and Drive (1873-75, construction 1875-80, with later additions) combining both into a single design, creating a curving drive and promenade above the landscaped hillside. Three years later, in 1868, recognizing the infeasibility of applying the 1811 grid plan to the rocky terrain north of West 110th Street between Ninth and Tenth Avenues,

Commissioner Andrew Haswell Green recommended the creation of what would become Morningside Park (Frederick Law Olmsted and Calvert Vaux, 1873, revised 1887; constructed 1883-95).



Figure 3.2. 1867 Map of Morningside Heights showing Bloomingdale Insane Asylum (center) and Leake & Watts Orphan Asylum (lower center)

Source: J.F. Harrison Map, 1867

At the same time, transportation in the area was being improved. The Eighth Avenue horse car line was extended to West 84th Street in 1864, supplementing the existing stage lines on the Bloomingdale Road. In 1868 the Commissioners of Central Park, under their mandate to complete the laying out of streets west of the park, opened a wide street with landscaped malls, called the Boulevard (renamed Broadway in 1899)

from West 59th Street to West 155th Street replacing the Bloomingdale Road (Figure 3.2). However, development in the Upper West Side was still slow, hampered by the area's rocky outcrops and uneven terrain, its distance from the city's historic axis at Fifth Avenue, the high prices asked by land speculators, and the reluctance of developers to build in a nearly empty area whose social composition had not yet been determined. In 1879, the Ninth Avenue elevated train was completed to West 155th Street and contributed to the increased pace of development in the Upper West Side south of West 110th Street and Harlem in the 1880s and '90s. Morningside Heights was bypassed as the train's route north of West 110th Street shifted to Eighth Avenue where the closest station was at West 116th Street (Figure 3.3). [END OF EXCERPT]

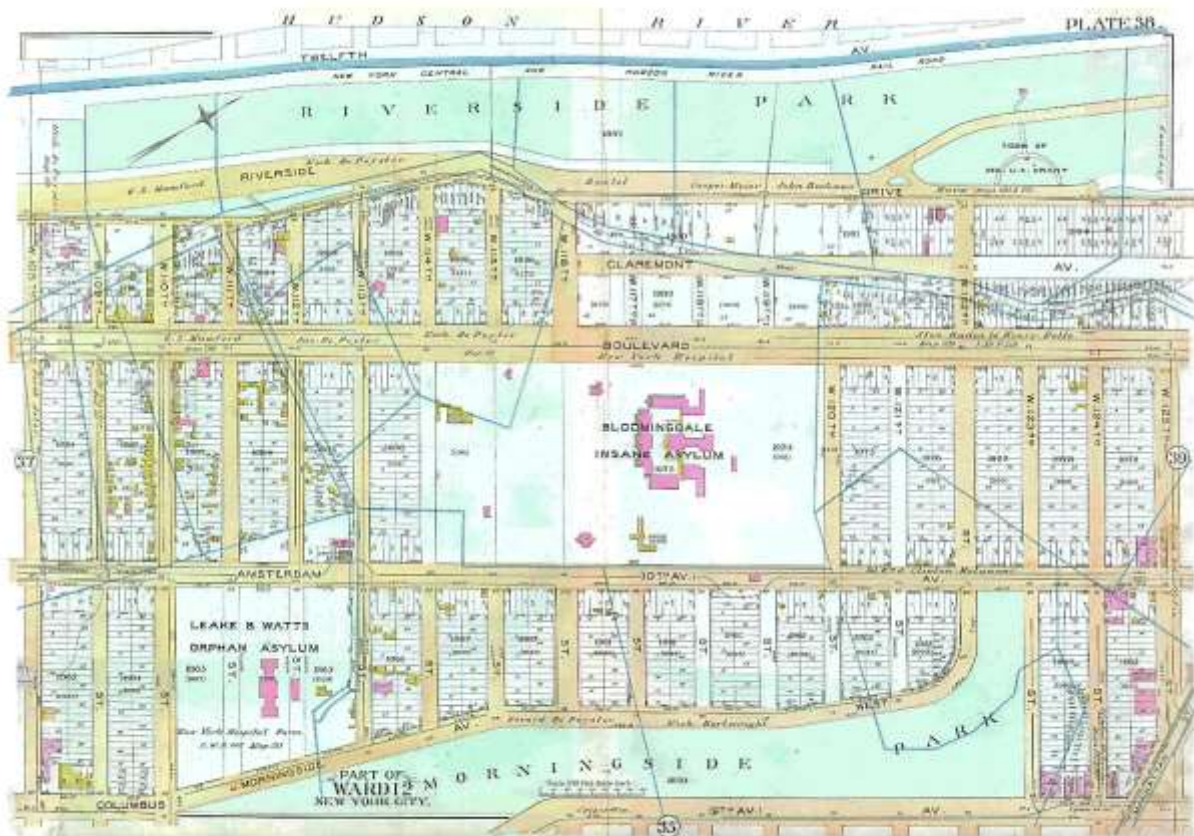


Figure 3.3. 1891 Map of Morningside Heights showing limited development.

Source: G.W. Bromley Map, 1891

The introduction of the Interborough Rapid Transit (IRT) subway into Morningside Heights in 1904 was primarily responsible for the proliferation of speculative multi-family residential developments that occurred over the next seven years. However, as early as 1886, the Leake & Watts Orphan Asylum had sold its property bounded by Amsterdam Avenue (formerly Tenth Avenue) and Morningside Drive (formerly Ninth Avenue), and West 110th and 113th Streets, to the Cathedral Committee for the construction of the Cathedral of St. John the Divine, which would serve as the Episcopal Diocese of New York. Meanwhile, to the west of Amsterdam Avenue, real estate investors had already begun a

campaign to force the Bloomingdale asylum to vacate the area, maintaining that its presence depressed land values that in turn discouraged residential real estate speculation. After failed attempts to get the State of New York to revoke the asylum's tax-exempt status and to have it discredited, the Asylum's Board of Governors announced its plan to relocate the asylum from Morningside Heights to White Plains in May 1888.³ The following year the Board of Governors auctioned off 98 lots (encompassing the area of the proposed Morningside Heights Historic District Extension), between Amsterdam Avenue and Broadway, and West 112th and 114th Streets.⁴

In 1892, Teachers College, Columbia College, and St. Luke's Hospital acquired sizable tracts of land from the Board of Governors, with the intent of relocating their campuses from Greenwich Village and Midtown to Morningside Heights. This concentrated wave of institutional development during the last decade of the nineteenth century would encourage other institutions to follow suit in the early twentieth century, drawn to an area that was still largely undeveloped but now accessible via mass transit (Figure 3.4).⁵

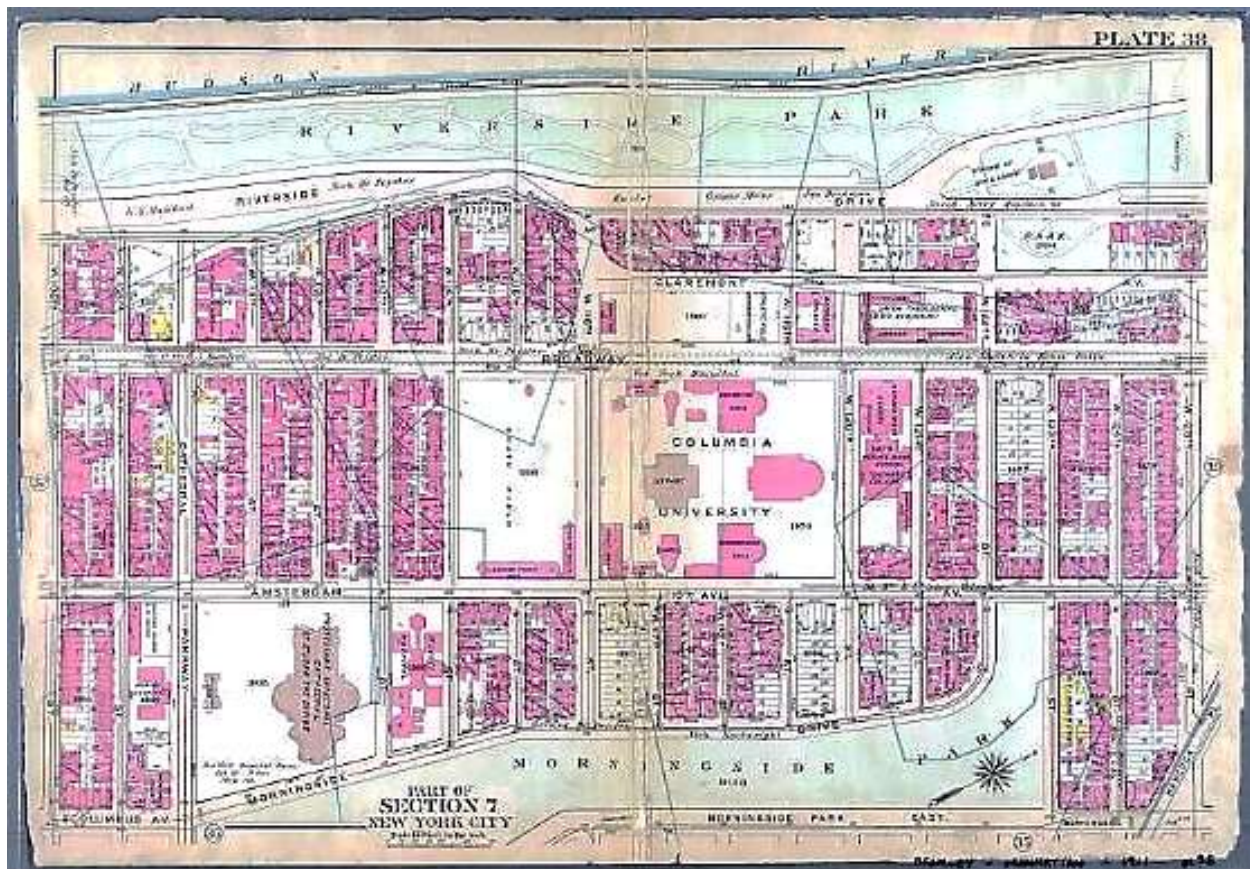


Figure 3.4. 1911 Map of Morningside Heights showing extensive development.

Source: G.W. Bromley Map, 1911

4.0 ARCHITECTURAL DEVELOPMENT

4.1 Building Types

Similar to the Morningside Heights Historic District, the majority of properties contained in the study areas are multi-family dwellings that were developed both in anticipation of, and in response to, the introduction of the IRT subway into the area in 1904. Pre-dating this wave of speculative multi-family construction, the earliest residential development in the Heights consisted of “a few wooden farmhouses and shanties, two small brick tenements, and several riverside mansions” that had sprung up over the course of the nineteenth century.⁶ Alternately, the beginning of the 1890s witnessed the first examples of row house construction: first, in a pair of elegant four-story, Colonial Revival-style town houses that were commissioned by two Columbia College professors (633-635 West 115th Street; Henry Otis Chapman, 1891; Morningside Heights Historic District), and second, in a series of six, five-story, Renaissance Revival-style row houses and a small apartment house that were commissioned by David T. and Carrie S. Kennedy at 425-435 West 117th Street (odd nos.) (Neville & Bagge, 1895; now demolished), which would have been accessible to a streetcar that ran along Amsterdam Avenue.⁷

Prior to their work in the Heights, the Kennedys had already distinguished themselves on the Upper West Side as speculative row house developers who had maintained a certain standard in the materials and design of their houses. However, the Bloomingdale Asylum’s Board of Governors, in divesting



Figure 4.1. 546 West 114th Street, 1911.
Source: New York Public Library Digital Collections

itself of such a sizable piece of property, was not willing to risk the possibility of “letting the market decide” what would be built on their land. Instead, it imposed restrictive covenants on the 98 lots that it auctioned off in 1889 so as to ensure that its property values would be maintained, and in doing so, attempt to emulate the success of the Upper West Side’s fashionable “West End” to the south. Thus, the developments on West 112th to 114th Streets, between Broadway and Amsterdam Avenue reflect the earliest restrictive covenants in the neighborhood, specifying no noxious uses, no tenements, minimum building heights of four stories, and materials consisting of brick or stone for walls, and slate, tin or some other type of fireproof material for roofs.⁸ These two blocks boast the highest concentration of row houses in Morningside Heights, when developers sought to replicate the successes of the Upper West Side to the south and Harlem to the northeast (Figure 4.1). Between 1894 and 1899, a concentrated wave of speculative row house development produced 64 houses by 7 different developers, of which the Kennedys were the most prolific among them.⁹

However, unlike the Upper West Side and Harlem, whose residential districts already boasted access to mass transportation and local commerce, Morningside Heights was in the process of becoming a district of large-scale institutions without provisions for basic amenities. As a result, a few of the real

estate developers, who were early investors in row house construction in the neighborhood, such as Marie Cook, who commissioned 523-531 West 113th Street (odd nos.) (Henry F. Cook, 1899), and David Kennedy, who commissioned 538-554 West 114th Street (even nos.) (Neville & Bagge, 1899), went into foreclosure two years after construction due to a lack of sales.¹⁰ However, once plans for the subway were made public, investors and developers rejected the single-family housing model in favor of acquiring multiple lots to build multi-family dwellings.

As speculative row house development defined select blocks within the southern part of the neighborhood, French flats and tenements were being introduced within the northern part during this same period. French flats were early apartment houses that were marketed to middle-income renters during the mid- to late nineteenth century that helped normalize the idea of communal living for the middle-class. The Stuyvesant Apartments (1869-1870; now demolished), formerly located at 142 East 18th Street, was generally considered the first middle-class apartment house (aka “French flats”) (Figure 4.2).¹¹



Figure 4.2. Stuyvesant Apartments, n.d.

Source: boweryboyshistory.com

Commissioned by Rutherford Stuyvesant, who sought to introduce Parisian-style apartment living to middle-class New Yorkers, the Stuyvesant Apartments was designed by Richard Morris Hunt, who was the first American to study at the École des Beaux Arts. The building featured a total of sixteen apartments (two per floor), along with four artist’s studios in the attic-story, fully-equipped bathrooms in each unit, street-facing parlors, bedrooms, dining rooms, and kitchens in the rear. In addition, each unit featured separate entrances for residents and servants. As noted by the New York City Department of Buildings, the Stuyvesant Apartments was listed as a “first-class dwelling” (typically afforded to single-family dwellings) and a “Parisian dwelling.” Eventually, the buildings department began to refer to these multi-family dwellings as “French flats” to distinguish them from tenements, boarding houses, and hotels.¹²

The rapid pace of development in this portion of the neighborhood following the introduction of the subway into the area resulted in two different types of tenements being constructed: “Old Law” tenements and “New Law” tenements. “Old Law” tenements had to adhere to the Tenement Reform Act of 1879, and were built on either twenty-five-foot-wide or fifty-foot-wide lots in dumbbell plans that featured narrow window shafts between abutting tenements (Figure 4.3). The narrower tenements featured a single unit per floor, while the wider tenements featured two units per floor, along with shared bathrooms among multiple tenants. “New Law” tenements had to adhere to the Tenement Reform Act of 1901, and were built on fifty-foot-wide lots in dumbbell plans with interior courtyards and at least one bathroom per unit.

The earliest tenements consisted of a mixed-use row along Amsterdam Avenue that were constructed under the old law. The close proximity of these tenements to Teachers College may have prompted

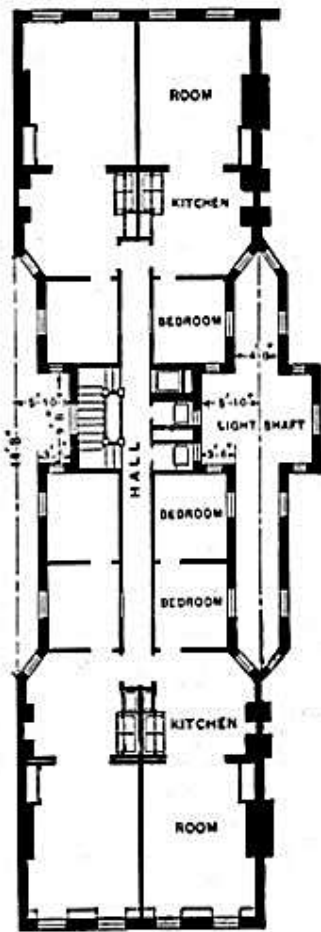


Figure 4.3. “Old Law” Tenement Plan.

Source: Jacob Riis *How the Other Half Lives* (1890)

considered elevators to be a necessity and building codes only required that multi-family dwellings up to six stories be of semi-fireproof construction, making them cheaper to build than taller buildings (Figure 4.4).¹⁵

4.2 Building Styles

The introduction of the subway into Morningside Heights not only resulted in a variety of speculative multi-family residential development, but also in an architectural cohesion that largely reflected a new vernacular architecture borne out of the melding of two popular, yet disparate, styles: Italian Renaissance Revival and Colonial Revival.¹⁶ Although it is unclear as to the precedent for this melding of styles, national events, such as the Centennial Exposition of 1876 in

the Board of Trustees to advocate for the formation of the Morningside Protective Association to ensure that a certain standard of housing would be constructed within the area bounded by Riverside Drive to the west, West 122nd Street to the north, Morningside Drive to the east, and Cathedral Parkway to the south. However, the association was short-lived, owing to the fact that there were too many property owners by this time to gain consensus regarding what types of buildings should be permitted.¹³ Consequently, many tenements were developed to the north of Teachers College, perhaps reflecting the reluctance of higher-class tenants to negotiate its hilly topography as part of their daily commute to the nearby institutions or to the 125th Street subway station.

The most prominent residential building type was the apartment building, which was targeted to the middle class, and whose design was based on a variety of factors that included legal requirements, land values, and location. Ultimately, this produced a “hierarchy among the residential streets of Morningside Heights” that dictated the most exclusive apartment buildings be located along Riverside Drive (with its sweeping panoramas of the Hudson River) and Broadway (with its immediate access to mass transit and commercial amenities), with less exclusive buildings located along Amsterdam Avenue, Morningside Drive, and the cross streets.¹⁴ These latter developments targeted lower- and solidly middle-class tenants, with the six-story, elevator apartment house quickly emerging as the most popular type of development, owing in part to the fact that tenants now



Figure 4.4. 428 Riverside Drive, 1911.

Source: New York Public Library Digital Collections

Philadelphia and the World's Columbian Exposition of 1893 in Chicago would have exerted a substantial influence in promoting Colonial Revival and Renaissance Revival architecture to the country-at-large.¹⁷ Moreover, apart from these national architectural showcases, New York City had its own history of design to look to for precedent. For example, Georgian and Federal architecture had been integral to New York City's development, as manifested in standalone houses, such as the Georgian-inspired Morris-Jumel Mansion (1758) in Washington Heights, and a preponderance of Federal-style row houses and town houses, such as the Edward Mooney House (1785-1789) in the Bowery and others, that permeated the neighborhoods of Lower Manhattan and the East and West Villages (Figure 4.5). By the turn of the twentieth century, the stylistic and material hallmarks of Federal- and Georgian-style architecture would be integrated into a period revival style known as Colonial Revival. Similarly, the City's Renaissance-inspired architecture had precedent in the mid-nineteenth century palazzo-style, store-and-loft buildings and showrooms of Tribeca, and the mid-late-nineteenth-century, cast-iron commercial buildings of Soho and the Italianate-style row houses, town houses, and mansions found in select neighborhoods of Manhattan and West Brooklyn (Figure 4.6).



Figure 4.5. Edward Mooney House, n.d.

Source: Friends of the Lower East Side



Figure 4.6. A.T. Stewart's Marble Palace Tribeca, 1851.

Source: New-York Historical Society

The previously noted pair of town houses at 633-635 West 115th Street were the earliest examples of Colonial Revival-style dwellings, while the row houses and apartment house at 425-435 West 117th Street (odd nos.) were the earliest examples of Renaissance Revival-style dwellings in the neighborhood. Beyond these residential precedents exhibiting each style, Andrew S. Dolkart, author of *Morningside Heights: A History of Its Architecture and Development* (1998), posited that McKim, Mead and White's Columbia University classroom buildings, with their unorthodox combination of Italian Renaissance- and Colonial-inspired elements beginning in the late nineteenth century, may have influenced a range of residential buildings in the neighborhood (Figure 4.7).¹⁸

Among the Renaissance-inspired elements found on these early classroom buildings are rusticated and radiating limestone bases, projecting entrance porticos supported by Classically inspired columns and surmounted by entablatures with decorative friezes (often featuring the name of the building in bas-relief), quoins, and modillioned and denticulated cornices, while Colonial Revival elements generally consist of red brick cladding (often laid in Flemish bond with burnt headers) and limestone or cast-stone keyed and splayed window lintels. In addition, Lamb & Rich's Millbank Hall

(1896-1897) at Barnard College, with its Renaissance-inspired quoins and cornice, combined with its Colonial-inspired red brick walls and keyed and splayed lintels, appears as if it could have served as a design template to the many multi-family dwellings that were about to be built in the area (Figure 4.8).



Figure 4.7. Columbia University Postcard showing classroom buildings at left, n.d.

Source: www.picclick.com



Figure 4.8. Millbank Hall, Barnard College Postcard, n.d.

Source: www.picclick.com

Secessionist, characterized by Classically- and geometrically-inspired ornamentation; Art Nouveau, distinguished by organic forms in ornamentation; as well as French Renaissance Revival and neo-Romanesque.

Although not as prevalent, other popular styles of the late nineteenth and early twentieth centuries inform the study areas' architecture that include: Beaux Arts, often distinguished by limestone and/or white brick with French and Italian Baroque ornamentation; Arts and Crafts, often incorporating ornamental brickwork and tile; Tudor Revival, evoking half-timbered construction through brick and stone, label moldings, and angled oriels;

ENDNOTES

- ¹ Manhattan contains many small, medium, and large historic districts, both contiguous and non-contiguous with existing districts. These include: Chelsea: Chelsea/Chelsea Extension (1970/1981); West Chelsea (2008); Lamartine Place (2009); East Village: St. Mark's (1969); East 10th Street (2011); East Village/Lower East Side (2012; single designation that includes two non-contiguous districts); Greenwich Village: MacDougal-Sullivan Gardens (1967); Greenwich Village/Greenwich Village; Extension/ Greenwich Village Extension II (1969/2006/2010); Weehawken Street (2006); South Village (2013); Harlem: St. Nicholas (1967); Mount Morris Park/Mount Morris Park Extension (1971; 2015); Hamilton Heights/Hamilton Heights Extension (1974/2000); Audubon Terrace (1979); Hamilton Heights-Sugar Hill/Hamilton Heights-Sugar Hill Extension (2000/2001); Hamilton Heights/Sugar Hill Northeast (2001); Audubon Park (2009); Lower Manhattan: Fraunces Tavern Block (1978); Stone Street (1996); Midtown East: Sniffen Court (1966); Turtle Bay Gardens (1966); Tudor City (1988); Murray Hill (2004; originally 2 non-contiguous districts); Union Square East: East 17th Street/Irving Place (1998); Upper East Side: Treadwell Farm (1967); Henderson Place (1969); Carnegie Hill (1974); Upper East Side/Upper East Side Extension (1981/2010); Hardenbergh/Rhineland (1998); Upper East Side Extension (2010); Park Avenue (2014); Upper West Side: West 71st Street (1969); Riverside Drive-West 105th Street (1973); Riverside Drive-West 80th-81st Street (1985); Riverside Drive-West End Avenue (1989); Upper West Side-Central Park West (1990); Manhattan Avenue (2007); Riverside Drive-West End Avenue Extension I/Riverside Drive-West End Avenue Extension II (2012/2015).
- ² Marianne S. Percival, "The Historical and Architectural Development of the Morningside Heights Historic District," in "Morningside Heights Historic District" Designation Report," ed. Kate Lemos McHale and Michael Caratzas (New York: New York City Landmarks Preservation Commission, 2017), 4-6.
- ³ Ibid., 6.
- ⁴ Ibid.
- ⁵ Institutional development during the first decades of the twentieth century included: Barnard College, Union Theological Seminary, Institute of Musical Art (today Manhattan School of Music), Jewish Theological Seminary, and Riverside Church.
- ⁶ Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 275.
- ⁷ Ibid., 278.
- ⁸ These covenants were to remain in effect for twenty years. Ibid., 276.
- ⁹ Dolkart, 278.
- ¹⁰ Andrew S. Dolkart noted that as a result of lackluster sales, many of these row houses were acquired by fraternities or rented out as boarding houses to accommodate students from Columbia College. In addition, Dolkart noted that many of these converted establishments were staffed by African Americans who had migrated to New York from Virginia and were unable to obtain work as domestics in private homes. Ibid., 283-284.
- ¹¹ Information on the Stuyvesant was obtained from Christopher Gray, "Streetscapes: Apartment Buildings, the Latest in French Ideas," *The New York Times*, July 11, 2013.
- ¹² Amy Kallman Epstein, "Multifamily Dwellings and the Search for Respectability: Origins of the New York Apartment House," *Urbanism Past & Present* 5:2:10 (Summer 1980): 29-39.
- ¹³ Ibid., 285
- ¹⁴ Dolkart, 302-305.
- ¹⁵ Dolkart noted that semi-fireproof construction allowed for wood studs, but also required exterior fire escapes. Ibid., 308.
- ¹⁶ Unless noted otherwise, the Italian Renaissance Revival style is generally referred to as the Renaissance Revival style in this report.
- ¹⁷ The World's Columbian Exposition was considered highly influential in promoting the Beaux-Arts style of architecture which incorporated Classical- and Renaissance-inspired principles of balance, order, and symmetry, decorated with Italian and French Baroque ornamentation.
- ¹⁸ Dolkart, 295.

5.0 HISTORIC BUILDING INVENTORY

5.1 Morningside Heights Historic District Extension Study Area¹

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|-------------|------------|------------------|-------------------------------------|--|--|
| 508 W. 112 th St. | Ordell | 1903 | Neville & Bagge | 8-story tenement building | Beaux Arts incorporating Colonial Revival | Mid-block tenement building featuring a former double entrance set within a double-height, rusticated limestone base under Roman brick-clad walls containing splayed and keyed cast-stone lintels, flanking a rusticated limestone façade with quoins and cartouches in the upper stories. |
| 512 W. 112 th St. | -- | 1930 | George Miller | 6-story elevator apartment building | Neo-Romanesque | Mid-block apartment building featuring a Roman-arched entry with a bundled-rope molding surround under a leaded-glass transom, variegated beige and tan brick throughout with machicolated ornamentation over the second floor and a machicolated gable-front cornice. |
| 520 W. 112 th St. | Lionsgate | 1987 | William Fryer | 19-story apartment building | Modern | Mid-block apartment building clad in red brick with cast-stone trim incorporating a colonnaded based with an arched entry and a library, with the residential component featuring a projecting center bay flanked by balconies and the library featuring an oversized picture window under a stepped parapet. |
| 522 W. 112 th St. | -- | 1906 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a limestone base under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim, featuring an entrance portico with Doric columns crowned by triglyphs under a series of recessed fire escapes, and window openings that are characterized by a combination of splayed and keyed lintels, and paneled lintels containing anthemion and urn ornamentation over molded sills. |
| 526 W. 112 th St. | De Boulogne | 1905 | Stern & Morris | 6-story tenement building | Beaux Arts incorporating Colonial Revival | One of two mid-block tenement buildings with a rusticated limestone base under a brick façade with terra cotta trim, featuring an arched entry set within an entrance portico with Doric columns crowned by a modillioned cornice with a balustrade, window openings that are characterized by a combination of splayed and keyed lintels, and elaborate surrounds that include fluted pilasters flanking paired windows with Ionic mullions, and ornamental entablatures; a modillioned cornice connects it with no. 530. |

¹ Building types are noted as they were originally filed with the New York City Department of Buildings. Sources: Columbia University Digital Collections: The Real Estate Record: <http://rerecord.cul.columbia.edu/rerecord/browse.php>; Office for Metropolitan History: <http://www.metrohistory.com>.

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------------------------------|------------|----------------------------|----------------------------|--|---|
| 530 W. 112 th St. | Huguenot | 1905 | Stern & Morris | 6-story tenement building | Beaux Arts incorporating Colonial Revival | One of two mid-block tenement buildings with a rusticated limestone base under a brick façade with terra cotta trim, featuring an arched entry set within an entrance portico with Doric columns crowned by a modillioned cornice with a balustrade, window openings that are characterized by a combination of splayed and keyed lintels, and elaborate surrounds that include fluted pilasters flanking paired windows with Ionic mullions, and ornamental entablatures; a modillioned cornice connects it with no. 526. |
| 534 W. 112 th St. | Columbia Station Post Office | 1996 | Kaeyer, Garment & Davidson | 2-story post office | Modern | Post office with a rusticated cast-stone base and brick-clad second floor, metal-and-glass entry doors under an over-sized, stucco-parged, box-like canopy, a service door, and garage door. |
| 540 W. 112 th St. | Kiltonga | 1903 | Neville & Bagge | 6-story tenement | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a rusticated limestone base featuring an entrance portico with Corinthian columns, and a rusticated limestone center bay with quoins that is flanked by a red brick façade laid in Flemish bond with quoins and molded limestone window surrounds under a modillioned and denticulated cornice. |
| 509 W. 112 th St. | St. Marino | 1900 | M.V.B. Ferdon | 6-story tenement | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a rusticated stone base featuring an entrance portico with fluted Ionic, engaged columns under a Roman-brick façade with terra cotta trim featuring molded window surrounds on the second and fourth floors and keyed and splayed lintels on the remaining floors under a modillioned cornice with a decorative frieze. |
| 511 W. 112 th St. | St. John | 1902 | S.B. Ogden & Co. | 6-story French flats | Tudor Revival | Mid-block French flats with a rusticated limestone base featuring an entrance portico with Doric columns under a variegated tan brick façade featuring windows lined with quoins and shields accentuating the sixth floor. |
| 521 W. 112 th St. | Campolyn | 1910 | Lawlor & Haase | 8-story apartment building | Arts and Crafts | Mid-block apartment building with a limestone center bay containing a portico with Ionic columns, flanked by windows and pilasters set within a façade that is clad in variegated beige brick that is accentuated with cast-stone medallions (1 st floor) and geometrically-configured brickwork that includes: diamond patterns (2 nd and 8 th floors), rectangle patterns (2 nd , 3 rd , 4 th floors), square patterns (7 th floor), and single stripe-and-square patterns running along all floors of the ends. |
| 523 W. 112 th St. | Wenonah | 1910 | Lawlor & Haase | 8-story apartment | Arts and Crafts | Mid-block apartment building with a limestone center bay containing a portico with Ionic columns, flanked by windows and pilasters set within a façade that is clad in |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|----------------|------------|----------------------|-------------------------------------|--|--|
| | | | | | | variegated beige brick that is accentuated with cast-stone medallions (1 st floor) and geometrically-configured brickwork that includes: diamond patterns (2 nd and 8 th floors), rectangle patterns (2 nd , 3 rd , 4 th floors), square patterns (7 th floor), and single stripe-and-square patterns running along all floors of both corners. |
| 533 W. 112 th St. | Adlon | 1909 | Schwartz & Gross | 8-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Mid-block apartment building with a double-height rusticated base, brick laid in Flemish bond, and window openings crowned by splayed and keyed lintels, modillioned and double-denticulated cornice with paired limestone brackets and button cresting. |
| 535 W. 112 th St. | Hotel Colonial | 1906 | Charles Steinmetz | 6-story boarding house | Colonial Revival | Restrained "high-class boarding house" with a limestone base featuring a Greek key cornice, red brick laid in Flemish bond, paired windows, quoining lining the window openings (6 th floor), and two molded cornices. |
| 539 W. 112 th St. | Phaeton | 1909 | George & Edward Blum | 6-story tenement building | Progressive French-inspired design incorporating Renaissance and Arts-and-Crafts | Mid-block tenement building with a rusticated base, tan and white diaper-pattern brickwork, geometrically-configured glass mosaic trim, decorative fire escapes, rebuilt parapet with alternating pilasters and tile medallions; first building design by the Blum brothers who have been praised for their innovative use of ornamental terra cotta; reviewed as "unique and radically different from other apartments" upon completion and considered by Dolkart to be "the most innovative speculative apartment house façade on Morningside Heights" for its progressive French-inspired design. ² |
| 504 W. 113 th St. | Stamford | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a rusticated limestone base under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes an egg-and-dart bandcourse (2 nd floor) and wavelike cornice (5 th floor), an entrance portico with double Ionic columns crowned by an imposing balcony under a series of recessed fire escapes set within an arched opening, and window openings that are characterized by a combination of splayed and keyed lintels, along with other paneled lintels containing seashell, bellflower, and rosette motifs over molded and bracketed sills. |
| 506 W. 113 th St. | Arlington | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating | Mid-block tenement building with a rusticated limestone base under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes an egg-and-dart bandcourse (2 nd floor) and wavelike cornice (5 th floor), |

² Dolkart, 300-302.

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|--|------------|--------------------|---|---|--|
| | | | | | Colonial Revival | an entrance portico with double Ionic columns crowned by an imposing balcony under a series of recessed fire escapes set within an arched opening, and window openings that are characterized by a combination of splayed and keyed lintels, along with other paneled lintels containing seashell, bellflower, and rosette motifs over molded and bracketed sills. |
| 514 W. 113 th St. | Columbia / SIPA School of International Public Affairs | 1910 | Louis A. Sheinart | 1-story shed | Modern | Taxpayer with a metal-and-glass storefront with paired, metal-and-glass entry doors. |
| 526 W. 113 th St. | Quidnet | 1909 | Mulliken & Moeller | 8-story student dormitory and apartment hotel | Beaux Arts incorporating Colonial Revival | Student dormitory and apartment hotel with a double-height base with swags, tan and white brick laid in Flemish bond, window openings crowned by splayed and keyed lintels, extensive quoining, modillioned, bracketed, and a denticulated cornice. |
| 530 W. 113 th St. | -- | 1910 | Mulliken & Moeller | 8-story apartment building | Tudor Revival | Mid-block apartment building with Tudor-arched entry and a seven-story angled oriel in the center bay with quoins flanked by tan brick walls laid in Flemish bond that are punctuated by paired windows lined with quoins |
| 536 W. 113 th St. | Rensselaer | 1909 | Neville & Bagge | 8-story apartment building | Beaux Arts | Mid-block apartment building with a double-arched entry, twin seven-story, angled oriels flanking arched window openings within limestone walls, and elaborate arched and machicolated terra cotta ornamentation along the top story under a terra cotta cornice. |
| 540 W. 113 th St. | -- | 1897 | Charles Steinmetz | 4-story row house | French Renaissance Revival | Part of a row in an A-B-A-C pattern with a rusticated limestone base, cartouche, and ornamental door and window surrounds, brick upper stories, decorative spandrels, and a denticulated cornice with an ornamental fascia. |
| 542 W. 113 th St. | -- | 1897 | Charles Steinmetz | 4-story row house | French Renaissance Revival | Part of a row in an A-B-A-C pattern with a rusticated limestone base, cartouche, and ornamental door and window surrounds, brick upper stories, decorative spandrels, and a denticulated cornice with an ornamental fascia. |
| 544 W. 113 th St. | -- | 1897 | Charles Steinmetz | 4-story row house | French Renaissance Revival | Part of a row in an A-B-A-C pattern with a rusticated limestone base, cartouche, and ornamental door and window surrounds, brick upper stories, decorative spandrels, and a denticulated cornice with an ornamental fascia. |
| 546 W. 113 th St. | -- | 1897 | Charles Steinmetz | 4-story row house | French Renaissance Revival | Part of a row in an A-B-A-C pattern with a projecting angled bay, rusticated limestone base and upper stories, cartouche, ornamental door and window surrounds, |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|------------------------|-------------------|---------------------|--|
| | | | | | | decorative bandcourses, and a modillioned cornice with a paneled fascia. |
| 548 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B-C-D-C-B-A pattern with a projecting bay, Classically inspired door surround, rusticated and radiating limestone base and upper stories, decorative spandrels, window entablatures, round-arched window openings along the top story, and a modillioned and denticulated cornice with a decorative fascia panel. |
| 550 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A- B-C-D-C-B-A pattern with a Classically inspired door surround, rusticated and radiating limestone base and upper stories, decorative spandrels, window entablatures, round-arched window openings along the top story, and a modillioned and denticulated cornice with a decorative fascia panel. |
| 552 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B- C-D-C-B-A pattern with an arched entry, rusticated and radiating limestone base, decorative spandrels, double-height window surround, round-arched window openings along the top story, and a bracketed, modillioned, and denticulated cornice. |
| 554 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B-C- D-C-B-A pattern with an arched entry, rusticated and radiating limestone base, brick upper stories, decorative spandrels, double-height window surround crowned by a cartouche, round-arched window openings along the top story, and a modillioned and denticulated cornice. |
| 556 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B-C-D- C-B-A pattern with an arched entry, rusticated and radiating limestone base, brick upper stories, decorative spandrels, double-height window surround, round-arched window openings along the top story, and a bracketed, modillioned, and denticulated cornice. |
| 558 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B-C-D-C- B-A pattern with a molded door surround in the basement, rusticated and radiating limestone base and walls, decorative spandrels, window entablatures, round-arched window openings along the top story, and a modillioned and denticulated cornice with a decorative fascia panel. |
| 560 W. 113 th St. | -- | 1896 | Gilbert A. Schellenger | 4-story row house | Renaissance Revival | Part of a row in an A-B-C-D-C-B- A pattern with a projecting bay, Classically inspired door surround, rusticated and radiating limestone base, limestone walls, decorative spandrels, window entablatures, round-arched window openings along the top story, and a modillioned and denticulated cornice with a decorative fascia panel. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|-----------|------------|------------------|----------------------------|--|--|
| 507 W. 113 th St. | Louisiana | 1908 | Schwartz & Gross | 8-story apartment building | Renaissance Revival incorporating Colonial Revival | Mid-block apartment building with a modest, double-height rusticated base under a red brick façade laid in Flemish bond with burnt headers and window openings crowned by splayed and keyed lintels, and bracketed sills and/or balconettes throughout. |
| 511 W. 113 th St. | Illinois | 1908 | Schwartz & Gross | 8-story apartment building | Renaissance Revival incorporating Colonial Revival | Mid-block apartment building with a modest, double-height rusticated base under a red brick façade laid in Flemish bond with burnt headers and window openings crowned by splayed and keyed lintels, and bracketed sills and/or balconettes throughout. |
| 517 W. 113 th St. | Michigan | 1908 | Schwartz & Gross | 8-story apartment building | Renaissance Revival incorporating Colonial Revival | Mid-block apartment building with a modest, double-height rusticated base under a red brick façade laid in Flemish bond with burnt headers with window openings crowned by splayed and keyed lintels, and bracketed sills and/or balconettes throughout. |
| 523 W. 113 th St. | -- | 1899 | Henry F. Cook | 4-story row house | Colonial Revival incorporating Renaissance Revival | Part of a row in a general A-B-A-B-A pattern with variations among each house; full-height projecting angled bay, rough-faced and rusticated base, imposing segmental-arched entrance portico, Roman brick walls, window openings crowned by splayed and keyed lintels, window quoining, eared lintels with scrolled keystones, and a modillioned cornice with an ornamental fascia. |
| 525 W. 113 th St. | -- | 1899 | Henry F. Cook | 4-story row house | Renaissance Revival | Part of a row in a general A-B-A-B-A pattern with variations among each house; imposing segmental-arched entrance portico, Roman brick walls, tripartite window with quoins surmounted by a cartouche, round-arched windows in the top story, and a modillioned cornice with an ornamental fascia. |
| 527 W. 113 th St. | -- | 1899 | Henry F. Cook | 4-story row house | Renaissance Revival | Part of a row in a general A-B-A-B-A pattern with variations among each house; angled oriel with a modillioned cornice, Roman brick walls, window openings crowned by splayed and keyed lintels, eared lintels with scrolled keystones, and a modillioned cornice with an ornamental fascia. |
| 529 W. 113 th St. | -- | 1899 | Henry F. Cook | 4-story row house | Renaissance Revival | Part of a row in a general A-B-A-B-A pattern with variations among each house; ornamental door surround, tripartite window with quoins surmounted by a cartouche, Roman brick walls, round-arched windows in the top story, and a modillioned cornice with an ornamental fascia. |
| 531 W. 113 th St. | -- | 1899 | Henry F. Cook | 4-story row house | Colonial Revival incorporating | Part of a row in a general A-B-A-B-A pattern with variations among each house; double-height projecting angled bay with a denticulated cornice, rough-faced and rusticated base, ornamental door surround, Roman brick |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|-----------------|------------|----------------------|-------------------------------------|---|---|
| | | | | | Renaissance Revival | walls, window openings crowned by splayed and keyed lintels, window quoining, eared lintels with scrolled keystones, and a modillioned cornice with an ornamental fascia. |
| 535 W. 113 th St. | Senior Arms | 1909 | George & Edward Blum | 8-story elevator apartment building | Beaux Arts incorporating Art Nouveau | Mid-block apartment building with a double-height base with multiple bandcourses, entry with over-sized splayed- and keyed-block door lintel, tan and white brick laid in running bond, window openings crowned by keyed lintels, spandrels containing geometric patterns overlaid with vine motifs, and decorative iron faux-balcony railings; designed by the Blum brothers who have been praised for their innovative use of ornamental terra cotta. |
| 541 W. 113 th St. | Cathedral Court | 1908 | Benjamin W. Levitan | 6-story tenement building | Renaissance Revival | Part of a pair of mid-block tenement buildings (with no. 549) with a rusticated and radiating base with an arched entry, white brick walls, angled oriels with decorative spandrels, window openings crowned by splayed and fluted lintels with foliate keystones, decorative fire escape and balconette railings, and a rebuilt parapet with recessed panels. |
| 549 W. 113 th St. | Claremont Court | 1908 | Benjamin W. Levitan | 6-story tenement building | Renaissance Revival | Part of a pair of mid-block tenement buildings (with no. 541) with a rusticated and radiating base with an arched entry, white brick walls, angled oriels with decorative spandrels, window openings crowned by splayed and fluted lintels with foliate keystones, decorative fire escape and balconette railings, and a modillioned and denticulated cornice. |
| 508 W. 114 th St. | Tennessee | 1908 | Schwartz & Gross | 8-story apartment building | Beaux Arts incorporating Colonial Revival | Part of a trio of mid-block apartment buildings (with nos. 514 and 520) with a double-height rusticated base, decorative segmental-arched entry surround with foliate and banding, brick laid in Flemish bond, splayed and keyed lintel blocks, decorative balconette railings, and a series of cartouches crowned by medallions along the roofline. |
| 514 W. 114 th St. | Arizona | 1908 | Schwartz & Gross | 8-story apartment building | Beaux Arts incorporating Colonial Revival | Part of a trio of mid-block apartment buildings (with nos. 508 and 520) with a double-height rusticated base, decorative segmental-arched entry surround with foliate and banding, brick laid in Flemish bond, splayed and keyed lintel blocks, decorative balconette railings, and a series of cartouches crowned by medallions along the roofline. |
| 520 W. 114 th St. | San Maria | 1908 | Schwartz & Gross | 8-story apartment building | Beaux Arts incorporating Colonial Revival | Part of a trio of mid-block apartment buildings (with nos. 508 and 514) with a double-height rusticated base, decorative segmental-arched entry surround with foliate and banding, brick laid in Flemish bond, splayed and keyed |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|------------------|-------------------|---|--|
| | | | | | | lintel blocks, decorative balconette railings, and a series of cartouches crowned by medallions along the roofline. |
| 524 W. 114 th St. | -- | 1897 | George F. Pelham | 4-story row house | Renaissance Revival incorporating Colonial Revival | Part of a pair (with no. 526); rusticated and radiating base with a trabeated entrance portico, Roman brick walls, window openings crowned by splayed lintels with scrolled keystones, quoins, and a bracketed, modillioned, and denticulated cornice. |
| 526 W. 114 th St. | -- | 1897 | George F. Pelham | 4-story row house | Renaissance Revival incorporating Colonial and Jacobean Revival | Part of a pair (with no. 524) that was most likely altered during the early 20 th century; rusticated and radiating base with a molded door surround, Roman brick walls, window openings crowned by splayed lintels with scrolled keystones, quoins, and a Jacobean-style rooftop addition accentuated by a decorative niche and crowned by orbs. |
| 528 W. 114 th St. | -- | 1898 | Neville & Bagge | 4-story row house | Renaissance Revival incorporating Colonial Revival | Part of a row in an A-B-B-C-D-B-B-C-C-E pattern with a projecting rectangular bay, low stone stoop with balustrades, decorative door and window surrounds, Roman brick walls, window openings crowned by splayed lintels with foliate keystones, quoins, and a modillioned cornice with an ornamental fascia. |
| 530 W. 114 th St. | -- | 1898 | Neville & Bagge | 4-story row house | French Renaissance Revival | Part of a row in an A-B-B-C-D-B-B-C-C-E pattern with a low stone stoop with balustrades, restrained base with decorative door and window surrounds, Roman brick walls, round-arched windows with cartouches, flat-arched windows with modest surrounds, balconettes with decorative iron railings, and a modillioned cornice with an ornamental fascia. |
| 532 W. 114 th St. | -- | 1898 | Neville & Bagge | 4-story row house | French Renaissance Revival | Part of a row in an A-B-B-C-D-B-B-C-C-E-F pattern with a low stone stoop with balustrades, restrained base with decorative door and window surrounds, Roman brick walls, round-arched windows with cartouches, flat-arched windows with modest surrounds, balconettes with decorative iron railings, and a modillioned cornice with an ornamental fascia. |
| 534 W. 114 th St. | -- | 1898 | Neville & Bagge | 4-story row house | French Renaissance Revival | Part of a row in an A-B-B-C-D-B-B-C-C-E pattern with a low stone stoop with balustrades, restrained base with decorative door and window surrounds, Roman brick walls, double-height bowed oriel, flat-arched windows with modest surrounds, and a modillioned cornice with an ornamental fascia. |
| 536 W. 114 th St. | -- | 1898 | Neville & Bagge | 4-story row house | Renaissance Revival incorporating | Part of a row in an A-B-B-C-D-B-B-C-C-E pattern with a low stone stoop with balustrades, decorative door and window surrounds with entablatures, Roman brick walls, window openings crowned by splayed lintels with foliate |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|-----------------|-------------------|---|--|
| | | | | | Colonial Revival | keystones, quoins, and a modillioned cornice with an ornamental fascia. |
| 538 W. 114 th St. | -- | 1899 | Neville & Bagge | 4-story row house | French Renaissance Revival | Part of a row in an A-B-B-C-D- B -B-C-C-E pattern with a low stone stoop with balustrades, restrained base with decorative door and window surrounds, Roman brick walls, round-arched windows with cartouches, flat-arched windows with modest surrounds, balconettes with decorative iron railings, and a modillioned cornice with an ornamental fascia. |
| 540 W. 114 th St. | -- | 1899 | Neville & Bagge | 4-story row house | French Renaissance Revival | Part of a row in an A-B-B-C-D-B- B -C-C-E pattern with a low stone stoop with balustrades, restrained base with decorative door and window surrounds, Roman brick walls, round-arched windows with cartouches, flat-arched windows with modest surrounds, balconettes with decorative iron railings, and a modillioned cornice with an ornamental fascia. |
| 542 W. 114 th St. | -- | 1899 | Neville & Bagge | 4-story row house | Renaissance Revival incorporating Colonial Revival | Part of a row in an A-B-B-C-D-B-B- C -C-E pattern with a low stone stoop with balustrades, columned entrance portico with Corinthian capitals, Roman brick walls, double-height bowed oriel with ornamental pilasters and cornices, window openings crowned by splayed lintels with foliate keystones, and a modillioned cornice with an ornamental fascia. |
| 544 W. 114 th St. | -- | 1899 | Neville & Bagge | 4-story row house | Beaux Arts incorporating Renaissance and Colonial Revival | Part of a row in an A-B-B-C-D-B-B-C- C -E pattern with a low stone stoop with balustrades, columned entrance portico with Corinthian capitals, Roman brick walls, double-height bowed oriel with ornamental pilasters and cornices, window openings crowned by splayed lintels with foliate keystones, and a modillioned cornice with an ornamental fascia. |
| 546 W. 114 th St. | -- | 1899 | Neville & Bagge | 4-story row house | Beaux Arts incorporating Renaissance and Colonial Revival | Part of a row in an A-B-B-C-D-B-B-C-C- E pattern with a columned entrance portico with Corinthian capitals and an ornamental fascia, Roman brick walls, full-height bowed bay with ornamental pilasters and cornices, window openings crowned by splayed lintels with foliate keystones, and a modillioned cornice with an ornamental fascia. |
| 548 W. 114 th St. | -- | 1899 | Neville & Bagge | 5-story row house | Renaissance Revival | Part of a row in an A -B-A-C pattern with a rusticated base with a bracketed and pedimented door hood, Roman brick walls, window enframements, bracketed window entablatures, and a modillioned cornice with an ornamental fascia. |
| 550 W. 114 th St. | -- | 1899 | Neville & Bagge | 5-story row house | Renaissance Revival | Part of a row in an A- B -A-C pattern with a rusticated base, centrally-located columned entrance portico with |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|-----------------|-------------------|--|--|
| | | | | | | Corinthian capitals, Roman brick walls, triple-height bowed oriel, decorative pilasters, and a modillioned cornice with an ornamental fascia. |
| 552 W. 114 th St. | -- | 1899 | Neville & Bagge | 5-story row house | Renaissance Revival | Part of a row in an A-B- A -C pattern with a rusticated base with a bracketed and pedimented door hood, Roman brick walls, window enframements, bracketed window entablatures, and a modillioned cornice with an ornamental fascia. |
| 554 W. 114 th St. | -- | 1899 | Neville & Bagge | 5-story row house | Renaissance Revival incorporating Colonial Revival | Part of a row in an A-B-A- C pattern with a 4-story bowed bay, bracketed and pedimented door hood, brick walls, window openings crowned by splayed lintels with foliate keystones, and a modillioned cornice with an ornamental fascia. |

5.2 Amsterdam Avenue-Morningside Drive South Study Area

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|-----------------|------------|------------------|-------------------------------------|--|--|
| 43 Morningside Drive | Cathedral Court | 1904 | Schwartz & Gross | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building in a U-plan with a limestone base containing an arched portal with a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes a decorative bandcourse (2 nd and 6 th floors), decorative oculi (6 th floor), and quoins, a series of recessed fire escapes set within two elliptical-arched openings, window openings that are characterized by segmental-arched brick lintels that are flanked by splayed and keyed, paneled lintels containing wreath and rosette motifs over bracketed sills, and a modillioned terra cotta cornice with terra cotta anthemion cresting. |
| 53 Morningside Drive | La Touraine | 1905 | Schwartz & Gross | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated limestone base containing an oversized, bracketed portico under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes a decorative bandcourse (2 nd floor) and lintel- and sill-courses (6 th floor), a series of recessed fire escapes, window openings characterized by a combination of flat- and segmental-arched, keyed and splayed, paneled lintels, and a double-bracketed cornice. |
| 403 W. 115 th St. | Park Court | 1905 | Schwartz & Gross | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated limestone base containing an oversized, bracketed portico under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes a decorative bandcourse (2 nd floor) and lintel- and sill-courses (6 th floor), a series of recessed fire escapes, and window openings characterized by a combination of flat- and segmental-arched, keyed and splayed, paneled lintels. |
| 411 W. 115 th St. | Colonial | 1904 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated brick and limestone base containing a bracketed portico with double Ionic pilasters under a brick façade, with window openings characterized by cast-stone, keyed, scrolled, and splayed lintels, and a modillioned cornice. |
| 415 W. 115 th St. | Munroe | 1904 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated brick and limestone base containing a bracketed portico with double Ionic pilasters under a brick façade, with window openings characterized by cast-stone, keyed, scrolled, and splayed lintels, and a modillioned cornice. |
| 419 W. 115 th St. | Cragsmoor | 1904 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating | Apartment building with a rusticated brick and limestone base containing a bracketed portico with double Ionic pilasters under a brick façade, with window openings |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------------------------|------------|----------------------------------|---|--|---|
| | | | | | Colonial Revival | characterized by cast-stone, keyed, scrolled, and splayed lintels, and a modillioned cornice. |
| 54 Morningside Drive | Mont Ceris | 1905 | Schwartz & Gross | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated limestone base containing an oversized, bracketed portico under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes a decorative bandcourse (2 nd floor) and lintel- and sill-courses (6 th floor), a series of recessed fire escapes, window openings characterized by a combination of flat- and segmental-arched, keyed and splayed paneled lintels, and a bracketed and modillioned cornice. |
| 404 W. 116 th St. | La Valenciennes | 1905 | Schwartz & Gross | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a rusticated limestone base containing an oversized, bracketed portico under a red brick façade laid in Flemish bond with burnt headers and terra cotta trim that includes a decorative bandcourse (2 nd floor) and lintel- and sill-courses (6 th floor), a series of recessed fire escapes, window openings characterized by a combination of flat- and segmental-arched, keyed and splayed, paneled lintels, and a bracketed and modillioned cornice. |
| 416 W. 116 th St. | William C. Warren Hall | 1995 | James Stewart Polshek & Partners | 6-story institutional office building | Modern | Institutional office building clad in brick with vertical ribbon windows and a double-height portal containing a pair of metal-and-glass doors. |
| 420 W. 116 th St. | Sesrun Hall | 1906 | Neville & Bagge | 9-story nurse's dormitory | Renaissance Revival | Dormitory building with a two-story rusticated limestone base containing a bracketed portico under a light brick façade with terra cotta trim that includes: paired window openings with molded arches in the center bay, flanked by keyed lintels, which are flanked by a combination of pedimented and segmental arches and entablatures fronted by decorative railings, a molded cornice (8 th floor), a series of elliptical-arched window openings with cartouches and prominent keystones (9 th floor), and a bracketed, modillioned, and denticulated cornice. |
| 424 W. 116 th St. | -- | 1920 | George & Edward Blum | 2-story dwelling with a 1-story roofop addition | Colonial Revival | Dwelling clad in red brick laid in Flemish bond with cast-stone trim, with an arched entry, window openings containing splayed and keyed lintels (1 st floor), arched and keyed lintels (2 nd floor), and three pairs of French doors under six-light transoms (3 rd floor), and a molded cornice. |
| 430 W. 116 th St. | Hillcrest | 1900 | Neville & Bagge | 7-story French flats | Renaissance Revival | French flats with a two-story rusticated limestone base containing an elliptical-arched entry under an oversized cartouche supporting a balcony, a red Roman brick façade with limestone trim that includes molded window surrounds, sillcourses, and quoins, a molded cornice (6 th floor), angled, end bays, and a roofline punctuated by a pedimented dormer flanked by oculi. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|----------|------------|-----------------|----------------------|---------------------|---|
| 438 W. 116 th St. | Fairmont | 1901 | Neville & Bagge | 7-story French flats | Renaissance Revival | French flats with a rusticated limestone base under a brick façade with terra cotta trim that includes faux rustication (2 nd floor), lintels with cartouches, foliated spandrels, and elliptical-arched entablatures, and a scrolled and bracketed cornice (6 th floor) under a molded cornice with triglyphs (7 th floor). |

5.3 Amsterdam Avenue-Morningside Drive North Study Area

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------------------|------------|------------------|---------------------------|--|--|
| 401 W. 118 th St. | East View | 1907 | Neville & Bagge | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of tenement buildings (with no. 405); columned entrance portico with Doric capitals, multiple bandcourses along the base, brick walls, elaborate terra cotta window surrounds and quoining, splayed lintels with ornamental keystones, arched window openings with keyed lintels along the top floor, and a modillioned and denticulated cornice. |
| 405 W. 118 th St. | The Terrace | 1907 | Neville & Bagge | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of tenement buildings (with no. 401); columned entrance portico with Doric capitals, multiple bandcourses along the base, brick walls, elaborate terra cotta window surrounds and quoining, splayed lintels with ornamental keystones, arched window openings with keyed lintels along the top floor, and a modillioned and denticulated cornice. |
| 415 W. 118 th St. | Invermere | 1901 | Henry Anderson | 7-story French flats | Renaissance Revival | Mid-block French flats with twin full-height bowed bays flanking a center bay, clad in decorative limestone in the base and Roman-spot brick on the upper floors with cast-stone bandcourses on the second and third floors, quoined window surrounds, uppermost window openings crowned by splayed and keyed lintels. |
| 417 W. 118 th St. | University Court | 1899 | Henry Anderson | 6-story French flats | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block French flats (with no. 419); entrance portico with paired fluted columns with Ionic capitals, rusticated base, Roman brick walls with terra cotta window surrounds with egg-and-dart molding, window openings crowned by splayed lintels with scrolled keystones, terra cotta cornice decorated with triglyphs and swags, and a modillioned cornice. |
| 419 W. 118 th St. | University Court | 1899 | Henry Anderson | 6-story French flats | Renaissance Revival incorporating Colonial Revival | Part of a pair of French flats (with no. 417); entrance portico with paired fluted columns with Ionic capitals, rusticated base, Roman brick walls with terra cotta window surrounds with egg-and-dart molding, window openings crowned by splayed lintels with scrolled keystones, terra cotta cornice decorated with triglyphs and swags, and a modillioned cornice. |
| 421 W. 118 th St. | Elizabeth Court | 1906 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of tenement buildings (with no. 423) ; imposing segmental-arched entry with radiating limestone surround, white brick walls with window openings crowned by unadorned and adorned keyed lintels, and a modillioned and denticulated cornice. |
| 423 W. 118 th St. | Winthrop | 1906 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating | Part of a pair of tenement buildings (with no. 421); imposing segmental-arched entry with radiating limestone surround, white brick walls with window openings crowned by |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|----------------|------------|------------------|-------------------------------------|--|--|
| | | | | | Colonial Revival | unadorned and adorned keyed lintels, and a modillioned and denticulated cornice. |
| 400 W. 119 th St. | Butler Hall | 1924 | George F. Pelham | 15-story apartment hotel | Colonial Revival | Mixed-use apartment hotel with a rusticated and radiating cast-stone entrance surround under a marquee with anthemion cresting, double-height pilasters crowned by a cornice with urns, red brick with burnt headers, combination of window openings crowned by arched brick panels and splayed brick lintels with cast-stone keystones throughout, and a corbelled brick cornice. |
| 90 Morningside Dr. | St. Valier | 1911 | Neville & Bagge | 6-story tenement building | Arts and Crafts | Tenement building featuring a double entrance with a decorative and molded surround, rubblestone granite foundation, limestone base, and brick laid in Flemish bond that is accentuated by decorative brickwork that includes diaper-patterned spandrels, pilasters, and frieze, and a Mayan-inspired roofline. |
| 414 W. 120 th St. | Herodian Court | 1911 | George F. Pelham | 6-story tenement building | Arts and Crafts | Mid-block tenement building in an E-plan with a rusticated cast-stone base, white brick laid in Flemish bond that is accentuated by decorative brickwork that includes diaper-patterned spandrels (3 rd -5 th floors) and pilasters (6 th floor). |
| 434 W. 120 th St. | Poinciana | 1912 | Schwartz & Gross | 10-story apartment building | Neo-Renaissance | Apartment building in an E-plan with a granite foundation, two-story cast-stone base, tan brick laid in Flemish bond with terra cotta trim that includes a faux balcony with balustrade (3 rd floor), an imposing bracketed balcony (9 th floor), paneled pilasters (9 th -10 th floors), decorative arched lintels (10 th floor), and a decorative cornice. |
| 100 Morningside Dr. | Palmetto | 1909 | George F. Pelham | 6-story elevator apartment building | Secessionist incorporating Colonial Revival | Apartment building with a rusticated base containing an entrance surround, consisting of bundled leaves under an over-sized, double-bracketed balcony, brick walls with terra cotta trim, including window openings with keyed and splayed lintels, and a 6 th floor featuring occasional pilasters with orbs crowning lionsheads and bellflowers, and a lintelcourse featuring paneled lintels alternating with checkerboard tile over a molded cornice. |
| 417 W. 120 th St. | Marquette | 1904 | Neville & Bagge | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement with a limestone base under a red Roman brick façade with limestone trim, including bays containing quoins and pilasters with decorative lintels that alternate with splayed and keyed lintels under a decorative cornice that is accentuated by shields (5 th floor) and another cornice that is comprised of paired brackets, dentils, and a decorative frieze. |
| 423 W. 120 th St. | Edmund Francis | 1912 | George F. Pelham | 10-story apartment building | Renaissance Revival incorporating | Apartment building in a U-plan with a two-story, rusticated cast-stone base containing an entrance portico with fluted Doric columns under a balcony with oversized brackets, brick |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|----------------|------------|------------------|-------------------------------------|--|--|
| | | | | | Medieval Revival | walls laid in Flemish bond with terra cotta trim that includes imposing balconies with oval cutouts (5 th -8 th floors), label moldings and an intricately-detailed cornice (8 th floor), elaborate window surrounds (9 th and 10 th floors), a bandcourse accentuated by spandrel shields (10 th floor), and an intricately detailed and bracketed cornice with trefoil cutouts. |
| 106 Morningside Dr. | Janus Court | 1910 | John M. Baker | 9-story apartment building | Renaissance Revival | Apartment building with a two-story limestone base with twin arched entrance bays containing recessed porticos with Tuscan columns under modest entablatures that are crowned by a molded and denticulated cornice accentuated by lionsheads; upper stories consist of red brick bays alternating with angled, copper oriel windows that feature alternating triangular and segmental-arched pediments on each floor, under a palazzo-style, copper cornice with rafter tails. |
| 414 W. 121 st St. | Carolyn Court | 1912 | George F. Pelham | 6-story tenement building | Arts and Crafts | Mid-block tenement building with a foliated entrance surround under a bracketed balcony, a brick base with paneled, cast-stone window surrounds, upper stories clad in tri-colored brick laid in Flemish bond and headers demarcating bays and spandrel panels, ornamental lintels (5 th and 6 th floors), and a bracketed and modillioned cornice. |
| 110 Morningside Dr. | Shelburne Hall | 1909 | George F. Pelham | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a semi-circular façade featuring a rusticated granite base containing an entrance portico with paired Corinthian columns supporting an entablature under a brick façade with cast-stone trim, including quoins and window openings featuring splayed and keyed lintels. |
| 114 Morningside Dr. | Circle | 1908 | George F. Pelham | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a semi-circular façade featuring a rusticated granite base containing an entrance portico with paired Corinthian columns supporting an entablature under a brick façade with cast-stone trim, including quoins and window openings featuring splayed and keyed lintels, and a bracketed cornice. |

5.4 Broadway-Amsterdam Avenue Study Area

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|---------------------------------|------------|------------------------------|--|--|--|
| 431 W. 121 st St. | -- | 1905 | Neville & Bagge | 6- and 7-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with red brick laid in Flemish bond with burnt headers, multiple bandcourses with flat and foliate decoration, flush entrance portico with pilasters crowned by Corinthian capitals, window openings crowned by splayed and keyed lintels, quoins, and a bracketed cornice with denticulation and an ornamental fascia accentuated by triglyphs. |
| 501 W. 121 st St. | Kings College | 1905 | Neville & Bagge | 6-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a rusticated base, double-columned entrance portico with Corinthian capitals, Roman brick walls, window openings crowned by splayed lintels with scrolled keystones, quoins, and a modillioned and denticulated cornice with alternating triglyphs and medallions. |
| 503 W. 121 st St. | Fairholm | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with multiple bandcourses, brick walls and quoins, splayed lintels with scrolled keystones, and a modillioned and denticulated cornice with alternating triglyphs and medallions. |
| 509 W. 121 st St. | Bancroft | 1910 | Emery Roth | 8-story tenement building | Secessionist incorporating Tuscan-style motifs | Monumental mid-block tenement building with rough-faced ashlar basement, rusticated limestone base, tan brick laid in Flemish bond, geometrically configured urns, lintels, and copper oriels under over-sized arched openings that are crowned by a gable-front Tuscan-style roofline; by an acknowledged master architect of early-20 th -century apartment buildings and apartment hotels. |
| 517 W. 121 st St. | Teachers College Residence Hall | 2004 | Mitchell-Giurgola Architects | 18-story dormitory | Modern | Dormitory featuring a rusticated cast-stone base containing paired metal-and-glass doors under a marquee and upper stories clad in brick with a series of two-light picture windows next to tiled "sidelights." |
| 519 W. 121 st St. | Miami | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of mid-block tenement buildings (with nos. 523 and 527) with an entry with a bracketed door hood, pilasters with Ionic capitals, Red Roman brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with scrolled keystones, and a modillioned and denticulated cornice. |
| 523 W. 121 st St. | Spencer | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of mid-block tenement buildings (with nos. 519 and 527) with an entry with a bracketed door hood, pilasters with Ionic capitals, Red Roman brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------------------------------------|------------|-----------------------------------|--|--|---|
| | | | | | | scrolled keystones, and a modillioned and denticulated cornice. |
| 527 W. 121 st St. | Girard | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of mid-block tenement buildings (with nos. 519 and 523) with an entry with a bracketed door hood, pilasters with Ionic capitals, red Roman brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with scrolled keystones, and a modillioned and denticulated cornice. |
| 592 W. 121 st St. | Corpus Christi R.C. Church Rectory | 1930 | Thomas Dunn & Frederick E. Gilson | Rectory | Neo-Colonial | Rectory clad in red brick laid in Flemish bond with burnt headers and a radiating, Renaissance-inspired, cast-stone entrance surround. |
| 533 W. 121 st St. | Corpus Christi R.C. Church | 1935 | Wilfred E. Anthony | Church | Neo-Colonial | Church clad in limestone with elongated Georgian- and Federal-style details, flanked by red brick laid in Flemish bond with burnt headers, and crowned by a brick and limestone bell tower capped with urns and a flared copper roof. |
| 537 W. 121 st St. | Reed House | 1905 | Neville & Bagge | 6- and 7-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a rusticated and radiating limestone base, red brick walls, quoined window surrounds, lintelcourses, bandcourses, window openings with splayed and keyed lintels, and a modillioned cornice. |
| 500 W. 122 nd St. | Reldnas Hall | 1904 | John Hauser | 6-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a full-height curved corner bay, paired columned entrance portico with Corinthian capitals, Roman brick walls, window openings crowned by bracketed and pedimented lintels alternating with splayed and keyed lintels, and quoining. |
| 502 W. 122 nd St. | Alvernie | 1906 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 506); rusticated and radiating cast-stone base, red brick laid in Flemish bond with burnt headers, triple-height arched openings with quoining, and a bracketed and modillioned cornice with an ornamental fascia. |
| 506 W. 122 nd St. | Wisteria | 1906 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 502); rusticated and radiating cast-stone base, red brick laid in Flemish bond with burnt headers, triple-height arched openings with quoining, and a bracketed and modillioned cornice with an ornamental fascia. |
| 512 W. 122 nd St. | Sarasota | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 520); entry with a bracketed door hood, pilasters with Ionic capitals, red brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with scrolled keystones, and a modillioned and denticulated cornice. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|-------------------|------------|-----------------------|---------------------------|--|--|
| 514 W. 122 nd St. | Grant | 1904 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a bracketed door hood, pilasters with Ionic capitals, gray brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with scrolled keystones, and a modillioned and denticulated cornice with alternating metopes and triglyphs. |
| 520 W. 122 nd St. | Delaware | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 512); entry with a bracketed door hood, pilasters with Ionic capitals, red brick walls, multiple bandcourses, cast-stone quoining, window openings crowned by splayed lintels with scrolled keystones, and a modillioned and denticulated cornice. |
| 524 W. 122 nd St. | Riverview | 1906 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of tenement buildings (with nos. 526 and 530); Classically inspired door surround featuring pilasters with Corinthian capitals; multiple bandcourses with segmental-arched windows openings in the base, red brick laid in Flemish bond with burnt headers, extensive wall and window quoining, decorative ironwork, and a cornice with paired brackets, modillions, dentils, and an ornamental fascia. |
| 526 W. 122 nd St. | Summit | 1906 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of tenement buildings (with nos. 524 and 530); Classically inspired door surround featuring pilasters with Corinthian capitals; multiple bandcourses with segmental-arched windows openings in the base, red brick laid in Flemish bond with burnt headers, extensive wall and window quoining, decorative ironwork, and a cornice with paired brackets, modillions, dentils, and an ornamental fascia. |
| 530 W. 122 nd St. | Columbia | 1906 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a trio of tenements (with nos. 524 and 526); Classically inspired door surround featuring pilasters with Corinthian capitals; multiple bandcourses with segmental-arched windows openings in the base, red brick laid in Flemish bond with burnt headers, extensive wall and window quoining, decorative ironwork, and a cornice with paired brackets, modillions, dentils, and an ornamental fascia. |
| 532 W. 122 nd St. | University Garage | 1910 | Lewis P. Fluhrer | 4-story parking garage | Modern | Parking garage with four garage door openings (2 ground level/2 elevator) flanking a metal-and-glass entrance door, with walls clad in brick with steel-reinforced concrete pilasters and windows consisting of multi-light glass block and ribbons of metal-sash tilt units. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|----------------|------------|-----------------------|--|--|---|
| 540 W. 122 nd St. | Castle Court | 1905 | Neville & Bagge | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a full-height curved corner bay, paired columned entrance portico with Corinthian capitals, rusticated limestone base, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed and keyed lintels, and a modillioned and denticulated cornice. |
| 1260 Amsterdam Ave. | -- | 1905 | George F. Pelham | 6- and 7-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a full-height curved corner bay, red brick walls, window openings with segmental-arched, pedimented, and splayed and keyed lintels, multiple bandcourses, decorative window surrounds, and a modillioned and denticulated cornice with alternating triglyphs and paneled fascia. |
| 503 W. 122 nd St. | -- | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 505); imposing bracketed door hood, multiple bandcourses in the base, red brick walls, window openings crowned by splayed lintels with scrolled keystones, decorative window surrounds, and a modillioned and denticulated cornice with a paneled fascia accentuated by a series of triglyphs. |
| 505 W. 122 nd St. | -- | 1905 | George F. Pelham | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a pair of mid-block tenement buildings (with no. 503); imposing bracketed door hood, multiple bandcourses in the base, red brick walls, window openings crowned by splayed lintels with scrolled keystones, decorative window surrounds, and a modillioned and denticulated cornice with alternating triglyphs and paneled fascia. |
| 509 W. 122 nd St. | Ogontz | 1904 | Jacob H. Amster | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with a bracketed door hood, red brick walls, rusticated limestone base, window openings with splayed, keyed, and eared lintels, multiple bandcourses, and a bracketed, modillioned, and denticulated cornice with a paneled fascia accentuated with a series of cartouches. |
| 515 W. 122 nd St. | Simna Court | 1905 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mid-block tenement building with rusticated limestone base containing an entrance under a recessed and arched center bay containing a fire escape, walls are clad in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes a molded and arched center bay, quoins, and keyed and splayed lintels, with the uppermost center bay fronted by a pair of fluted composite columns crowned by cartouches. |
| 521 W. 122 nd St. | Marimpol Court | 1905 | Bernstein & Bernstein | 6-story tenement building | Renaissance Revival incorporating | Mid-block tenement building with rusticated limestone base containing an entrance under a recessed and arched center bay containing a fire escape, walls are clad |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|---------------------|------|------------|------------------|--|--|--|
| | | | | | Colonial Revival | in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes a molded and arched center bay, quoins, and keyed and splayed lintels, with the uppermost center bay fronted by a pair of fluted composite columns crowned by cartouches. |
| 1264 Amsterdam Ave. | -- | 1905 | George F. Pelham | 6-story mixed-use tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a decorative entrance surround, red brick walls, window openings crowned by segmental-arched, pedimented, and splayed and keyed lintels with festoons, decorative window surrounds, and a modillioned and denticulated cornice with a paneled fascia accentuated by a series of triglyphs. |
| 1268 Amsterdam Ave. | -- | 1898 | John Brandt | 5-story mixed-use tenement building | Renaissance Revival | Part of a row of mixed-use tenement buildings (with nos. 1270, 1272, and 1274) with a columned entrance portico with Corinthian capitals, Roman brick walls, window openings crowned by alternating stone entablatures and pediments, multiple arched windows with brick molding in the top story, and a bracketed cornice with a paneled fascia. |
| 1270 Amsterdam Ave. | -- | 1898 | John Brandt | 5-story mixed-use tenement building | Renaissance Revival | Part of a row of mixed-use tenement buildings (with nos. 1268, 1272, and 1274) with a columned entrance portico with Corinthian capitals, Roman brick walls, window openings crowned by alternating stone entablatures and pediments, multiple arched windows with brick molding in the top story, and a bracketed cornice with a paneled fascia. |
| 1272 Amsterdam Ave. | -- | 1898 | John Brandt | 5-story mixed-use tenement building | Renaissance Revival | Part of a row of mixed-use tenement buildings (with nos. 1268, 1270, and 1274) with a columned entrance portico with Corinthian capitals, Roman brick walls, window openings crowned by alternating stone entablatures and pediments, multiple arched windows with brick molding in the top story, and a bracketed cornice with a paneled fascia. |
| 1274 Amsterdam Ave. | -- | 1898 | John Brandt | 5- and 6-story mixed-use tenement building | Renaissance Revival | Part of a row of mixed-use tenements (with nos. 1268, 1270, and 1272) with a boxed stoop leading to an entrance with a bracketed door hood with foliate ornamentation and pilasters with Corinthian capitals along W. 123 rd St., Roman brick walls, window openings crowned by alternating stone entablatures and pediments along Amsterdam Ave., multiple arched windows with brick molding in the top story along Amsterdam Ave., and a bracketed cornice with a paneled fascia. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|-------------------|-------------------------------------|--|--|
| 510 W. 123 rd St. | -- | 1912 | Charles B. Meyers | 6-story elevator apartment building | Tudor Revival | Mid-block apartment building with tan brick walls, window openings crowned by eared lintels, bracketed sills, and a crenellated parapet with flat-topped gables decorated with shields and festoons. |
| 520 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Tudor Revival incorporating Romanesque Revival | French flats in an A-B-A-B pattern; hipped-roof door hood flanked by segmental-arched windows with quoining in the base, elaborate Roman-spot brickwork, triple-height angular oriels flanking round-arched niches, multiple arched window openings set within a machicolated enframent in the top story, and a bracketed and pedimented cornice with fascia panels accentuated by a series of medallions. |
| 522 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Tudor Revival incorporating Romanesque Revival | French flats in an A-B-A-B pattern; molded entry and windows with stained-glass transoms and quoining in its base, Roman brick walls, triple-height angular oriels set within arched and quoined buff brick surrounds, multiple arched window openings alternating with diaper-patterned brickwork in the top story, and a bracketed cornice. |
| 524 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Tudor Revival incorporating Romanesque Revival | French flats in an A-B-A-B pattern; hipped-roof door hood flanked by segmental-arched windows with quoining in the base, elaborate Roman-spot brickwork, triple-height angular oriels flanking round-arched niches, multiple arched window openings set within a machicolated enframent in the top story, and a bracketed and pedimented cornice with fascia panels accentuated by a series of medallions. |
| 526 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Tudor Revival incorporating Romanesque Revival | French flats in an A-B-A-B pattern; molded entry and windows with stained-glass transoms and quoining in its base, Roman brick walls, triple-height angular oriels set within arched and quoined brick surrounds, multiple arched window openings alternating with diaper-patterned brickwork in the top story, and a bracketed cornice. |
| 528 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Renaissance Revival incorporating Romanesque Revival | Part of a pair of French flats (with no. 530); columned entrance portico with Doric capitals supporting an ornamental fascia, rough-faced and rusticated brownstone base, triple-height, brick bowed oriels laid in Flemish bond flanking a center bay laid in running bond, window openings with rough-faced brownstone sills and lintels, and a modillioned cornice with a paneled fascia containing swags and festoons. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|------------------------------|------|------------|-----------|----------------------|--|--|
| 530 W. 123 rd St. | -- | 1896 | F.T. Camp | 5-story French flats | Renaissance Revival incorporating Romanesque Revival | Part of a pair of French flats (with no. 528); columned entrance portico with Doric capitals supporting an ornamental fascia, rough-faced and rusticated brownstone base, triple-height, brick bowed oriels laid in Flemish bond brick flanking a center bay laid in running bond, window openings with rough-faced brownstone sills and lintels, and a modillioned cornice with a paneled fascia containing swags and festoons. |

5.5 Riverside Drive-Claremont Avenue Study Area

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|-------------------|-----------------|------------|------------------------|-------------------------------------|---------------|---|
| 528 Riverside Dr. | Ulysses | 1908 | Lafayette A. Goldstone | 6-story elevator apartment building | Tudor Revival | Apartment building in a U-plan, with a rusticated limestone base with a recessed entrance and upper stories clad in light brick laid in Flemish bond with Tudor-arched bays containing angled oriels flanking a single bay of windows with label moldings; decorative brickwork in the uppermost story includes raised diaper pattern under a stepped cornice flanked by trefoil machicolation. |
| 530 Riverside Dr. | Claremont Court | 1907 | George Keister | 6-story elevator apartment building | Tudor Revival | Apartment building with a rusticated base containing an elliptical-arched entry with octagonal columns under a modest entablature with a rosette frieze and upper stories clad in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes horizontal and vertical bandcourses evoking half-timbered spandrels, quoins lining each bay, and windows with label moldings, crowned by a modillioned cornice. |
| 547 Riverside Dr. | Hague Dwelling | 1906 | George Keister | 6-story tenement building | Tudor Revival | Tenement building with a rusticated base containing an elliptical-arched entry with octagonal double columns under a cartouche and upper stories clad in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes elliptical-arched bays, horizontal and vertical bandcourses evoking half-timbered spandrels, quoins lining each bay, windows with label moldings, and bowed-metal bays decorated with swags and urns. |
| 548 Riverside Dr. | Montebello | 1906 | George Keister | 6-story tenement building | Tudor Revival | Tenement building with a rusticated base containing an elliptical-arched entry with paneled pilasters under an entablature that is crowned by an ornate lionshead sculpture, and upper stories clad in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes flat-arched bays with label moldings, quoins lining each bay, egg-and-dart spandrels, cartouches over lintels, and angled-metal bays decorated with raised-diamond panels flanking scroll-like festoons under a modestly decorated parapet. |
| 549 Riverside Dr. | Bordeaux | 1905 | Lafayette A. Goldstone | 6-story elevator apartment building | Tudor Revival | Apartment building with a limestone base containing a Tudor-arched entry with molded surround and foliated tympanum crowned by a anthemion shield |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|--------------------|----------------|------------|-----------------|-------------------------------------|--|--|
| | | | | | | and upper stories clad in red brick laid in Flemish bond with burnt headers and terra cotta trim that includes flat-arched bays with label moldings, quoins lining each bay, a prominent lion shield, and angled-metal bays decorated with inset panels. |
| 175 Claremont Ave. | Fairview Court | 1906 | Glasser & Ebert | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Tenement building in a U-plan with a two-story rusticated limestone base featuring twin entry piers under upper stories clad in beige brick with pilasters and cast-stone trim that includes keyed and splayed lintels, decorative plaques (6 th floor), under a modillioned cornice. |
| 181 Claremont Ave. | -- | 1905 | Glasser & Ebert | 6-story tenement building | Renaissance Revival | Tenement building with a rusticated limestone base containing an arched entrance surround under upper stories clad in beige brick with terra cotta trim that includes window openings with paneled, label moldings. |
| 183 Claremont Ave. | -- | 1940 | H.I. Feldman | 6-story elevator apartment building | Moderne | Apartment building with a rusticated brick foundation under a façade clad in beige brick with two-tone stripes, corner windows, and streamlined fire escapes. |
| 189 Claremont Ave. | -- | 1905 | Denby & Nute | 6-story tenement building | Renaissance Revival incorporating Colonial Revival and Arts and Crafts | Part of a pair of tenement buildings (with no. 191) with a limestone base containing arched entrance surrounds under a cornice with a circle-adorned frieze crowned by a series of balconettes extending the length of both buildings, with upper stories clad in red brick laid in Flemish bond with burnt headers and cast-stone trim that includes keyed and splayed lintels and two-tone brickwork that features contrasting white-brick squares between the two buildings and square and diamond motifs running along the 6 th floor under a modillioned and denticulated cornice. |
| 191 Claremont Ave. | -- | 1905 | Denby & Nute | 6-story tenement building | Renaissance Revival incorporating Colonial Revival and Arts and Crafts | Part of a pair of tenement buildings (with no. 189) with a limestone base containing arched entrance surrounds under a cornice with a circle-adorned frieze crowned by a series of balconettes extending the length of both buildings, with upper stories clad in red brick laid in Flemish bond with burnt headers and cast-stone trim that includes keyed and splayed lintels and two-tone brickwork that features contrasting white-brick squares between the two |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|--------------------|----------------|------------|------------------------------------|-------------------------------------|--|--|
| | | | | | | buildings and square and diamond motifs running along the 6 th floor under a modillioned and denticulated cornice. |
| 195 Claremont Ave. | Crescent Court | 1905 | Neville & Bagge | 6-story elevator apartment building | Renaissance Revival incorporating Colonial Revival | Apartment building with a two-story rusticated limestone base containing an arched entrance surround with Ionic columns under an entablature with triglyphs, with upper stories that are clad in brick with rusticated brick pilasters featuring decorative terra cotta capitals framing bays containing angled-metal oriels and window openings with keyed and splayed lintels (3 rd -5 th floors); uppermost story features a series of arched tympanums with decorative reliefs within the center bays. |
| 150 Claremont Ave. | Brighton Court | 1921 | Samuel Katz & Louis Allen Abramson | 6-story elevator apartment building | Tudor Revival | Part of a pair of apartment buildings (with no. 170); arched brick entrance loggia, variegated red and black brick laid in Flemish bond, windows openings with soldier-laid brick lintels, and an asymmetrical roofline incorporating half-timber-and-stucco gable-front and hip-on-gable roofs. |
| 160 Claremont Ave. | -- | 1911 | Maximillian Zipkes | 6-story tenement building | Art Nouveau | Mid-block tenement building with an imposing bracketed door hood, dark brick walls laid in Flemish bond, and an elaborate polychromatic terra cotta roofline featuring swags, shields, and margents set within a molded surround. |
| 170 Claremont Ave. | -- | 1921 | Samuel Katz & Louis Allen Abramson | 6-story elevator apartment building | Tudor Revival | Part of a pair of apartment buildings (with no. 150); Tudor arched entry with tripartite windows, variegated red and black brick laid in Flemish bond, windows openings with soldier-laid brick lintels, and an asymmetrical roofline incorporating half-timber-and-stucco gable-front roofs with a faux belfry. |
| 180 Claremont Ave. | Springfield | 1905 | Neville & Bagge | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement building with a rusticated and radiating limestone base, paired columned entrance portico with Ionic capitals, red brick walls, alternating window openings with splayed and keyed lintels, and 5-story-height surrounds with multiple arched openings with quoining, and a modillioned and denticulated cornice. |
| 182 Claremont Ave. | Roselle | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, paired columned entrance portico with Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|--------------------|------|------------|-----------------|---------------------------|--|---|
| | | | | | | splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |
| 184 Claremont Ave. | -- | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, flush entrance portico with pilasters crowned by Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |
| 186 Claremont Ave. | -- | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, paired columned entrance portico with Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |
| 188 Claremont Ave. | -- | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, flush entrance portico with pilasters crowned by Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |
| 190 Claremont Ave. | -- | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, paired columned entrance portico with Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |
| 192 Claremont Ave. | -- | 1905 | Neville & Bagge | 5-story tenement building | Renaissance Revival incorporating Colonial Revival | Part of a row of tenement buildings in an A-B-A-B-A-B pattern; rusticated buff brick base with quoins, flush entrance portico with pilasters crowned by Ionic capitals supporting a decorative fascia, red brick laid in Flemish bond with burnt headers, window openings crowned by splayed lintels with foliate keystones, bracketed and denticulated cornice with paneled fascia crowned by a segmental-arched pediment. |

| ADDRESS | NAME | YEAR BUILT | ARCHITECT | TYPE | STYLE | NOTES |
|--------------------|------------|------------|-----------------|---------------------------|--|---|
| 200 Claremont Ave. | -- | 1905 | Neville & Bagge | 6-story tenement building | Renaissance Revival incorporating Colonial Revival | Mixed-use tenement with a rusticated limestone base, paired columned entrance portico with Ionic capitals, red brick walls, alternating window openings with splayed and keyed lintels, and five-story-height surrounds with quoining, and openings crowned by massive entablatures and broken segmental-arched pediments, and a modillioned and denticulated cornice. |
| 45 Tiemann Place | Whitestone | 1909 | Emery Roth | 6-story tenement building | Arts and Crafts incorporating Secessionist | Tenement building with tan-brick base containing a polychromatic-tile entrance surround under a polychromatic-tile bandcourse accentuated by terra cotta lionsheads, with upper stories clad in red brick accentuated by polychromatic-tile diamond plaques and entablatures, crowned by an imposing cornice decorated with a series of Secessionist-inspired segmental arches. |

6.0 ANALYSIS

6.1 Morningside Heights Historic District Extension Study Area

The Morningside Heights Historic District Extension Study Area reflects two successive waves of speculative development: single-family dwelling construction and multi-family dwelling construction. There are 62 buildings within the proposed study area, consisting of 32 row houses, 14 apartment buildings, 11 tenement buildings, 1 boarding house, 2 taxpayers, 1 apartment hotel, and 1 French flats. Construction in the study area spans the years 1896-1996, with 1896-1910 representing the peak period of construction (Figures 6.1-6.5).¹



Figure 6.1. West 112th Street, view southwest from no. 508.



Figure 6.2. West 112th Street, view northwest from no. 509.



Figure 6.3. West 113th Street, view southwest from no. 504.



Figure 6.4. West 114th Street, view southeast from no. 528.

Figure 6.5. West 114th Street, view southwest from no. 542.



Figure 6.6. 548-560 West 113th Street, view southwest.



Figure 6.7. 540-542 West 113th Street, view south.

The Morningside Heights Historic District Extension Study Area also features some eye-filling apartment buildings and tenements. In fact, one of the most distinctive apartment buildings in this study area is the Phaeton at 539 West 112th Street (George & Edward Blum, 1909) (Figure 6.9). The Blum brothers, whose work has been recognized in other historic district for their creative use of Art Nouveau-inspired, terra-cotta ornamentation, offered a pioneering design with the



Figure 6.9. Phaeton, view northwest (left), with entrance and upper-story details (top).



Figure 6.8. 534 West 114th Street, view south.

Although the construction of single-family dwellings did not prove to be profitable for its developers, it did produce a highly cohesive enclave, informed by both modestly- and generously-scaled four-story houses that were executed in the Italian and French Renaissance Revival style. Particularly noteworthy are the four row houses at 540-546 West 113th Street (even nos.) (Charles Steinmetz, 1897) and seven row houses at 548-560 West 113th Street (even nos.) (Gilbert A. Schellenger, 1896); and the fourteen row houses commissioned by David Kennedy at 538-554 West 114th Street (even nos.) (Neville & Bagge, 1899) (Figures 6.6-6.8). These remarkably intact rows, boasting original stoops, facades, and cornices, provide some distinct examples of the Renaissance Revival style, as applied to the New York City row house.



Figure 6.10. Kiltonga, view south.

Colonial Revival elements (Figure 6.10). Reflecting the popularity of the six-story elevator apartment building, no. 512 (George Miller, 1930) is a notable example of neo-Romanesque architecture with its use of cream-colored brick and judiciously applied ornamentation (Figure 6.11).



Figure 6.11. 512 West 112th Street, view south.

Along West 113th Street, the eight-story Rensselaer apartment building at 536 West 113th Street (Neville

& Bagge, 1909) offers one of the best examples of a mid-block apartment building designed in the Beaux Arts style of anywhere in the Heights, with its gleaming white limestone façade, alternating with full-height copper oriels, with a Baroque-inspired base and uppermost story (Figure 6.12). It bears noting that Neville & Bagge, together with



Figure 6.12. Rensselaer, view southwest (l) with upper-story detail (r).



George F. Pelham and Schwartz & Gross, were the three most prolific architecture firms working in Morningside Heights between the late nineteenth and early twentieth century, with Neville & Bagge represented by 37 residential buildings in the study areas, followed by George F. Pelham with 27, and Schwartz & Gross with 13. As such, these firms exerted an enormous influence over the architectural character of the Heights.

Figure 6.13. Alpha Delta Phi Society, view southeast.

In addition, many of the row houses in the Morningside Heights Historic District Extension Study Area were acquired by Columbia University fraternities and sororities mostly throughout the twentieth century, thereby indelibly linking them to the social life of the university.³ These include: Beta Theta Phi Fraternity, founded in 1881 and relocated to 550 West 114th Street in 1933; Delta Sigma Phi Fraternity, founded in 1902 and located at 531 West 113th Street; Kappa Delta Rho Fraternity, founded in 1982 and located at 548 West 114th Street; Phi Gamma Delta Fraternity, founded in 1866 and previously located at 538 West 114th Street¹; Psi Upsilon Fraternity, founded in 1842 and located at 542 West 114th Street between 1952 and 2012; Sigma Chi Fraternity, founded in 1894 and located at 523 West 113th Street; Sigma Nu Fraternity, founded in 1908 and located at 556 West 113th Street; Lambda Phi Epsilon Fraternity, founded in 1999 and located at 542 West 114th Street since 2012; Delta Gamma Sorority, founded in 1989 and located at 552 West 113th Street; Kappa Alpha Theta Sorority, founded in 1986 and located at 534 West 114th Street; Sigma Delta Tau Sorority, founded in 1992 and located at 540 West 114th Street; Alpha Delta Phi Society, founded in 1836 and located at 526 West 114th Street (Figure 6.13).⁴

6.2 Amsterdam Avenue-Morningside Drive South Study Area

The Amsterdam Avenue-Morningside Drive South Study Area reflects a variety of speculative, mostly mid-rise, multi-family dwellings. There are 13 buildings within the proposed study area, consisting of 5 apartment buildings, 3 tenement buildings, 2 French flats, 2 institutional residences, and 1 single-family dwelling. Construction in the study area spans the years 1900-1995, with 1900-1906 representing the peak period of construction (Figures 6.14-6.16).



Figure 6.14. Morningside Drive, view southeast from West 116th Street showing Cathedral Court (l), La Touraine (c), and Mont Ceris (r).

Figure 6.15. West 115th Street, view northeast from Morningside Drive.



Figure 6.16. West 116th Street, view southwest from Morningside Drive.



Figure 6.17. Cathedral Court, view southwest (l) with upper-story detail (r).

The Amsterdam Avenue-Morningside Drive South Study Area offers an array of mid-rise, multi-family dwellings that are designed in the Renaissance Revival style and incorporate Colonial Revival elements. One of the most distinctive ensembles of early, six-story elevator apartment buildings are Cathedral Court, La Touraine, and Mont Ceris (Figure 6.14). All three buildings were commissioned by the Paterno Brothers and designed by Schwartz & Gross, which, working together and independently, exerted an enormous influence on the architectural character of Morningside Heights. In contrast to the larger apartment houses constructed along the avenues, Cathedral Court (no. 44: 1904), La Touraine (no. 53: 1905), and Mont Ceris (no. 54: 1905) were only six stories in height, reflecting developers' reluctance to build taller buildings east of Amsterdam Avenue, beyond the immediate proximity of the recently constructed subway stations along Broadway. All three buildings are designed in the Renaissance Revival style and incorporate Colonial Revival motifs, distinguished by their red brick laid in Flemish bond with burn headers and terra cotta trim over rusticated limestone bases, with detailing that includes alternating brick and terra cotta banding to evoke rustication, quoins, keyed and splayed lintels, and bracketed metal cornices.⁵ In particular, Cathedral Court has a highly distinctive roofline, consisting of alternating blind oculi and anthemion cresting over a modillioned cornice, all constructed of terra cotta (Figure 6.17). Along West 116th Street, there are a mix of building types that include apartment buildings, French flats, a single-family dwelling, and an institutional residence that originally served as a nurses' dormitory for St. Luke's Hospital. Originally known as Sesrun Hall (420 West 116th Street; Neville & Bagge, 1906), this dormitory was later converted into the King's Crown Hotel, before being acquired by the Columbia University Trustees in 1930, where it used to serve reporters attending American Press Institute events



Figure 6.18. Sesrun Hall, view south.

at the university (Figure 6.18). In 1973, the University converted it into a dormitory for law students.⁶ Beyond its unusual social history, it also bears an eye-filling Renaissance Revival design, boasting a grand arched entry set within a two-story, rusticated limestone base, an assortment of terra cotta window pediments, arches, and entablatures, and a highly decorative roofline.

6.3. Amsterdam Avenue-Morningside Drive North Study Area

The Amsterdam Avenue-Morningside Drive North Study Area reflects a variety of speculative multi-family dwellings that encompass mid- and high-rise buildings. There are 18 buildings within the proposed study area, consisting of 8 tenement buildings, 6 apartment buildings, 3 French flats, and 1 apartment hotel. Construction in the study area spans the years 1899-1924, with 1899-1912 representing the peak period of construction (Figures 6.19-6.24).



Figure 6.19. West 118th Street, view northwest from Morningside Drive.

Figure 6.20. West 118th Street, view northwest from no. 417.



Figure 6.21. Morningside Drive, view south from no. 114.



Figure 6.22. West 120th Street, view southwest from Morningside Drive.

Figure 6.23. West 120th Street, view northeast from no. 423.



Figure 6.24. West 121st Street, view southeast from no. 414.



Figure 6.25. Edmund Francis, view southwest.

Similar to the other study areas, the Amsterdam Avenue-Morningside Drive North Study Area offers numerous examples of buildings designed in the Renaissance Revival style with Colonial Revival elements. Some of the more distinctive examples include: Janus Court at 106 Morningside Drive (John M. Baker, 1910) and the Marquette at 417 West 120th Street (Neville & Bagge, 1904). In addition, the Edmund Francis at 423 West 120th Street (George F. Pelham, 1912) offers a noteworthy counterpoint with its Renaissance Revival design, augmented by imposing Medieval-inspired ornamentation (Figure 6.25). Other buildings offer variations on the popular Arts and Crafts style, such as the St. Valier at 90 Morningside Drive (Neville & Bagge, 1911), with its decorative brickwork that includes spandrels, pilasters, and a frieze executed in a diaper pattern, crowned by a Mayan-inspired roofline, and the Secessionist-inspired Palmetto at 100 Morningside Drive (George F. Pelham, 1909), with its ornate roofline featuring prominent corner pilasters containing bellflowers crowned by orbs and terra cotta panels enframing green-and-white tiles in a checkerboard pattern (Figure 6.26).



Figure 6.26. Palmetto, view northwest (r), with upper-story detail (top).



6.4 Broadway-Amsterdam Avenue Study Area

The Broadway-Amsterdam Avenue Study Area reflects a district of predominantly working-class, multi-family dwellings, along with a small concentration of middle-class, multi-family dwellings, and a discreet religious complex. There are 40 buildings within the proposed study area, consisting of 28 tenement buildings, 6 French flats, 2 apartment buildings, 1 institutional residence, and a church, rectory, and parking garage. Construction in the study area spans the years 1896-2004, with 1896-1906 representing the peak period of construction (Figures 6.27-6.34).



Figure 6.27. West 121st Street, view west from no. 431.

Figure 6.28. West 121st Street, view northwest from no. 519.

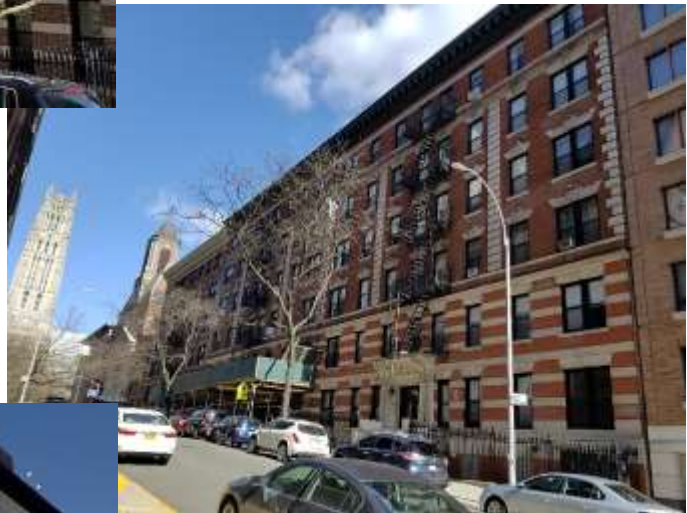


Figure 6.29. Amsterdam Avenue, view southwest from West 123rd Street.



Figure 6.30. West 122nd Street, view northeast from Broadway.



Figure 6.31. West 122nd Street, view southwest from no. 502.



Figure 6.32. West 122nd Street, view northwest from no. 503.



Figure 6.33. West 123rd Street, view southwest from no. 510.



Figure 6.34. West 123rd Street, view southwest from no. 520.



Figure 6.35. 522-524 West 123rd Street, view southeast.

The earliest residential developments in the Broadway-Amsterdam Avenue Study Area were six, five-story French flats at 520-530 West 123rd Street (even nos.) (F.T. Camp, 1896), four of which are designed in an unorthodox Tudor Revival style, and two of which are designed in the Renaissance Revival style; both of these rows incorporate Romanesque detailing, albeit in different ways. Nos. 520-



Figure 6.36. 528-530 West 123rd Street, view southwest.

526 features decorative brickwork that includes diaper patterns and quoins lining bays containing angled metal oriels with fleur-de-lis detailing and Roman arches under machicolated rooflines, while nos. 528-530 features elegant porticos supported by Doric columns under bowed oriels accentuated by rough-faced brownstone lintels (Figures 6.35-6.36).

The Broadway-Amsterdam Avenue Study Area also includes three, five-story, mixed-use “Old Law” tenement buildings at 1268-1272 Amsterdam Avenue (even nos.), appended by a six-story, mixed-use “Old Law” tenement building occupying a twenty-five-foot-wide lot at 1274 Amsterdam Avenue (John Brandt, 1898). These tenements adhere to the popular Renaissance Revival style of the period, while the remaining “New Law” tenements in the study area adhere to the greater neighborhood-wide trend of Renaissance Revival designs incorporating Colonial Revival detailing. The south side of West 122nd Street, between Broadway and Amsterdam, offers one of the most dis-



Figure 6.37. 524-530 West 122nd Street, view southwest.



Figure 6.38. 524-530 West 122nd Street, view southwest (l), with upper-story detail (top).

tinctive rows of tenement buildings that include nos. 524-530 West 122nd Street (even nos.) (Bernstein & Bernstein, 1906) (Figure 6.37). Among the many tenements in the area is the Bancroft (Emery Roth, 1910) (Figure 6.38). Located at 509 West 121st Street, this architectural anomaly designed by master architect, Emery Roth was originally built as the Sethlow Apartments, and features a wildly eclectic Secessionist design with a Tuscan-inspired roofline, a marked departure for an architect who has been indelibly associated with the early-mid-twentieth-century apartment house.⁷ It was later acquired by Teachers College in 1919 and converted into a student dormitory that was renamed the Bancroft.⁸

Emery Roth (1871-1948) was born in Gálszécs, Austria-Hungary (now Sečovce, Slovakia) to Jewish parents.⁹ At the age of 13, he emigrated to the United States, where he later served as an apprentice draftsman in the architectural firm of Burnham & Root in Chicago. He then moved to New York to work in the office of Richard Morris Hunt, and upon Hunt's death, in the office of Ogden Codman, Jr. In 1898, he launched his own practice and five years later, completed the design for the Hotel Belleclaire (1901-1903; New York City landmark), which incorporated French Beaux-Arts and Secessionist motifs. By the late 1920s, he began receiving a host of apartment house commissions on the Upper East and West Sides of Manhattan that would transform the skyline of Central Park West in particular, which included the San Remo Apartments (145 Central Park West, 1928-1929), Beresford Apartments (211 Central Park West, 1928-1929), and the Eldorado Apartments (300 Central Park West, 1930; in association with Margon & Holder)—all of which are designated as part of the New York City Upper West Side-Central Park West Historic District. In 1932, his son, Richard, and later, his son Julian, joined their father's practice and the firm became known as Emery Roth & Sons, later distinguishing itself by its designs of residential and commercial office buildings, among others.

6.5 Riverside Drive-Claremont Avenue Study Area

The Riverside Drive-Claremont Avenue Study Area reflects a host of predominantly working-class, multi-family dwellings, along with a moderate concentration of middle-class, multi-family dwellings. There are 23 buildings within the proposed study area, consisting of 16 tenement buildings and 7 apartment buildings. Construction in the study area spans the years 1905-1940, with 1905-1911 representing the peak period of construction (Figures 6.39-6.42).



Figure 6.39. Riverside Drive, view southeast from no. 528.

Figure 6.40. Riverside Drive, view northwest from no. 549.



Figure 6.41. Claremont Avenue, view southwest from no. 175.



Figure 6.42. Claremont Avenue, view southeast from no. 150.

Figure 6.43. Claremont Avenue, view southeast from La Salle Street.



Figure 6.44. Claremont Avenue, view northeast from Tiemann Place.

The Riverside Drive-Claremont Avenue Study Area offers one of the most cohesive, intact rows of “New Law” tenement buildings of anywhere in the Heights. Located at 180-200 Claremont Avenue (even nos.), this entire blockfront comprising eight tenement buildings was designed Neville & Bagge in 1905, and bear all of the hallmarks of the Renaissance Revival style, incorporating Colonial Revival elements (6.43-6.44). Directly across the street, two “New Law” tenements at 189-191 Claremont Avenue (Denby & Nute, 1905) create a harmonious counterpoint to Neville & Bagge’s blockfront, executed in the



Figure 6.45. 189-191 Claremont Avenue, view southwest.

Renaissance Revival style, and incorporating both Colonial Revival and Arts and Crafts detailing that includes red brick with burnt headers laid in Flemish bond, keyed and splayed lintels, and decorative brickwork that includes prominent square and diamond motifs running along the top floor (Figure 6.45).

This study area also features distinctive examples of the six-story elevator apartment house, such as 160 Claremont Avenue (Maximillian Zipkes, 1911), with its eye-filling Art Nouveau-inspired design, incorporating polychromatic terra cotta along its roofline (Figure 6.46). Along Riverside Drive, there is a row of Tudor-inspired buildings, ranging from the high style Ulysses at no. 528 (Lafayette A. Goldstone, 1908), with its Tudor-arched bays, quoins, Gothic-arched spandrel



Figure 6.46. 160 Claremont Avenue Art Nouveau detail.

detailing, and diaper-pattern brickwork, to the more streamlined Claremont Court (no. 530; George Keister, 1907), Hague Dwelling (no. 547; George Keister, 1906), Montebello (no. 548; George Keister, 1906), and Bordeaux (no. 549; Lafayette A. Goldstone, 1905), with their refined limestone bases enhanced by ornate Tudor- or elliptical arched entrances, red brick upper stories, quoins, and label window moldings (Figure 6.47).



Figure 6.47. Montebello façade detail, view east.

7.0 SIGNIFICANCE ANALYSIS

7.1 New York City Landmarks Law Significance Criteria

The New York City Landmarks Law defines a historic district, along with areas of significance. As stipulated by law, a historic district is defined as:

“Any area which:

- (1) contains improvements which:
 - (a) have a special character or special historical or aesthetic interest or value; and
 - (b) represent one or more periods or styles of architecture typical of one or more eras in the history of the city; and
 - (c) cause such area, by reason of such factors, to constitute a distinct section of the city.”¹⁰

In addition, areas of significance are outlined in the “Purpose and Declaration of Public Policy,” which is to:

- “(a) effect and accomplish the protection, enhancement and perpetuation of such improvements and landscape features and of districts which represent or reflect elements of the city's cultural, social, economic, political and architectural history...”¹¹

7.2 Application of New York City Landmarks Law Significance Criteria

The five study areas proposed for historic district designation in Morningside Heights meet the following criteria of the New York City Landmarks Law in possessing:

- **Special Character that Constitutes a Distinct Section of the City in the Area of Architectural History**

For their harmonious juxtaposition of row houses, tenements, French flats, apartment houses, dormitories, apartment hotels, and a boarding house, ranging from four to ten stories high, and constructed during a peak period between 1896 and 1912 in a variety of styles, such as Renaissance Revival, Renaissance Revival incorporating Colonial Revival, Beaux Arts, Arts and Crafts, Tudor Revival, Tudor Revival incorporating Romanesque Revival, and Secessionist; and

- **Special Historical Interest in the Area of Architectural History**

For their association with three prolific architecture firms in Morningside Heights that included Neville & Bagge, George F. Pelham, and Schwartz & Gross, who together exerted an enormous influence on the architectural character of the neighborhood; and for their association with Emery Roth in the Broadway-Amsterdam Avenue and Riverside Drive-Claremont Avenue Study Areas, who is an acknowledged master in the field of architecture and whose work has been recognized on the Upper East and West Sides of Manhattan for his significant contributions to the architecture of the apartment hotel and the apartment building; and

- **Special Historical Interest in the Area of Social History**

For their association with the development of a middle-class community, reflecting various socio-economic strata, consisting of lower middle-class tenants inhabiting tenements, solidly middle-class tenants inhabiting French flats and six-story elevator apartment buildings along the cross streets and secondary avenues (e.g., Amsterdam Avenue, Morningside Drive, and parts of Claremont Avenue), and upper middle-class tenants inhabiting the larger apartment buildings along the more exclusive drives and avenues (Broadway, Riverside Drive, and parts of Claremont Avenue); and for the Morningside Heights Historic District Extension Study Area's association with student life at Columbia University through multiple conversions of its row houses into fraternities and sororities; and

▪ **Special Aesthetic Interest that Constitutes a Distinct Section of the City in the Area of Architectural History**

For its high concentration of vernacular multi-family dwellings, melding two popular, yet disparate, styles of the early twentieth century: Italian Renaissance Revival and Colonial Revival, and in doing so, emulating the architectural precedent set by their institutional counterparts, such as Columbia University and Barnard College; and

▪ **Representative of One or More Periods or Styles of Architecture Typical of One or More Eras in the History of the City**

For its embodiment of a single period of construction of roughly sixteen years between 1896 and 1912, resulting in multiple styles (e.g., Beaux Arts, Arts and Crafts, Tudor Revival, etc.) that are largely unified by a single style (Renaissance Revival).

8.0 CONCLUSION

This analysis indicated that there are five additional historic residential areas in Morningside Heights that merit designation as historic districts by the New York City Landmarks Preservation Commission. These include the Morningside Heights Historic District Extension, Amsterdam Avenue-Morningside Drive South, Amsterdam Avenue-Morningside Drive North, Broadway-Amsterdam Avenue, and Riverside Drive-Clairemont Avenue Study Areas.

Reflecting a peak period of construction roughly between 1896 and 1912, these study areas contain an assortment of residential buildings that possess a special character that constitutes a distinct section of the city in the area of architectural history, special historical interest in the area of architectural history, special historical interest in the area of social history, special historical interest in the area of social history, special aesthetic interest that constitutes a distinct section of the city in the area of architectural history, and representative of one or more periods or styles of architecture typical of one or more eras in the history of the city.

Each of these study areas convey a distinct sense of place, informed by their pervasive building types and architectural styles. These range from cohesive rows of single-family dwellings designed in the Renaissance Revival style in the Morningside Heights Historic District Extension Study Area, to cohesive rows of tenements and French flats designed in the Renaissance Revival style with Colonial Revival elements and in the Tudor Revival style with Romanesque Revival elements, respectively, in the Broadway-Amsterdam Avenue Study Area, to six-story elevator apartment buildings designed in the Renaissance Revival style with Colonial Revival elements in the Amsterdam Avenue-Morningside Drive South and Amsterdam Avenue-Morningside Drive North Study Areas, and the six-story elevator apartment buildings designed in the Tudor Revival style and tenements designed in the Renaissance Revival style with Colonial Revival elements in the Riverside Drive-Clairemont Avenue Study Area.

Beyond these notable streetscapes within each study area, each proposed district has individual buildings that merit recognition, whether it is George & Edward Blum's eye-filling Arts and Crafts-style Phaeton on West 112th Street, Neville & Bagge's sumptuous Beaux-Arts Rennselaer on West 113th Street, Schwartz & Gross's distinctive Cathedral Court, La Touraine, and Mount Ceris on Morningside Drive, the magnificent Renaissance Revival Sesrun Hall on West 116th Street, George F. Pelhams sculptural Secessionist-Arts and Crafts-style Palmetto on Morningside Drive, or Emery Roth's tour-de-force Bancroft on West 121st Street.

ENDNOTES

- ¹ Unless otherwise noted, all photographs Section 6.0 were taken by the author on April 5, 2018.
- ² Andrew S. Dolkart, *Morningside Heights: A History of Its Architecture and Development* (New York: Columbia University Press, 1998), 301-302. The *Architectural Record's* H.W. Frohne wrote, "The use of color in the brickwork and the treatment of the fire escapes are worthy of notice," while the *Real Estate Record and Builders' Guide* described it as "more artistic than what is usually met with in apartment houses." H.W. Frohne, "Contemporary Apartment Building in New York City," *Architectural Record* 28 (July 1910): 66; "Building on Cathedral Heights," *Real Estate Record and Builders' Guide* 84 (October 23, 1909): 722.
- ³ Unless otherwise noted, information on the Columbia University fraternities and sororities was obtained from "Fraternities and Sororities," Wikicu, accessed 3/7/2018, www.wikicu.com/Fraternities_and_sororities#External_links, as well as links to individual member sites.
- ⁴ Fraternity members residing at this location included: Roone Arledge, CEO of the ABC Network; Ralph Morgan, co-founder and first president of the Screen Actor's Guild; Jack Kerouac, Beat Generation author; Neil Gorsuch, US Supreme Court Justice; and Matthew Fox, Actor.
- ⁵ Andrew S. Dolkart notes that these buildings also featured recessed fire escapes that were designed to resemble Parisian balconies and, in some cases, were marketed as Parisian-style apartment buildings. Dolkart, 308.
- ⁶ "The King's Crown Hotel Will Close Down Today," *The New York Times*, July 1, 1973.
- ⁷ In the New York City Upper West Side-Central Park West Historic District alone, Roth was responsible for designing 14 residential buildings, which include the iconic San Remo Apartments (145 Central Park West, 1928-29), Beresford Apartments (211 Central Park West, 1928-29), and Eldorado Apartments (in association with Margon & Holder; 300 Central Park West, 1929-1931). He also designed the Secessionist-style Hotel Belleclaire (2171-2179 Broadway, 1901-03), an early apartment hotel that is a New York City landmark.
- ⁸ Although acquired in 1919, local housing law prevented Teachers College from evicting the existing tenants, resulting in only 37 of the 80 apartments being occupied by students by 1920. Dolkart, 242.
- ⁹ Information on Emery Roth was obtained from N.Y.C Landmarks Preservation Commission, "Upper West Side/Central Park West Historic District" Designation Report, Vol. 1, Essays/Architects' Appendix, (New York: Landmarks Preservation Commission, 1990), A124-A125.
- ¹⁰ New York City Administrative Code, Title 25: Land Use, § 25-302: Definitions 4(h).
- ¹¹ *Ibid.*, § 25-301: Purpose and declaration of public policy (b).

Appendix
Investigator Qualifications

EXPERIENCE:

GREGORY DIETRICH PRESERVATION CONSULTING

June 2009 –

Principal/Sole Practitioner

Consulting firm specializing in architectural history*, preservation planning and law, and cultural resource management

*Meets Federal qualifications [36 CFR61] for Architectural Historian

CULTURAL RESOURCE CONSULTING GROUP

June 2002 – May 2009

**Manager, New York office/Director, Historic Preservation Department/
Project Manager/Principal Investigator**

Personnel/project management entailing project budget oversight and ongoing communications with clients, regulatory agencies, and assorted stakeholders relative to individual project needs

Primary investigative research and report authorship; expert testimony

Formulated company's standard operating procedures

LANDMARK WEST!

June 2001 – November 2002

Primary author

Lincoln Center National Register Nomination

NYC LANDMARKS PRESERVATION COMMISSION

July 1999 – September 2000

Acting Director, Historic Preservation Grant Program

Managed \$268,000 Community Development Block Grant-funded restoration program of locally designated properties owned by non-profit organizations and low-income homeowners

Reviewed and administered grant applications for over 30 restoration projects in accordance with NYC-LPC standards

EDUCATION:

M.S. – Historic Preservation – Columbia University

M.S. – Real Estate Development – Columbia University

B.A. – English Literature – University of California, Los Angeles

AWARDS:

Austin, Nichols & Company Warehouse Local Designation Coalition

Historic Districts Council Grassroots Preservation Award

Union County Park System Cultural Landscape and Resource Survey

New Jersey Chapter of the American Society of Landscape Architects Research Award

“Austin, Nichols & Company Warehouse”

Cleo & James Marston Fitch Student Prize, Columbia University Graduate School of Architecture, Planning & Preservation
