United States Department of the Interior

National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property		
historic name <u>Audubon Park Historic District</u>		_
other names/site number		
name of related multiple property listing <u>n/a</u>		
Location		
Generally, Broadway, Riverside Drive, Riverstreet & number 156th, 157th, and West 158th Street, and E		not for publication
city or town New York		vicinity
state New York code NY county	New York code 06	1_ zip code <u>10032</u>
3. State/Federal Agency Certification		
As the designated authority under the National Historic	Preservation Act as amende	ad
I hereby certify that this X nomination request for registering properties in the National Register of Hi requirements set forth in 36 CFR Part 60.		
In my opinion, the property X meets does not property be considered significant at the following level		riteria. I recommend that this
national statewide _X_local		
Signature of certifying official/Title	Date	
State or Federal agency/bureau or Tribal Government		
In my opinion, the property meets does not meet the Nation	nal Register criteria.	
Signature of commenting official	Date	
Title S	tate or Federal agency/bureau or Trib	al Government
4. National Park Service Certification		
I hereby certify that this property is:		
entered in the National Register	determined eligible for t	he National Register
determined not eligible for the National Register	removed from the Natio	nal Register
other (explain:)		
Signature of the Keeper	Date of Action	

(Expires 5/31/2012)

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5. Classification					
Ownership of Property (Check as many boxes as apply.)	Category of Propert (Check only one box.)			ources within Propertionally listed resources in the	
		Contri	buting	Noncontributing	_
X private	building(s)	3	1	0	buildings
X public - Local	X district		1	0	sites
public - State	site	(0	structures
public - Federal	structure	(0	objects
	object	3	2	0	_ Total
Name of related multiple pro (Enter "N/A" if property is not part of a				tributing resources tional Register	previously
N/A				8	
6. Function or Use					
Historic Functions (Enter categories from instructions.)			Current Functions (Enter categories from instructions.)		
DOMESTIC / Multiple Dwelling]	DOMESTIC / Multiple Dwelling			
DOMESTIC / Single Dwelling	Dwelling DO		DOMESTIC / Single Dwelling		
RELIGION / Religious Facility	ous Facility RELIGION / Religious F		igious Facility		
RECREATION AND CULTUR	E / Museum	RECRE	RECREATION AND CULTURE / Museum		eum
RECREATION AND CULTUR	E / Museum	EDUCA	TION / C	College	
7. Description					
Architectural Classification		Materia			
(Enter categories from instructions.)		,	Ü	om instructions.)	
LATE 19TH AND 20TH CENTURY REVIVALS /			foundation: Stone		
Beaux Arts, Mediterranean Re	<u> </u>	-	walls: Brick, Limestone, Granite, Terra-cotta,		rra-cotta,
Revival, Medieval Revival, Art	s and Crafts	-	Faience	Tiles, Ashlar, Metal	
		roof:	Tile		
		other: _			
		-			
		_			

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Audubon Park Historic District in New York County, New York, is located at the southern end of the Washington Heights neighborhood. It encompasses all or parts of four irregular-shape urban blocks that span roughly fifteen acres of elevated terrain in upper Manhattan between 155th and 158th streets on the west side of Broadway. The serpentine Riverside Drive cuts through these blocks from Riverside Drive West at 155th Street in a northeasterly direction turning west at 158th Street. This idiosyncratic street pattern is the legacy of an earlier residential enclave on this site, also called Audubon Park, of which very few vestiges remain. The original park was developed by the family of John James Audubon, the artist and naturalist. Members of his immediate family lived there from 1841 until 1878. The district is largely residential owing to its seventeen apartment houses, twelve row houses, and an unusual duplex residence. The eight-building cultural and educational complex known as Audubon Terrace, which includes a church, anchors the district's southeast corner at Broadway; they were listed to the National Register of Historic Places in 1980. The district has thirty-nine contributing buildings and two contributing sites.

Oriented 29 degrees off the north-south axis, Manhattan is a 13.4-mile-long island that is 2.3 miles at its widest point and narrows to a 1/8-mile-wide handle at its north end. The island is bounded by the Hudson River on the west, the East River on the east, and the Harlem River on its northeast. Most of Manhattan's development is organized on a grid of east-west streets and north-south avenues, which form mostly rectangular blocks that have been subdivided into building lots. The city's large business districts are concentrated in the lower part of Manhattan. The neighborhoods of upper Manhattan are predominantly residential. Its blocks are densely developed with apartment buildings, row houses, churches and institutional buildings. The wide avenues tend to be lined with taller residential buildings with ground-floor commercial storefronts. Row houses are more common on the side streets, which are longer and narrower than avenue blocks. While much of Manhattan has a relatively flat topography with gradual slopes here and there, upper Manhattan features some dramatic changes in elevation with steep bluffs dropping to flat valleys, particularly along its western side. Here the land rises to its highest point in Manhattan at the site of Fort Washington, today known as Bennett Park.

Like Bennett Park, the district overlooks the Hudson River with a view of the George Washington Bridge to the north. Riverside Drive West, supported on a stone viaduct, forms the western boundary of the district. Riverside Drive is a sixmile scenic road that hugs the west side of Manhattan from West 72nd to 183rd streets. In sections where the grade abruptly drops, the drive is continued on viaducts like the one in the district, which accommodate promenades and overlooks at various points. The east side of the drive is mostly lined with large apartment houses, many with ornate facades. Forty feet below Riverside Drive and outside the district are the open tracks of the Metro North Railroad. West of them is the busy Henry Hudson Parkway (aka NY 9A), which too is supported on a viaduct albeit lower than Riverside Drive West. Hudson River Greenway, a bike and pedestrian trail, hugs the shoreline west of the parkway. The district is bounded on the east by Broadway, which like Riverside Drive, has a park-like character thanks to its tree-lined medians and generous width compared to other north-south arteries. Two cross streets, West 155th and 158th streets, serve as the district's south and north boundaries respectively. Immediately south of the district is the two-block-wide picturesque Trinity Cemetery, which rises above the street on shady knolls and is gated. West 155th Street was platted as a wide cross street; this width accommodates the entrance ramp to the underside of the Riverside Drive West viaduct. West 158th Street descends to Hudson River Parkway. Historically, this road provided public access to the river. The boundaries at the northwest corner of the district are drawn to omit a large Modernist residential co-op building and an adjacent parking lot at Riverside Drive West and 158th Street. Edward M. Morgan Place, which forks with Broadway at 157th Street, is the northeast boundary of the district. This short street was originally the southern terminus of the Boulevard Lafayette, a scenic road that emulated Riverside Drive before it was extended in the early twentieth century.

Within these boundaries is a compact urban neighborhood that took its present form over a roughly forty-year period beginning in 1896, replacing a mid-nineteenth-century enclave of wood-frame houses developed by the family of the artist and naturalist John James Audubon. While mostly residential, this neighborhood includes an exceptional multi-

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institutional cultural and educational center called Audubon Terrace. The Roman Catholic Church of Our Lady of Esperanza is the only religious institution in the complex and the district. Conceived as a complex of neo-Italian Renaissance buildings lining a central terraced courtyard, these eight limestone buildings were built between 1907 and 1930 with the funds of a single philanthropist, Archer M. Huntington. The terraced courtyard is a contributing site in the nominated district. Audubon Terrace was designated a New York City local historic district in 1979 and listed in the National Register of Historic Places the following year. Audubon Terrace comprises most of the block between West 155th and 156th Streets at Broadway. Two elegant brick and limestone apartment buildings (780 and 788 Riverside Drive) complete the block at the west end. They are among seventeen total apartment buildings in the district. All of them feature complex building footprints, some of which are a response to the neighborhood's irregular street pattern. Here the street grid is disrupted by the original course of Riverside Drive that sweeps through the middle of the district in a northeasterly direction resulting in irregular-shaped building lots. The section of the drive at West 156th Street is wide enough to accommodate an oblong pocket park referred to by local residents as the Riverside Oval; it is the district's second contributing site. The cumulative effect of these elements heightens the district's distinctive sense of place. The district also includes an uninterrupted row of twelve brick and stone houses on West 158th Street (626 to 648 158th Street) and an unusual triangular brick residential duplex at the sharp corner of 158th Street and Riverside Drive (809-811 Riverside Drive).

In addition to Audubon Terrace, much of the nominated Audubon Park Historic District is also a New York City local historic district, designated in 2009. The boundaries differ in that the local district excludes the twelve row houses on West 158th Street and includes two apartment houses on the east side of Riverside Drive just north of 158th Street and east of Edward M. Morgan Place (609 and 611 158th Street). Trinity Cemetery and the Chapel of the Intercession on the cemetery grounds, immediately south and east of the district, are listed in the National Register. The chapel is also a local landmark. Immediately south and east of the cemetery are two large National Register-listed historic districts: West Harlem and Sugar Hill. (The latter is also a local historic district.) Both, like Audubon Park, are significant turn-of-thecentury residential neighborhoods with row houses and apartment buildings. Four individually listed buildings are a short distance east of Audubon Park Historic District: North Presbyterian Church at 521-531 West 155th Street; two Modernist public housing towers, called John James Audubon Houses and Mary McLeod Bethune Gardens at 1909 and 1945 Amsterdam Avenue respectively; and 935 St. Nicholas Avenue, an early twentieth-century apartment house that was home to jazz legends Duke Ellington and Noble Lee Sissle. (935 St. Nicholas Avenue is also a NYC landmark.) A few blocks northeast of Audubon Park is the oldest-surviving house in Manhattan, the 1765 Morris-Jumel Mansion at 65 Jumel Terrace. The local and National Register-listed Jumel Terrace Historic District, a late nineteenth-century row house neighborhood is adjacent to the house. One block west is the designated and listed Beaux Arts-style Fire Engine Company No. 84 and Hook & Ladder Company No. 34 at 513-515 West 161st Street.

Narrative Description

Resources

There are in total forty-one resources in the Audubon Park Historic District (thirty-nine contributing buildings and two contributing sites), all of which were constructed between 1896 and 1932. They reflect the ideals and tastes of early twentieth-century developers and cultural institutions. The blocks on which they are located are within the footprint of an older suburban enclave of the same name. Originally developed in the mid-nineteenth century by John James Audubon's widow, Lucy Bakewell, and their sons Victor and John, the first Audubon Park was, by 1891, a collection of seventeen upper middle-class, wood-frame houses in a park setting with meandering driveways and domestic horse stables. By 1932 nearly all traces of this enclave were erased by the northward march of urban development, which remade these blocks into a densely built yet distinctive residential neighborhood.

Row Houses

The city's expanding transportation infrastructure, particularly the 1904 opening of the first subway line, the Interborough Rapid Transit System, made upper Manhattan more accessible for a rapidly growing population of people, many of whom

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worked below 59th Street. In anticipation of the subway opening, Audubon Park property owners began selling parcels to speculative developers. The first development was a row of eight brick and stone houses on West 158th Street (Nos. 634-648) completed in 1897. The developer built four more to the east (Nos. 626-632) later that year. All are three stories over a raised basement. Their three-bay facades feature an eclectic mix of late nineteenth-century architectural styles—Romanesque Revival, neo-Renaissance, and Beaux-Arts. The basements are faced with limestone and the upper stories with brick. The earlier group of eight houses have an ABBAABBC facade pattern. The latter group of four has an AABB pattern that is different from the first group in terms of facade details but is still complementary.

Apartment Houses

Another influencing factor in the transformation of Audubon Park from a suburb to an urban neighborhood was the extension of Riverside Drive north of 122nd Street, which was first announced in the late nineteenth century. Audubon Park property owners, George Bird Grinnell and his brother William, were instrumental in persuading planners to cut the new drive through the middle of the park in a northeast direction. This greatly benefitted their interests as their family owned the land on the east of the drive within the park and therefore, in theory, their new street-front, river-facing lots would be more attractive to potential buyers. By 1911, when the extension opened, ten richly appointed apartment houses, ranging from six to twelve stories in height, had already been constructed on the Grinnells' land. Nine were built in 1909 alone. The tallest buildings in the district, ranging nine to thirteen stories, are on the east side of Riverside Drive. A second phase of apartment building development was spurred by the planning of a stone viaduct along the western side of Audubon Park so that traffic would no longer be awkwardly diverted away from the river for a short distance. The planning of the viaduct began in 1913; construction was completed in 1928. In 1919, the first apartment house on the west side of the old Riverside Drive was built, 801 Riverside Drive. Two more followed in 1924 and 1926, flanking No. 801. The last three apartment houses were built between 1930 and 1932. Their construction required the removal of the last three remaining mid-nineteenth-century Audubon Park houses, including the John James and Lucy Audubon House just south of West 156th Street.

The two phases of apartment house development are a reflection of the periods in which they were built. Those built between 1909 and 1916 exhibit greater architectural exuberance than those built after the First World War. Renaissance Revival is the predominant style of the first group with the few exceptions being Beaux-Arts, Arts and Crafts, and one with Medieval-inspired accents. The bases are finished with stone, often rusticated; the middle sections are brick with patterned bays and stone or terra cotta details. The top stories are emphasized with window accents, friezes, brackets, and cornices, drawing the eye upward. These buildings are modeled on the grand apartment houses in Morningside Heights and the Upper West Side, two neighborhoods to the south of Audubon Park. Most were designed by architects who were active there: George F. Pelham, Rouse & Goldstone, Schwartz & Gross, George & Edward Blum, and Neville & Bagge. They have complex U-, H- or O-shape floor plans, some with additional wings incorporated. Inside, the apartment units were spacious with a lot of rooms, relatively tall ceilings, and large windows. Most of the building names, meant to invoke prestige, were inspired by the neighborhood's previous occupants or the Audubon Terrace institutions: "The Audubon," "The Grinnell," "Hispania Hall" after the Hispanic Society of America, "The Goya," etc.

The six apartment houses built in the second phase—three of which were designed by George F. Pelham who had designed two in the first phase—reflect the cost restraints that set in following the First World War. To economize, architectural accents such as rustication and spandrel panels are rendered in beige brick rather than stone. There are fewer details at the top story and none have a cornice. All six buildings are six stories. The units inside are less extravagant in size and appointment than those on the east side of Riverside Drive. Regardless, these buildings, designed in the Mediterranean Revival, Arts & Crafts, and Medieval Revival styles, harmonize with their Riverside Drive setting thanks to their intricate brickwork, facade patterns, material palette, and scale.

Audubon Terrace

The eight-building Audubon Terrace between West 155th and 156th streets at Broadway was conceived as an inward-facing Beaux-Arts ensemble of complementary cultural institutions by philanthropist Archer M. Huntington. It was constructed between 1904 and 1930. According to the 1979 designation report, "the establishment of Audubon Terrace

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marked a significant example of civic planning. The centralization of education and cultural institutions at Audubon Terrace outside of a university context was unique in America." Huntington's cousin, Charles Pratt Huntington, an École des Beaux-Arts-trained architect, designed the complex in a unifying neo-Italian Renaissance style with buildings grouped around a central brick-paved terraced courtyard. Architects William Mitchell Kendall of the firm McKim, Mead & White, Cass Gilbert, and H. Brooks Price were separately responsible for the three buildings constructed after Charles Pratt's death in 1919. The Hispanic Society of America was the first institution to open, in 1908. The institution was founded just four years earlier by Archer Huntington to make his extensive collection of maps, manuscripts, and early books on Portuguese and Spanish history and culture available for study. In the late 1920s, a library with a sunken forecourt was constructed on the north side of the terrace facing the building. It features freestanding and relief stone sculptures by Anna Hyatt Huntington, an accomplished sculptor who married Archer Huntington in 1923. An ornate iron fence at the top of the second terrace, installed in the mid-twentieth century, cordons off the Hispanic Society and Library from the eastern part of the terrace. The other institutions that joined the Hispanic Society, each in their own buildings, include the American Numismatic Society in 1907, the American Geographical Society in 1911, the Museum of the American Indian in 1922, and the closely related American Academy and National Institute of Arts and Letters in two buildings at the west end of the terrace, which were completed in 1923 and 1930. The Numismatic Society, Museum of the American Indian, and the Geographical Society have since relocated from Audubon Terrace.

Our Lady of Esperanza is the only religious organization in Audubon Terrace, and it is also the only building in the ensemble that does not have an entrance on the central courtyard. Instead, the entrance is on West 156th Street. Archer Huntington contributed funds for the building, which was designed by Charles Pratt Huntington and completed in 1912. It was originally built as a temple elevated on a tall base with a long exterior flight of stairs leading up from the street. In 1924 Lawrence White of McKim, Mean & White designed a front addition that included the present neo-Italian Renaissance-style facade. Our Lady of Esperanza was the second Roman Church in the city to celebrate Mass in Spanish when it opened.

Duplex House

The two-story brick duplex house at 809 and 811 Riverside Drive is an anomaly in the district and in Manhattan in general. Built in 1920 at the sharp intersection with West 158th Street, the duplex was intended to be a model development by wholesaler Nathan Berler and his business partner Charles Levy. It was designed by Moore & Landsiedel in the Mediterranean Revival style with one-story solariums. The duplex retains much of its original building fabric including a Mission-style tile roof.

Broadway and Riverside Drive

While not counted as resources, Broadway and Riverside Drive are important character-defining elements of Audubon Park and physically shape it. In the early years of Audubon Park, Trinity Cemetery insulated the neighborhood from the busier neighborhood to the south, called Carmansville. In 1865, plans were put in motion for Broadway to be extended from its then terminus at 59th Street to 155th Street, which was the extent of the city grid at the time. This new section was called the Grand Boulevard, or simply "the Boulevard," instead of Eleventh Avenue, its technical name. It would be 150 feet wide with generous sidewalks and planted medians. By 1881 the Boulevard bisected Trinity Cemetery, bringing north-south traffic past the entrance of Audubon Park for the first time.

The neighborhood was improved with a second grand boulevard in 1911. Riverside Drive, as it is known, was first opened between 72nd and 122nd streets in 1880. Its winding course along the promontory overlooking the Hudson River was planned by the renowned landscape architect Frederick Law Olmsted as part of his larger design for Riverside Park. While the drive was conceived to extend to the northern end of Manhattan, the steep change in grade at Manhattanville valley at present-day West 125th Street was a major obstacle. Plans for extending the drive north were revisited in the late 1890s at the behest of a property owners' group called the Riverside Drive Extension Association. After much wrangling, the group was successful in getting the state legislature to approve their desired plans, which included a new cantilevered viaduct along the western edge of Trinity Cemetery. William M. Grinnell and his brother-in-law, Newell Martin, who represented the Grinnell family, the largest property owners in Audubon Park, were the association's most vocal members,

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and convinced lawmakers of the questionable merit of having the new extension sharply detour through the middle of Audubon Park in an S-shape curve to connect with the Boulevard Lafayette at West 158th Street. This greatly boosted the value of the Grinnell family's property, which was not riverfront. The new extension, which opened in 1911, required a 40-foot retaining wall on its western side between 155th and 157th streets to accommodate the grade change in the park. This section of the drive was enhanced by a landscaped oval with a public fountain, the northernmost of four on the extension and today the only surviving one; the oval is a contributing site. Just two years after the extension's completion, Frederick Law Olmsted and architect Arnold W. Brunner were commissioned to plan the final extension of the drive. Their plans called for a granite viaduct along the western side of Audubon Park to eliminate the awkward detour at 155th Street. It was completed in 1928 and is called Riverside Drive West to differentiate it from the older branch. Today the section immediately west of Audubon Park mostly accommodates vehicular traffic except at the southern end where a wide pedestrian promenade in front of Trinity Cemetery tapers off.

Building List

Total number of contributing buildings: 39 Total number of contributing sites: 2 Total number of non-contributing buildings: 0

Building entries are organized as follows:

Current name of building, if applicable
Former name(s) of building, if applicable
Address
Year of initial construction
Style and building type
Original owner/developer and architect
Physical description with major alterations noted

Abbreviation Key

- (a) original architect/builder
- (d) original developer
- (o) original owner

Property entries arranged in order of ascending house numbers beginning with those on Broadway, followed by those on Riverside Drive, and then those on numbered streets in ascending order. However, the eight buildings and courtyard comprising the previously listed Audubon Terrace Historic District grouped together at the beginning of this section.

Integrity Assessment

All of the buildings within the present proposed boundaries retain a large degree of historic integrity; none are considered non-contributing. Most buildings in the district have had minor alterations made to them. The most common alterations include window and door replacements, the removal of some historic facade details, and the painting of limestone bases of buildings.

3741 Broadway

NRHP listed 1980 - not counted

Hispanic Society Museum and Library Formerly the Museum of the American Indian

Date: 1922

Style: neo-Italian Renaissance institutional building

Museum of the American Indian (o/d); Charles P. Huntington (a)

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A three-story neo-Italian Renaissance limestone building at the northwest corner of Broadway and 155th Street with seven-bay-wide north and south elevations and a four-bay limestone extension of similar design. The Classically composed elevations feature a rusticated base punctuated by windows; a middle section adorned with engaged Ionic columns that flank tall arched windows with scrolled keystones and paired vertical windows above; and a continuous entablature with a denticulated cornice and a frieze with inscriptions on each elevation—names of indigenous tribes on the north and south elevations and the "Museum of the American Indian – Heye Foundation" on the east elevation. Alterations: Most of the windows, except at the attic, have been filled with matching stone. On the south elevation, the hyphen connecting the extension has a contemporary metal fire exit at the base. The copper roof has been replaced with a new metal roof.

3755 Broadway

NRHP listed 1980 – not counted

Boricua College

Formerly the American Geographical Society

Date: 1911

Style: neo-Italian Renaissance institutional building

American Geographical Society (o/d); Charles P. Huntington (a)

A three-story neo-Italian Renaissance limestone building at the southwest corner of Broadway and West 156th Street with seven-bay-long north and south elevations and a four-bay limestone extension of similar design. The Classically composed elevations feature a rusticated base punctuated by windows; a middle section adorned with engaged Ionic columns that flank tall arched windows with scrolled keystones and paired vertical windows above; and a continuous entablature with a denticulated cornice and a frieze with inscriptions on each elevation—names of explorers and geographers on the north and south elevations and the "American Geographical Society" on the east elevation. Alterations: The historic double doors at all entrances have been replaced with flat metal doors.

613 West 155th Street

NRHP listed 1980 – two buildings not counted

Hispanic Society Museum & Library

Date: 1904-1908; 1915 museum addition; 1923-1930 library

Style: neo-Renaissance institutional buildings

Hispanic Society of America (o/d); Charles P. Huntington (a), 1904-1908; Charles P. Huntington with Eric Strindberg (a),

1915 addition; H. Brooks Price (a), 1923-1930 library Sculptures and reliefs by artist Anna Hyatt Huntington

This two-story neo-Renaissance limestone building with a raised basement was constructed in two separate phases. The first was the seven-bay-long central section articulated by a monumental Ionic order and terminated at the roof level by a massive ornamental entablature. Each bay contains a tall arched window with a scrolled keystone, paneled spandrels, and paired vertical windows above. One of the bays is a grand projecting entrance bay with its own flanking monumental Ionic columns. A continuous frieze inscribed with the names of Spanish historical figures spans the facade below the denticulated and modillioned cornice. The later five-bay-long east and west wings largely mirror the original with exceptions: Instead of monumental Ionic columns there are shallow Ionic pilasters, and the wall surface is entirely closed with no openings for windows or doors.

Alterations: No significant alterations visible.

Facing the museum from the north side of the courtyard is a three-bay-wide neo-Renaissance limestone library building with the windowless courtyard-facing elevation flanked by solid L-shaped wing walls, which block the view of West 156th Street from within the courtyard. Entrances are located on the east and west ends of the building. Alterations: Three window openings at the base of the east section of the West 156th Street elevation have been filled in.*

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617 West 155th Street

NRHP listed 1980 – not counted

American Academy and Institute of Arts and Letters

Date: 1907: 1929 addition: 2009 addition

Style: neo-Italian Renaissance institutional building

American Numismatic Society (o/d); Charles P. Huntington (a), 1907; H. Brooks Price (a), 1929; Vincent Czajka of Pei

Cobb Freed & Partners (a), 2009

A four-story neo-Italian Renaissance reinforced concrete building with a later beige brick and stone addition. The original 1907 building has a three-bay facade facing the courtyard featuring Ionic columns flanking tall arched windows ornamented with scrolled keystones and paneled spandrels above which are narrow paired windows. An inscribed frieze bears the names of numismatists, while the modillioned and denticulated cornice supports a paneled parapet. The asymmetrically placed entrance is surmounted by a pediment comprising foliate ornament and a medallion representing a coin, which crowns its entablature. The building's 1929 brick and stone addition extends the building to the west by six bays and largely mirrors the design of the original with the exception of Ionic pilasters in place of columns. A one-story non-historic steel-and-glass hyphen, added in 2009, internally connects the first floor of the building's west side with the east side of the American Academy and Institute's south building.

Alterations: steel-and-glass addition on the west side

633 West 155th Street

NRHP listed 1980 – two buildings not counted

American Academy and Institute of Arts and Letters Date: 1921-1923 (south building); 1930 (north building)

Style: Italian Renaissance institutional buildings

American Academy and Institute of Arts and Letters (o/d); William Mitchell Kendall of McKim, Mead & White firm (a)

for south building; Cass Gilbert (a) for north building

(Bronze doors by artists Herbert Adams and Adolph A. Weinman)

This pair of five-bay-wide Italian Renaissance buildings terminate the west end of the previously listed Audubon Park Historic District. The south building, which was completed in 1923 and houses the administrative offices and library of the Academy, has a rusticated limestone courtyard elevation articulated with Ionic pilasters flanking full-length windows with alternating triangular and arched pediments. The center bay contains a square-headed doorway surmounted by a triangular pediment. The north building, opened in 1930, contains a 730-seat auditorium above which is an art gallery. The courtyard elevation mirrors the courtyard elevation of the south building with only slight differences. Alterations: No significant alterations noted.

618 West 156th Street

NRHP listed 1980 – not counted

Vacant lot

A fifty-foot-wide by 100-foot-deep vacant parcel west of the Hispanic Society library. The lot slopes down to West 156th Street and has a half-dozen mature deciduous trees. Lot delineated with a tall iron fence at the sidewalk.

624 West 156th Street

NRHP listed 1980 – not counted

The Church of Our Lady of Esperanza Date: 1912; 1924 addition and alteration Style: neo-Italian Renaissance church

Roman Catholic Archdiocese of New York (o/d); Charles P. Huntington (a), 1912; Lawrence White of McKim, Mead &

White firm (a), 1924

This three-and-a-half-story, three-bay-wide pedimented church is the only building in the complex that is oriented to the street instead of the courtyard. Designed in the neo-Italian Renaissance style, its smooth limestone facade is divided into three sections by three horizontal string courses. Architectural focus is concentrated on the tall, centered entrance which is United States Department of the Interior National Park Service / National Register of Historic Places Registration Form

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fronted by three shallow granite steps. There is a secondary single-door entrance to either side of it, both recessed beyond a rounded-corner opening and having wood-and-glass-paneled doors and transoms. The square-headed main entrance doorway is flanked by fluted Ionic columns between which is a limestone paneled surround. Alterations: Window openings on east elevation possibly closed.

155th and 156th streets at Broadway

NRHP listed 1980 - not counted

Audubon Terrace Courtyard

Date: 1904-1930

Archer Huntington (o/d); Charles P. Huntington (a)

This three-level, brick-paved central courtyard unites seven of the eight institutional buildings of Audubon Terrace. The gated entrance is at the lowest level on the west side of Broadway. This gate comprises a metal fence and gate with decorative arrowhead finials and two open metal newel posts supported on concrete kneewalls. Inside the gate is a pair of opposing low stone benches. A wide stone staircase with heavy dressed stone balustrades leads to the middle terrace, elevated approximately eight feet above the lower terrace. It is cordoned by a metal fence similar to the one at the Broadway entrance and an ornate wrought-iron gate at the center. The gate, installed in the mid-twentieth century, is surmounted by a lantern incorporated within fancy ironwork. Another heavy stone balustrade runs along the north side of the middle terrace, separating it from the sunken sculpture courtyard that fronts the Hispanic Society Library. This balustrade and the steps that lead down to the sunken courtyard are original to the 1904 construction of the Hispanic Society. The sunken courtyard was closed off from 156th Street by the construction of the society's library. Two stone stairways with heavy stone balustrades on the east and west sides lead down to this section. Situated in this depressed area is bronze statuary, including groups of deer by Huntington and a replica of her equestrian statue of the Cid Campeador (El Cid), which sits on a high stone base with four heroic statues at the corners. Flanking this grouping are two metal flagpoles (1928) mounted on a cast bronze base that features complex groups of figures, heraldic motifs, and ornamental flora. The upper terrace is immediately west of the Numismatic Society building and Our Lady of Esperanza. A wide, low stone staircase leads up to it, which is three feet higher than the middle terrace. A pair of globe lights on iron posts surmount the end columns of the staircase balustrade. The two buildings of the American Academy and Institute of Arts and Letters face onto this terrace.

Alterations: Broadway fence and gate installed after 1975.

BROADWAY

3765 Broadway

1 contributing building

Audubon Hall Date: 1909

Style: Renaissance Revival apartment building

Fleischmann Brothers Corporation (o/d); George F. Pelham (a)

With a sister building at 601 West 156th Street, this buff Roman brick, limestone and terra-cotta Renaissance Revival apartment building is six stories tall and rises on a corner parcel at Edward M. Morgan Place/Broadway and West 157th Street. It has an irregular plan with an interior light well and an open one on its partially visible west elevation. Its asymmetrical twelve-bay curved elevation conforms to the trajectory of Broadway. Its West 157th Street facade has six asymmetrical bays. Both elevations have a vertical tripartite composition consisting of a one-story rusticated limestone base, a four-story buff Roman brick shaft, and a one-story buff Roman brick capital with terra-cotta details. The residential entrance is centered under the third bay of the West 157th Street elevation. It consists of a one-and-a-halfheight projecting diminished arched entranceway with a rusticated limestone surround, chamfered returns, paneled soffit, and an oversized terra-cotta keystone with cartouche and foliate details. It is fronted by a low stoop with non-historic solid masonry sidewalls. The entrance contains a non-historic metal-and-glass door and multi-paneled sidelights and arched transom. The entranceway is capped with an overhanging molded limestone cornice with a dentil course supported on elongated terra-cotta brackets with scroll and lion's head details. A balconette above the cornice features a decorative iron

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railing between limestone posts. A projecting molded limestone cornice is continuous above the first story on both elevations. All window openings are rectangular with limestone sills and have non-historic double-hung windows. There are five non-historic storefronts incorporated into the base of the building on the Broadway elevation, one of which continues for a single bay on the West 157th Street elevation. The capital is distinguished with a molded limestone cornice that serves as the sill course for the sixth story. The fenestration at the capital has slightly projecting molded terracotta window surrounds and slightly recessed lintels. Elaborate terra-cotta pinnacles flank the outer edges of each facade, beginning at the bottom of the capital and extending above the roofline. The pinnacles feature rope molding, foliate, scroll and lion's head details, stepped corbels with foliate and fret details, and caps with scroll and dentil details and finials. Scroll brackets with foliate details alternating with square floral medallions are evenly spaced near the roofline. They historically supported an overhanging cornice which has been removed on both elevations.* Alterations: Window replacements; overhanging cornices removed; original sloped roof removed from Broadway elevation; non-historic commercial storefronts; commercial storefront awnings added; non-historic metal-and-glass door with non-historic arched transom; basement windows enclosed; limestone painted at basement and first story.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

RIVERSIDE DRIVE

765 Riverside Drive

1 contributing building

Date: 1931-1932

Style: Medieval Revival apartment building

Audubon Park Building Corporation (o/d); Schaefer & Rutkins (a)

This six-story, iron-flecked buff brick apartment building is one of three matching Medieval Revival buildings rising at this rounded corner of Riverside Drive West and Riverside Drive. This building has an irregular plan that conforms to the curvature of the irregular-shaped block. The building's primary elevation faces south between Riverside Drive West and East. The building's main entrance is on this elevation, which unlike the other two matching buildings, is not located in a courtyard. This elevation also has two lightwells. The building's overall facade composition consists of a single-story base over a raised basement with a band of brick bond course and brick soldier course with alternating projecting stretchers beneath a molded terra-cotta cornice that serves as sill course for second-story fenestration; a four-story shaft with framed brick spandrel panels beneath the windows featuring alternating bond patterns at each floor; and a single-story crown separated from the shaft by an arcade of slightly projecting blind arches on small terra-cotta corbels and covered with a molded terra-cotta sill course. The roofline is finished with a crenellated brick parapet. The outer bays of the upper section have a two-story tower-like treatment which projects slightly from the building with brick corbeling and rises above the central roofline. The fifth story of these outer bays is distinguished with a terra-cotta balconette featuring decorative urn and foliate reliefs. Wrapping the corners of the rounded corner sections are narrow rounded brick towers that rise above the roofline and feature faux arrow slits. Centered below the parapet on all sections are brick roundels with terra-cotta floral details. The primary entrance is framed by terra-cotta Corinthian columns and Corinthian pilasters that support a terra-cotta entablature consisting of a molded cornice with acanthus leaf, egg-and-dart and bead-and-reel courses, and fascia with acanthus leaf and palmette details, terra-cotta pinnacles, and an arched terra-cotta pediment with molded archivolt with floral roundels and foliate, cornucopia, and cartouche details at the tympanum. The entrance has a metaland-glass door and sidelights and a historic transom, all fronted by decorative iron screens. The outer edges of this section at the first story have a Solomonic column surrounded by terra-cotta quoins and topped by terra-cotta panels with griffin details. A secondary entrance is in the courtyard of the east.*

Alterations: Replacement windows; missing decorative details near the primary entrance; non-historic handrails; brick replacement in selection locations; and non-historic window guards and security fencing.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

775 Riverside Drive

1 contributing building

(Expires 5/31/2012)

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Name of Property

Date: 1930

Style: Medieval Revival apartment building

New Viaduct Building Corporation (o/d); George G. Miller (a)

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This six-story, iron-flecked buff brick apartment building is one of three matching Medieval Revival buildings at the rounded bend of Riverside Drive West and East. It has an H-shaped plan with a courtyard at the Riverside Drive East elevation and light wells at the north, south and west elevations. The Riverside Drive (East) facade is divided into two sections by a courtyard, at the rear of which is the building's main entrance pavilion. The south section is four bays wide and the north is five. The facade composition consists of a mostly single-story base with granite and vertically-laid canted brick trim and a continuous brick vertical bond and molded terra-cotta sill course below the second-story windows; a fourstory shaft with framed brick spandrel panels beneath the windows featuring alternating bond patterns at each floor; and a single-story crown separated from the shaft by an arcade of slightly projecting blind arches on small terra-cotta corbels and covered with a molded terra-cotta sill course. The roofline is finished with a crenellated brick parapet. The outer bays of the facade have a two-story tower-like treatment which projects slightly from the building with brick corbeling and rises above the central roofline. The fifth story of these outer bays is distinguished with a terra-cotta balconette featuring decorative griffin and urn reliefs. The two innermost bays have a pointed-arched terra-cotta pediment with foliate and urn details above the sixth-story windows. Wrapping the corner to the courtyard of each is a narrow rounded brick tower that rises above the roofline and features faux arrow slits. Above the sixth-story windows of the four center bays are brick roundels with terra-cotta floral details. The entrance to the courtyard is partially enclosed by an iron fence on brick piers. The entranceway pavilion is distinguished with a central tower-like bay that projects slightly from the rest of elevation at second through sixth stories and has a decorative terra-cotta balconette fronting the fifth-story window and a crenellated parapet that extends past the roofline. The pavilion features a rectangular entranceway flanked by terra-cotta pilasters with foliate and urn details and foliate capitals supporting a terra-cotta entablature consisting of a molded cornice and fascia with foliate details beneath a recessed multi-paned, round-arched transom with terra-cotta archivolt featuring acanthus leaf and palmette details. The metal-and-glass double entrance doors have decorative iron screens and may possibly be historic. The windows throughout are mostly single openings with paired double-hung units except for some bays of narrow windows.*

<u>Alterations</u>: Replacement windows; replacement glass-and-metal transom at entrance; brick replacement at lintels and other sections on all elevations; metal service door in courtyard.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

779 Riverside Drive

1 contributing building

Crillon Court Date: 1926

Style: Arts & Crafts apartment building

Dark Hill Construction Company, Inc. (o/d); Sidney H. Kitzler (a)

This textured buff brick Arts & Crafts apartment building has a U-shaped plan with a deep irregularly shaped courtyard. Its facade on Riverside Drive (East) conforms to the bend of the street. The courtyard divides the facade into two sections: an eight-bay partially curved south section and a seven-bay north section. The building's main entrance is on the west side of the courtyard. The facade has a vertical tripartite composition consisting of a one-story textured buff brick base, a four-story textured buff brick shaft, and a one-story textured buff brick capital with limestone and terra-cotta details. The base is distinguished with rusticated brick and a molded terra-cotta cornice that serves as a sill course of second-story fenestration. The outer bays of both sections are flanked by slender brick pilasters with flush terra-cotta plinths and molded terra-cotta capitals. These bays are further distinguished with spandrel panels featuring offset dogtooth brick courses and terra-cotta roundels with foliate bas-relief ornament. Architectural interest is focused at the sixth story with brick diaperwork in a Flemish diagonal bond that frames the central and outer bays; slightly projecting vertical and horizontal bands with terra-cotta corner details featuring foliate motifs framing the central bays with a brick frieze laid in a basketweave bond beneath the fenestration; bowed limestone balconettes on scroll brackets with decorative iron railings at the outer bays and terra-cotta roundels with foliate bas relief ornament at the tympanums above the outer bay windows;

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terra-cotta or limestone scroll ornaments with stacked ring details flanking the outer bays; parapets featuring terra-cotta coping with circular details and four anthemion pinnacles at the outer bays above the roofline; and terra-cotta coping at the lower roofline above the central bays that features a raised finial at the center and scroll details at the corners. All bays have singular window openings with non-historic double-hung metal windows; the outer bays have paired windows within the opening. The entrance portico spanning the fifth through seventh bays of the first story is the building's primary entrance and features paired, fluted Ionic columns and paired engaged fluted Ionic columns that support a terracotta entablature with a molded architrave and fascia with griffin and foliate bas-relief details, and a molded cornice with egg-and-dart and dentil courses. It is surmounted by a decorative iron railing. The entrance doors are non-historic metaland-glass doors. The entrance to the courtyard is partially enclosed by historic iron fences with elaborate scrollwork supported by non-historic brick walls and piers with granite trim. A historic iron gateway with elaborate scrollwork spans overhead between the brick piers.*

Alterations: Replacement windows; entrance doors not historic; non-historic window guards; non-historic brick piers at courtyard entrance; non-historic light fixtures.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

780 Riverside Drive

1 contributing building

Vaux Hall Date: 1913-1914

Style: Arts & Crafts apartment building

Strathcona Construction Company (o/d); George & Edward Blum (a)

This eleven-story brick and limestone apartment building, rising on the northeast corner of Riverside Drive and West 155th Street, has an irregular plan with three wings of varying sizes separated by two courtyards. A three-bay wing rises on the south elevation; a large corner wing has seven bays on the south elevation and four bays on the west; and an angled two-bay wing featuring a three-sided projecting window bay rises on the west elevation. The primary entrance is located in the Riverside Drive courtyard. All three wings feature a tripartite vertical composition consisting of a smooth limestone base, a nine-story brown tapestry brick shaft, and a decorative band at the parapet. Design details include a band of incised X's near the top of the limestone base; a molded limestone cornice with shallow modillions above the second story above which is a decorative iron balustrade; a rusticated brick at third story; a brick soldier course and faience tile frieze featuring colorful geometric motif above the third story; molded terra-cotta cornice with shallow scroll brackets alternating with floral panels above faience tile frieze; elaborate molded terra-cotta window surrounds feature foliate details at tenth-story fenestration; vertical pilaster strips of brick and faience tiles in a colorful geometric motif flank center-most bays; balconettes with iron railings supported on large terra-cotta brackets with floral details at the tenth story; three-sided balconettes with iron railings supported on elaborate terra-cotta bases at the eleventh story, which are continuous with the tenth-story window surrounds; a multi-colored brick soldier lintel course at the eleventh-story fenestration; a decorative parapet band that projects slightly from the shaft and is separated from the shaft by a projecting molded terra-cotta band consisting of a large frieze with colorful faience tiles and brickwork in geometric motifs and a brick soldier course; masonry coping supported on small molded masonry corbels at the roofline. Windows are singular with double-hung sashes. The entrance features an enclosed projecting pavilion raised on a shallow granite step with nonhistoric metal-and-glass double doors and a transom.*

Alterations: Replacement windows; entranceway pavilion added later.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

788 Riverside Drive

1 contributing building

Date: 1910-1911

Style: Beaux Arts apartment building

Willie Construction Company (o/d); Schwartz & Gross (a)

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This eleven-story brick and limestone Beaux Arts apartment building at the southeast corner of Riverside Drive and West 156th Street has an H-plan configuration that conforms to the curvature of its Riverside Drive block. It has two primary elevations: a six-bay-wide west elevation with a courtyard in the middle and a seven-bay-wide north elevation. Both feature a tripartite vertical composition consisting of a smooth two-story granite and limestone base, a seven-story buff brick shaft, and a two-story buff brick capital with terra-cotta details. Design embellishment is concentrated at the capital. Architectural details include a molded limestone cornice that serves as a sill course for the third-story fenestration; splayed terra-cotta lintels at the ninth-story fenestration; terra-cotta balconettes (one at each bay) featuring foliated corbels and decorative iron railings at the sixth-story fenestration of the outer bays and seventh-story fenestration of the central bays; a terra-cotta balconette at the tenth-story with a molded soffit supported by oversized terra-cotta brackets featuring scroll and garland details, and topped with a decorative iron railing that spans between terra-cotta posts with foliate details; double-height arched terra-cotta window surrounds featuring archivolts with foliate motifs and tympanums with foliate, festoon and cartouche details at central bays of capital; window surrounds that feature balconettes at the eleventhstory fenestration; outer bays at the capital that are slightly recessed and feature terra-cotta cartouches and patterned brickwork above the tenth-story fenestration and flush, splayed terra-cotta lintels above the eleventh-story fenestration; projecting terra-cotta sills at the eleventh-story fenestration; an overhanging modillioned metal cornice at the roofline, which is arched over double-height window surrounds, and supported on heavy terra-cotta scroll brackets with festoon details. All windows have singular square-headed openings with single, double, or tripartite metal window units. Two polished granite and iron remnants of original light fixtures flank the entrance to the courtyard. The north elevation, which decreases in height with the upward slope of West 156th Street, has double-height window surrounds at the second and sixth bays at capital, and balconettes at the first, third, fifth and seventh bays of the sixth story, and the second and sixth bays at the seventh story only. The building has two primary entrances: one at the head of the courtyard and the other at the fourth bay of the West 156th Street elevation. The courtyard entrance features an ornate rectangular limestone archivolt with a leaf-and-berry motif on granite posts and capped by molded limestone cornice with a dentil course. The West 156th Street entrance is a simpler one-and-a-half height round-arched entranceway featuring a two-granite-step stoop with low masonry sidewalls and a non-original stylized masonry keystone at the top of the arch.* Alterations: Window replacements; replacement metal-and-glass door and multi-paned surround at courtyard entrance; cornice at roofline removed at left section of Riverside Drive elevation; masonry details surrounding West 156th Street entranceway possibly removed; original courtyard light fixtures removed; original masonry posts and iron rails at Riverside Drive and West 156th Street areaways removed; paint applied on masonry base in sections; non-historic window guards in some windows; and window openings at first, second and third bays of first story at West 156th Street elevation sealed.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

790 Riverside Drive

1 contributing building

The Riviera Date: 1909-1911

Style: Renaissance Revival apartment building

Riviera Realty Corporation (o/d); Rouse & Goldstone (a)

This large thirteen-story brick and limestone Renaissance Revival apartment building fills the entire frontage of its chamfered-corner block between West 156th and West 157th Streets. It has an irregular plan with four street-facing elevations: two on Riverside Drive facing west and northwest; one on West 156th Street facing south; and one on West 157th Street facing north. It has one courtyard between the west and northwest elevations on Riverside Drive and three light wells at Riverside Drive (south of the courtyard), West 156th Street, and West 157th Street. The west elevation on Riverside Drive has seven bays with a light well between the fourth and fifth bays. The northwest elevation on Riverside Drive is a single mass of seven bays. The south elevation on West 156th Street is thirteen bays wide with a light well between the tenth and eleventh bays. The north elevation on West 157th Street is just four bays wide with a light well between the first and second bays, near the corner of Riverside Drive. The majority of windows have paired square-headed openings with single double-hung metal sashes except those at the thirteenth floor which have arched openings. The elevations share a tripartite vertical composition consisting of a three-story partly rusticated limestone base; an eight-

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story, iron-flecked buff brick shaft with limestone and terra-cotta details except at some corner bays where the rusticated limestone continues from the base; and a two-story terra-cotta-adorned capital. Distinctive architectural details include channeled limestone at the second and third stories; bowed balconettes with decorative iron railings at third-story fenestration and limestone panels with a rounded centerpiece beneath; a molded and denticulated limestone cornice that serves as a sill course for the fourth-story fenestration; a limestone balconette with an iron railing at the central bays at the fourth story supported on scroll brackets with foliate details; a molded terra-cotta band that serves as a lintel course for the fifth and eleventh-story fenestration; terra-cotta balustrades that span all bays at the twelfth story with paneled posts supported on scroll brackets with foliate details and smaller foliate brackets centered beneath balustrades at each bay; double-height, round-arched molded window surrounds at the capital with engaged Corinthian; panels featuring large cartouche and garland details beneath typical fenestration at the thirteenth story with molded, recessed spandrels with foliate details and large recessed roundels; recessed spandrels with cartouche and foliate details between the double-height window surrounds at the capital; double-height pilasters featuring molded, geometric and foliate details that flank outer edges of each section at the capital; and double-height pilasters topped with foliate brackets, which originally supported overhanging cornices (not extant.) One of the building's two primary entrances is located at the far end of the Riverside Drive courtyard. It has a shallow portico with two freestanding Doric columns and two engaged Doric columns that support a limestone entablature with a modillioned cornice and fascia featuring roundels, triglyphs with guttae, and the building's name, "Riviera." The other primary entrance is located on the corner of the West 157th Street elevation. Similar to the one in the courtyard, it is surrounded with four Doric columns on granite plinths supporting an entablature with a modillioned cornice and fascia featuring triglyphs with guttae and "Riviera." A secondary entrance is located on the West 156th Street elevation and has a plainer architectural treatment. The entrances to all light wells and to the rear have an ornate iron gate.

Alterations: Window replacements; areaded limestone parapet with large limestone balustrades removed from all elevations; limestone balconettes at the fourth story originally featured limestone balustrades; replacement metal-andglass door and surrounds at entrances; non-historic railings at entranceways; painted base and first story; and non-historic window guards.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

800 Riverside Drive

1 contributing building

The Grinnell Date: 1910-1911

Style: Renaissance Revival/Mission style apartment building Centre Realty Corporation (o/d); Schwartz & Gross (a)

This large eight- and nine-story brick apartment building fills the entirety of its triangular block. It has a triangular plan with an interior courtyard. The block is bounded by Riverside Drive, Edward M. Morgan Place, and West 157th Street. The West 157th Street elevation is thirty-nine bays long; the Riverside Drive elevation is twenty-nine bays; and the Edward M. Morgan Place facade is twenty-eight bays. There are two single bays at the corners of Riverside Drive and West 157th Street. Because of the slope of the block, the Riverside Drive elevation is only eight stories. All three elevations have a similar tripartite composition consisting of a one-story rock-faced, rusticated granite base, a seven-story buff brick shaft, and a one-story buff brick capital with each window topped by an arched terra-cotta tympanums with cartouche and fruit details and a carved keystone. To visually break up the expansive facades, bays are grouped together in varying numbers (three, four, six and seven bays) with modified facade treatments and fenestration patterns and are non-coplanar to suggest a row of separate buildings. All elevations have an ABCBCBA arrangement. The A grouping bookends each facade and wraps the corners. Its distinguishing feature is the one-story cupola with paired windows in rectangular openings flanked by engaged Ionic columns and terra-cotta balconettes supported on foliate brackets with a festoon corbel. Above these windows is a terra-cotta panel with foliate, wreath, cartouche, and geometric details. A bellshaped pediment breaks a deep overhanging eave, which gives the building its Mission style influence. The granite base of the A arrangement is two stories tall and the buff brick shaft above, which is separated from the base by a molded limestone cornice, features brick corbeling and spandrel panels with geometric brick decoration. The fenestration pattern of A is single window openings. The B grouping has a single-story granite base, a plain brick shaft framed by brick

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corbeling, and a projecting metal cornice with a dentil course at the roofline supported on paired, elongated scroll brackets with foliate details. The C grouping is similar to that of A except that it has no cupola or cornice at the capital. Instead, it is finished with geometric brick corbeling between the top-story windows and capped with a flat stone lintel. Most of the windows are single openings with double-hung sashes. The building has two street-level entrances, the primary one near the center of the Riverside Drive elevation and a secondary one on the Edward M. Morgan Place elevation. The primary entrance is distinguished with a double-height, slightly projecting, round-arched entranceway that features a rusticated terra-cotta surround, granite base trim, terra-cotta archivolt with leaf-and-berry motif, and oversized limestone keystone with foliate details. The entranceway has a historic multi-paned arched transom and non-historic metal-and-glass double doors with sidelights. A non-historic fabric awning with the building's name on it covers the sidewalk leading to the entrance. The entrance is flanked by historic multi-globe light fixtures consisting of one large globe surrounded by three smaller globes. The Edward M. Morgan Place entrance has a plainer version of this design.*

<u>Alterations</u>: Window replacements; original bell-shaped pediments with masonry roundel details, originally located above roofline where the cornice is not continuous, removed at all elevations; non-historic metal-and-glass doors at entrance; non-historic window guards in first-story windows.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

801 Riverside Drive

1 contributing building

The Cragmoor Date: 1919

Style: Arts & Crafts apartment building

North River Building Corporation (o/d); George F. Pelham (a)

This brown brick Arts & Crafts apartment building has a V-shaped plan with a U-shaped courtyard centered on its Riverside Drive facade. The other elevations are only partially visible if at all. The courtyard divides the facade into two nine-bay sections. The building's main entrance is at the rear of the courtyard. The facade composition consists of a onestory brick base and a five-story brick upper section. The first story—some of which is above a raised basement due to the slope of the road—is finished with running bond at the basement and rusticated brick. Two continuous molded limestone courses accentuate the first story, the lower one serving as a sill course for the windows. The windows above the first story have limestone sills. The upper section of the facade has a horizontal arrangement: the outer bays have a vertical rusticated brick treatment and tripartite windows within a single opening. The sixth-story windows within these bays are topped with segmental concentric blind arches with returns. These outer bays terminate with bell-shaped parapets featuring terra-cotta coping and brick diamond-shaped details above the roofline. A brick and limestone frieze featuring square brick panels with diamond-shaped limestone details, and a molded limestone band spans the section above the sixth-story fenestration of the inner bays. A brick balustrade with a terra-cotta rail above the roofline is bookended by the bell-shaped parapets of the outer bays. The entrance at the rear of the courtyard features a three-centered-arched doorway with a projecting molded limestone door surround on a single granite step and a non-historic metal-and-glass door with non-historic glass sidelights and an arched metal transom. The center section of the rear courtyard wall is capped by a bell-shaped parapet with terra-cotta coping at the roofline.*

<u>Alterations</u>: replacement windows; replacement doors, sidelights and transom; non-historic window guards; recent repointing above the third story and throughout the courtyard does not match the profile of the historic pointing.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

807 Riverside Drive

1 contributing building

Date: 1924

Style: Mediterranean Revival apartment building Enesbe Realty Corporation (o/d); George F. Pelham (a)

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This six-story red brick Mediterranean Revival apartment building has an irregular H-shaped plan with elevations facing both Riverside Drive and West 158th Street. Because of the parcel's location near the triangular end of the irregularshaped block, the building has unusual street exposures. The Riverside Drive facade is sawtooth in plan with a five-bay section that meets the street wall (the south-most bay is canted) then steps back one bay and continues a single bay before setting back again and resuming with another bay, at the base of which is the building's primary entrance portico. The facade then extends in a non-perpendicular northerly direction partially disappearing behind the neighboring building, effectively forming a courtyard with the side and rear walls of that building. Distinctive features of this irregular-shaped building include paired rectangular window openings at the first story of the five-bay section that are separated by engaged terra-cotta Solomonic columns and have continuous segmental-arched terra-cotta pediments with molded archivolts and false-arch and foliate roundel details; a molded terra-cotta cornice with dentil course above the third story; stylized brick keystones at the sixth-story arched pediments; an engaged terra-cotta column with diamond and fleur-de-lis motifs that extends to the roofline at the right-most edge of the five-bay section; a terra-cotta pilaster on a brick corbel that begins at the fourth story and terminates above the roofline in a tower-like brick pinnacle featuring paired round-arched openings and capped by Mission-style tiles; a crenellated parapet above the roofline of the central bays of the five-bay section and a hipped parapet with Mission-style tiles above roofline at the outer bays. The crenellated parapet and Mission-style tiles reappear on other sections of this facade. The windows are single openings with mostly single doublehung units with the exception of some double and triples units. The entrance portico consists of one large central roundarched opening flanked by shorter, narrower round-arched openings supported on Corinthian columns, and a bracketed cornice below a hipped roof covered with Mission-style tiles. The doorway has concentric brick relieving arches and a stylized brick keystone under which is a molded door frame with non-historic metal-and-glass double doors and a historic fanlight. The West 158th Street elevation is treated as a rear elevation with little architectural interest.* Alterations: Replacement windows; non-historic entrance doors; missing details at parapet.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

809 and 811 Riverside Drive

2 contributing buildings

Date: 1920

Style: Mediterranean Revival residential duplex

Nathan Berler / Charles S. Levy (o/d); Moore & Landsiedel (a)

This two-story Mediterranean Revival style building was constructed as a duplex to accommodate two single families. Designed to appear as a single mansion, the largely brick residence has a symmetrical seven-bay facade on Riverside Drive that is flanked by single-story, single-bay sunroom wings. The core of the residence is covered with a low Missionstyle tiled hipped roof with a centered hipped dormer. The building's plan is somewhat triangular to conform to its irregular-shaped corner parcel. The building has two chamfered rear elevations (north and northwest) on West 158th Street, which are three stories tall due to the downward slope of the street. The facade features two-bay-wide projecting sections that flank the recessed double entrance bay. It is further distinguished with limestone bands below the first and second-story windows; brick stretcher and soldier courses above the windows; and a molded cornice at the roofline supported on stylized brackets and flush limestone panels in the fascia between the brackets. The first-story windows have recessed round-arched window openings featuring brick relieving arches and contain historic multi-paned casement windows and historic fanlights at each bay. Crowning these window openings are flush brick archivolts that spring from simple flush limestone corbels and have stylized limestone keystones. Within the openings are limestone balustrades with molded rails within recessed window openings. The recessed section of the facade has three matching bays with the exception of the two outer bays at the first story that contain the entrances. The entrances are distinguished with four-step granite stoops and round-arched flush brick relieving arches with stylized, elongated limestone keystones. The arches spring from molded limestone entablatures supported on paired limestone Doric columns (one-and-a-half columns at the outer bays). The wood door frames consist of fluted Corinthian columns that support a large, molded lintel and possibly historic paneled doors and historic fanlights. The center bay above the entrance has an ornate metal balconette. Corbeled brick chimneys rise from the short ends of the hipped roof. The sunroom wings have large single window openings on two elevations with limestone sills and lintels bracketed by brick piers. The casement windows have a tripartite multi-pane composition with transoms featuring a fanlight at the center. Atop both wings is a roof terrace enclosed with a decorative

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metal railing and brick piers with flower-basket and urn sculptural statuary. An ornate copper downspout descends along the west side of the elevation. The north elevation, which is minimally adorned, has a fully exposed basement that accommodates three individual garage openings, each having non-historic garage doors. Above them at the first story is a large rectangular bay window on metal brackets comprising three rectangular windows with transoms and a sloping copper roof. There are four irregularly placed window openings at the second and third stories. A fourth garage, likely added after the district's period of significance, projects from the basement level of the northwest elevation.*

Alterations: Brick infill at rear wall north sunroom wing; some window replacements; modified window openings on rear elevations; new openings on rear elevations; garage addition.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

158-06 Riverside Drive West

1 contributing building

Date: 1930

Style: Medieval Revival apartment building

New Viaduct Building Corporation (o/d); George G. Miller (a)

This six-story, iron-flecked buff brick apartment building is one of three matching Medieval Revival buildings rising at the rounded bend of Riverside Drive West. It has an H-shaped plan with a courtyard at the Riverside Drive West elevation and light wells at north, south and east elevations, which are only partially visible from the street. The Riverside Drive West facade is divided into two five-bay sections by the courtyard, at the rear of which is the building's entrance pavilion. The facade composition consists of a mostly single-story base with granite base trim with a beveled edge, and a continuous brick vertical bond and molded terra-cotta sill course below the second-story windows; a four-story shaft with framed brick spandrel panels beneath the windows featuring alternating bond patterns at each floor; and a single-story crown separated from the shaft by an arcade of slightly projecting blind arches on small terra-cotta corbels and covered with a molded terra-cotta sill course. The roofline is finished with a crenellated brick parapet. The outer bays of the facade have a two-story tower-like treatment which projects slightly from the building with brick corbeling and rises above the central roofline. The fifth story of these outer bays is distinguished with a terra-cotta balconette featuring decorative griffin and urn reliefs. The two innermost bays have a pointed-arched terra-cotta pediment with foliate and urn details above the sixth-story windows. Wrapping the corner to the courtyard of each is a narrow-rounded brick tower that rises above the roofline and features faux arrow slits. Above the sixth-story windows of the four center bays are brick roundels with terra-cotta floral details. The projecting one-story peaked entrance pavilion features a rectangular entranceway flanked by terra-cotta pilasters with foliate and urn details and foliate capitals supporting a terra-cotta entablature consisting of a molded cornice and fascia with foliate details beneath a recessed round-arched transom with terra-cotta archivolt featuring acanthus leaf and palmette details. The metal-and-glass double entrance doors are possibly historic with decorative iron screens, but the metal-and-glass transom is non-historic. The windows throughout are mostly single openings with paired double-hung units except for some bays of narrow windows.*

<u>Alterations</u>: Replacement windows; replacement glass-and-metal transom at entrance; brick replacement at lintels and other sections on all elevations.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

Riverside Drive Oval

1 contributing site

Riverside Drive at West 156th Street

An approximately 150-foot-long by 40-foot-wide landscaped median with an octagonal stone fountain and enclosed by a low iron fence. Within the oval are mature London Planetrees, dogwood and cherry trees, and shrubs.

WEST 156TH STREET

601 West 156th Street

1 contributing building

(Expires 5/31/2012)

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Hispania Hall Date: 1909

Style: Renaissance Revival apartment building

Fleischmann Brothers Corporation (o/d); George F. Pelham (a)

With a sister building at 3765 Broadway, this brown brick, limestone, and terra-cotta Renaissance Revival apartment building is six stories tall and rises on a corner parcel at West 156th Street and Broadway. It has an irregular plan with a deep light well on the West 156th Street elevation as well as an interior light well not visible from the street. There is a retail store with a non-historic storefront assembly in the base of the building at the southeast corner. A second smaller commercial space is adjacent to the corner storefront on the West 156th Street facade with only a historic opening modified for a doorway and fronted with a small stoop. The Broadway elevation is twelve bays wide and conforms to the curvature of the block. Its West 156th Street facade is divided by a light well into a symmetrical three-bay section and an asymmetrical ten-bay section. Both elevations have a vertical tripartite composition consisting of a one-story rusticated limestone base, a four-story buff Roman brick shaft, and a one-story buff Roman brick capital with terra-cotta details. Both elevations are fronted by below-grade areaways with exposed basements that increase in height with the changing grade of the streets. The building's main residential entrance is centered under the second bay of the wider West 156th Street section. It consists of a one-and-a-half-height projecting diminished arched entranceway with a rusticated limestone surround, chamfered returns, paneled soffit, and an oversized terra-cotta keystone with cartouche and foliate details. The entrance contains a non-historic metal-and-glass door with multi-paneled sidelights and an arched transom. Flanking the door assembly are two possibly original light fixtures with glass globes. The entranceway is capped with an overhanging molded limestone cornice with a dentil course supported on elongated terra-cotta brackets with scroll and lion's head details. A balconette above the cornice features decorative iron railings between limestone posts. A projecting, molded limestone cornice is continuous above the first story on both facades. All window openings are rectangular with limestone sills and have non-historic double-hung window sashes. Those at the outer bays are wider and have triple windows. The window openings at the base have recessed paneled sills and projecting paneled lintels with floral details (on wider lintels). All of the windows in the shaft have flush, splayed brick lintels and, with the exception of small inner window bays, have terra-cotta keystones. The capital is distinguished with a molded limestone cornice that serves as the sill course for the sixth floor. Elaborate terra-cotta pinnacles feature rope molding, foliate, scroll and lion's head details flank the outer edges of each elevation, beginning at the bottom of the capital and extending above the roofline. An overhanging cornice is supported on scroll brackets with foliate details alternating with square floral medallions at the roofline. Above the cornice at the roofline on the Broadway elevation is a sloped parapet with a molded lip. On the Broadway elevation there are two recessed bays at the third and tenth bays, continuous in the shaft and capital. Both contain historic metal fire escapes.*

<u>Alterations</u>: Window replacements; commercial storefront at the south end of Broadway elevation widened slightly from original configuration; commercial storefront awnings added; areaway fencing at Broadway elevation; non-historic access ramp and entrance door added to Broadway elevation; non-historic metal-and-glass door with non-historic arched transom; non-historic fire escapes at West 156th Street elevation; limestone painted at basement and first story.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

605 West 156th Street

1 contributing building

The Velasquez Date: 1909-1910

Style: Renaissance Revival apartment building

James O'Brien (o/d); Denby & Nute (a)

A sister building to 611 West 156th Street, this brown brick and limestone Renaissance Revival apartment building is six stories tall and square in plan with a non-visible light well. The eight-bay-wide West 156th Street facade has a vertical tripartite composition consisting of a one-story rusticated limestone base, a four-story brown brick shaft with terra-cotta details, and a one-story terra-cotta capital. The exposure of the basement increases with the downward slope of the street. It is fronted by a below-grade areaway enclosed with historic masonry posts, metal railings, and granite curbs. Access to

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the building's round-arched entrance bridges this areaway at the sixth bay with a low granite stoop flanked by masonry sidewalls topped with historic urn and lion sculptures, and historic four-globe metal lamp posts. The entrance is distinguished with chamfered returns, stylized voussoirs, and a scroll keystone with foliate details. Within the entrance are a non-historic metal-and-glass door and sidelights with decorative ironwork with matching arched transom above. The building's shaft is distinguished with continuous recessed window bays at the first, third, seventh, and eighth bays accented with limestone quoining. The second, fourth, fifth, and seventh bays, also accented with limestone quoining, have singular window openings and limestone balconettes at the second story and historic iron balconettes at the fourth story. All of the windows in the shaft are square-headed, capped with terra cotta voussoirs and a keystone. The shaft is terminated with a molded terra-cotta cornice which serves as the sill course of the sixth-story fenestration. The rectangular window openings at the capital, all of which have single windows, are flanked by paired and single pilasters with Corinthian capitals. The outermost pilasters are wider and paneled. The second and seventh bay window openings are fronted with rounded masonry balconettes with decorative iron railings supported on stylized scroll and knob details. The building is crowned with a metal modillioned cornice with a dentiliculated course at the roofline. Non-historic metal fire escapes descend the outer bays above the first story.*

<u>Alterations</u>: Windows replacements; non-historic fire escapes; non-historic metal-and-glass double doors and sidelights at entranceway; painted details at building's base.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

611 West 156th Street

1 contributing building

The Goya Date: 1909-1910

Style: Renaissance Revival apartment building

James O'Brien (o/d); Denby & Nute (a)

A sister building to 605 West 156th Street, this brown brick and limestone Renaissance Revival apartment building is six stories tall and square in plan with a non-visible light well. The eight-bay-wide West 156th Street facade has a vertical tripartite composition consisting of a one-story rusticated limestone base, a four-story brown brick shaft with terra-cotta details, and a one-story terra-cotta capital. The exposure of the basement increases with the downward slope of the street. It is fronted by a below-grade areaway enclosed with historic masonry posts, metal railings, and granite curbs. Access to the building's round-arched entrance bridges this areaway at the sixth bay with a low granite stoop flanked by masonry sidewalls topped with historic urn and lion sculptures, and historic four-globe metal lamp posts. The entrance is distinguished with chamfered returns, stylized voussoirs, and a scroll keystone with foliate details. Within the entrance are historic metal-and-glass double doors with decorative ironwork with a matching arched transom above. The building's shaft is distinguished with continuous recessed window bays at the first, third, seventh, and eighth bays accented with limestone quoining. The second, fourth, fifth, and seventh bays, also accented with limestone quoining, have singular window openings and limestone balconettes at the second story and historic iron balconettes at the fourth story. All of the windows in the shaft are square-headed, capped with terra cotta voussoirs and a keystone. The shaft is terminated with a molded terra-cotta cornice which serves as the sill course of the sixth-story fenestration. The rectangular window openings at the capital, all of which have single windows, are flanked by paired and single pilasters with Corinthian capitals. The outermost pilasters are wider and paneled. The second and seventh bay window openings are fronted with rounded masonry balconettes with decorative iron railings supported on stylized scroll and knob details. The building is crowned with a metal modillioned cornice with a dentiliculated course at the roofline. Non-historic metal fire escapes descend the outer bays above the first story.*

<u>Alterations</u>: Window replacements; urns and lion sculptures removed from masonry sidewalls; non-historic light fixtures with globe lights flank entranceway; heavy repointing of brick at shaft; masonry elements at base painted.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

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The Cortez Date: 1909

Style: Beaux Arts apartment building

George R. Bagge Construction Company (o/d); Neville & Bagge (a)

This brick and limestone Beaux Arts apartment building is eight stories tall and rectangular in plan with lightwells on its east and west elevations. Only the west elevation is partially visible from West 156th Street. Its symmetrical seven-baywide West 156th Street facade has a vertical tripartite composition consisting of a two-story limestone base, a six-story red Roman brick shaft with terra-cotta details, and a one-story red Roman brick capital with terra-cotta details. All of the windows are single, metal double-hung windows. The basement is partially exposed at the below-grade areaway that is enclosed with historic metal fencing. The building's limestone base terminates with a molded limestone cornice with a denticulated course, which serves as the sill course of the third-story fenestration. Architectural detail is concentrated on the centered entranceway which features a low granite stoop with sidewalls; a projecting molded limestone archivolt; large limestone scroll keystone and spandrels with foliate details; paired double-height engaged limestone fluted columns with composite capitals on raised pedestals that flank the entranceway and support a limestone entablature with triglyphs with guttae and the molded cornice; a limestone panel with a foliate motif and large cartouche detail and a projecting. molded limestone sill continuous beneath the second-story fenestration; and anthemion and foliate limestone details between the paired windows above the entrance. The first-story windows have rounded corners and elongated keystones in lieu of lintels. The second-story windows are, like those at the upper floors, square-headed with limestone sills except at the second and sixth bays, which feature limestone balconettes supported on foliate brackets with ornamental iron railings with anthemion details. The building's brick shaft has a continuous terra-cotta lintel course at the third story with stylized, flush splayed lintels. Like those at the base, the fenestration at the second and sixth bays have special architectural details. Those at the third story have deeper terra-cotta balconettes on large scroll brackets with foliate details and metal railings. They also have molded terra-cotta window surrounds with a molded terra-cotta cornice supported on elongated scroll brackets with foliate details topped with a paneled fascia with roundel and cartouche details. Those at the fourth story have lintels featuring recessed panels and projecting roundel details topped by a molded terra-cotta cornice supported on scroll brackets. Those at the fifth and sixth stories have a single scroll bracket centered on the paneled lintel with roundel details. All the other windows in the shaft have just the paneled lintel with roundel details and projecting sills. The middle bay at the seventh story features another terra-cotta balconette on large scroll brackets with foliate details and metal railings. The shaft is terminated with molded, guilloche, and flush terra-cotta bands. At the capital are a terracotta lintel course with stylized, flush splayed lintels above window openings; four large symmetrically-placed ornate terra-cotta; and an overhanging modillioned metal cornice with a denticulated course at the roofline. Above this are noncontinuous brick parapets above the third, fifth, and outer bays with terra-cotta coping, paneled terra-cotta details, and four large terra-cotta cartouches.*

<u>Alterations</u>: Window replacements; non-historic metal-and-glass door, sidelights and arched transom at entranceway; balconettes at fourth and seventh stories; limestone painted at the basement level. *Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

WEST 157TH STREET

602 West 157th Street

1 contributing building

Hortense Arms Date: 1909

Style: Renaissance Revival apartment building

Sarah Harris (o/d); Neville & Bagge (a)

This brick and granite Renaissance Revival apartment building is six stories tall and square in plan with a central non-visible light well. The east elevation is partially visible from West 157th Street. Its symmetrical twelve-bay-wide West 157th Street facade has a vertical tripartite composition consisting of a one-story rusticated granite base, a five-story buff brick and granite shaft, and a capital. The exposure of the rock-faced granite basement increases with the downward slope

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of the street. It is fronted by an areaway that is enclosed by pointed masonry posts spanned by historic and ornate iron fencing and granite curbs. Access to the building's round-arched entrance bridges this areaway at the fourth bay with low granite sidewalls and low steps. The entrance features stylized granite keystone and paneled spandrel, and possibly contains historic metal-and-glass double doors and arched transom with decorative iron screens. It is flanked by paired, double-height granite columns with molded capitals on pedestals. They support a granite entablature featuring triglyphs with guttae, a coquillage at the fascia, and a molded cornice which serves as a sill course for the fenestration at the third story. All of the window openings are square-headed with single non-historic double-hung windows. The first-story fenestration has slightly projecting splayed granite lintels with projecting stylized keystones and projecting granite bands above at either side of the paired columns. There are additional granite bands that serve as the lintel course of the secondstory fenestration, the sill course of the third-story fenestration, and the sill course of the sixth-story fenestration. The fenestration above the base in the inner bays, except the fourth and ninth bays, have flush granite lintels featuring slightly projecting stylized keystones and rock-faced drips. The first, fourth, ninth, and twelfth bays of the upper stories above the base are distinguished with continuous rusticated brick that terminates at the modillioned metal cornice and flush granite Gibbs window surrounds with molded stone lintels. The outer bays have single windows whereas the fourth and ninth bays have paired windows. The fourth, ninth, and outer bays also have balconettes with granite railings supported on elongated granite scroll brackets at the third story and segmental-arched pediments above this fenestration at the outer bays and triangular pediments with bas-relief ornament above the paired fenestration at the fourth and ninth bays. The modillioned metal cornice at the roofline features foliate brackets and floral roundels and foliate panels at the fascia. Extending above the roofline are triangular pediments at the outer bays and segmental-arched pediments with cartouche and foliate details at the fourth and ninth bays.*

Alterations: Window replacements and sidewalls at entranceway painted.

614 West 157th Street

1 contributing building

The Kannawah Date: 1909

Style: Medieval Revival apartment building Kuhn & Lawson (o/d); Joseph C. Cocker (a)

This buff brick and terra-cotta Medieval Revival apartment building is six stories tall and U-shaped in plan with a centered raised courtyard. The west elevation is partially visible from West 157th Street. Its symmetrical six-bay-wide West 157th Street facade, divided in two equal sections by the courtyard, has a vertical tripartite composition consisting of a one-story limestone base, a four-story iron-flecked buff brick shaft with terra-cotta details, and a one-story iron-flecked buff brick capital with terra-cotta details. The brick basement is visible at the below-grade areaway which fronts the building and is enclosed by pointed masonry posts spanned by metal rails and granite curbing. The areaway is bridged by a wide set of low stone steps and curving low masonry sidewalls, which lead to the courtyard. The building's main entrance is on the rear wall of the courtyard. It features flanking engaged limestone columns with molded capitals and pedestals that support a limestone entablature with cartouche and quatrefoil details in the fascia and a large, molded cornice. The multi-paneled metal door, sidelights, and transom within the entrance are non-historic. A limestone band with molding serves as the lintel course of the basement fenestration. The first-story fenestration has projecting, molded limestone window surrounds and a molded band serves as its lintel course. A limestone cornice supported on simple rectangular limestone brackets serves as the lintel course of the second-story fenestration at the outer bays. The secondstory fenestration of the outer bays are distinguished with molded terra-cotta window surrounds consisting of triangular engaged columns on molded pedestals, stylized pinnacles and keystones, and flush Gibbs surrounds. The fenestration at the third, fourth, and fifth stories of the outer bays have projecting terra-cotta hooded lintels with foliate pinnacles and projecting molded sills. Long triangular, engaged terra-cotta columns on molded pedestals with foliate-knot capitals and terra-cotta quoins flank the outer bays of each section at the shaft. The window openings within the recessed bays have flush terra-cotta hooded lintels with stylized voussoirs. The molded terra-cotta cornice above the fifth story wraps around the recessed central bays and serves as the sill course of the fenestration at the capital. The sixth-story fenestration has flush terra-cotta Gibbs surrounds with stylized keystones and molded, stepped terra-cotta hoods at the outer bays. The

^{*}Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

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stepped parapet has terra-cotta trim and molded terra-cotta bands at the roofline above each section with the outer bays further distinguished with centered terra-cotta pinnacles on molded corbels. Within the courtyard, the windows openings, all single, have flush, incised terra-cotta sills and flush, terra-cotta hooded lintels with stylized voussoirs. A historic metal fire escape descends the upper stories above the main entrance. The rear wall has a stepped parapet at the roofline with terra-cotta trim like that of the West 157th Street elevation.*

<u>Alterations</u>: Window replacements; non-historic window guards; limestone base at West 157th Street elevation painted; non-historic entrance door, sidelights and transom; non-historic handrails at courtyard stairway.

*Description adapted from the Audubon Park Historic District Designation Report (2009, New York City Landmarks Preservation Commission)

WEST 158TH STREET

626 to 632 West 158th Street

4 contributing buildings

Date: 1896

Style: Eclectic neo-Renaissance/Romanesque Revival/Beaux Arts row houses

John G. R. Lilliendahl (o/d); John P. Leo (a)

A row of four three-story brick and limestone houses designed with an AABB facade pattern. All are three bays wide and have a raised basement and a pressed metal cornice at the roofline. All were built with high stoops in the first bay and have deep areaways with low walls separating the areaway from the sidewalk. The stoop at No. 628 was removed (after the period of significance), so that the main entrance is at the basement level and the original entranceway opening filled with a pair of windows. The facades are eclectically designed, combining features of the Romanesque Revival, neo-Renaissance, and Beaux-Arts styles. The facades of the A houses (Nos. 626 & 628) are faced with smooth limestone at the basement and first story; a transitional horizontal band between the first and second stories faced with smooth limestone interspersed with a pattern of rock-faced limestone squares; and upper floors of beige brick with modest limestone trim, including brick quoins at the east and west edges of the paired facades. No. 626 is the only house on the block that appears to have an original wrought-iron areaway railing, and its basement entrance, located below the stoop, has its historic wrought-iron gate. The high stoop of No. 626 features historic wrought-iron railings and leads to a wide entrance with original multi-paneled, wood-and-glass double doors with a modest wood egg-and-dart enframement. A thin stone transom bar runs above the door opening, continuous across both facades as a belt course. Transoms are above this course at all three rectangular window bays of both facades, each containing one-over-one, double-hung window units. The second floor features three Romanesque Revival round-arch windows with brick voussoirs and projecting limestone compound keystones, each with stylized foliate carving, and a limestone extrados. A thin, projecting, molded limestone belt course serves as the sill for these windows. The pressed-metal cornices have an ornate frieze with cartouches and rinceau ornament.

The facades of the B houses (Nos. 630 & 632) are faced with smooth limestone at the basement and Roman brick and limestone trim above. The basement entrance of both houses, set below the stoop, retains its historic wrought-iron gates. The high stoops feature historic wrought-iron railings, and at each leads to the main entranceway that contains an original single-leaf, multi-paneled wood- and-glass door capped by a wood transom bar and modest transom. To the right of each entrance is a single wide window opening with a pair of windows separated by a thin wood fluted Ionic pilaster and capped by a denticulated transom bar and transoms. The two transoms are separated by a vertical molding with overlapping disk ornament. A limestone belt course serves as the sill for the first-story fenestration. The brick expanses to the sides of the door and windows of the first story are crowned by limestone capitals, creating piers. The capitals support a wide, smooth limestone band that doubles as the lintel for the door and windows. Above the entrance, this band is ornamented with a limestone cartouche. The second-story fenestration shares a molded limestone sill and is framed above and to either side by limestone with stylized foliate carving. The third-story fenestration has a similar limestone sill that rests on a projecting brick band with brick corbeling. A limestone band extends across the top of these windows and down the sides for about one third of their height. It has a raised drip lintel supported by corbels with tiny baby heads. (One of the corbels on the drip lintel of No. 632 takes the form of a green man; the other is more abstract.) This limestone feature

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has a molded end that extends out as a belt course. The upper portion of the brick facade is articulated by raised brick bands, each two courses tall. The pressed-metal cornice has egg-and-dart detailing.*

Alterations: Window replacements; stoop removed (No. 628); non-historic areaway fences (all but No. 626); windows added to original entranceway and entrance transom removed (No. 628); limestone basements painted (all but No. 626); wood window features removed from first-story fenestration (No. 632).

*Description adapted from the Request for Evaluation Audubon Park Historic District Expansion Report (2016). Description originally written by Andrew Dolkart.

634 to 646 W. 158th Street

7 contributing buildings

Date: 1896

Style: Eclectic neo-Renaissance/Romanesque Revival/Beaux Arts row houses

Isabelle Leo (o/d); John P. Leo (a)

A row of seven three-story brick houses with limestone trim designed with an ABBAABB facade pattern. All are three bays wide and have high stone stoops with brick sidewalls at the first bay and deep areaways with low square-cut stone walls. (The stoop at No. 642 was replaced with a projecting basement entrance pavilion and the original entranceway opening filled with a pair of windows.) All of the stoops appear to retain their historic wrought-iron railings at the top landing. The facades are eclectically designed, combining features of the Romanesque Revival, neo-Renaissance, and Beaux-Arts styles. The windows are double-hung, one-over-one sashes. The facades of the A houses (Nos. 634, 640 & 642) are distinguished with a segmental-arch entrances at the first story, which features a limestone arch and a compound keystone with foliate carving. Within the entrance are a pair of multi-panel wood-and-glass doors, and a single-light fanlight. To the west of the entrance is a pair of round-arch windows with limestone arches. The windows sit on a limestone plinth with rectangular carved foliate panels set below each window. Two narrow limestone belt courses extend across the facade between the entranceway and windows and a wider belt course separates the first and second stories. The second-story fenestration consists of two wide rectangular windows with simple limestone lintels with caps. A molded belt course runs across the facade at the sill level. The third-story fenestration consists of three round-arch windows with brick voussoirs; arched projecting limestone extrados; and projecting limestone, compound keystones. Below these windows is a projecting pressed-metal, faux balcony supported by five foliate brackets. The face of the balcony has a recessed panel and a projecting cartouche. At the roofline is a projecting pressed-metal cornice with modillions and dentils.

The B facades (Nos. 636, 638 & 644) have entrances that are distinguished with a projecting limestone lintel in the form of a full Classical entablature. Within the entrances are paneled wood-and-glass double doors and a single-light transom. To the right of the entry is a pair of rectangular windows. The area between the basement and first story is clad in limestone and features two panels with carved cartouches or a foliate carving centered beneath the first-story fenestration. The sides of the first- and second-story fenestration have raised brick Gibbs surrounds. The first-story fenestration is capped with a continuous flush limestone lintel and simple molding. The second-story fenestration features a pair of rectangular windows with a continuous molded limestone sill and limestone lintels with projecting compound keystones that have foliate detail and projecting molding. The lintel above the middle window of the third story has a compound keystone with projecting molding. At the roofline is a brick gable with a pressed-metal denticulated cornice fronting a short mansard roof. The gable has sloping sides, flat ends, and a flat peak. An angled drip molding resting on a foliate corbel extends down from the gable's flat peak and continues above it with a matching finial. This detail is missing from No. 636 whereas No. 644 has retained its drips and finials at the gable ends in addition to the ones at the gable peak.* Alterations: Window replacements; brick replacement at some basements; areaway fences missing or replaced; areaway walls replaced with concrete; stoop missing from No. 642; and original gable details missing from some gables. *Description adapted from the Request for Evaluation Audubon Park Historic District Expansion Report (2016). Description originally written by Andrew Dolkart.

648 West 158th Street

1 contributing building

Date: 1896

(Expires 5/31/2012)

Audubon Park Historic District

Name of Property

Style: Colonial Revival row house Isabelle Leo (o/d); John P. Leo (a) New York County, NY
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This narrow two-bay-wide Colonial Revival house was developed as part of the neighboring row of seven houses at 634-646 West 158th Street. The areaway is enclosed with a non-historic metal fence. The facade is faced with red brick and limestone trim. Its outer edges have raised brick quoins continuous from the basement to the cornice. The high stoop with original wrought-iron railings leads to a narrow non-historic door with a transom. The entrance is set within a distinctive Classical enframement with fluted Ionic columns, a full entablature, garland frieze, and a broken pediment. West of it is a wide segmental-arch window with a limestone lintel and raised limestone impost blocks and a compound keystone. The second story is articulated by three rectangular windows set within a projecting flat enframement resting on a molded projecting stone sill supported by corbels. The third-story fenestration consists of two rectangular windows, each with limestone sills and lintels with raised impost blocks and compound keystones. Crowning the facade is a contemporary pressed-metal cornice with oversized dentils. A non-historic stuccoed parapet, masking a rooftop addition, rises just behind the cornice and is topped with a non-historic metal handrail. The west elevation of this house is visible and has been faced with stucco in recent years. Two non-historic squared stucco bays project at the first story and are supported on non-historic square metal posts; they replaced historic wood window bays that were original to the house.* Alterations: This house was renovated in 2019. Window and door replacements; an ornate frieze and a rosette removed from second-story fenestration centered over which was a high, elongated, swan's-neck pediment with neo-Classical laurel wreath, also removed; cornice matching those of A houses replaced contemporary cornice; entire west elevation including two historic ornate projecting bays replaced with contemporary materials.

*Description partially adapted from the Request for Evaluation Audubon Park Historic District Expansion Report (2016). Originally description written by Andrew Dolkart before the building's 2019 renovation.

Audubon Park Historic District

(Expires 5/31/2012)

New York County, NY

Name of Property	County and State
8. Statement of Significance	
Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)	Areas of Significance (Enter categories from instructions.)
A Property is associated with events that have made a significant contribution to the broad patterns of our history.	ARCHITECTURE COMMUNITY PLANNING AND DEVELOPMENT
B Property is associated with the lives of persons significant in our past.	
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.	Period of Significance 1896-1932
D Property has yielded, or is likely to yield, information important in prehistory or history.	Significant Dates 1896, 1904, 1909, 1926
Criteria Considerations (Mark "x" in all the boxes that apply.)	Significant Person (Complete only if Criterion B is marked above.)
Property is:	
A Owned by a religious institution or used for religious purposes.	Cultural Affiliation
B removed from its original location.	
C a birthplace or grave.	Architect/Builder
D a cemetery.	Charles Pratt Huntington; William M. Kendall;
E a reconstructed building, object, or structure.	Lawrence White; Cass Gilbert; H. Brooks Price;
F a commemorative property.	George F. Pelham; George & Edward Blum;
G less than 50 years old or achieving significance within the past 50 years.	Schwartz & Gross; Rouse & Goldstone; Neville & Bagge; Denby & Nute; George Miller, and others

Period of Significance (justification)

The period of significance for the historic district begins in 1896 when the oldest-surviving buildings in the district were constructed. It ends in 1932 with the completion of the last apartment building in the district, built on the site of the Audubon homestead.

United States Department of the Interior	
National Park Service / National Register	of Historic Places Registration Form
NPS Form 10-900	OMB No. 1024-0018

Audubon Park Historic District	New York County, NY
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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Audubon Park Historic District is significant under Criterion C as an exemplary representation of early twentieth century urban residential and civic architecture designed by some of the most renowned and prolific New York architects and firms of the period. The most impressive, if little known today, example in the district is the eight-building neo-Renaissance Revival-style cultural complex known as Audubon Terrace between 155th and 156th streets at Broadway. Listed to the National Register of Historic Places in 1980 as the Audubon Terrace Historic District, it was conceived and largely financed by the philanthropist Archer Huntington who commissioned his cousin, the architect Charles Pratt Huntington, to realize his vision for a research and museum center in plan and form. Charles Pratt was among the elite group of U.S. architects to receive their architectural training at the prestigious École des Beaux-Arts in Paris. Audubon Terrace was the most notable, and possibly only, commission of his short career. He designed five of the buildings between 1904—the year Archer Huntington first bought land in Audubon Park—and his death in 1919. His first building in the complex, the newly formed Hispanic Society of America, established the architectural idiom for subsequent buildings. In short, it comprises a neoclassical monumentality expressed with a double-height Ionic order and a projecting pedimented entrance bay inset with a pair of imposing bronze doors. Anticipating future institutional neighbors, Charles Pratt Huntington oriented the building northwards to open onto a large brick-paved terrace at the block interior. Additional architecturally complementary buildings, all designed by Charles Pratt Huntington, followed in quick succession: the American Numismatic Society (1907); the American Geographical Society (1911); the Roman Catholic Church of Our Lady of Esperanza (1912)—the only religious representation in the complex and district; and the Museum of the American Indian, opened in 1922 after his death. With the exception of the church, all of the buildings face onto the terraced courtyard. After 1919, four other architects were commissioned to complete Archer Huntington's vision: William Mitchell Kendall of McKim, Mead & White and Cass Gilbert, were separately responsible for designing the two buildings of the American Academy and Institute of Arts and Letters at the western end of the complex, completed in 1923 and 1930; Lawrence White, also of McKim, Mead & White and a son of the firm's late founding partner Stanford White, was responsible for the expansion of the church in 1924; and lastly H. Brooks Price designed the Hispanic Society's standalone library (1923-1930) and addition to the Numismatic Society (1929). Their designs honored the precedent set by Charles Pratt Huntington. The ensemble is a rare example of a multi-institutional scholarly center outside of a university setting. It is a significant representation of Beaux-Arts design principles as translated by trained American architects, and one of the few urban campus models in New York City.

West and north of Audubon Terrace within the historic district, the blocks are densely developed with seventeen early twentieth-century apartment houses, a row of twelve brick and stone houses on West 158th Street, and a single idiosyncratic residential duplex, built in 1920. Taken together, they reflect a transformative period in speculative residential architecture as developers all but ceased building single-family row houses in favor of apartment houses as the cost of land in Manhattan soared. The row houses, built in two phases between 1896 and 1898, feature an eclectic mix of common late nineteenth-century styles including the Romanesque Revival, neo-Renaissance, and Beaux-Arts. The apartment houses are largely modeled on those built in earlier neighborhoods to the south along Broadway and Riverside Drive, particularly in Morningside Heights. In fact, many of the architects responsible for their design were active in both places—George F. Pelham, Schwartz & Gross, Neville & Bagge, and Blum & Blum. They were largely responsible for defining the character of these west side neighborhoods due to the sheer size and number of apartment houses they designed, which were intended for upper-class aspiring middle-class occupants. Much of the building's architectural capital was expended on the facade with tripartite arrangements rendered in brick, stone, and terra cotta. The common styles included the Renaissance Revival, Beaux-Arts, neo-Gothic, Mediterranean Revival, Arts and Crafts, and Medieval Revival, all of which are represented in the district. Their complex footprints reflect the myriad legal and social factors that developers had to accommodate, the chief one being the requirement of natural light and air to all rooms. These apartment houses, which ranged in height from six to thirteen stories, were given pretentious names meant to appeal to the aspirations of middle-class apartment seekers. Some of them referenced the Hispanic Society, such as "Hispania Hall" (601 Wes. 156th Street) and the "Goya" (611 West 156th Street), or two notable past residents of the park, "Audubon Hall" (3765 Broadway) and the "Grinnell" (800 Riverside Drive.)

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The district is also significant under Criterion A in the area of community development for its multi-phase transformation from a rural family retreat to a suburban enclave before becoming the densely developed urban neighborhood that it is today. These phases reflect the rapid urbanization of New York that began in the mid-nineteenth century and peaked in the early twentieth. In 1841, when the naturalist and artist John James Audubon (1785-1851) first acquired the land that would become Audubon Park, then a rugged but tamed wilderness. The Audubon's had their homestead built close to the river. The arrival of the Hudson River Railroad in 1847 coupled with mounting financial setbacks of the Audubon family ushered in the next era in the district's development. The relative accessibility to lower Manhattan afforded by the train station at the western foot of 152nd Street created a market for suburban homes in the area. Beginning in 1852, Minnie's Land was quickly transformed into a gated residential enclave for upper-middle-class businessmen and their families. Further development of transportation infrastructure in the area propelled the greatest transformative change in the district. While the 1872 opening of Broadway in front of Audubon Park brought more traffic past its gates, its impact on real estate activity in upper Manhattan was miniscule compared with the speculation surrounding the plans for a rapid transit subway, which reached a feverish pitch in the late 1890s and early 1900s.

By 1904, when the subway station at 157th Street was opened for service, Audubon Park was a major construction zone. The one-hundred-foot-wide Riverside Drive was being cut, after extensive lobbying from property owners along its route including those within the park, in a serpentine fashion away from the river and through the middle of the park from the south to connect with the Boulevard Lafayette, which had opened in 1895 along the elevated bluffs above the Hudson River north of 160th Street. The diversion boosted the value of the real estate along the east side of the new drive, which was sold to apartment house developers. Meanwhile, the lower grade west side of the drive, walled off on the east, languished in a state of uncertainty as the city considered various viaduct plans to correct the wayward course of the road. Construction of the granite and concrete viaduct along Audubon Park's western periphery began construction in 1926. The old Audubon homestead was dismantled in 1931 and relocated to another site in upper Manhattan where its parts were removed, likely by shanty-building scavengers. The apartment houses that replaced the last vestiges of midnineteenth-century Audubon Park were completed between 1919 and 1932. They are humbler in style and form than those built in the previous decade, a reflection of a cooling real estate market and the middle-class demand for more economical accommodations. The 1932 completion of the apartment house on the site of the Audubon homestead, 765 Riverside Drive, marked the end of the district's physical transformation from a suburban enclave to a densely developed urban neighborhood. No other buildings have been built in the nominated historic district since that time.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

The significance narrative, particularly the first half, draws heavily from Matthew Spady's book, The Neighborhood Manhattan Forgot: Audubon Park and the Families Who Shaped It (New York: Fordham University Press, 2020). The book is an exhaustive and deeply researched account of the history and development of the neighborhood by a longtime resident.

European Settlement to 1841

Long before the rapid tide of urban development dramatically transformed upper Manhattan in the late nineteenth century, the land that comprises the Audubon Park Historic District was a dense forest dominated by birch trees and outcroppings of metamorphic rock called Manhattan schist. Mid-nineteenth century maps show a creek with branches flowing through a valley at present-day West 158th Street. The dramatic change in elevation from the relatively flat plains to the southeast would later give part of the area's name—Harlem Heights. For many generations prior to the arrival of European settlers in the seventeenth century, this land nourished members of the Wiechquaesgeck tribe, a Munsee-speaking band of Indians

¹ Egbert L. Viele and Ferd. Mayer & Co. *Topographical map of the City of New York: showing original water courses and made land* (New York: Ferd. Mayer & Co, 1865): https://www.loc.gov/item/2006629795/. Site visited July 13, 2023.

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who had settlements in what is today Manhattan, the Bronx, and Westchester. The route of present-day Broadway in Manhattan was a significant trail of theirs.

The arrival of European fur traders and the Dutch West India Company in the early seventeenth century began a long period of hostility between Indians and the newcomers who sought to have complete ownership of the land. With the establishment of New Amsterdam at the southern tip of Manhattan, the Company issued land grants to encourage settlement of the newly acquired territory. However, the continued threat of raids forced European settlers to relocate to fortified villages. The village of Niew Haarlem, centered near today's 120th Street and Third Avenue, was established in 1658 for such purpose.² Soon after a wagon road was constructed to connect the farming village to New Amsterdam, which was renamed New York after the English took control in 1664.³ The alluvial plains of the Harlem Flats, as they were called by European settlers, were parceled into fertile agricultural properties.

History books make little note of upper Manhattan until the Revolutionary War when in late 1776 the Battles of Harlem Heights and Fort Washington were fought in the immediate vicinity. The Morris-Jumel Mansion, which survives today atop the bluffs bordering Edgecombe Avenue near 161st Street, served as General George Washington's headquarters before the British and Hessian forces took control of it for the remainder of the war. Early nineteenth-century maps record a surviving redoubt at about present-day 153rd Street and Broadway. By this time, Harlem Heights and the Flats had become a refuge for the wealthy who maintained rural estates to escape the crowded conditions and diseases of an urbanizing New York. The statesman and Founding Father Alexander Hamilton established his 32-acre estate, known as The Grange, in 1802 on the Heights near today's St. Nicholas Park. The estate was bordered on its east side by Kingsbridge Road, also known as Harlem Lane, and later renamed St. Nicholas Avenue. At the time, the road was one of two north-south travel arteries in upper Manhattan—the other being Bloomingdale Road, today's Broadway. In 1810, the Georgian-style Morris-Jumel Mansion, built in 1765 as a country home for Colonel Roger Morris and his wife Mary Phillipse, became the summer retreat of Stephen and Eliza Jumel.

A map made in 1818-1820 by John Randel, Jr. based on his earlier surveys of Manhattan shows that the land west of Kingsbridge Road between the future 155th and 158th streets—what would become the Audubon Park Historic District—was partly owned by a man named Samuel Watkins.⁵ He had inherited it in 1815 as the northern part of the estate of his parents, John and Lydia Watkins. His sisters Elizabeth Dunkin and Lydia Beekman inherited the equally sized middle and southern parts. John Watkins, a British merchant, had a farmhouse built at present-day 156th Street and Amsterdam Avenue, a quarter-mile southwest of the Morris-Jumel Mansion. Elizabeth Dunkin and Samuel Watkins were mostly absentee owners who leased their land. Dunkin's portion would be sold in 1835 to a real estate speculator named James Conner. Richard Carman, another speculator active in the area, soon after purchased parts of Conner's property.⁶

Randel's survey work was carried out in service of the Commissioner's Plan of 1811, which proposed a rectangular grid plan of streets and blocks to ensure that future development of Manhattan north of 14th Street would be orderly and predictable. The grid, which ended at 155th Street, largely ignored existing property divisions and topography. Hills, rocky outcroppings, and water bodies were to be obliterated to create uniform avenues. At the time, it was assumed development would not reach upper Manhattan for generations. The first physical manifestation of the new street grid on the land was made in 1842 with the creation of Trinity Episcopal Church Cemetery, the largest and most powerful religious organization in the city at the time, which used future 153rd and 155th streets as its south and north boundaries. It would be decades before the cross streets in the area were actually cut and graded.

² Edwin G. Robinson and Mike Wallace, Gotham: A History of New York City to 1898 (New York City: Oxford University Press, 1999), 70.

³ Paragraph adapted from author's Dorrance Brooks Square Historic District National Register Nomination, New York County, NY, 18NR00082 (listed 2018), sec. 8, 2.

⁴ See John Randel Jr. Farm Map No. 74, *The City of New York as Laid out by the Commissioners*, vol. 1 (New York: 1818-1820): https://thegreatestgrid.mcny.org/greatest-grid/randel-map-gallery Site visited July 17, 2023

⁵ Randel Jr. Farm Map No. 74.

⁶ Conner and Carman's land purchases: Matthew Spady, *The Neighborhood Manhattan Forgot: Audubon Park and the Families Who Shaped It* (New York, NY: Fordham University Press, 2020), 36.

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The Audubon Family and Minnie's Land, 1841-1851

In October 1841, the French-American naturalist and artist John James Audubon (1785-1851) purchased fourteen acres of Elizabeth Dunkin's former tract. The seller was the Bowery Fire Insurance Company, which had recently foreclosed on James Conner. The deed recognizes Audubon's wife, Lucy née Bakewell (1787-1874), as the buyer, which in all likelihood was a measure to protect the property from debt collectors. The acquisition was funded in large part from the proceeds from his acclaimed *Birds of America*, a folio-sized series of intricately detailed bird illustrations accompanied by narratives. It was published in sections between 1827 and 1838. The Audubons newly acquired parcel likely reminded them of the rugged wilderness they had inhabited in their earlier Kentucky days with its rocky hillside covered with a forest and complemented by a creek. The riverfront location afforded relatively easy travel to the city for shopping and business, which was nine miles south at the time.

John James's plans for the elongated triangular parcel included constructing a new family residence and carving out a modestly sized farm and orchards from which to feed everyone. The new estate was named "Minnie's Land" (or "Minniesland") in honor of Lucy, as she was affectionately called by her grown sons Victor Gifford (1809-1860) and John Woodhouse (1812-1862), using the Scottish term for mother. In 1842 the family, including the two Audubon sons and their families, moved from a rented house on White Street in lower Manhattan to a new two-and-a-half-story, wood-frame house reflecting the then popular Greek Revival style. It featured full piazzas on the east and west elevations above an exposed basement. It was located on the lowest elevation on the parcel near present-day Riverside Drive and 156th Street and faced the river. This location was likely chosen because it was at a remove from the growing hamlet of Carmansville, founded by the speculator Richard Carman, east of Trinity Church Cemetery.

It was the first time in years that the Audubons had a place to call their own. John James Audubon was born in Saint Domingue (now Haiti) in 1785, the illegitimate son of a French sea captain and sugar plantation owner. His mother, who may have been of mixed race, was a servant. John James was sent to France at the beginning of the Haitian Revolution where he was raised by his father's wife. His father sent him to the United States at the age of eighteen to develop a lead mining enterprise on an estate he had purchased outside Philadelphia called Mill Grove. It was there that Audubon developed his skills in tracking and documenting birds. It is also where he met his future wife, Lucy, who lived on a nearby farm. After their wedding in 1808, the couple settled in western Kentucky with John James earning income as a merchant to varying degrees of success while continuing to draw birds. They were eventually able to purchase land and enslaved Black people to labor on it. Their status as slaveowners fielded harsh criticism from abolitionists at the time. Yet John James was wholly unapologetic and he maintained abhorrent racist views long after he had sold off his enslaved help to pay down debt.

In 1826 John James Audubon traveled to England to attract financial support for publishing his ornithological art collection. He and Lucy's two sons were teenagers by this time. John James would return to the United States for expeditions to gather more material for his publication and to collect funds from subscribers. Between 1829 and 1838, the Audubon family was based in London, where the book was being self-published with exacting methods. Upon its completion in 1838 and with the expectation that his now married sons would continue helping with the family business of book publishing, John James began looking for a home of their own where they would live together, considering as options the cities of Charleston, Baltimore, Philadelphia, and Boston before deciding on New York.¹⁰

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⁷ Spady, 17 and 38.

⁸ National Audubon Society, "John James Audubon: A Complicated History" web post https://www.audubon.org/content/john-james-audubon site visited July 18, 2023

⁹ National Audubon Society, "John James Audubon"; Gregory Nobles, "The Myth of John James Audubon: The National Audubon Society's namesake looms large, like his celebrated bird paintings. But he also enslaved people and held white supremacist views, reflecting ethical failings that it is time to bring to the fore." National Audubon Society website: https://www.audubon.org/news/the-myth-john-james-audubon visited July 18, 2023.

¹⁰ Spady, 11.

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John James Audubon's enjoyment of Minnie's Land as a bucolic retreat was short-lived. Not only was he away on expeditions much of the time—sourcing subjects and canvassing subscribers for a new work on quadrupeds and a more compact version of his *Birds* which he called "the little work"—a new railroad was constructed along the Hudson River in 1846 spoiling the serenity with noise and pollution by passing trains. At Minnie's Land, the tracks were laid fifty feet from the house, turning the river inlet where they had a boat dock into a pond. While their father was away, Victor managed business affairs and John W. directed farm work and construction projects on the estate. For a time, family friend Samuel F.B. Morse experimented with his telegraph technology in the basement, sending messages across the river to New Jersey and later to Philadelphia. The family purchased additional acreage from Samuel Watkins in 1843 increasing the size of Minnie's Land to just over 21 acres; the shape of their parcel changed from a triangle to a rectangle. Even so, with the elder Audubon's health in decline by this time, it fell to John W. to make expeditions for new material, keeping him away from his farm work for long periods. John James died at home in January 1851. His body was laid to rest nearby in Trinity Cemetery.

By this time the Audubons were in dire financial straits due to poorly timed investments, a failed California Gold Rush expedition, and weak subscriptions. Meanwhile speculative real estate activity was increasing in the area thanks to the Hudson River Railroad, which had a stop at the western foot of 152nd Street. Victor and John looked to raise cash by drawing up a subdivision plan with 200 city lots that would be sold at auction in late 1851. For reasons that remain unclear, the auction never happened. Instead they sold parcels in piecemeal fashion, at first to Dennis Harris, a sugar refiner, abolitionist minister and real estate speculator, who earlier that year had purchased five acres of fields and orchards from Lucy. The following year he purchased a thirteen-lot parcel from Lucy. She sold the remaining land, beyond what she kept for herself, to Victor and John W. for their personal use and development. Both sons directed the construction of wood-frame houses for their growing families, which faced the river near the original homestead. To reduce her living expenses and generate income, Lucy would split her time between their homes while leasing out the original Audubon house. John W. converted a nearby stable into a third house, which was leased to James Hall, a close family friend and financial adviser. In late 1852, Wellington Clapp, a dry goods merchant, purchased an eighteen-lot parcel along West 155th Street. Both Clapp and Harris had houses built. And so, Minnie's Land began its transformation from a small family farm to a gated suburban subdivision.

Audubon Park, 1852-1894

By 1860 Minnie's Land had been developed into an exclusive residential enclave called Audubon Park.¹⁷ Fourteen wood-frame houses were constructed among the stately trees with meandering driveways connecting each to Kingsbridge Road or the nearest cross street. Most of these houses were built to suit the families of the owners while others were constructed as rental property. Some houses were owner-occupied for only a short time before being let. In all cases, the families who lived in the park were people of means with business interests. Chief among its attractive features besides its river breezes and tamed wilderness landscape—popular during the Picturesque Movement of the Victorian era—was the relative ease to reach lower Manhattan via the Hudson River Railroad. This effectively made it a suburban commuter community, the first and only example in Manhattan.

One of the most prominent residents in Audubon Park during this period was George Blake Grinnell (1823-1891), who first moved there in 1857 with his wife, Helen Alvord Lansing. Both of them came from prominent families in Massachusetts and upstate New York respectively. George was a co-partner of a wholesale dry-goods company called

¹² "The Man Who Taught Bird Lore," New York Times Magazine: 4 May 1930, 20.

¹¹ Spady, 54.

¹³ New York City Register of Deeds, Samuel Watkins, grantor, to Victor Audubon, grantee, (2 September 1843) L437, 603 via Spady, 48.

¹⁴ Spady, 71.

¹⁵ New York City Register of Deeds (NYCR), Lucy Audubon, grantor, to Dennis Harris, grantee, (12 March 1851) L567, 178 via Spady, 67; NYCR, Lucy Audubon, grantor, to Dennis Harris, grantee, (12 November 1851) L589, 303; (8 December 1851) L592, 36; (5 November 1851) L584, 558 via Spady. 73.

¹⁶ NYCR, John Audubon, grantor, to William Clapp, grantee (9 September 1852) L612, 264 via Spady, 76-77.

¹⁷ According to Spady, the earliest mention of "Audubon Park" in the New York Times was in 1854. It is not clear who started the moniker.

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Morton, Grinnell & Co. before becoming a stockbroker. In the early years, the couple rented Wellington Clapp's still-new house after the Clapp family relocated to West 18th Street. Wellington and George were business associates. When the Clapps decided to return at the end of the Grinnells' three-year lease, the family moved to the "large and commodious" residence with expansive grounds near the geographic center of the park. It was called the Hemlocks for a distinctive stand of conifers nearby. The house was constructed by John Audubon in 1852 to generate rental income. He hired a builder to enlarge it in 1860 at the request of the Grinnells, who by this time were raising six children. Four years later, George bought the house outright from Georgianna Audubon, who was an indebted widow by this time. Victor had died in August 1860 after a long illness. His brother John did not survive him by long; he passed in March 1862.

The years following the Civil War were a boom time for George Grinnell in terms of business and real estate. His new stockbroking firm, which he started with Wellington Clapp, was lucrative thanks to having the railroad tycoon Cornelius Vanderbilt as its primary client. His financial success enabled him to buy additional land within Audubon Park to the extent that by the time of his death in 1893 he owned two-thirds of the total property there. Having already had the Hemlocks remodeled and expanded with a then-fashionable mansard roof, Grinnell engaged the architect Frederick Clarke Withers in 1869 to design an architecturally distinctive stable building, the first building in the park to be built of brick.²⁰ It was located northwest of the house on newly acquired land.

Grinnell's interests extended beyond his immediate homestead. He was active in the affairs of the Episcopal Church of the Intercession, which was established in 1846 to serve the community at Carmansville and the Audubon family. Its first house of worship was built at 154th Street and present-day Amsterdam Avenue. Grinnell, as a member of the vestry, was involved with its 1871 relocation to the corner of 158th Street and Broadway where it remained until its present building within Trinity Cemetery was completed in 1915. He also may have been active in lobbying for infrastructure projects that would benefit Audubon Park owners, especially himself. In 1867, a plan was put forth by civic leader Andrew Haswell Green of the state-formed Central Park Commission for two scenic drives on the west side of Manhattan. The two roads were Riverside Drive and the extension of Broadway from its then terminus at West 59th Street to 155th Street, where the city's street grid ended. While Riverside Drive above 123rd Street would remain a concept for several more decades, the Broadway extension, called the Boulevard, was closer to reality. A major obstacle was Trinity Cemetery, which would need to be bisected, an idea that Trinity Church was not warm to. A compromise was eventually reached in the form of a Gothic Revival-style suspension bridge over the Boulevard, co-designed by architects Calvert Vaux and Withers, who was also a parishioner at Intercession.

Conceived to improve the value of real estate on Manhattan's West Side, the 160-foot-wide Boulevard was opened in 1872 with landscaped medians and sidewalks. Elm trees lined much of its length and the road was paved with gravel.²¹ The Boulevard loosely followed the course of the Bloomingdale Road, an old Wiechquaesgeck trail, while eliminating its meandering direction and contradicting the grid's orthogonality. Now, park residents could travel to the city by carriage or omnibus in addition to taking the train or boat. The Boulevard's terminus at 155th Street would be an impetus for further road building in the vicinity in the coming years that would dramatically reshape the physical landscape of the park. However, the opening of the Boulevard did not immediately spur significant real estate activity in and around Audubon Park nor did the new rapid transit service via the Ninth Avenue Elevated Railroad, which opened in 1879 with a terminal at 155th Street near the Harlem River, requiring a steep hike up the bluff to reach the Heights. Regardless, both improvements laid the foundation for the next chapter in the park's history—urbanization.

No Audubons were enumerated when the census taker visited Audubon Park in 1880. Georgianna Audubon, Victor's widow, was the last to leave, relocating to a leased house outside the park in 1878. Lucy Audubon died in 1874 after spending a decade elsewhere including Kentucky. Relatively little new construction occurred in the park after its initial

^{18 &}quot;Country Residences to Let," New York Times, 9 March 1859 via Spady, 108.

¹⁹ NYCR, Referee for Georgianna Audubon, grantor, to George Blake Grinnell, grantee (8 April 1864), L924, 685 via Spady, 128.

²⁰ Spady, 143

²¹ Robert A.M. Stern, Thomas Mellins and David Fishman, *New York 1880: Architecture and Urbanism in the Gilded Age* (New York City: Monacelli Press, 1999), 741.

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development except for a pair of frame houses built in 1886-1887 for two married daughters of George and Helen Grinnell. They had been designed by their brother William Grinnell who was an architect by this time.²² He was also responsible for the Washington Heights Athenaeum nearby on West 155th Street east of Broadway, which was completed about the same time as the cottages. (It is no longer extant.)

The eldest Grinnell brother, George Bird, had long since taken the reins of their father's stockbroking firm, renaming it George Bird Grinnell & Company. The younger George's true passion was beyond Wall Street in exploration and conservation, particularly in the American West. Posthumous accounts of his life credit Lucy Audubon for raising his conscious about birds during his boyhood years in the park.²³ He was responsible for organizing in 1886 the first Audubon Society, so named by him to honor his late neighbor.²⁴ He was also involved with efforts to get a monument to John James Audubon placed in Trinity Cemetery in 1893.²⁵

An Urban Neighborhood Begins to Take Shape, 1895-1903

A new wave of infrastructure improvements spurred the transformation of Audubon Park into a decidedly urban neighborhood at the close of the nineteenth century and the start of the next. The first was the opening of the Boulevard Lafayette in 1895, which was initially conceived in Green's 1865 plan as a scenic drive along the river to the northern end of Manhattan. The entrance to the drive branched from the west of Broadway cutting off the northeast corner of Audubon Park, which today survives as a small triangular block with low-rise commercial buildings on it. (Broadway was called "the Boulevard" until 1899 when its name was officially changed.)

The Boulevard Lafayette was modeled on Riverside Drive below 125th Street, which opened to traffic in 1880, meandering along the tops of bluffs and cliffs and complemented by a long, landscaped park. The topography between the two disconnected drives, from 123rd to 160th streets including Audubon Park, was more daunting. Major grade changes and other obstacles, like the Hudson River Railroad and Trinity Cemetery, needed to be reconciled. In 1897, an act of legislature put in motion plans to extend the drive to the Boulevard Lafayette. Its passage was secured largely thanks to lobbying by a group of property owners along the projected route. The group, the Riverside Drive Extension Association, was instrumental in charting the drive's path and negotiating with Trinity Cemetery, which did not want graves disturbed. William Grinnell, an incorporating member, was successful in getting the path to swerve eastward through Audubon Park so that the Grinnell estate would have Riverside Drive frontage. Also helping matters was the fact that the governor at the time, Levi P. Morton, was a former business partner of George Blake Grinnell.²⁶

By the time the Boulevard Lafayette was opened, real estate activity in the area was picking up as the economy recovered from the Financial Panic of 1893. A significant impetus was the city and state's push to develop underground rapid transit trains to make greater parts of the city riper for development. The first approved transit company, in 1895, proposed a route that would reach Washington Heights. Property owners along the line prepared for its eventual opening, which occurred in 1904, by engaging in feverish speculation.

The earliest example of this within Audubon Park was the two-phase construction of twelve brick and stone row houses on West 158th Street near the newly opened Boulevard Lafayette. In early 1893, the heirs of Shepherd Knapp, a longtime park resident, sold part of his property to German-born architect August Cordes. ²⁷ The economic depression hampered any plans he had for the twelve lots he had acquired. A few years later Cordes sold eight of them to John Leo, an architect, builder and developer active in the area, who immediately filed plans for eight three-story row houses with raised basements. There is no doubt that Leo was building in anticipation of the subway because he attested to the fact in a quote

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²² Spady, 186.

²³ Albert Kenrick Fisher, "In Memoriam: George Bird Grinnell, Born September 20, 1849—Died April 11, 1938," *The Auk, A Quarterly Journal of Ornithology* Vol. 56, No. 1 (January 1939), 2.

²⁴ The society was dissolved after a few years. It was reconstituted years later after the formation of numerous state Audubon societies.

²⁵ "Notes and News," *The Auk*, Vol. 11, No. 3 (July 1894), 256-257.

²⁶ Spady, 208.

²⁷ Spady, 195.

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published in an 1896 issue of the *Real Estate Record and Builders' Guide*, a trade publication.²⁸ The houses were ready for sale in January 1897 with the easternmost in the row of eight, No. 634, going to August Cordes and his wife Martha who in exchange for \$1 were to assume Leo's \$8,500 mortgage.²⁹ As soon as the row was completed, Leo was engaged in constructing an additional four houses by his business partner John G.R. Lilliendahl on lots recently owned by the Grinnells.³⁰

The full row of twelve houses was completed by 1898. While built in two short phases, the three-bay facades share the same eclectic mix of late nineteenth-century styles including the Romanesque Revival, neo-Renaissance, and Beaux-Arts with the exception of the westernmost one, No. 648, which has two bays and Colonial Revival details. Rather than design twelve uniform facades, Leo created four different patterns in addition to the one-off Colonial Revival facade. The earlier houses have an ABBAABB pattern arrangement; the four later ones have two paired patterns. Common facade features include compound keystones, foliate panels and trim, round-arch windows, limestone beltcourses, carved cartouches, pressed-metal faux balconies and cornices. All have flat roofs—though three are disguised with faux mansards at the front parapet. As was typical of the period, the houses were built with raised basements slightly below grade to accommodate a separate service entrance under the stoop. The kitchen of each house was at the rear of the ground floor. High brick and stone stoops lead up to the main entrance in the first bay. (Some stoops have been removed in recent years.) They are complemented by enclosed areaways or raised garden beds that cordon each property from the public sidewalk. The row's idiosyncratic Colonial Revival-style house at 648 West 158th Street was completed with two pressed-metal oriels on its exposed west elevation which survive in altered form today.

Like August and Martha Cordes, many of the early owners of these row houses were upper middle-class professionals including Lilliendahl. Most had parents who were European immigrants. According to the 1900 U.S. population census, the occupations of these owners included real estate, law, and civil engineering. Most had at least one live-in servant. While Leo had correctly anticipated the subway making Washington Heights a desirable place for professionals who worked in lower Manhattan, he could not imagine that those new buyers would ever want to live in anything but a single-family house. Leo's row would be the first and last of the type to be constructed in Audubon Park.

By the turn of the century, Broadway at 156th Street was a major construction zone as progress was being made on the new subway. A new station at 157th Street would be opened for service in December 1904. Like the Audubons before them, the Grinnells were land rich but cash poor without their patriarch, George Blake, who had died in 1891. Helen passed a few years later. Management of the estate fell to George Bird who still resided at the Hemlocks along with his brother William. With the extension of Riverside Drive above 123rd having started construction and the coming of rapid transit at their doorsteps, George Bird understood the profits that could be made if the family played their cards right. In 1899, William, who by this time was pursuing a life of leisure in lieu of working as an architect and therefore was perpetually in need of cash, sued his siblings and their children to force the partition and auction of George Blake's estate (excluding the Hemlocks which belonged to Helen's estate.) The buyer of the property was the Lansing Investment Company, a real estate company secretly formed by the Grinnell heirs minus William.³¹

What remained of the park's bucolic charm in 1904 was swiftly removed as construction of Riverside Drive began within its boundaries. Trees beloved by residents were felled to make way for the hundred-foot-wide road bed that would snake through the park in an S-fashion to meet the Boulevard Lafayette at 158th Street. To accommodate the grade change, the west side of the drive would have a stone retaining wall that was forty feet tall in some places. The newly exposed midnineteenth-century houses on either side were cut off from each other in disparate fashion. The plans also called for extending 156th and 157th streets to the new drive, which further segregated the houses.

The Initial Development of Audubon Terrace, 1904-1915

²⁸ "Enter of Exit Rapid Transit?" The Real Estate Record and Builders' Guide, vol. 57, no. 1472 (May 30, 1896), 926-927.

²⁹ NYCR, John Leo, grantor, to August Cordes, grantee (22 January 1897), L8, 380 via Spady, 204.

³⁰ Spady, 205.

³¹ Spady, 221.

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In the midst of the construction frenzy that year, the Lansing Company sold a 250-foot-wide parcel between 155th and 156th Street, a part of the former George Blake Grinnell estate, to Archer Milton Huntington (1870-1955).³² He was a man of immense wealth inherited from his mother, the widow of a railroad and shipbuilding magnate. He shunned a life in business to become a scholar and builder of museums. In Audubon Park he saw an opportunity to build a world-class institution dedicated to the study of Spanish and Portuguese history and culture, a fascination which he had held since childhood. He had spent the previous decade amassing one of the most thorough collections of manuscripts, early books, maps, art, and artifacts, largely sourced from private collections outside of Spain.³³ The Hispanic Society of America, which Huntington founded soon after closing on the property, would be a place to showcase his acquisitions and make them available for scholarly research.

The architect of the new building was his cousin Charles Pratt Huntington (1871-1919), a recent graduate of the prestigious École des Beaux-Arts in Paris. He took residence in Helen Grinnell Page's house so that he could monitor construction of a distinguished two-story neo-Renaissance Revival-style building clad in bright limestone. The building's seven-bay facade, facing a new courtyard at the interior of the block, would come to establish the "architectural grammar," or motif, for the rest of the complex. Chiefly, this motif comprised a double-height Ionic order and the projecting pedimented entrance bay with a pair of imposing bronze doors. In the frieze above the colonnade, the names of significant individuals in Spanish history are inscribed, personalizing the building's neoclassicism. The entrance opened onto the block interior with a large terrace and opposing stairs that led down to 156th Street. The terrace would be expanded as new buildings were added to the complex. The nine-bay 155th Street elevation is dominated by an unbroken Corinthian colonnade supported on a full-story base that adapts to the descending grade. Inside, the main floor is largely devoted to a grand reading and exhibition room with arcaded galleries finished with dark architectural terra cotta featuring intricate bas relief. Charles Pratt wrote that it was intended to evoke a Spanish *patio*. An additional gallery is located on the mezzanine above.

The concept and design of the Hispanic Society are much in line with the institution-building that was occurring in New York and other major cities at the time. They were largely funded by robber barons as an act of philanthropy while also burnishing their legacies and housing their rare collections. One of the greatest examples of the period is the Central Building of the New York Public Library on Fifth Avenue in Midtown. The architects were the as yet relatively unknown firm of Carrère and Hastings, who like Charles Pratt, were recent graduates of the École des Beaux-Arts and were eager to apply their lessons to practice. Construction of the library was well underway by the time Charles Pratt was commissioned for the Hispanic Society; it is difficult not to assume the latter was at least partly inspired by the former with its centerpiece main reading room. Another significant example is the Madison Avenue library that John Pierpont Morgan had built to house his private collection. It was designed in 1902 by Charles McKim of the prolific firm McKim, Mead and White. McKim too was an École des Beaux-Arts alumnus, having graduated in 1869, and he was perhaps one of the best-known exponents of Beaux-Arts architecture in the U.S. The most physically imposing of all the examples is the Metropolitan Museum of Art, located in Central Park along Fifth Avenue on the Upper East Side. Richard Morris Hunt—the first American to study at the École des Beaux-Arts—is responsible for the museum's facade and great hall, both masterpieces of Beaux-Arts architecture, which he designed shortly before his death in 1895; construction was completed in 1902.

In 1906 Archer Huntington became the president of the American Numismatic and Archaeological Society, an organization founded in 1858 and dedicated to the study of coins, currency, medals, tokens, and related object from all cultures. He donated land and money for the construction of a building to house its collection. Charles Pratt Huntington

³² NYCR, Lansing Investment Company, grantor, to Archer Huntington, grantee (30 July 1904), L31, 114 via Spady. 231.

³³ NYC Landmarks Preservation Commission, Audubon Terrace Historic District Designation Report (1979), 4.

³⁴ Jørgen G. Cleemann, "Beaux-Arts, the City Beautiful, and the Hispanic Society of America," from "A Collection in Context: The Hispanic Society of America web page, Media Center for Art History at Columbia University. https://projects.mcah.columbia.edu/hispanic/essays/beaux-arts.php. Accessed 6 Aug 2023.

³⁵ Charles Pratt Huntington, "Architectural Criticism," Architecture vol. 19 pg 35.

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designed its new home as an architecturally harmonious neighbor on the Hispanic Society's west side with the use of a monumental Ionic order and a tri-partite facade composition that aligns with that of the Hispanic Society. It was the first museum in the world devoted to numismatics when the three-story limestone edifice was completed in late 1907.³⁶ In 1915 Charles designed a five-bay addition to the west side of the Hispanic Society, creating an unbroken elevation between the two buildings. The Numismatic Society was also expanded with a western addition, designed by H. Brooks Price (1872-1936) and completed in 1929.

Archer offered George Bird Grinnell lifetime membership to the Numismatic Society, which he accepted.³⁷ Archer had hopes of acquiring additional parcels from the Grinnells on which more institutional buildings could be built. In early 1907, Archer's mother purchased the Broadway frontage of the block from another Audubon Park property owner, which came with a mansard-topped house.³⁸ Archer also acquired from the Grinnells a 150-foot-wide through-lot parcel on the west side of the Numismatic Society. In November 1908, George Bird sold off what remained of the family's Audubon Park estate to a single buyer, a real estate syndicate, and then uprooted himself.³⁹

Around the same time, Archer conveyed a lot at the corner of 156th Street and Broadway to the American Geographical Society, becoming the third institution at Audubon Park. Founded in the 1850s with the specific mission of rescuing a long-missing arctic explorer and his crew, the organization was involved in researching routes for a transcontinental railway. Primarily a research institution from conception, the society has been an important repository of geographical data including an extensive collection of maps while also aiding investigations of Earth and the development of new cartographic methods and tools. For their new headquarters, Charles Pratt Huntington designed another monumental neo-Italian Renaissance-style building, the first that would face the central courtyard from the north and have four stories. Like the other two, the institution's raison d'être was encoded in its limestone tri-partite facade with the names of explorers and geographers inscribed in the frieze. The geography theme is continued in the center bay with a foliage-wrapped globe sculpture surmounting the entrance. The building was completed in 1911.

Archer Huntington also donated land and funds to the Catholic Diocese for what would become the second Spanishspeaking Catholic church in the city, the first being Our Lady of Guadalupe on West 14th Street. He did this at the request of his friend Señora Dona Manuela de Laverrie de Barril, wife of the Spanish Consul-General of New York.⁴⁰ Its cultural presence, 250 feet west of the Geographical Society, would undoubtedly complement the Hispanic Society. For the Church of Our Lady of Esperanza, or Hope, Charles Pratt designed a temple elevated on a tall rusticated base. Four Ionic fluted columns supported a pedimented portico that was surmounted by a large crucifix. A dome crowns the church, its stained-glass skylight illuminating the sanctuary within. Unlike the other three buildings, the church is oriented to the street, West 156th Street. When it was completed in 1912, the entrance was reached by a long flight of stairs that descended along the base to the street level. At the top of the base was a shallow terrace with a heavy terra-cotta balustrade.⁴¹ This remove from the street would be greatly reduced twelve years later when Lawrence White of the firm McKim, Mead and White (1887-1956) was commissioned to design a new three-and-a-half-story, neo-Italian Renaissance-style facade to mask a new interior stair hall entered from the level of 156th Street.⁴² The alteration eliminated the portico, terrace and staircase. The new facade stays true to Huntington's architectural grammar with fluted Ionic columns flanking a large square-headed central entrance and a full-width pediment above an arcade of round-arch windows at the third story. Cherubs, statues of the Virgin Mary, and inscriptions above the central window of the piano nobile allude to the building's purpose.

Apartment House Development, 1909-1914

³⁶ Audubon Terrace Designation Report, 6.

³⁷ Spady, 255.

³⁸ Spady. 255-256.

³⁹ "In the Real Estate Field," New York Times: 22 November 1908, 12 via Spady, 257.

⁴⁰ Rev. Crescent Armanet, A.A. Church of Our Lady of Esperanza (New York: Wynkoop Hallenbeck Crawford Co., 1921), 23.

⁴¹ L.R. McCabe, "The Spanish Church in New York City 'Our Lady of Hope'." Architectural Record vol. 33, Jan. 1913, 17 (14-21).

⁴² Lawrence White was a son of the late architect Stanford White, a co-founder of the firm. Within the firm, Lawrence worked closely with William Mitchell Kendall who was responsible for the design of the Academy of Arts and Letters in 1921.

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The syndicate that purchased the remaining Grinnell estate in 1908 consisted of speculators Henry and Hyman Sonn, Adolph Bendheim, and Max Marx. The parcel, which comprised all the land on the east side of the new Riverside Drive between 156th and 158th streets beyond Huntington's cultural complex, was considered to be one of the most valuable undeveloped sites remaining in Washington Heights.⁴³ They paid handsomely for it; the \$1.5 million sale was noted upon in the *New York Times* for surpassing other remarkable sales in a short period.⁴⁴ The syndicate quickly sold most of the lots to speculative builders with restrictive covenants limiting commercial storefronts to Broadway.⁴⁵ The old Grinnell homestead, the Hemlocks, and others were demolished in 1909 to make way for six-, eight-, and twelve-story elevator apartment houses, most of which would be open to renters within the year.

Their form and design closely hewed to the pattern set in neighborhoods to the south along Broadway and Riverside Drive, particularly in Morningside Heights. These buildings were largely designed for middle-class families with "upper-class pretensions." ⁴⁶ The architectural historian Andrew Dolkart writes that most of a building's architectural capital was expended on the facade to give it stylistic flair, the common idioms being Italian Renaissance, French Renaissance, French Beaux-Arts, Gothic, and American Colonial. ⁴⁷ Brick was the primary cladding material with stone and terra-cotta applied as accents and to reinforce the tripartite facade arrangement. The floor plans of these buildings reveal the myriad constraints that their developers had to balance beyond the cost per square foot: lot size, the legal requirement of natural light and air in every room, fire safety, elevators, and social standards, especially as they pertained to the separation of spaces and servants. The taller fancier buildings, which featured more generous floor plans, amenities, and daylight, are typically located on wider avenues like Broadway and Riverside Drive, which had higher land values thanks to their close proximity to the subway and river views. Six- and eight-story apartment houses are more common on narrower cross streets.

G.J. and Leon Fleischmann filed permits early that year to construct a pair on the Broadway front of the block between 156th and 157th streets. Their architect was George F. Pelham (1867-1937) who was a prolific designer of speculative middle-class apartment houses. That year was possibly their most active: the Fleischmann brothers filed permits for nine six-story apartment buildings, all in Washington Heights and all with Pelham as their architect. Pelham did not have an elite architectural training, yet he had a profound impact on the character of West Side neighborhoods thanks to the shear number of speculative apartment houses that he and others in his class designed. For the Broadway site in Audubon Park, Pelham designed matching six-story buildings with facades that conform to the curvature of Broadway. (This was formerly the start of Boulevard Lafayette. Its name was changed to Audubon Place in 1909; today it is considered a part of Broadway whereas the next block north is called Edward M. Morgan Place.) The Renaissance Revival style is articulated in brown brick, limestone and terra-cotta. Rather than append metal fire escapes to the building as many architects opted to do, Pelham created recesses in the facades for them. As was common practice at the time, the Fleischmanns gave the buildings place-specific names: Hispania Hall (601 West 156th Street) and Audubon Hall (3765 Broadway). The ground floor of each building was designed with a corner retail space on the Broadway elevation, making them the first and only buildings in the district to have storefronts.

Like most of the apartment houses developed during the period, the building footprints were modified U or O as a result of the larger lot size and the need to get light and air to all rooms with multiple light "courts" or wells. The plans of Hispania Hall and Audubon Hall are a combined O and U. Audubon Hall's layout accommodated forty-one residential units. The main entrance on West 157th Street opened into a rectangular lobby with stairs and an elevator at the opposite end. The lobby bisects the light courtyard resulting in the building's combined O and U plan. A floor plan for the building published in a 1909 real estate supplement depicts units with long hallways leading from the center lobby or hall to the

⁴⁶ Andrew Alpern, New York's Fabulous Luxury Apartments, rev. ed. (New York: Dover, 1987). 70.

⁴³ "Audubon Park's End Landmark in Deal," New-York Daily Tribune, 22 Nov 1908, 3.

⁴⁴ "In the Real Estate Field," New York Times 22 November 1908, 12.

⁴⁵ Spady, 260.

⁴⁷ Andrew Dolkart, Morningside Heights: A History of Its Architecture and Development (New York: Columbia University Press, 1998), 295.

⁴⁸ Office for Metropolitan History, NYC Building Permit Database, NB 160-1909 and NB 172-1909: https://www.metrohistory.com/permit-search

⁴⁹ Dolkart, 295.

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public rooms of each unit (a parlor, dining room, and library if there was one); these rooms were typically located at the front of the building.⁵⁰ The hallway passed by the bedrooms, or "chambers" as they were called, and bathrooms. Small kitchens were located next to the dining rooms. The larger units with three or four bedrooms including a maid's room were located at the front of the building, which received the most daylight, whereas four small two-bedroom units were tucked in the rear.

The 1910 population census was the first to enumerate households at Audubon Hall. Indeed the seventeen units where the enumerator found someone at home reflect a mostly middle-class community. Most were nuclear families with the household head earning income in the professional service sector, as manufacturing management, or as merchants. These families were a mix of first- and second-generation European immigrants and multi-generation white Americans from New York and elsewhere. Just six of the households had a live-in maid; only one family had two maids. Their numbers would fall precipitously in the next census.

While the census count was underway, the tallest building in the district was in construction at the west end of the block. Located on the former site of the Hemlocks and facing the newly completed Riverside Drive, the twelve-story "Riviera" (790 Riverside Drive) filled the full block frontage with its complex multi-U footprint making the large mass appear as five separate volumes. Like Audubon Hall and Hispania Hall, its street elevations are rounded to echo the curvature of the drive. The main entrance to this towering Renaissance Revival-style apartment house is at the rear of the U-shape courtyard near the northwest corner of the block. A 1910 advertisement for the building boasted "an unobstructed view of the Hudson and Palisades can be had" and "every room is an outside room." The architect was the newly formed firm of Rouse & Goldstone, who continued on to become prolific designers of apartment buildings in the upper parts of Manhattan until the firm's dissolution in 1926.

The middle section of the 156th and 157th Street block was built up in 1909 with four six-story and one eight-story apartment houses. The architectural firm of Denby & Nute were responsible for the matching pair of O-shape Renaissance Revival-style buildings, each with twenty-nine units. They were designed for the local builder James O'Brien, and called the "Velasquez" (605 West 156th Street) and the "Goya" (611 West 156th Street) in homage to the Hispanic Society. Unlike most builders who preferred to sell their developments upon completion in order to fund new construction, O'Brien and later his estate managed these two buildings for thirty years.⁵² The sought-after firm of Neville & Bagge, who like Pelham was responsible for shaping Manhattan's residential neighborhoods in the early twentieth century, was responsible for two other buildings on this block. At 625 West 156th Street, they designed an eight-story Beaux-Arts style edifice called the "Cortez"; it is the only apartment building to utilize a T-plan, which is more adaptable to lots with less than eighty feet of street frontage. Interestingly, the builder was one of the firm's principals, George R. Bagge. It appears to be the only building he both designed and built. On the 157th Street side of the block, Neville & Bagge designed a Renaissance Revival-style apartment house, christened "Hortense Arms" by its owner Sarah Harris. For Harris, real estate was a family affair; her German husband, Louis Harris, their son, and son-in-law were in the business together.⁵³

Along with George Pelham and Neville & Bagge, the firm of Schwartz & Gross is generally considered the third in the triumvirate New York group of high-class apartment house designers.⁵⁴ In Audubon Park, they are responsible for two of the more prestigious apartment houses in the district, both constructed between 1910 and 1911. For the triangular block shaped by the convergence of Riverside Drive with Audubon Place, they designed a large nine-story triangular brick building with a central courtyard and corner towers. Because of the grade change between the east and west sides of the

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⁵⁰ "Audubon Hall," *Supplement to Apartment Houses of the Metropolis* (New York: G. C. Hesselgren Publishing Co., 1909), 33. New York Public Library Digital Collection https://digitalcollections.nypl.org/items/510d47da-d9b5-a3d9-e040-e00a18064a99 Accessed 11 August 2023.

^{51 &}quot;The Riviera. Riverside Drive, 156th and 157th Streets," The World's Loose Leaf Album of Apartment Houses: containing views and ground plans of the principal high class apartment houses in New York City, together with a map showing the situation of these houses, transportation facilities, etc. (New York: N.Y. World, 1910), 14. New York Public Library Digital Collection https://digitalcollections.nypl.org/items/510d47da-d7c7-a3d9-e040-e00a18064a99 Accessed 11 August 2023.

⁵² Spady, 262.

⁵³ 1910 U.S. Population Census, New York City, Manhattan E.D. 1291, sheet 5.

⁵⁴ Dolkart, 295.

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block, the west wing of the building is a story taller. The exterior architecture is mostly designed in the Renaissance Revival style though the bell-shaped pediments that interrupt deep overhanging eaves reflect a Mission style influence. Appropriately called the Grinnell (800 Riverside Drive), all units had street-facing rooms and the larger ones even had a separate entrance for servants. Three of the units were duplexes.⁵⁵ The New York census of 1915 enumerates close to 300 residents of the Grinnell. They comprise upper-middle-class, mostly Anglo-Saxon families with live-in servants. The occupations given to the enumerator include lawyer, rear admiral in the Navy, newspaper editor, importer (of cigars, shoes, diamonds), theatrical agent, banker, and more.

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The last parcel in the syndicate-purchased Grinnell estate to be developed was the northeast corner of Riverside Drive and 155th Street. Rising ten stories on one of the two lots immediately west of Audubon Terrace is an orange brick Arts-and-Crafts style apartment house with three wings. As is common to the style, the architectural character is expressed with fancy brickwork; in this case, friezes, piers and spandrels are accented with faience tile featuring colorful geometric motif. Called "Vaux Hall" by its builders and completed in 1914, the apartment house at 780 Riverside Drive was designed by George (1870-1928) and Edward (1867-1944) Blum. The brothers were graduates of the École des Beaux-Arts, putting them in the elite group of New York architects. Soon after opening their office in 1909, they became known for their Arts-and-Crafts style apartment houses which were distinguished with "textilelike facades of tapestry brick, and tile and terra cotta in intricate designs." Their Riverside Drive building is no exception.

The Rerouting of Riverside Drive and the Audubon House

The relatively unobstructed river view that the residents of Vaux Hall, the neighboring "Rhinecleff Court" (788 Riverside Drive), and the Riviera enjoyed did not last long.⁵⁷ Before Vaux Hall was completed, the city government was seriously reconsidering the deviating course of the drive. The existing drive, whose path had been approved by the state legislature fifteen years prior on the erroneous basis that its path followed "the natural grade of the land," had required the construction of a stone retaining wall along the entire three-block course through Audubon Park.⁵⁸ Completed in 1908, the negative consequences of the drive were myriad: its construction spawned costly lawsuits by the now isolated owners on the west side of the new drive whose property was damaged; the path blocked 156th and 157th streets from connecting to the river; and its unnatural course caused a dangerous confluence of traffic where the drive met the Boulevard Lafayette. Disgruntled property owners formed the Washington Heights Taxpayers' Association to lobby the city to correct this major urban planning mistake. A leader of the group was Reginald Pelham Bolton (1856-1942), a civil engineer who owned one of the still-new row houses on 158th Street.⁵⁹ His professional background positioned him to be a vocal critic of the changes. An early opinion piece of his was published in the *Real Estate Record and Builders' Guide* in July 1908 in which he outlines the drive's aforementioned issues, reinforcing his points with photographs."⁶⁰

Not only wanting a better outcome for himself and his fellow neighbors on the west side of the drive, he was passionate about preserving what remained of John James Audubon's legacy. The naturalist's homestead was now awkwardly wrapped on two sides by the drive's curving retaining wall. Bolton had taken up the preservation mantel several years earlier as a member of the American Scenic and Historic Preservation Society, which had been founded in 1895 by the planner Andrew Haswell Green. It was New York's first official preservation lobby. For Audubon's house, Bolton proposed a plan in 1905 for preserving the homestead and John Audubon's house within a newly created park complete with an aviary and "aquatic bird's lake." He reasoned that the city could buy the land along the west side of the drive

^{55 &}quot;The Grinnell. Riverside Drive, Audubon Place and 157th Streets," The World's Loose Leaf Album of Apartment House, XLIII.

⁵⁶ Christopher Gray, "Streetscapes: George and Edward Blum, Crowning Achievements for Two Brother-Architects" New York Times, 2 March 2008.

⁵⁷ The building name is sometimes spelled "Rhinecliff."

⁵⁸ New York State Legislature, 120th Session, Chapter 665: "An Act to lay out and establish and construct a public drive in the city of New York as extension of Riverside Drive to the Boulevard La Fayette" (passed May 22, 1897), 908.

⁵⁹ Bolton and his wife Ethelind lived at 638 W. 158th Street for over 40 years, having purchased their row house from the builder.

⁶⁰ Reginal Pelham Bolton, "Riverside Drive Extension," The Real Estate Record and Builders' Guide, vol. 82, no. 2103 (4 July 1908), 38.

⁶¹ Reginald Pelham Bolton, "Plan for the Preservation of Audubon's House and Park" (1905), New York Public Library Manuscripts Division, American Scenic and Historic Preservation Collection, Series II. Record Books, vols. 5-6, digitized https://digitalcollections.nypl.org/items/dbbd1510-ec6f-0137-51bf-11cb94a09d68 accessed 13 August 2023.

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down to the railroad right of way as it had done south of 155th Street.⁶² In anticipation of the city acting upon his plan, Bolton persuaded three of his neighbors to join him in purchasing an undeveloped 150-foot-long lot behind their houses on which a community garden would link to the new park.⁶³ Bolton eventually took control of the entire garden.⁶⁴

The first viaduct plan, proposed by the borough president, would have corrected the path of the drive and created new parkland on the west side, but it was panned as too costly following the Financial Panic of 1907. The city revisited the idea in 1913 by hiring architect Arnold Brunner (1857-1925) and landscape designer Frederic Law Olmsted Jr. (1870-1957), a son of Olmsted Sr., to plan a simpler viaduct plan. Bolton and the Taxpayers' Association lobbied for the drive to remain east of the Audubon homestead but Brunner and Olmsted did not see that as practical as it would neither satisfactorily address the deviation nor allow for grading improvements on 158th Street, the only street for a mile that connected Broadway to the river. Instead, their plan proposed a seamless continuation of the drive's viaduct from 155th to 163rd Street, bypassing Audubon Park and demoting the existing drive to an inconvenient branch road.

In 1919, as the city government continued to dither on its viaduct plan, the Grinnell estate sold off its two parcels on the west side of the drive near 158th Street, one of which contained their Withers-designed brick stable. Within a year, a new six-story apartment house, called "the Cragmoor" or the "Cragmoor Dwellings" (801 Riverside Drive), entered construction on a triangular lot east of Bolton's community garden. The site required a considerable investment by its builders to bring the building to grade with the drive. Its architect, George F. Pelham, designed a modified U-shape building with an understated Arts and Crafts-style facade expertly rendered in brown brick with limestone accents limited to sills and sillcourses. It is a marked contrast with the taller and more richly appointed apartment houses built a decade earlier across the street.

The following year an unusual two-story duplex was built a short distance away on a small triangular corner lot at 809-811 Riverside Drive. The developers were Charles Siegel Levy and Nathan Berler, a lawyer and apparel manufacturer respectively, who were convinced that there was an untapped market for two-family homes in upper Manhattan. The architectural firm Moore & Landsiedel is responsible for the Mediterranean Revival style villa-like brick building with its hipped roof covered with green Spanish tile. 66 The duplex, intended to serve as a model, became the private homes of the developers.

Bolton and the Taxpayers' Association feared that additional development like the Cragmoor would lower property values in the neighborhood and kill their park proposal. By this time one-story garages had proliferated on the old Audubon house lots, generating enough rental income for the owners to pay the taxes. What remained of Audubon Park was unsightly. In late 1921 the newly elected borough president, Julius Miller (1880-1955), became a champion of the Brunner and Olmsted plan after the city's Board of Estimate had recently rejected it. It fit into Miller's larger vision for an elevated highway along Manhattan's west side that would spur greater residential development there and provide access to a proposed bridge that would connect Fort Washington Park with Fort Lee, NJ. In 1923 the Board of Estimate, wanting to clear the way for the new West Side Highway, approved the Brunner and Olmsted plan. Construction started in 1926.

In the time between its approval and the commencement of the viaduct's construction, two additional six-story apartment buildings were built along the west side of Riverside Drive in 1924 and 1926. Like the Cragmoor, both are six-story brick buildings with understated architectural treatment. Pelham designed the earlier one at 807 Riverside Drive, utilizing a modified H plan to adapt to the site's challenging grade change between the drive and 158th Street, which its north elevation overlooks. The odd plan accommodates a landscaped forecourt that leads to the building's Mediterranean Revival-style entrance located off Riverside Drive, complementing the adjacent duplex. The developer of 807 Riverside

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⁶² Bolton, "Riverside Drive Extension."

⁶³ Spady, 276.

⁶⁴ The community garden did not lead in the conceptual direction Bolton had hoped. However, it remained a community asset into the 1970s.

⁶⁵ Spady, 278.

^{66 &}quot;Audubon Park Historic District," 16.

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Drive was Nathan Berler, who lived in the duplex.⁶⁷ Two doors down at 779 Riverside Drive, a relatively obscure architect, Sidney Kitzler, designed an Arts and Crafts-style U-shape building that also features a landscaped entrance courtyard, this one unusually generous in size.

Construction of the granite and concrete viaduct effectively began the race to save the Audubon homestead. When completed in 1928, the last three remaining houses were submerged in a forty-foot-deep manmade hole with only their rooftops visible from the drive. Despite this, the Taxpayers' Association continue to lobby for a park and the preservation of Audubon's home, offering to cover 70% of the costs associated with creating the 5.6-acre park if the city would levy the other 30 percent on the borough. The park plan had the backing of borough president Miller. Yet city parks commissioner and the chief engineer for the Board of Estimate were resolutely opposed to expending funds on a small pocket park. As a consolation to Bolton and other advocates, the commissioner suggested that the Audubon homestead might be acquired by the city and relocated. The park plan had the commissioner suggested that the Audubon homestead might be acquired by the city and relocated.

As the debate was taking place in 1929, plans for two more six-story apartment buildings were pending approval for the Audubon Park site with a third soon to follow. The builders were Nathaniel and Edward Brandt of the New Viaduct Building Corp. Their architect was George G. Miller, who was establishing a name for himself as a designer of Art Deco and modernist apartment buildings in upper Manhattan and the Bronx. For the Brandts, he designed two beige-brick Medieval Revival-style buildings complete with castellated parapets. Completed in 1930, the building's H-plans filled the two parcels between the old Riverside Drive and the new viaduct, christened Riverside Drive West.

The Audubon homestead still remained on the corner lot where the two drives meet. The Brandts, ready to develop the lot at 765 Riverside Drive, gave Bolton and the Taxpayers' Association permission to relocate the house to another site if the work could be done by November 30, 1931. To When the group was unable to raise the funds necessary to raise and move it to their desired site on the drive at 161st Street by the deadline, wreckers began dismantling the house. To At the eleventh hour, the National Association of Audubon Societies stepped in with the needed funds to move the house piecemeal to its new site. To However, its reconstruction was never fully funded and the house parts eventually disappeared, likely taken by scavengers to build shanties during the Great Depression.

The six-story apartment building that the Brandt brothers built on the site of the Audubon homestead was completed in 1932, the last to be constructed in the district. The architects, Schaefer & Rutkins, designed the modified double-H plan building to be harmonious with George Miller's earlier buildings and with the curvature of the street. It is supported from below by 1,600 tons of "steel piles running forty-five feet below the curb level and then forty feet into the ground to bedrock."

The Completion of Audubon Terrace, 1916-1932

As a dense residential neighborhood took shape on three sides of it, Audubon Terrace, as it would come to be known in later decades, continued filling out.⁷⁴ The next phase of its development would largely happen without Charles Pratt Huntington, who died unexpectedly in October 1919. The last building he designed for his cousin's cultural complex was the Museum of the American Indian at the southwest corner of Broadway and 155th Street. The exterior architecture

⁷⁰ "Will Give Audubon House," New York Times: 15 November 1931, 32.

⁶⁷ "Berler Houses – Nos. 807-811 Riverside Drive" (January 18, 2017), Daytonian in Manhattan blog: visited 14 August 2023: http://daytoninmanhattan.blogspot.com/2017/01/the-berler-houses-nos-809-811-riverside.html

^{68 &}quot;Herrick Opposes Audubon Park Plan," New York Times: 8 November 1929, 27.

^{69 &}quot;Herrick Opposes."

^{71 &}quot;Wreckers Take Over the Audubon House," New York Times: 2 December 1931, 52.

⁷² "Rebuilding Audubon House," New York Times: 9 December 1931, 15.

^{73 &}quot;New Apartment Houses Occupy Sites of Old Landmarks," New York Times: 20 November, 1932, RE 1.

⁷⁴ For the first forty or so years of its history, the location of the complex was sometimes referred to as Spanish Hill after the Hispanic Society and Church of Our Lady of Esperanza. The first mention of "Audubon Terrace" in the *New York Times* appears in January 1954 for an art show opening there. "Marin Art Goes On Display Today," NYT: 15 January 1954, 17.

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mirrors that of the American Geographical Society, which it faces from the south side of the courtyard, and the main entrances are on axis. The names of indigenous tribes are inscribed in the frieze of the long north and south elevations. Archer Huntington donated the lot to the museum in 1916 after he became interested in George Gustav Heye's growing collection of archeological materials from throughout the Western Hemisphere. Much like Archer, Heye's wealth and insatiable interest in the subject enabled him to aggressively amass an unrivaled collection of artifacts related to American Indians. The museum was renamed the Museum of the American Indian, Heye Foundation in 1916 when he signed a trust agreement and transferred his private collection to the institution for scholarly research and exhibition. Archer was a trustee as was George Bird Grinnell. Ground was broken in June 1916 and construction was largely complete by 1918, but the First world War delayed its official opening until November 1922.

In 1915, Archer gave the last remaining undeveloped lot at the western end of his Audubon Park property to the Academy of Arts and Letters and the closely related National Institute of Arts and Letters with the agreement that a building would be built within five years. A watercolor sketch by Charles Pratt, likely made ca. 1915, illustrates the expansion of the courtyard from a single terrace fronting the Hispanic and Numismatic Societies to a stepped terrace linking the existing three academic institutions with a new primary entrance on Broadway, which would soon be enclosed with a gate. This shift established a new east-west axis on which all future buildings would be oriented. However, the rear of two tall apartment buildings, built 1910-1914 at the west end of the block facing Riverside Drive, spoil the sightline.

Charles Pratt died before the Academy was ready to prepare building plans. They instead commissioned William Mitchell Kendall (1856-1941) of McKim, Mead and White to design its first purpose-built building. Kendall had been closely involved in the design of J.P. Morgan's private library on Madison Avenue and was himself a member of the Academy. His three-story building, designed in 1921, would be the first of two that terminate, however anticlimactically, the complex at the western end of the courtyard. Its rusticated limestone facade is five bays wide and articulated with Ionic pilasters flanking full-height windows, the center opening being the main entrance. The composition is more restrained than those by Huntington. The drop in grade on 155th Street allows for a basement street entrance. Both entrances have sculptured bronze doors created by the artist Herbert Adams (1858-1945), an Academy member. The interior plan accommodates offices, a large meeting room, library, and exhibition hall, the last of which is slightly above the grade of the courtyard terrace. A matching building facing the Academy's first one was completed in 1930. The plans were prepared by the renowned architect Cass Gilbert (1859-1934), also an Academy member, and provided the organization another large gallery and an auditorium.

Renamed American Academy and Institute of Arts and Letters when they merged in 1976, the two organizations have been closely intertwined since their conception. The National Institute of Arts and Letters was created in 1898 by the members of the Boston-based American Social Science Association to recognize the achievements of individuals in the fields of art, architecture, music, and literature. Membership was initially restricted to 150 men. (Women would be accepted in 1908.) Six years later the members of the National Institute established a prestigious inner body, called the American Academy of Arts and Letters, which selected 50 academics from the Institute to form an honor society. It was modeled on the French Academy. Both the Academy and Institute received Congressional charters in 1916 under Title 36 of the U.S. Code, making them one of a limited number of chartered patriotic and national organizations.

As the second American Academy building was being built, the Hispanic Society undertook construction of the last building in the Audubon Terrace ensemble. It had been designed in 1923 by H. Brooks Price, who was also responsible for the 1929 addition to the Numismatic Society. Like Charles Pratt Huntington, Lawrence White, and Cass Gilbert, he

⁷⁵ "Museum of the American Indian Planned for Upper Broadway," New York Times, 4 June 1916, RE 1.

⁷⁶ NYT, 4 June 1916: RE 1.

⁷⁷ Charles Pratt Huntington, "The Hispanic Society of America and Adjoining Buildings" watercolor and pencil on paper in the digital collection of the Hispanic Society of America: http://hispanicsociety.emuseum.com/objects/10524/the-hispanic-society-of-america-and-adjoining-buildings?ctx=d3e475ce-c2d9-4491-8632-6001ab97d51c&idx=0 Accessed 8 August 2023. The webpage dates the work as ca. 1911, but the inclusion of the west addition to the Hispanic Society building, which was completed in 1915, suggests a later date.

⁷⁸ Audubon Terrace Historic District Designation Report, 9.

⁷⁹ Today lifetime membership in the joint Academy and Institute is capped at 300.

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had studied architecture at the École des Beaux-Arts. The library may have been his most noteworthy commission. It was paired with a new sunken sculpture garden in the lower part of the original Hispanic Society terrace facing 156th Street. The eight-story library's roughly ninety feet wide and just twenty-five feet deep volume is on center with the original Hispanic Society building. Sixty-five-foot-long wing walls extend from the east and west elevations along the lot line blocking views of the street from the terrace. The absence of openings on the courtyard-facing elevations helps create a favorable backdrop for the sculptures, which were created by Archer Huntington's second wife, the sculptor Anna Hyatt (1876-1973), whom he married in 1923. The centerpiece is a monumental bronze equestrian statue of the medieval Spanish knight Cid Campeador (El Cid), which is a replica of the one she presented to the Hispanic Society in 1927.⁸⁰

Architecture critic L.R. McCabe is perhaps the earliest to note the rarity of Archer Huntington's collection of semi-public research institutions outside of a university. In his 1916 review of the Church of Our Lady of Esperanza in the *Architectural Record*, he notes that "it is rarely given the American architect to work out so large and attractive a scheme of developments...." In fact, the Huntington men had two nearby urban campuses to draw inspiration from: Columbia University's Morningside Heights campus at 116th Street and Broadway and the City College of New York campus less than twenty blocks south of Audubon Terrace. The initial design and development of both campuses was guided by singular architectural visions and idioms—Columbia's by Charles McKim (1847-1909) of McKim, Mead and White, which he designed in 1894 and City College's by George B. Post (1837-1913), which was carried out between 1897 and 1906.

All three ensembles strongly reflect the prevailing national aspirations of the era when America, amassing wealth as an industrial powerhouse, looked to Europe for representations of an enlightened society. In architecture, this meant Classical and Renaissance inspired forms and principles, which the first class of professionally trained architects brought to America from the École des Beaux-Arts and reconstituted. These principles extended well beyond the individual building to consider the spatial arrangement of the site with public art serving as focal points to aid movement through it. While New York City's street grid hindered the application of "City Beautiful" concepts on a large scale, they were deployed in urban campuses.⁸³ In *New York 1900*, Robert A.M. Stern describes Audubon Terrace as "perhaps the grandest attempt to synthesize the artistic and philosophical goals of the American Renaissance."⁸⁴

Audubon Park in Later Decades

By the 1930s, Audubon Park had largely taken the shape and appearance that it retains today, save for its northwest corner which for decades was occupied by a massive set of one- and two-story garages. The neighborhood reached maturation just as the effects of the Great Depression became impressed on the physical and social fabric of the city. In middle- and upper-middle-class Audubon Park, this was reflected in the 1930 census with far fewer live-in servants and more boarders being enumerated. This timing prevented it from gaining the prestige that other West Side neighborhoods to the south still retain. Yet Audubon Park remained an enclave of sorts with a more homogenous socio-economic population than found beyond the park's historical footprint. The census of 1940 reveals an almost entirely white Eurocentric professional-class neighborhood. While small numbers of recently arrived German Jews, refugees of the Nazi regime, are enumerated in buildings like the Grinnell, they are not comparable with those in buildings east of Broadway at 158th Street, which were so concentrated that the area became known as "the Fourth Reich." This contrast suggests antisemitism at play, which was likely coupled with the fact that apartments in Audubon Park were larger and therefore more expensive.

⁸⁰ Audubon Terrace Historic District Designation Report, 5.

⁸¹ L.R. McCabe, Architectural Record vol. 33, Jan. 1913, 15.

⁸² L.R. McCabe, 17.

⁸³ Jørgen G. Cleemann, "Beaux-Arts, the City Beautiful, and the Hispanic Society of America."

⁸⁴ Robert A.M. Stern, Gregory Gilmartin, and John Massengale, *New York 1900: Metropolitan Architecture and Urbanism 1890–1915* (New York: Rizzoli International, 1992), 105.

⁸⁵ Steven M. Lowenstein, Frankfurt on the Hudson: The German Jewish Community of Washington Heights, 1933-1983, Its Structure and Culture, repr. Ed. (Detroit: Wayne State University Press, 1989), 47 via Spady, 293.

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The trend for smaller, more modern middle-class apartments without servants gained steam during this period. Many of the city's grand apartment house owners subdivided their spacious suites into multiple smaller units as a way of increasing rent rolls. In 1938 Met Life, the owner of the Riviera (790 Riverside Drive) at the time, had fifty-two seven-, eight- and nine-room apartments repartitioned into ninety-two units ranging in size from two to six rooms. A 1938 article in the *New York Times* about the alteration notes that new modern appliances such as electric refrigerators and gas ranges were being installed, and that many of the unfinished units were already rented. This reconfiguration practice extended to row houses; all of those on 158th Street were subdivided into flats. Some of them would be reduced to single-room occupancies in the coming decades.

Construction of the Henry Hudson Parkway in the 1930s further isolated the neighborhood from its ancient natural context as John James Audubon had known it. The elevated road parallels the railroad on the west side, which had been laid almost a century earlier. When the final section of the West Side Highway was completed in 1937, the area lost its last remaining direct connection to the river; 158th Street became an on-off ramp for the parkway, no longer a quiet street that ended at the dock.

The highway project fit into the larger nationwide pattern of government investment in suburban development, easing the way for white flight from urban centers in the 1950s. The neighborhoods of upper Manhattan saw a large decline in their population of upwardly mobile of second- and third-generation European immigrants, many of whom moved to the outer boroughs or suburbs beyond the city limit. It was during this period that African Americans and other people of color finally got a foothold in Audubon Park, beginning as tenants of the row houses on 158th Street.⁸⁷ This was years after Harlem had become an internationally known Black neighborhood. High-class apartment houses like the Grinnell remained entirely white for even longer, despite the fact that it was for a time owned by the wealthy Black evangelical preacher Marcelino Manuel da Graça, affectionately known as Sweet Daddy Grace.⁸⁸

Neighborhood demographics changed more dramatically in the 1960s as disinvestment, both city-wide and on an individual building basis, took a toll. Post-war rent control measures—which had been reasonable in an earlier low-inflation economy—capped the amount of rent that landlords could charge on their units. Their more limited returns did not incentive building maintenance, which were becoming more urgent as buildings passed the fifty-year mark. Even apartment houses like the Grinnell fell into serious disrepair during this period. Some building owners simply abandoned their properties, making the city government their de facto owner. Many of the remaining white residents of means left. In their place, a diasporic community of recent migrants and immigrants from Puerto Rico and the Dominican Republic took root in Washington Heights. All the while the city government, careening towards insolvency, continued reducing municipal services, such as garbage collection and policing. Such disinvestment exacerbated existing urban ills, like truancy, crime, gang activity, building code violations, and more.

As the city's downward economic trend began to level off in the late 1970s, a new housing program, brought about by tenant activism, made it possible for building residents to take ownership of city-owned buildings as a limited-equity cooperative after a trial basis of building management. This program, called Tenant Interim Lease (TIL), and others vastly expanded the number of low-income cooperatives in the city, which today are part of the state-designated Housing Development Fund Corporations (HDFC). The residents of the Grinnell, which was a multi-racial community by the late

86 "Altering Apartment on Riverside Drive," New York Times: 12 June 1938, RE2 via "Audubon Park Historic District Report," 18.

⁸⁷ The 1950 U.S. Population Census records Nos. 628 and 648 W. 158th Street as seven-unit houses; all of the residents enumerated are Black.

⁸⁸ Daddy Grace was more concerned with the prestige of owning buildings like the Grinnell and maintaining a profitable return on his church's investment than with integration. That said, he made an exception with Alice Childress, a Black actress, author, and playwright who became the building's first Black tenant in 1952. Other people of color would not be accepted as tenants until after Grace's death in 1960, according to Spady, 294. For more about Sweet Daddy Grace, see Marie W. Dallam's biography, *Daddy Grace: A Celebrity Preacher and His House of Prayer* (New York: NYU Press, 2009).

⁸⁹ Nicholas Dagen Bloom and Matthew Gordon Lasner, editors. *Affordable Housing in New York* (Princeton, NJ: Princeton University Press, 2016), 260-261.

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1970s, elected to enter the TIL program and by 1982, they were able to purchase the building from the city for \$250,000 in back taxes and utilities. The residents of the Goya at 611 West 156th Street followed suit.

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Archer Huntington's cultural complex never became a magnet for museum goers due to its geographic remoteness from other museums. Yet it was surely a stabilizing influence in the neighborhood. Of the six scholarly and religious institutions that opened there in the first part of the twentieth century, three remain there today: the Hispanic Society, the Academy and Institute of Arts and Letters, and the Church of Our Lady of Esperanza. In 1978, after years of operating at a deficit, the American Geographical Society left Audubon Terrace for the University of Wisconsin in Milwaukee. Its old building today is the headquarters of Boricua College's Manhattan campus. The college, which was founded in 1974 to meet the educational needs of Puerto Ricans, Latino-Hispanic, and other students underrepresented in higher education, complements the mission of the Hispanic Society, collaborating on joint exhibitions. Five years after being acquired by the Washington, D.C.-based Smithsonian in 1989, the National Museum of the American Indian was relocated to the more widely accessible Alexander Hamilton U.S. Customs House near the southern tip of Manhattan. The museum's departure allowed the Hispanic Society to expand its footprint. The American Numismatic Society was the most recent institution to leave, relocating in 2008 to a much smaller facility on Varick Street in lower Manhattan. The Academy and Institute now use the former headquarters as an annex. The architect James Vincent Czajka of Pei Cobb Freed & Partners designed a contemporary steel-and-glass addition in 2009 to hyphenate the two formerly separate buildings.

In recent decades, the neighborhood, like most of the city, has enjoyed a resurgence in municipal investment and a dramatic improvement in the quality of life. The buildings that participate in the HDFC program have helped stave off displacement caused by gentrification to a limited degree; a number of other buildings have been converted to condominiums that were cost-prohibitive to many existing residents. Neighborhood advocacy for the local designation of the Audubon Park Historic District, which was approved by the New York City Landmarks Preservation Commission in 2009, increased awareness of the neighborhood's history and its association with the mid-nineteenth century suburban enclave and the earlier estate of the Audubon family, connections that had been lost to time. Today, Audubon Park is a thriving economically and socially diverse urban neighborhood whose distinctive sense of place has been shaped by the ancient contours of the land and past residents wishing to live in peace with them.

90 Spady, 302.

⁹¹ "American Geographical Society Is Facing Reduction in Services," *New York Times*: 9 November 1975, 56 and "American Geographical Society Votes to Leave New York for University of Wisconsin for Milwaukee," *New York Times*: 1 October 1976, A11.

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4-0018 (Expires 5/31/2012)

Audubon Park Historic District

Name of Property

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Name of Property

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(Expires 5/31/2012)

Audubon Park Historic District	New York County, NY
Name of Property	County and State

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Previous documentation on file (NPS):	Primary location of additional data:
preliminary determination of individual listing (36 CFR 67 has been requested) previously listed in the National Register previously determined eligible by the National Register designated a National Historic Landmark recorded by Historic American Buildings Survey # recorded by Historic American Engineering Record # recorded by Historic American Landscape Survey #	State Historic Preservation Office Other State agency Federal agency Local government University Other Name of repository:
Historic Resources Survey Number (if assigned):	
10. Geographical Data	

Acreage of Property 10.77 acres

(Do not include previously listed resource acreage.)

Latitude/Longitude Coordinates

Datum if other than WGS84:_______(enter coordinates to 6 decimal places)

1. Latitude: 40.835817 Longitude: -73.947318

2. Latitude: 40.835147 Longitude: -73.945718

3. Latitude: 40.832905 Longitude: -73.945935

4. Latitude: 40.833845 Longitude: -73.948157

5. Latitude: 40.835257 Longitude: -73.948672

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

United States Department of the Interior	
National Park Service / National Registe	r of Historic Places Registration Form
NPS Form 10-900	OMB No. 1024-0018

Audubon Park Historic District	New York County, NY
Name of Property	County and State

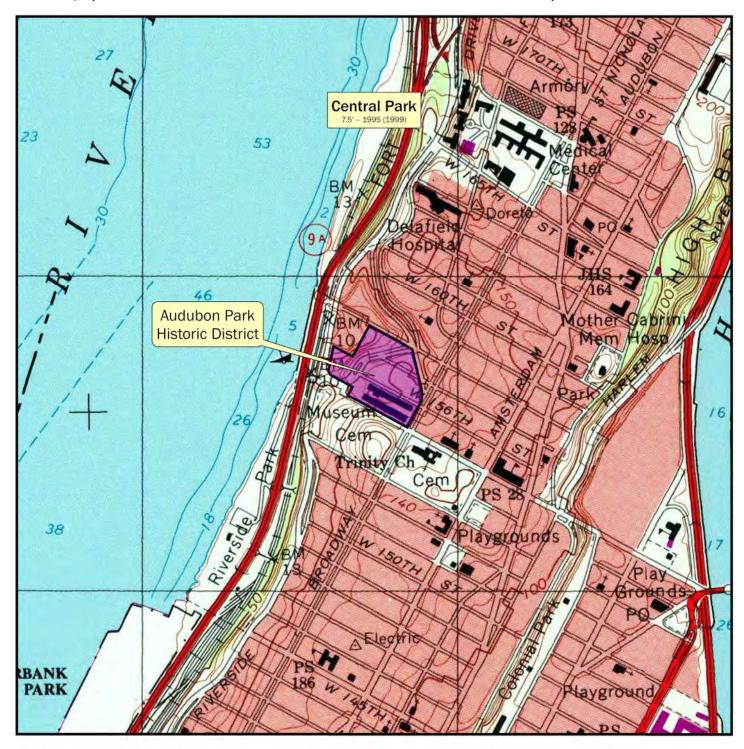
Boundary Justification (Explain why the boundaries were selected.)

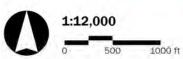
The boundaries for the Audubon Park Historic District include the architecturally significant buildings contributing to the urban cityscape that evolved from historic Audubon Park, a suburban enclave of a dozen residence between 155th and 158th Street, west of Broadway, that existed between about 1854 and 1909. All of the buildings sit within the historic Audubon Park footprint. Omitted are a less significant Mitchell-Lama co-op building on the far western side of the historic Audubon Park footprint, dating from approximately 1963, after the area was fully urbanized, and a small group of one-story taxpayers sitting on the north-eastern corner of the footprint, which was severed from the remainder of Audubon Park by the Boulevard Lafayette in the late 1880s.

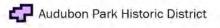
Audubon Park Historic District

Name of Property

New York County, NY
County and State









Projection WGS 1984 UTM Zone 18N

Mapped 03/25/2024 by Matthew W. Shepherd, NYSHPO

Audubon Park Historic District

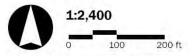
Name of Property

New York County, NY
County and State

New area: 10.77 ac Previously listed: 2.98 ac



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Point	Latitude	Longitude	Point	Latitude	Longitude	Point	Latitude	Longitude
1	40.835817	-73.947318	3	40.832905	-73.945935	5	40.835257	-73.948672
2	40.835147	-73.945718	4	40.833845	-73.948157			







Projection: WGS 1984 UTM Zone 18N

New York State Orthoimagery Year: 2022

Mapped 03/25/2024 by Matthew W. Shepherd, NYSHPO

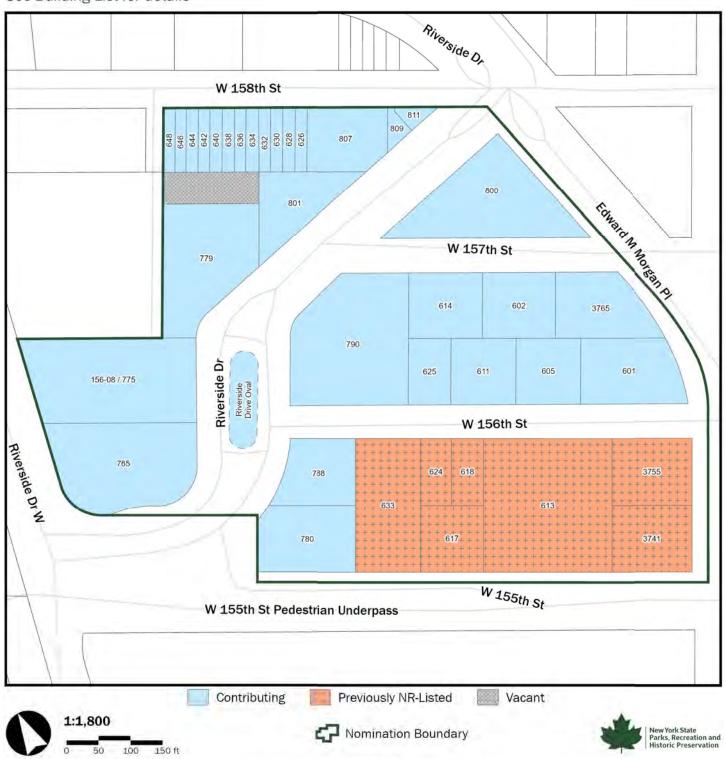
Audubon Park Historic District

Name of Property

New York County, NY
County and State

Parcel Status Map See Building List for details

Projection WGS 1984 UTM Zone 18N



New York County Parcel Year: 2021

Mapped 03/25/2024 by Matthew W. Shepherd, NYSHPO

(Expires 5/31/2012)

Audubon Park Historic District	
Name of Property	

New York County, NY
County and State

name/title Marissa Marvelli and Matthew Spady		
organization Audubon Park Alliance	date December 7, 2023	
street & number 800 Riverside Drive, Apt. GRI	telephone 646.671.1151	
city or town New York	state NY	zip code 10032
e-mail <u>MatthewFSpady@gmail.com</u>		

Additional Documentation

Submit the following items with the completed form:

• Maps: A USGS map (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- Continuation Sheets
- Additional items: (Check with the SHPO or FPO for any additional items.)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Audubon Park Historic District

Name of Property



Figure 1: 1851 Map of That Part of the City and County of New-York North of Fiftieth St., Mathew Dripps, publisher. (Source: New York Public Library Digital Collection)



Figure 2: 1867 Plan of New York City, Sheet 18, Mathew Dripps, publisher. (Source: New York Public Library Digital Collection)

Audubon Park Historic District

Name of Property

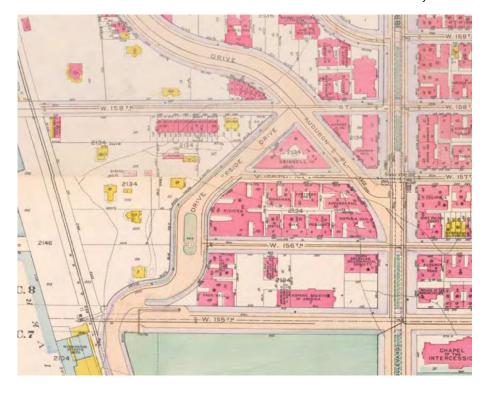


Figure 3: 1916 G.W. Bromley Map, composite of plates 160, 163 and 164 from Land Book of the Borough of Manhattan, City of New York (Source: New York Public Library Digital Collection)



Figure 4: 1930 G.W. Bromley Map, composite of plates 160, 163 and 164 from Land Book of the Borough of Manhattan, City of New York (Source: New York Public Library Digital Collection)

Audubon Park Historic District

Name of Property



Figure 5: Photo of Audubon Homestead, 1864 (Source: Museum of the City of New York Digital Collection)



Figure 6: Photo of Grinnell homestead known as "The Hemlocks," date unknown.(Source: Private collection of Schuyler M. Meyer Family)

Audubon Park Historic District

Name of Property



Figure 7: 1905 view north of the Boulevard Lafayette branching west from Broadway (Source: New-York Historical Society)



Figure 8: 1909 photo of the Hispanic Society of America at the original entrance gate on W. 156th St. (Source: Hispanic Society of America)

Audubon Park Historic District

Name of Property

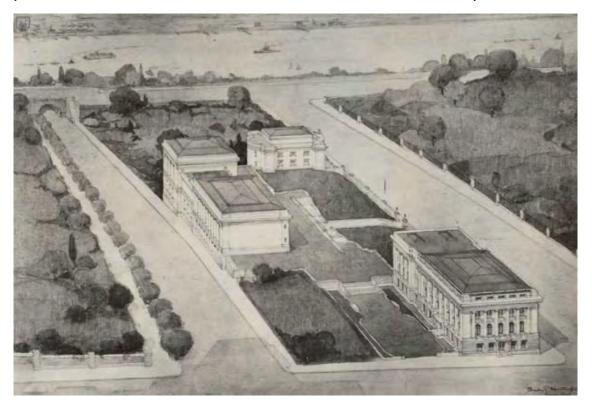


Figure 9: Charles P. Huntington watercolor study of Audubon Terrace, ca. 1915 (Source: Hispanic Society of America)



Figure 10: 1924 view north within Audubon Park from the Audubon homestead showing garages and surviving mid-nineteenth-century houses.(Source: New York Public Library Digital Collection)

Audubon Park Historic District

Name of Property



Figure 11: The Grinnell, 800 Riverside Drive, ca. 1910. Photo by Wurts Bros. (Source: Museum of the City of New York)



Figure 12: The Riviera, 709 Riverside Drive, ca. 1910. Photo by Irving Underhill (Source: Museum of the City of New York)

Audubon Park Historic District

Name of Property



Figure 13: The Cragmoor, 801 Riverside Drive, with part of 811-813 Riverside Drive duplex at right, 1925. Photo by Wurts Bros (Source: Museum of the City of New York)



Figure 14: John P. Leo row houses, south side of West 158th Street, looking west to Riverside Drive West, ca. 1897. (Source: PR020 Geographic File, box 37, folder 150th to 159th Street, Library, New-York Historical Society)

Audubon Park Historic District

Name of Property



Figure 15: 1924 view north within Audubon Park from the Audubon homestead showing garages and surviving mid-nineteenth-century houses (Source: New York Public Library Digital Collection)



Figure 16: Riverside Drive in 1925 with oval in foreground and Audubon homestead beyond (Source: New York Public Library Digital Collection)

NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

Audubon Park Historic District Name of Property New York County, NY County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Audubon Park Historic District

City or Vicinity: Manhattan, New York City

County: New York Co. State: NY

Photographer: Marissa Marvelli Date Photographed: May 31, 2023

Description of Photograph(s) and number:

- 1. View north along Broadway from W. 155th St with Audubon Terrace at left.
- 2. View southeast from W. 155th St near Riverside Drive showing Trinity Cemetery.
- 3. View east W. 155th St from Riverside Drive West showing 780 and 788 Riverside Dr.
- 4. View west along W. 155th St towards Riverside Dr West with New Jersey shore in distance.
- 5. View north along Riverside Dr West showing 765 Riverside Dr with construction blocking access to viaduct at left.
- 6. View northeast of W. 155th St street wall of Audubon Terrace.
- 7. View to northwest from Broadway and W. 155th St showing southeast corner of Audubon Terrace.
- 8. South elevation of the former American Geographical Society (now Boricua College) at Audubon Terrace.
- 9. View west of central courtyard of Audubon Terrace.
- 10. View east showing formal iron gate at entrance to middle terrace with the former Museum of the American Indian (now an annex of the Hispanic Society) in the distance.
- 11. Projecting entrance bay on north elevation of the Hispanic Society of America in Audubon Terrace.
- 12. View east of sunken terrace in front of Hispanic Society Library on north side of Audubon Terrace.
- 13. El Cid sculpture by Anna Hyatt Huntington in sunken terrace of Hispanic Society Library.
- 14. Equestrian sculpture in relief of Boabdil, the last Nasrid king of Granada, by Anna Hyatt Huntington in the north wing wall of the Hispanic Society Library.
- 15. View southwest of the north elevation of the former American Numismatic Society and addition (now an annex of the American Academy and Institute), Audubon Terrace.
- 16. North elevation of south building of the American Academy and Institute of Arts and Letters with contemporary hyphen connector at left, Audubon Terrace.
- 17. South elevation of north building of the American Academy and Institute of Arts and Letters with portion of Our Lady of Esperanza visible at right, Audubon Terrace.
- 18. North elevation (156th St) of the Church of Our Lady of Esperanza, Audubon Terrace.
- 19. Northeast corner of Audubon Terrace at Broadway and W. 156th St showing the former American Geographical Society (now Boricua College).
- 20. Southeast corner of 601 W. 156th St "Hispania Hall" at Broadway with Edward Morgan Pl branching from Broadway at right.
- 21. View of west of 800 Riverside Dr "The Grinnell" from the intersection of W. 157th St and Ed. Morgan Pl.
- 22. Facades of Nos. 626-632 W. 158th St on south side of street.
- 23. View south of Nos. 646 and 648 W. 158th St at the northwest corner of the Audubon Park Historic District.
- 24. Facade of 809-811 Riverside Dr duplex.

(Expires 5/31/2012)

Audubon Park Historic District Name of Property

- 25. View west of 801 Riverside Dr "Cragmoor" (right) and 779 Riverside Dr "Crillon Court" (left) with River Terrace in distance outside the Audubon Park Historic District.
- 26. View east from Riverside Dr at W. 157th St showing the north elevation of 800 Riverside Dr "The Grinnell" at left and the north elevation of 790 Riverside Dr "The Riviera" at far right.
- 27. Facade of 625 W. 156th St "The Cortez" on north side of street in Audubon Park Historic District.
- 28. View west of Riverside Oval at W. 156th St, an original feature of Riverside Drive.
- View north along Riverside Drive showing No. 788 "Rhinecliff Court" and No. 790 "The Riviera" beyond 29. with the Riverside Oval at far left.
- 30. Detail of facade ornamentation on west elevation of 780 Riverside Dr "Vauxhall."

