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City of New York
John V. Lindsay, Mayor

Parks, Recreation and
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Richard M. Clurman, Administrator

Landmarks Preservation Commission
Harmon H. Goldstone, Chairman

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As background for the report, much material was furnished to the Commission by Michael S. Gruen, Vice-President of the West 105th Street Area Association, Inc., for which the research was done by Kim Spurgeon, Jean Loretto, Wyldon King and Stephen Garmey, incorporating the valuable reminiscences of Matson C. Terry.

Though many individuals have been associated with different phases of this report, final responsibility for the facts and opinions expressed rests with the Commission as a whole.

LANDMARKS PRESERVATION COMMISSION
April 19, 1973

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RIVERSIDE-WEST 105TH STREET HISTORIC DISTRICT, Borough of Manhattan.

INTRODUCTION

The Riverside-West 105th Street Historic District is an L-shaped area extending along one block of West 105th Street, Riverside Drive and a part of the south side of West 106th Street, comprising 30 buildings on a block and a half.

BOUNDARIES

The District comprises the property bounded by the southern property lines of 302 through 320 West 105th Street, the western property line of 320 West 105th Street, West 105th Street, Riverside Drive, West 106th Street, the eastern property lines of 322 West 106th Street and of 336, 335 and 334 Riverside Drive, the northern property lines of 321 through 301 West 105th Street, the eastern property line of 301 West 105th Street, West 105th Street and the eastern property line of 302 West 105th Street.

TESTIMONY AT THE PUBLIC HEARINGS

On July 21, 1970 the Landmarks Preservation Commission held a public hearing on an area which included this area which is now proposed as an Historic District (Item No. 4). The hearing had been duly advertised in accordance with the provisions of law. Seven persons spoke in favor of the proposed designation and two individuals opposed it. The witnesses favoring designation clearly indicated that there is great support for this Historic District from the property owners and residents of the Historic District.

At the time of the 1970 public hearing the Bloomingdale Historic District was the name used to describe the Historic District. Since the public hearing, leaders in the neighborhood have requested that the Bloomingdale name not be used for this Historic District. Several names were suggested, as alternatives, by individuals in the community. The Commission reviewed all the names suggested and, after careful consideration, decided upon Riverside-West 105th Street Historic District as the most appropriate.

On July 12, 1966 (Item No. 26), the Landmarks Preservation Commission had held a public hearing on a proposed Historic District in the Riverside-West 105th Street neighborhood. The Commission was not able to act upon all the proposed Historic Districts heard during its first series of public hearings in 1965 and 1966, and so several proposals, including the subject of this report, were heard in 1970 including this proposed Historic District, involving neighborhoods where there continues to be great interest in preserving the fine buildings of the community.

HISTORICAL BACKGROUND

The Riverside - West 105th Street Historic District lies within the English patent granted by Governor Nicolls in 1667-68 to City Alderman Isaac Bedlow. Until its urbanization at the end of the 19th century, the Upper West Side of Manhattan was referred to as "Bloomingdale." The name derives from the Dutch settlers who called the area Bloemendael in fond recollection of a flower-growing area in Holland. By the 18th century, Bloomingdale Road, following the course of an old Indian trail, provided the main link between the City in lower Manhattan with the farmland of the Upper West Side, gradually encouraging the growth of small clusters of villages along its course and the establishment of country seats in the adjoining areas by wealthy New York families.

Two such country seats were located near the Historic District. One of them, built before 1752, was known successively by three different names: the Humphrey Jones Homestead, the Ann Rogers House and the Abbey Hotel. It was a large stone house located between the present 101st and 102nd Streets, west of the present West End Avenue. The house remained a private residence until 1844 when it was converted into a hotel. It was struck by lightning in 1857 and demolished.

The second estate, known as "Woodlawn," belonged to Humphrey Jones' son, Nicholas, who had acquired it in 1764 from Charles Ward Apthorp. Situated between 106th and 107th Streets near Riverside Drive, it was the site of a skirmish during the Revolutionary War Battle of Harlem Heights. A detachment of Americans drove a British force southward from 125th Street into the neighborhood of 105th Street, where the battle continued near the Woodlawn mansion. Fighting ended with the appearance of more British and Hessian troops.

In 1816, Woodlawn was conveyed by William Rogers and his wife Ann to Sarah, her daughter by her previous marriage to Nicholas Cruger, a friend of George Washington. Sarah married William Heyward, a member of a prominent Charleston, South Carolina, family. In her generally caustic book, Domestic Manners of the Americans (1832), Mrs. Trollope described Woodlawn as the loveliest mansion in the beautiful village of Bloomingdale. After William Heyward's death, Sarah sold the estate in 1847 to the famous pill manufacturer, William B. Moffat, who leased Woodlawn in the late 1850s for use as a hotel. Moffat died in 1862 and under the terms of his will the estate was divided into lots in 1864 and sold. Myra Moffat, one of his daughters, lived at No. 321 West 105th Street until at least 1910. The Woodlawn House served briefly as the home of the New York Infant Asylum and survived until 1897.

The Bloomingdale area itself retained much of its rural nature until late in the 19th century. Eventual development as an integral part of the City, however, was assured by the Commissioners' Plan of 1811, which imposed the uniform gridiron plan of broad avenues and narrow cross streets of lower Manhattan upon the gently rolling hills of upper Manhattan. In the first half of the century, several large institutions established themselves on the Upper West Side, attracted by the ready availability of land. The Asylum for the Insane moved in 1821 to the area now occupied by Columbia University, and was known thereafter as the Bloomingdale Insane Asylum. The Leake and Watts Orphanage moved in 1843 to a site above 110th Street between Amsterdam and Columbus Avenues. By the 1850s, a number of hotels had appeared, catering to Manhattanites desirous of escaping the heat and crowds of the City during the summer months. By the next decade, the increase in the permanent population was reflected by the construction of Ward School No. 54 at 104th Street and Amsterdam Avenue, to serve the families who lived in the scattered frame houses and on the farms in the area. This followed by only fifteen years the earlier public school built at 82nd Street and Eleventh Avenue.

By the end of the Civil War, it was apparent that the Bloomingdale area would soon be engulfed by the rapidly expanding City. Thus, it was proposed to modify the gridiron plan of 1811 for the protection and preservation of the Hudson River shore. The idea originated in a small pamphlet of 1865 by William R. Martin. Andrew H. Green, President of the Board of Commissioners of Central Park, submitted a plan to convert the undeveloped Riverside belt of precipice into a landscaped ornamental park for the West Side from 55th Street to 155th Street. The plan, approved by the Board of Commissioners of Central Park under the Act of April 24, 1867, provided for such improvements as Riverside Park and Drive, Fort Washington Park, Morningside Park and new streets and avenues that conformed

to the natural contours of the land. One of the results was the replacement in 1868-71 of Bloomingdale Road by a wide avenue, with central grassy malls from 59th to 155th Streets. The new avenue was called the "Boulevard" in the area of the Historic District and the "Public Drive" to the north. In 1899, the Boulevard and Public Drive were renamed "Broadway."

In accordance with Green's plan, the City had obtained possession of the lands for Riverside Park by 1872, and in the following year Frederick Law Olmsted, the great planner and landscape architect of Central Park, completed a map for the park. The park and drive were not officially completed until 1898, although a smaller section between 72nd Street and 79th Street was opened in 1891.

The residential development of the old Bloomingdale district proceeded slowly. Its pace was influenced by the opening of rapid transit links and by successive waves of land speculation and depression. Transportation was first provided by the Hudson River Railroad, en route from New York to Albany, which opened several local stations in the Bloomingdale section. In 1878, the Ninth Avenue El was extended to 155th Street, and the cable traction cars followed along Amsterdam Avenue in 1885. Finally, in 1893, New Yorkers approved the extension of the proposed Broadway subway with a station at 103rd Street.

Historically, the development of the City's fashionable residential districts had been on the East Side. Speculative builders continued this trend by buying lots in Yorkville and even in Harlem before turning to the West Side. The development of the Upper West Side then became a victim of over optimism. In anticipation of all the public improvements proposed for the area, real estate prices were driven sharply upward, closing out most small investors. It was not until the early 1880s that speculation on the Upper East Side and Harlem finally drove prices higher than those on the West Side.

Development began at the south end, between 72nd and 96th Streets. A pioneer was General Egbert L. Viele, who built the first modern residence at the corner of Riverside Drive and 88th Street in the early 1880s. General Viele, the first chief engineer for Central Park, was influential in publicizing the desirability of the area at a very early date. His Topography and Hydrology of New York (1865) identified the healthy and unhealthy sections of the City and proved of great value to builders and developers. His map is still used by architects and engineers in their preliminary investigation of sub-surface conditions and their effect on the design of building foundations. General Viele did much toward clearing the area of squatters and securing legislation to grade the streets and provide other municipal improvements.

In August 1890, the New York Herald ran a series of editorials and articles extolling the amenities of the Upper West Side and especially of the Riverside Drive area. As a result, the upper middle class began for the first time to take the area seriously. The Herald focused attention on the proposals of Peter B. Sweeney, Chairman of the Department of Parks, for the creation of a "splendid public pleasure ground for lovers of the horse and the horse himself" on an embankment of the Hudson River between 72nd Street and 98th Street. The newspaper also portrayed the Upper West Side as an extremely desirable residential area:

> The district to the east of Riverside Park as far as Central Park is likely, or rather, sure to become within the next twenty years, perhaps the location of the most beautiful residences in the world. The advantages of pure air and beautiful surroundings, glimpses of the New Jersey Hills at the end of each street, with the glitter of the Hudson between; the nearness of the parks and the accessibility of the district will be insurmountable factors in popularity. As the time of square brick and brown stone houses has gone by, so alas has the time when New York can afford to neglect her approach and her outward appearances.

There were other proposals for beautifying the park. One called for the creation of a Robert Fulton Memorial in the neighborhood of 110th Street. Complete with classical arcades, terraces and a grand staircase bridging the precipice of the park with the river below, it would serve as the great welcoming stage for arriving dignitaries. It was also hoped that the proposed World's Columbian Exposition would choose New York for the fair and Riverside Park for the fair site. Although the fair opened in Chicago in 1893, the spirit of public improvement in New York continued, as evidenced by the numerous memorials that still adorn Riverside Drive.

Two monumental building complexes begun in 1892--the new campus of Columbia University on the Bloomingdale Asylum site and St. John the Divine Cathedral, on the site of the Leake and Watts Orphan Asylum--embodied the optimistic forecasts regarding the future of the neighborhood. It seemed possible in the 1890s that the new town houses being built along Riverside Drive would lure socialites away from the East Side. The French Beaux Arts style houses found in the Riverside - West 105th Street Historic District bear witness to this hope.

A number of the City's wealthy and affluent middle-class residents did respond to the attractiveness of this area. Although lacking the old family traditions of Fifth Avenue, and cut off from another affluent strip along Central Park West by multiple dwellings on the intervening avenues and the Ninth Avenue El, the beauty of Riverside Drive and the quiet peaceful atmosphere of such side streets as West 105th, attracted a stable group of prominent persons.

No. 310, for example, was purchased by Charles Appleton Terry, secretary and chief patent attorney for Westinghouse Electric & Manufacturing Company and later a vice-president in the company. He died in 1939, and his son finally sold the house in the mid-1940s. No. 311 was owned by H. Herman Westinghouse, George Westinghouse's step-brother and president of the Westinghouse Air Brake Company. Merchants, professional men and industrialists and major manufacturers were among the initial residents on 105th Street and Riverside Drive. Members of the Davis family, of baking powder fame, bought No. 330 Riverside Drive in 1905 and remained there until the last their died in the 1950s.

Perhaps it was due to such long occupancies that the architecture in this Historic District has largely been preserved in its original state. Remodeling has been minimal, and with the passage of time new residents continue to be drawn to this delightful area. Designation as an Historic District will conserve its harmonious architectural character.

ARCHITECTURAL SIGNIFICANCE

The magnificent river view and park that adjoins these turn-of-the-century houses suggests the openness and scale of Paris. The juxtaposition of five-story row houses and the towering apartment houses nearby offers the sharp contrast which is so typical of New York.

The houses along 105th Street are all well-preserved, of the same height and set back an equal distance from the building line. Their entrances, of the English basement type, are located at street level. Strong horizontal lines are provided by the cornices, wrought iron balconies and mansard roofs. Together, these elements reinforce the visual integrity of the facades, while the bowed fronts of the masonry bays create a gentle rhythm along the street as it slopes down to the terrace above the Drive. The houses on Riverside Drive and on 106th Street, though generally taller, are equally imposing.

The visual harmony of the streetscape, seen not only on 105th Street but on Riverside Drive as well, was not accidental, but the result of restrictive covenants between the builders and their clients, clearly specified in the deeds: ". . . all parties are desirous of uniting for the purpose of restricting the character of the improvements to be placed upon said lots . . . so that the buildings . . . shall be of suitable character and such as are a benefit to the neighborhood.

Four building firms, all with offices on the Upper West Side, were associated with the development, between 1899 and 1902, of the town houses in the District: John C. Umberfield, Hamilton M. Weed, Joseph A. Farley and Stewart & Smith. Umberfield's prospectus, "Description and Prices of Ten High-Class Modern Private Dwellings on West One-Hundred and Fifth Street between West End Avenue and Riverside Drive", which offered Nos. 302-320 for sale at prices ranging from $42,500 to $50,000, provides an insight into turn-of-the-century building practices. Umberfield worked from designs provided by the architectural firm of Janes & Leo for his houses on the south side of West 105th Street and from those of William E. Mowbray, of Mowbray & Uffinger, for Nos. 309-321 on the north side. Hamilton M. Weed, the builder-developer of Nos. 301-307 on the north side, also availed himself of the services of Janes & Leo, as did Joseph A. Farley, who erected Nos. 330, 331 and 333 Riverside Drive. Stewart & Smith, a firm which had been extremely active in the development of the Upper West Side during the 1890s having erected over one hundred houses between West End Avenue and Riverside Drive from 75th to 107th Streets, executed the designs of Hoppin & Koen at Nos. 334, 335 and 336 Riverside Drive, and of the well-known architect Robert D. Kohn at No. 337 Riverside Drive and the adjoining house at No. 322 West 106th Street.

The architecture exhibits an unusual degree of stylistic unity, a reflection of the short, three-year building span and of the desire to adhere to the spirit of the restrictive covenants. The houses are fine examples of the French Beaux Arts style which was introduced in this country by architects returning from their studies in Paris, or under the influence of men who had been to Paris. The new mode superseded the rows of simpler brownstones, erected by other builder-developers from stock plans. The architect-designed limestone row houses in the District have a new individuality. When, as on 105th Street, two rows of such houses were built, their rich and varied ornament creates an impressive blockfront.

RIVERSIDE DRIVE - West 105th Street Historic District

WEST 105th STREET (Nos. 302-320 & 301-321) Betw. West End Ave. & Riverside Drive

SOUTH SIDE

All the houses on the south side of 105th Street were erected in 1899-1900 and were designed by the architectural firm of Janes & Leo. This firm had previously designed a number of houses and churches in New York City, including the Dorilton Apartment House at Broadway and 71st Street. Their town houses on 105th Street were constructed by the builder-developer, John C. Umberfield.

Although this row of stone houses was built in two groups, the same designs were repeated among them--with minor variation in detail--as was frequently the practice. Thus, on this block, Nos. 302, 304, 318 and 320 are similar; Nos. 306, 308, 314 and 316 are similar; and Nos. 310 and 312 are similar. This repetition of designs along the street creates a sense of order and rhythm for the whole blockfront.

The designs of the houses draw on many stylistic sources for their details. The curved, projecting bays, extremely popular at this period and graced with elaborate carvings, are reminiscent of the Baroque style, while the gently rounded windows in the second and third stories recall the Renaissance architecture of France. In addition, there are numerous variations on the pilaster, pediment, and console bracket themes. This rich mixture of stylistic elements is characteristic of turn-of-the century French Beaux Arts design and was used on this block in a balanced and refined manner.

Nos. 302, 304, 318, 320. These four buildings are similar and are paired symmetrically at the ends of this row. The simple doorways are complemented by arched windows decorated with carved shields and flanked above by elaborate console brackets supporting small balconies with iron railings at the second floor. Small railings also appear at the third floor windows. The second and third story windows are set in projecting bays at Nos. 302 and 320, and in bowed fronts at Nos. 304 and 318. The bays, flanked by modified Ionic pilasters, are decorated by elaborate garlands. Metal dentiled cornices surmount the tops of the bays just beneath the fourth floor windows, which are set in the plane of the wall.

Nos. 306, 308, 314 and 316. In this group the first floor is rather simple, with the ornament restricted to slender Ionic pilasters flanking the front door over which there is a cartouche. The first floor projection is surmounted by a balcony with an iron railing, which is set in front of a wide second floor window. The third floor has handsome corbeled oriels which are again crowned with iron railings. The corbels beneath the oriels are decorated with scallops, swags and console brackets.

Nos. 310 and 312. In this pair of central houses the bowed fronts rise up through the first three floors and extend the entire width of the house. The curve of the bow fronts is repeated in the second floor railings which are partly supported on large exuberant cartouches centered over the front doors. The second and third floors, framed by wide shallow pilasters conveying an effect of restrained monumentality, are decorated with garlands and distinctive console keystones. Above the fourth floor, which is set flush with the wall plane of the adjoining buildings, the arched dormers are elaborately framed by corbeled, "broken-arch" pediments.

NORTH SIDE

Nos. 301-307. These four houses were also designed by Janes & Leo. Hamilton W. Weed, builder-developer, erected the row in 1899-1900. Above ashlar basements, the houses are constructed of dark red brick, laid in Flemish bond, with limestone trim. The first house, No. 301, has a projecting bay rising the height of the building. Stone ornament is restricted to the second and third floor shere it enframes the triple windows. There are two small balconies with iron railings on the second and fourth floors.

The next two houses, Nos. 303 and 305, display similar ornate facades. At ground level, the central entrances are flanked by Doric columns. Some second story windows are richly adorned by pediments behind balustrades above the English basements. A bracketed metal cornice separates the fourth floor from the unadorned attic story. No. 307 is differentiated from the other three houses by having a bowed front and a projecting columnar porch at the entry. Its facade is framed by quoins.

Nos. 309-321. This, the last row of residences to have been built on 105th Street, was constructed by builder-developer John C. Umberfield in 1900-01. These seven limestone houses were designed by William E. Mowbray, of the firm Mowbray & Uffinger. Mowbray had to meet a difficult challenge, as his designs had to accord with the existing buildings at the east end of the block, and with the houses across the street. He employed much the same architectural vocabulary as did Janes & Leo on the other side of the street, but Mowbray's facades are characterized by a more horizontal accent. The consistent use of heavy cornices with flat roofs--as opposed to the mansards on the south side--emphasizes this quality.

Mowbray's houses are taller than their brick neighbors and, like the houses on the south side of the street, play variations on an essentially similar design. They all have English basements surmounted by shallow decks with iron or stone railings. From building to building, three-story bowed fronts alternate with three-story polygonal bays where many of the windows display large keystones. The fifth floors are flush with the wall plane and crowned by sheetmetal bracketed roof cornices, subsequently removed from Nos. 317 and 321. Nos. 309, 313, 317 and 321 have three-sided bays with rusticated basements. Ionic pilasters are a dominant motif in these buildings and are used in miniature form to support the "broken-arch" pediments over the second floor windows, and to enframe the second and third floors of the bays. Nos. 311, 315 and 319 have bowed fronts. The second stories are composed of large stone blocks, similar to the quoins which frame the facade. At Nos. 311 and 319, Ionic pilasters separate the door and window openings in the basement.

The mansion at the western end of the street is described under No. 330 Riverside Drive.

RIVERSIDE DRIVE (Nos. 330-337) Between 105th & 106th Streets

In harmonious contrast to the row houses on West 105th Street stands No. 330 Riverside Drive at the corner of 105th Street, recalling a great Parisian mansion. Its magnificent site looks out over Riverside Drive to the Hudson River and the Palisades. Designed in the Beaux Arts manner by Janes & Leo, it was constructed in 1901-1902 by the building firm of Joseph A. Farley. After serving as a private residence for many years, it is now owned by the Brothers of the Christian Schools.

While it shares many of the design elements of the row houses on 105th Street, it does not merely reflect their facades. Decoration is restricted here to the enhancement of the openings, while large surfaces are left unadorned. Set on a basement of rusticated limestone, the upper floors are composed of buff-colored brick and are trimmed with beautifully finished and carved limestone. The richly ornamented recessed doorway, located in a central section of the main facade facing 105th Street, is surmounted by large console brackets supporting a stately balcony. Three tiers of triple windows in this central section are doubly enframed by smooth limestone piers and by quoins, and crowned at the top by an arch with a large cartouche. Above this arch, there is a balustrade capped in turn by a pyramidal roof with crestings. To the east of this impressive central section is a four-bay facade, each level distinguished by a particular ornamental element. At the basement level, the windows are covered with grilles; at the second floor, delicate metal balconies ornament the windows. At the third level, a balustrade is supported on paired console brackets and the windows have "broken-arch" pediments. A mansard roof with arched dormers and simple cresting appears above the dentiled roof cornice.

This selective use of ornament underscores the care taken in every aspect of esign of a building such as this to create a coherent and dignified whole. e east end of the facade, acting as a transition between the row houses and ansion, there is a single story glazed conservatory, set above the basement

and crowned by a "broken-arch" pediment. The single bay to the west of the entrance displays many of the same design elements as the area to the east, and the facade facing Riverside Drive also repeats the same motifs. It differs only in the second floor windows which have colored glass panels.

Adjoining the corner mansion is No. 331 Riverside Drive, now occupied by the American Buddhist Academy. This elegant brick and limestone house was designed by Janes & Leo as one of a group of three practically identical houses, of which two remain (Nos. 331 and 333). They were all built by Joseph A. Farley in 1901-02. In the rusticated first floor of No. 331, there is a garlanded entrance flanked by a window with grille and a service door. At the parlor floor three French windows crowned by "broken-arch" pediments have arched transom bars. A heavy cornice supported on interestingly carved corbels separates the third and fourth floors. The original town house at No. 332 Riverside Drive has been demolished and was replaced in 1963 by a Buddhist Church. In front of the Church there is a large bronze statue of Shinran Shonin, the thirteenth century founder of the Jodo-Shinsu sect. No. 333 is basically identical to No. 331, but still retains its decorative wrought iron railings at both the fifth floor and roof.

Next comes a group of three different town houses, Nos. 334, 335 and 336, built between 1901-02 by P. M. Steward & H. I. Smith. The architects were Hoppin & Koen, who were also responsible for the old Police Headquarters on Vesey Street, many private houses, and a charming Renaissance style firehouse on West 43rd Street in Manhattan.

No. 334 has a masonry basement with a central entrance. There, a rounded arch is flanked by fluted three-quarter engaged columns. On the brick parlor floor, the windows are similar to those of No. 333, while the third floor windows are more deeply recessed than at the other buildings. The central third floor window has triple lights, accented by a handsome iron balcony, unusual carvings and stone enframement. A dormer window extends the width of the building at the fifth floor. No. 335 is a narrow house which, with contrasting red brick and white stone quoins and trim above a stone basement, recalls English Georgian town houses. It has a (continued on next page)

small classical porch with fluted Ionic columns which support a balcony. The neo-Palladian window on the parlor floor has Ionic columns and pilasters and a scallop-shell arch surmounting its cornice. Two heavy garlands are set on the wall just above the third floor windows. The sixth floor still has its original lead-covered dormers although the cornice below them has been removed. No. 336 is a very formal limestone building preceded by an unusual entrance stoop composed of console bracket scrolls set on blocks. Above the door, there is a stone balustrade which contrasts with the iron railings on the neighboring buildings. The windows at the second, third and fourth floors have simple frames. Four pairs of ornate, heavy brackets support a cornice between the third and fourth floors, an arrangement also seen in its neighbors. The fifth floor roof has been brought forward to provide a continuous band of windows across the front. The house provides a dignified transition to the magnificent corner "River Mansion", described under West 106th Street.

WEST 106TH STREET Between Riverside Drive & West End Avenue

SOUTH SIDE

River Mansion (No. 337 Riverside Drive), and the house adjoining it at 322 West 106th Street, were designed by the well-known architect Robert D. Kohn. No. 337 was built in 1900-1902 by Stewart & Smith. Mr. Kohn, trained at the School of Architecture of Columbia University and the Ecole des Beaux Arts in Paris, was the architect for the Old Evening Post Building on Vesey Street (1906) and the Society for Ethical Culture Building on Central Park West (1910). While Beaux Arts in character, many of his buildings deviated from classical traditions and displayed indications of the merging European Art Nouveau style in their free-flowing design of ornamental elements. The Evening Post Building was designated a New York City Landmark in 1965 and cited as "one of the few outstanding Art Nouveau buildings ever constructed in this country."

Now used as the John Mace Music School, River Mansion --the name is inscribed over the entrance--is constructed of dark red Flemish bond brickwork with limestone trim. The mansion consists of three bays on Riverside Drive and has three widely spaced bays on West 106th Street where the central entrance is flanked by elaborately carved, banded columns inspired by late 16th century French architecture. The entrance porch is surmounted by a high window with a cornice carried on console brackets crowned by two small lions' heads. As at No. 330 Riverside Drive, ornament is confined to limited areas. A strong horizontal bandcourse forms the top of the stone English basement which is thus set off as a podium. In the two outer bays, tall arched limestone frames rise from the podium and enclose the second and third floor windows. These give a verticality to the facade which suggests a kinship with the 1890s Art Nouveau buildings of Brussels. There are simple metal-sheathed dormers in the roof. The original, tall, spiked iron fence still surrounds the property on both 106th Street and Riverside Drive, where the elevation is similar to the main facade.

The neighboring house, No. 322 West 106th Street, also by Kohn, is a companion to the River Mansion and of buff-colored brick. It was built in 1900-1902. The entrance is in the west bay and is surrounded by heavy rusticated blocks and ornate carving. The parlor floor boasts two French windows, elaborately framed in limestone. The roof dormers are given prominence by pediments set on pilasters. In scale and detail, the house handsomely complements its neighbor.

* * *

Just outside the Historic District, the equestrian statue of General Franz Sigel (1824-1902), the German-born Civil War commander, occupies a prominent site. It is located at the head of a flight of stairs at 106th Street, at a transitional point between the terrace of the Drive and Riverside Drive itself, and offers a superb embellishment to the are. Erected in 1907, the life-size statue is the work of the well-known sculptor Carl Bitter. The pedestal was designed by W. Welles Bosworth.