

History and Significance of Northern Section

The Northern section of the Harlem River Study Area is defined by two low- and medium-density residential neighborhoods—Inwood and Marble Hill—divided by the Harlem River. This upland residential area is characterized by hilly topography and expanses of parkland that dominate the landscape, affecting the orientation and form of the neighborhoods' development. Separated in 1895 by the digging of the Harlem River Ship Canal, the two communities in this area have maintained a connection through the years, being linked by the Broadway Bridge and the IRT. Although many physical, political, and psychological separations exist, connections are also apparent and set this section of the river apart as simultaneously a cohesive yet varied residential region.

This area of New York City has historically been a crossing location. Inhabitants would ford the shallow area of Spuyten Duyvil Creek, which separated Manhattan and the Bronx and was known as the "Wading Place." A ferry service replaced the "Wading Place" in the mid-1600s. Then, in 1693, the first toll bridge, the King's Bridge, replaced the ferry. As development continued into the end of the nineteenth century, the underlying bedrock of Inwood Marble in the area was exploited as a building material. The result of this quarrying can be seen today in local foundations, buildings, park walls, and bridges as well as in the natural outcroppings that are scattered throughout the region. The residential buildings constructed here are assorted in style, form, and materials; they consist of both single- and two-family homes from the first wave of development as well as pre-war three- to six-story speculative apartment buildings from the 1920s and 1930s. The waves of development relate directly to both the contemporary building trends and the migration of both immigrant and native New Yorkers northward as the IRT and IND subways were expanded and the desire for residing in settings with open parkland became popular.

Although there are many similarities between Inwood and Marble Hill in topography and architectural design, each neighborhood has its own definable character due to a distinctive sense of place. The studied section of Inwood, bordered to the west by the vast Inwood Hill Park and split in the middle by Isham Park, encompasses the largest concentration of Art Deco apartment buildings in Manhattan, many of them designed with decorative brickwork and large corner windows. These six-story apartment buildings, along with others of similar scale done in revival styles during the 1920's, are interspersed with single- and two-family homes, mostly constructed of brick.

In comparison, a housing type found in such abundance nowhere else in Manhattan helps to define the insular character of Marble Hill. The neighborhood's collection of single-family detached suburban homes of wood-frame construction is characterized by projecting towers and gables. They are sited along the natural topography and in many cases are adjacent to typically urban apartment buildings from the neighborhood's second wave of development.

The significance of the Northern section lies in the fact that it is made up of specific building types, styles, and forms not seen elsewhere in Manhattan in such concentrations. The single-family detached homes, two and three-family semi-detached homes, and six-story apartment buildings form a connection and association between the two areas. The juxtaposition of these styles and the distinctive character they create typifies and unifies the region. However, the makeup of these neighborhoods is threatened by the current zoning, which permits the construction of larger and higher density apartment buildings on the sites of detached and semi-detached homes. It is important to take action to preserve these homes as well as the six-story apartments to protect the character of the residential areas of northern Manhattan.

Inwood:

The Dutch settled in Inwood at the northern tip of Manhattan Island in the 1600s. Dyckman Street, Nagle Avenue, and many other streets in Inwood are named after the prominent families who first developed the area. Inwood's history is tied closely to that of New York City and the United States through its role in the Revolutionary War. The Battle of Fort Cock Hill, located in today's Inwood Hill Park near the Spuyten Duyvil Creek, forced many of Inwood's patriot residents to flee. The battle was close to Fort Washington, which was Washington's last stronghold on the island before it was lost to the British. After the British left the island in 1782, Inwood families returned to rebuild what they had lost. It was during this time that the

Dyckmans built their home, now a house museum and historic landmark, at the corner of 204th Street and Broadway. The Dyckman and Nagel families set aside a portion of their land in Inwood for a family cemetery, where members of the families and their slaves were buried. The African American Burial Ground was also located near the present day Verizon building at the junction of 212th Street and 10th Avenue. The cemetery was active between the 1600s to the 1920s. The bodies were then exhumed to make way for the MTA 207th Street Station and then relocated to the Woodlong Cemetery in the Bronx.¹

Inwood's urban beginnings started with the small fishing village of Tubby Hook, located at the western end of today's Dyckman Street. Much of the population was concentrated around Tubby Hook and the western edge of the island until the nineteenth century. Tubby Hook changed from a fishing village to a train station in 1847 with the opening of the Hudson River Railroad. Soon after, Tubby Hook became a ferry stop for travelers to the New Jersey Palisades across the Hudson River. Although Inwood was bustling with activity, it retained its rural character, acting only as a stop along the path north to the Bronx or west to the Palisades.

In 1895 the Harlem River Ship Canal was cut, attracting industry to Inwood because of the canal's accessibility to the rivers. In 1906 the IRT was extended to Inwood along 10th Avenue, attracting developers. Partly due to these factors, the first major wave of development in Inwood occurred between the 1910s and 1920s and primarily affected the section east of Broadway. Many of the people who came to settle in Inwood during this wave were Jewish and Irish immigrants who migrated northward from midtown Manhattan. The immigrants found that they could afford to live in the spacious new housing that offered more amenities than their cramped, midtown tenements for similar rents.

The west side of Broadway developed during the 1920s and 1930s. Steep terrain and bedrock outcroppings made construction difficult and more expensive than the eastern section that developed a decade earlier. Five to six-story residences with large apartments dominate this area. Many of these buildings have Art Deco details that promoted modernity and progress associated with a higher-income tenant. With the opening of the underground IND subway along Broadway in 1932, the west side of Inwood saw an increase in its higher-income population, who moved from both the South Bronx and East Harlem.

Today, Inwood can best be described as a primarily residential neighborhood of brick apartment buildings interspersed with one and two-family houses and low-rise commercial axes. These housing types and the low scale provide Inwood with a sense of completeness and homogeneity. Its skewed street grid and large block sizes set the neighborhood apart from the rest of Manhattan. Inwood breaks from Manhattan's rectilinear street grid starting at its southern boundary at Dyckman Street. This skewed grid follows the natural valley between Fort Tryon Park and Inwood Hill Park to the north, begins at Dyckman street to the west and extends east to 10th Avenue. The larger blocks this grid creates can be seen in the breakdown of the streets: there are no streets between Dyckman (200th) and 204th Streets, or between 204th and 207th Streets. This matrix allows for large apartment buildings. Although Inwood's apartments are densely populated (many house upwards of fifty families), these residences account for some of the most reasonably priced and generously sized apartments that Manhattan has to offer. Apartment buildings are split between cooperative and rental buildings, and many of the houses are individually owned. Architectural styles in the neighborhood range from the revival styles of the early apartment buildings to Art Deco buildings and Italianate influences. The detached homes are primarily constructed with Tudor details or in the Arts and Crafts-style.

After the initial migration of Irish and Jewish populations into Inwood during the first wave development, Inwood saw another influx of Irish immigrants in the 1960s. This prompted many businesses like Tara Irish Gift Shop to open. Irish-owned businesses in Inwood, many of which have closed in recent years, provided residents with a connection to their homeland by selling Irish newspapers, snacks, and novelties. Today, Dominicans and other Hispanics, who first migrated to the area in the 1970s, make up 75% of Inwood's population. The newest demographic trend in Inwood is the arrival of young urban

¹ James Renner, Telephone conversation, April 29, 2004.

professionals seeking reasonably priced housing in Manhattan. Although the population of the area has evolved over the years, the built environment has changed little since its early waves of development.

Marble Hill:

Marble Hill has also experienced a number of distinct periods of development, in this case three. The first period lasted from about 1893 to 1899, and saw the area grow into a suburban neighborhood full of single- and two-family houses.ⁱ These houses are still in existence in Marble Hill today, giving the neighborhood a character rarely found in Manhattan. With the building of the Harlem River Ship Canal in 1895, Marble Hill became a complete island, surrounded by the Harlem River to the south and the Spuyten Duyvil Creek to the north. The area changed once again with the filling of the Spuyten Duyvil Creek around 1914, connecting Marble Hill's landscape the Bronx although it maintained its political connection to Manhattan.ⁱⁱ This duality still exists today.

During these sudden shifts in surroundings, Marble Hill began to develop as a distinct neighborhood with streets curving around the natural topography of the hill. Development near Broadway began in 1893 and quickly moved up the hill throughout the 1890s. The population was predominantly German and Irish, working in occupations that ranged from physicians to laborers, although the majority worked as clerks.ⁱⁱⁱ The years following also saw the formation of major transportation to the area, beginning in 1895 with the construction of a single-span swing bridge over the Harlem River Ship Canal. Although the first wave of residential development ended before 1900, development of the city's infrastructure continued with the arrival of mass transportation in the form of the railroads in 1905 and elevated trains in 1907.^{iv} The commercial strip along Broadway, which still serves the neighborhood, was established during these years. This created a foundation for the next wave of development, which began after World War I.

From 1920 to 1938, construction in Marble Hill consisted of six-story or lower apartment buildings. These new apartment buildings, the work of an array of architects, resulted in a variety of designs that all utilized brick as the primary façade material. Taken as a group, these buildings formed a wall around the neighborhood, distinguishing Marble Hill as separate and distinct. Smaller houses dating from the 1920s are infill development on small or oddly shaped lots. Another major construction work – the straightening of the Harlem River Ship Canal – was carried out in the 1930s and completed in 1938.^v

During the second wave of development the settling population was predominantly composed of American citizens, although first and second-generation immigrants from Germany, Ireland, and many other countries constituted a large percentage of the community. Marble Hill also represented a center for the Jewish population of the northwestern Bronx. Similar to the during the first wave of development, those who settled in the area were clerks, bricklayers, actors, musicians, architects, mechanics, shop owners, and doctors. This pointed Marble Hill in the direction of becoming a solid middle-income neighborhood.^{vi}

The third wave of development in Marble Hill came with large-scale public housing projects that increased the population of Marble Hill significantly. Marble Hill Houses were built in the early 1950s, and the thirty-two-story Promenade Apartments, on the edge of the canal, was completed in 1972.

Today, Marble Hill still constitutes the most northern neighborhood of the borough of Manhattan, although it is both physically and socially disconnected. The steep hill inclines one hundred feet from the shipping canal to the crest and about seventy feet from Broadway to the highest point at Van Corlear Place. The characteristic curvilinear street grid, laid out in the 1890s, encloses the core of the neighborhood, which is only accessible from three points at 225th Street, 228th Street, and Marble Hill Avenue. In the south, the hill drops abruptly to the railroad tracks and the ship canal. To the west, where the Spuyten Duyvil Creek ran its course, the significantly lower land represents a natural boundary. Many of the buildings are built to the lot line, consequently having irregular shapes adjusting to the curved streets.

Significant Resources

Within Both Marble Hill and Inwood:

Elevated IRT Stations

207th, 215th and 225th Streets

1908

Architect: Heins and La Farge

Recommended Acknowledgement: Educational Element

The IRT Stations of Inwood and Marble Hill are three small structures that continue in their original function as transit shelters. They are part of a larger series that service the subway's elevated rail line in the northern part of Manhattan and the Bronx. Although not spectacular either in size or monumentality, they maintain and contribute to the character of the communities in a way that is very much in tune with their historic development. Designed by Heins and La Farge and finished by 1908, the stations were essential hubs when the neighborhood grids and buildings were being established. As they were elevated and above ground, these cast-iron and wood stations were more efficient and economical to build than their underground counterparts. The design is also more humble than that of the previous period elevated train system in New York, and its exposed ornamental iron features is a modest example of the French Beaux-Arts that it was inspired by. These buildings are an important part of Inwood and Marble Hill's history of development. Today they continue to serve the community with their function and presence.

Inwood:

**Dyckman Farmhouse*

4881 Broadway, between West 204th and West 207th Streets

Block/Lot: 2241/ 35

1785

Architect: Unknown

Landmark Status: New York City Landmark (1967), National and State Register (1967)

Manhattan's only remaining Dutch colonial farmhouse tells the story of the area's early settlement and colonial past. It was the home of William Dyckman, whose grandfather Jan Dyckman came to America in 1661 from Westphalia, Germany. The purchased land would later become a three-hundred acre farm. During the American Revolution, both the colonists and the British occupied the property, although the latter burned the original 1748 dwelling. The one and one-half story house built in its stead, from fieldstone, brick, wood, and materials salvaged from the first home, served the family until 1870, when part of the farm was sold at auction. The Dyckman family purchased, restored, and donated the house to the city in 1915. The husband of a Dyckman descendant, Alexander McMillan Welch, who was the architect of St. Stephen's United Methodist Church in Marble Hill, completed the farmhouse's restoration in 1916.

_The Seaman-Drake Arch

5063/ 5067 Broadway

Block/Lot: 2243/ 261

1855

Architect: unknown

Recommended Acknowledgement: Individual Designation (New York City and National Register)

The Seaman-Drake Arch provides a glimpse of another time and grandeur that once existed at the northern tip of Manhattan. Located in Inwood at 217th Street, along what was the old Kingsbridge Road, now Broadway, it is one of two surviving free-standing arches in New York City. Built in 1855 from locally quarried marble, the arch served as the gatehouse to the Seaman estate. The architectural style and materiality of the arch corresponded to the design of the mansion. They were neo-classical in design and both were constructed from the local Inwood Marble. The demolition of the mansion in 1938 heightened the arch's importance. The estate's last owner was a member of an auto club, which presaged the site's

subsequent history. The area's transformation from rural to urban de-monumentalized the arch by obscuring its form and exposing it to cultural mischief. Embedded in its built environment, the arch has been integrated into the urban landscape; it now represents multiple periods of Inwood's history.

Ginkgo Tree (Ginkgo biloba)

*Broadway and 212th Street, at the entrance to Isham Park
c. 1885*

Recommended Acknowledgement: Appropriate Signage

From its elevation overlooking the old Kingsbridge Road, now Broadway, this proud specimen has witnessed Inwood's transition from rural to urban for more than one hundred years. It once marked the turn in from Broadway to the carriage road of the William B. Isham estate, now Isham Park. Referred to as the "landmark ginkgo tree" on New York City Parks & Recreation topographical maps from 1934, the tree is noted on current park signage and local residents speak of it fondly. A gardener's cottage, now demolished, stood immediately to the north of the tree and can be seen in old estate photographs. Embedded in the stone wall directly beneath the tree is a milestone marker that once stood at 191st Street and Broadway; both survive from the Isham family's residency. The ginkgo is the only living connection to the Kingsbridge Road and stands as a reminder of a pastoral Inwood and a bygone era.

Detached/Semi-Detached Homes in Inwood

*42 Park Terrace East, 530 West 215th Street, 65-83 Payson Avenue, 640-646 West 207th Street, 91, 93,
95/97 Park Terrace West*

Block/Lot: Various

c.1900-1926

Architects: Various

Recommended Acknowledgement: Educational Element

During the 1920s and 1930s there was a housing boom in Inwood. Along with the construction of multiple apartment houses, many detached and semi-detached homes were built. These buildings provided the middle-income immigrants, who made up the majority of the population moving into the neighborhood at the time, with a greater variety of housing types. The smaller houses also gave a section of Manhattan a suburban feel that is rare on the island. For example, the building type used for 65-83 Payson Avenue can be found in abundance in New Jersey and Brooklyn. The six-story height of most of the apartment houses also adds to the suburban feel of the neighborhood with few exceeding six stories. Inwood creates a contrast to the neighborhoods further downtown where many skyscraper-style apartment houses were being built. Although each house or group of detached and semi-detached houses has its own style, ranging from Tudor-revival to Arts & Crafts to Spanish-colonial and more, the scale of the houses is very similar, giving a sense of uniformity to the group. (These structures are subsequently described on an individual level in accordance with their construction date.)

42 Park Terrace East

Block/Lot: 2243/334

c.1900

Architect: Unknown

Recommended Acknowledgement: Educational Element (Part of Detached/Semi-Detached Homes in Inwood)

42 Park Terrace East is significant as it is the only example of a Spanish colonial residence in the study area. The yellow-stuccoed exterior of this modest, yet distinctive, wood-framed building, coupled with a red terra-cotta pan tile roof and decorative wooden bracket details, makes this structure unlike any other building in the study area in both appearance and use of materials. The surrounding context of six-story red brick apartment buildings further distinguishes this residence as a rare entity in the neighborhood. Situated at the corner of 215th Street, where the road turns into a pedestrian-only street stair, the building serves as an anchor; it is an element of the area identifiable by the inhabitants of the neighborhood.

215th Street Stair

215th Street between Broadway and Park Terrace West
1911

Architect: Unknown

Recommended Acknowledgement: Educational Element

The 215th Street Stair, a distinctive object within New York City and the only example in Inwood, lies on a steep incline linking the commercial corridor of Broadway to the residential upland. The stair, erected in 1911, was built before the majority of development took place in Inwood. The stair connects back to Inwood's pastoral history of estates and expansive parklands and the decorative features further its integration into the landscape. Built-in planters landscaped with flowers and plants grace the landing and benches, and welcome pedestrians to sit and rest. The inviting quality of this street stair is enhanced by the many lampposts, which provide ample lighting for the stair at night. This stair is an aesthetically significant feature of the neighborhood, linking the built infrastructure to its pedestrian, rural characteristics.

_Isham Park

Bounded by Isham Street, 215th Street, Broadway, and Seaman Avenue

Block/Lot: 2243 and 2250/10 and 20

1912+

Landscape Architect: Unknown

Recommended Acknowledgement: Individual Designation (New York City Scenic Landmark)

In 1911, Julia Isham Taylor gave a portion of her inheritance—six acres of land and her family's home—as a gift to the city for the purpose of establishing a park in memory of her father, New York City leather merchant William B. Isham. This was the beginning of park development at the uppermost tip of Manhattan Island. Subsequent gifts of land from both her and an aunt, Flora Isham, enlarged the park and preserved views of the Harlem and Hudson rivers and access to the Harlem River Ship Canal for the public. The nineteenth-century Isham estate, which occupied more than twenty-three acres, consisted of an Italianate-style house, greenhouses, barns, and wheat fields, all of which are gone. A large exposed vein of marble can be seen at the corner of Seaman Avenue and Isham Street. The land was originally part of the *bouwerie* of Dutch settler Tobias Teunissen, and before this Native Americans planted corn on the property and farmed it along what is now Seaman Avenue. During the American Revolution, Isham Hill was the site of Hessian encampments. Although the park was once known for its rolling lawns and sweeping river views, development in Inwood and new vegetation have obstructed these panoramas; only the Henry Hudson Bridge and the Hudson River may be glimpsed on winter days. A magnificent ginkgo tree (*Ginkgo biloba*) that marked the Broadway entrance to the estate's carriage road, still stands sentinel at 212th Street, now a park entrance.

△Views of the Hudson and Harlem Rivers

At the 103 ft. elevation, east of Park Terrace West, between Isham Street and 215th Street

Recommended Acknowledgement: Contributing Designation (as part of Isham Park designation)

The Isham estate once boasted uninterrupted views of the Harlem and Hudson rivers, Palisades, and Harlem River Ship Canal from the crest of the hill. Mr. Isham created these vistas by clearing the trees from his property, a practice popular during the nineteenth century when Andrew Jackson Downing and Alexander Jackson Davis's advocacy of and prescription for the picturesque found widespread appeal. The city hoped that these views would draw visitors to Isham Park, which was made more accessible by the opening of the IRT line in Inwood in 1906. Although many of these vistas are now closed, pruning and removal of selective trees would do much to restore the view through Spuyten Duyvil to the Hudson River for the enjoyment of park visitors.

William A. Hurst House/ later Northeast Academy School
530 West 215th Street at Park Terrace West

Block/Lot: 2243/339

1912

Architect: James W. O'Connor

Recommended Acknowledgement: Educational Element (Part of Detached/Semi-Detached Homes in Inwood)

Originally constructed as a large private residence, this building has undergone many changes in its lifetime. Built in 1912 for William A. Hurst, his wife, and their large family of ten children, this home was constructed to flee from the tight confines of their former home, a townhouse in the west 80's of Manhattan. This building is constructed in brick with a small amount of terra-cotta decorative detailing. Situated on a large lot located in this idyllic neighborhood, the land was purchased as the Seaman-Drake Estate sold off its first parcels of land for development. By 1935, the home had been converted into a convent and by 1946, a parochial school; the Garrard School of the Academy of the Sacred Heart of Mary moved in to the building and added a large addition to the west. It has remained part of a school facility since, and is currently a vacant building connected to the Northern Academy. Current residents of the area vividly remember the nuns as respectable and visible members of the community. Today, the building is vacant and in disrepair due to neglect, but it remains as an icon: a remnant of the stages of Inwood's development and a visual memory of the building's former inhabitants.

_Inwood Hill Park

Bound by Dyckman Street, Payson and Seaman Avenues, Indian Road and the Harlem and Hudson Rivers

Block/Lot: 2255/2000

1916

Landscape Architect: Unknown

Recommended Acknowledgement: Individual Designation (New York City Scenic Landmark)

Inwood Hill Park is located on the north-westernmost tip of Manhattan, in the neighborhood of Inwood. The park today comprises two types of parkland, one wild, the other more manicured. The differences in the areas are clearly distinguished from within the park, as well as from aerial views, where dense tree coverage indicates the areas of the park that have essentially grown unhindered for over one hundred years. The historical, cultural, and natural significance of Inwood Hill Park lies in how the hill has been adapted, both before and after it became a park, to meet the needs of the people around it. During the era of Native American settlement, the park served as a homestead, providing fertile grounds for hunting and planting along Spuyten Duyvil Creek and the Hudson River. Native American rock shelters from this time remain today. Centuries later, the park was able to serve as a picturesque getaway for the New York society's elite. By 1916, the setting aside of Inwood Hill for a municipal park gave the residents of Inwood much desired protection against encroaching urban development. Meanwhile, in the 1930s and 1940s, the park underwent significant programmatic changes to suit a perceived need for increased recreational outlets. Today, Inwood Hill Park continues to serve the people of Inwood in both passive and active recreational capacities.

65-83 Payson Avenue

Block/Lot: 2247/14-23

1923

Architect: Matthew W. Delgaudio

Recommended Acknowledgement: Educational Element (Part of Detached/Semi-Detached Homes in Inwood)

The houses located at 65-83 Payson Avenue were built as a group of ten two- and three-family homes with garages located behind. The buildings were two stories in height although a third story was added to #65. They were constructed in a Renaissance style with red tiled cornices, two of which survive today. They are made of red brick and once had steel windows, although all of the windows have been replaced save those at #65.

Houses of this type are found in abundance in Brooklyn and New Jersey and are constructed in various architectural styles. For example, a group of houses in Marble Hill have the same footprint as 65-83 Payson Avenue but were built in a classical style. There are also three Arts & Crafts Houses in Inwood that come from this type (91,93, 95/97 Park Terrace West). The buildings have a square massing that is not very tall and small voids separate them. Each house has a garage located behind it. When considered along with the other detached and semi-detached homes in Inwood, especially the group on Park Terrace West, these houses become part of a group that makes a significant contribution to the character of the neighborhood.

Isham Gardens

221-229 Seaman Avenue and 31-41 Park Terrace West

Block/Lot: 2243/90

Construction Date: 1924

Architect: Springsteen and Goldhammer

Recommended Acknowledgement: Appropriate Signage

Isham Gardens is a six-story courtyard building located on the block directly north of Isham Park between Seaman Avenue and Park Terrace West. It holds a unique place within the story of Inwood's development. Its concept was born of the dream of its builder, Conrad Glaser, whose plans would have had the northern reaches of Inwood developed as resort-like living for middle-income residents. The result, which was designed by architects, Springsteen and Goldhammer, was a romantic Italianate "manor" overlooking the lush hill of Isham Park. The original plan for the building included all the modern amenities (except for an elevator); their ad first published in 1924 states "doctor, dentist, valet, barber, beauty salon, [and] taxi-stand" were all on premises. With the views and healthful breeze of the Hudson nearby, Mr. Glaser intended that living at Isham Gardens would be more like a vacation and had predicted many other resort-like residences would be built throughout Inwood. This building is culturally significant because its design along with its advertising campaign captures a rare glimpse into the psyche of the middle-class in the early-20th century. Sport and leisure as introduced by popular advertisement of the times were relatively new ideas to this sector of the population. In a time of rising rents, many middle-income New Yorkers were moving from lower Manhattan, and the fact that this developer sought to appeal to a popular desire for leisure in developing an apartment house in Inwood speaks to the great influence these ideas were having on the emerging middle-class. Despite the great aspirations of the complex, Isham Gardens success never quite matched the fanfare of its opening. As such, Isham Gardens is both an important testament to the hopes and dreams of the middle class of its time, as well as a poignant reminder of a more practical reality.

640-646 West 207th Street

Block/Lot: 2240/21-24

1926

Architect: William Hohauser

Recommended Acknowledgement: Educational Element (Part of Detached/Semi-Detached Homes in Inwood)

The two-family homes at the corner of West 207th and Cooper Streets contribute to the historic fabric of Inwood in its second phase of development, which occurred during the 1920s and 1930s. During this second wave of expansion, developers constructed residences west of Broadway, blasting the rock beds that made up much of Inwood's landscape. The lots surrounding 640-646 West 207th Street are unusual for Inwood, however, because it is one of the few places where one can see the historic topography and geology of the area. In fact, the two-family homes are built atop the existing rock outcropping.

91, 93, 95/97 Park Terrace West

Block/Lot: 2243/ 382 and 385

1926

Architect: A. H. Zacharius

Recommended Acknowledgement: Educational Element (Part of Detached/Semi-Detached Homes in Inwood)

The apartment houses located at 91, 93 and 95/ 97 Park Terrace West were built in 1926. They represent a popular type of construction that offered residents a sense of independence and ownership. They are also unique examples of the influence of the Arts and Crafts style during a time of growing industrial reproduction. Each house originally consisted of a basement, two main floors, and an attic; they were intended as two family houses and had accompanying two-car garages. The original owner of all three buildings, Jennie Levy, occupied 97 Park Terrace West for a period of time. 93 Park Terrace West at one time served as a convent and as a Christian Brothers Home.

The buildings were constructed near the end of the Arts and Crafts movement, when Art Deco and modern architecture were becoming more prevalent. While their basic design and materials are repeated as a set, each is slightly different in size and detailing. Their asymmetrical design also emphasizes a form derived from interior functions. Typically, Arts and Crafts buildings incorporate local materials and display a great deal of texture and color. These buildings achieve these aims through their various materials. The buildings have load-bearing brick walls composed of clinker and wire-cut bricks. The base is composed of rubble stones. All buildings utilize the local Inwood marble for quoins and doorway keystones. Decorating the three front porches are Batchelder tiles that portray peacocks and Mayan influenced designs. The building's original Tudor detailing at the dormers has been replaced with aluminum siding, but all buildings retain their slate roofs.

Holy Trinity Church

Merged with Holy Redeemer Church

Address: 20 Cumming Street

Block/Lot: 2237/18

1929

Architect: John Russell Pope

Recommended Acknowledgement: Appropriate Signage

Holy Trinity Church parish hall is an excellent example of Late Gothic Style as indicated by the stepped buttresses, narrow and long proportions, deeply recessed openings, heavy wooden doors, and pointed windows with leaded glass. Since 1868, the congregation, known as the Protestant Episcopal Church of the Holy Trinity, had resided in Harlem, but fires destroyed the parish buildings both in 1880 (Fifth Avenue and 125th Street) and in 1925 (Lenox Avenue and 122nd Street). During the period, Harlem was experiencing a population in-flux of African Americans, and uncomfortable white families to relocate. Taking into consideration the opportunity afforded by the fire coupled with the out-flux of the white population in Harlem the congregation decided to leave Harlem and merge with the Holy Redeemer Church at Seaman Avenue and Isham in 1927. The congregation, which consisted of mostly of parishioners from the Holy Redeemer, purchased land in 1929 to build a new parish at the current location. The oldest section of the building, the parish hall, was designed by a nationally acclaimed architect, John Russell Pope, whose works already included the Baltimore Museum of Art: Scottish Rite Temple, Constitution Hall, Pharmaceutical Building, and the National Archives Building in Washington D.C. Although Pope had designed a more extensive plan, the stock market crash of 1929 prohibited construction beyond the parish hall. Following in 1935, a wood framed chapel/sanctuary was added by an unknown architect, which expresses the materials and geometry of the parish house in less detail. Deserving recognition for its historical and architectural significance, the Holy Trinity Church has survived, evolved, and remained an active part of Inwood.

_Inwood Art Deco Apartment Buildings

Inwood West of Broadway

Block/Lot: Various

1930s

Architect: Various

Recommended Acknowledgement: Individual Designation (National Register Multiple Listing)

Inwood has the largest enclave of Art Deco apartment houses on the island of Manhattan. These buildings are an important part of the built character of Inwood; the neighborhood would not look the

same without them. Most were constructed in the 1930s (although four were constructed in the 1920s)^{vii} and stand six stories tall like their 1920s neighbors, adding to the uniformity of height that characterizes the area. Architects such as George Miller, Albert Goldhammer (of Miller & Goldhammer), Horace Ginsbern, and Charles Kreymborg designed many of them.

The façades of the Art Deco apartments are characterized by their ornamentation, often consisting of different colored bands of bricks laid in horizontal and vertical patterns and intricate entranceways made of cast stone. Many are clad in beige brick, popular in 1930s construction. Through their elaborate brick patterns, these buildings created a sense of grandeur for the middle class without the increase in construction costs that applied ornamentation would require. An excellent and somewhat unusual example of façade ornamentation is 687 West 204th Street, which was designed by George G. Miller and built in 1935. Horizontal banding in the brickwork and vertical exaggeration in the window treatments create a grid across the façade, unusual for the typical weaving patterns of Art Deco design. 687 West 204th Street is characterized by its unique polychrome cast-stone parapet design that is reminiscent of textile patterns that were used in Art Deco detailing.

The Art Deco buildings found in the Inwood area are traditionally constructed of load bearing masonry and wood floor joists, with supplemental support coming from steel beams and concrete columns. City fireproofing laws of the time required a four-inch masonry column at the corner as a semi-structural element to stabilize and anchor delicate steel windows and masonry.^{viii} Gypsum was also used around public stairwells and doors to further fireproof the building. Corner windows can be found on some and were punched into the corner of the exterior walls, with the floor and masonry wall above supported by a steel I-beam.^{ix} Corner windows were associated with the solariums found in upper-income level homes and brought in large amounts of light and air. They also gave the corner of the building a dematerializing appearance. When these apartment houses were constructed, they all had steel windows although only a few examples survive today. The most notable example with surviving steel windows is 101 Cooper Street, which was designed by Horace Ginsbern and built in 1937.

Many apartment plans include sunken living rooms, which created higher ceilings and the appearance of more space, a feature that was also seen in upper-income Art Deco apartment houses of the 1920s. The kitchens were designed to accommodate all the technologies of the day including refrigerators, blenders, and many other appliances. Many of the lobbies were constructed using marble with terrazzo floors and electric fireplaces; these were deigned as the most luxurious part of the building. The plan expressed traditional ideas about the hierarchy of public and private space. The lobbies served to show visitors the social status of the building's tenants and followed the elaborateness of the façade ornamentation.

The Art Deco style was first seen in New York in skyscraper architecture of the 1920's in buildings like the Century and Majestic apartment houses, the American Radiator Building and the Chrysler building. It filtered down to middle-income apartment house construction in Inwood, which occurred in earnest during the 1930's. The Art Deco influence on these structures can be seen in their ornamentation, their plans, and in the use of the corner window. This enclave of buildings is extraordinary because it exemplifies middle-income Art Deco of the 1930s in Manhattan and is a resource to our knowledge of the history of the built environment in the city.

ΔInwood Art Deco Lobbies

Inwood West of Broadway

Block/Lot: Various

1930s

Architect: Various

Recommended Acknowledgement: Contributing Designation (as part of Art Deco Multiple Listing)

The lobbies of Art Deco apartment buildings exemplify 1930s standards for modern living; the interiors emphasize the importance of convenience in addition to design and aesthetics. As the spaces on which first impressions were based, the entrance door and halls alluded to the quality of the apartments and their interior decorations. The interior design of the Art Deco lobbies responded to the centralized floor plans and bilateral symmetry of the Beaux-Arts style.

The colorful murals, etched-glass mirrors and stained-glass windows reflected the influence of the modern design movement in America. Furthermore, the role of entertainment in urban life is visible through the theatrical use of new lighting systems and decorative materials.^x In addition to the aesthetic appeal of multicolored, patterned terrazzo, the popularity of the floor covering was also in part due to the material's low maintenance and durability. New technologies, such as automatic elevators, were celebrated in the modern apartment house. The lobby in 165 Seaman Avenue is exemplary in this respect. The floor is patterned with varying colors of terrazzo and a mural painted by Elsie Driggs and Lee Gatch depicts Native Americans working in a cornfield.

The concept of the Art Deco lobby was closely connected to the idea of the living room as a semi-private space for domestic life. Much like the living room, the sunken lobby featured electric fireplaces and a lounge area for tenants and guests. Moreover, windows maximized natural light and ventilation. Although the lobbies are structurally intact, the original Art Deco furnishings have generally been removed. However, the current state of the Art Deco lobbies provides a significant cultural and architectural resource that contributes to the history of the apartment house in Inwood.

Art Deco Apartment Buildings Multiple Listing

Address	Block	Lot	Year	Architect
55 Cooper Street	2241	2	1935	Miller & Goldhammer
60-62 Park Terrace West, 537-539 West 215th Street	2243	240	1938	Albert Goldhammer
75-77 Park Terrace East, 520-536 West 217th Street	2243	230	1938	Albert Goldhammer
61-67 Park Terrace East	2243	220	1938	Albert Goldhammer
55-57 Park Terrace East, 521-535 West 215th Street	2243	210	1938	Albert Goldhammer
4941-4947 Broadway	2242	61		Springsteen & Goldhammer
101 Cooper Street	2242	37	1937	Horace Ginsbern & Associates
647-53 West 207 th Street	2242	33	1928	Benjamin Solom
27 Indian Road [27-37 Indian Road; 188-204 West 218 Street]	2250	50/8	1938	H.I. Feldman
77 Cooper Street	2241	14	1936	Boak & Paris
5057-5061 Broadway	2243	258	1939	Chas. Kreymborg
687 West 204th Street	2240	37	1935	George G. Miller
56 Cooper Street	2240	29	1937	George G. Miller
648 West 207th Street	2240	17	1935	J.M. Felson
686 West 204th Street	2239	21	1931	George G. Miller
674 West 204th Street	2238	17	1935	George G. Miller
25 Cooper Street	2238	11	1936	
688 Academy Street	2237	38	1936	George A. Bagge
165 Seaman Avenue	2242	5	1937	Chas. Kreymborg
83 Park Terrace West	2243	386	1936	Chas. Kreymborg
590-592 West 215 Street [583-587 West 214 Street, 1-9 Indian Road]	2250	14	1936	Miller & Goldhammer
116 Seaman Avenue	2248	109	1937	Miller & Goldhammer
60 Seaman Ave [60-70 Seaman Ave]	2248	40	1936	Miller & Goldhammer
119-131 Payson Avenue	2248	12	1935	George G. Miller
111-115 Payson Avenue	2248	9	1936	Miller & Goldhammer
91 Payson Avenue	2248	1	1935	George G. Miller
70-72 Park Terrace West, 538-540 West 217th	2243	236	1938	Albert Goldhammer

Street				
57 Park Terrace West	2243	399		Chas Kreymborg
518 West 218 Street	2243	283	1926	Springsteen & Goldhammer
558 West 218th Street	2243	378		H Herbert Lilien
251 Seaman Avenue	2243	366	1939	Boak & Paris
245 Seaman Avenue	2243	364	1936	GW Swiller
50 Park Terrace West	2243	347		Miller & Goldhammer
28 Park Terrace East	2243	335	1936	H.I. Feldman
48 Park Terrace East	2243	332	1941	Chas Kreymborg
98 Park Terrace East	2243	309	1948	H.I. Feldman
95 Park Terrace East	2243	306	1938	Albert Goldhammer
532 West 218 Street	2243	289	1951	Glick and Gebman
1-7 Adrian Avenue	2215	225	1924	Rosario Candela
40-50 West 225th Street	2215	700		
51-53 Fort Charles Place	2215	451	1921	Anton Pirner
61 Adrian Avenue	2215	276	1936	G.W.Swiller

New York Central Railroad Substation
SE corner of Dyckman Street and Hudson River Railroad
Block/Lot: 2178/ 2
 1930

Architect: unknown
Recommended Acknowledgement: Appropriate Signage

The New York Central Railroad Substation was built in 1930 to provide electrical service for the trains on the NYCRR's Hudson River line. The five-thousand-square-foot, two-room, brick structure is an example of the pre-Columbian style of Art Deco existing in northern Manhattan. The style, employing motifs borrowed from Aztec and Mayan cultures, features abstracted patterns inspired by ancient sites.

The general brick massing is articulated as a small temple to the machine age. The main façade has four expressed pilasters rising the full height and terminating in a stepped cornice line that is set off by cast stone of a contrasting color. Cast stone is also used in a decorative fashion around window and door openings and in the signage panel over the main entrance with the inscribed words "NYCRR Substation N^o 10. Ironwork was used instead of traditional doors on the ground level entrances. Upper windows are steel casements.

Art Deco planning was rooted in the Beaux Arts tradition of interior space being easily read on the façades. Here it translates straight to the asymmetrical massing. The principle room—the working machine room—became the larger two-story height mass; whereas the secondary storage use was relegated to a one-story appendage. Both masses are tied together using the same detailing of materials.

527-545 West 217th Street, Inwood
Block/Lots: 2243/298-305
 1933

Architect: Benjamin F.V. Dreisler
Recommended Acknowledgement: Educational Element

The single- and two-family homes at 527-545 West 217th Street are a series of nine two-story brick Tudor Revival houses. Designed in 1933 by Benjamin F.V. Dreisler for owner Mary Kessler, these homes capitalized on their location in Inwood's Park Terrace area. The homes are set back from the lot lines, creating front and rear yards with a rear garage. Stylistically, the buildings create an enclave with a suburban ambiance not found elsewhere in Manhattan.

The buildings feature diverse building materials characteristic of the Tudor Revival style, including masonry bases, brick façades interspersed with stone, and half-timber and stucco second stories. Sloping slate roofs, chimneys, and turrets are also used. Each of the buildings has a unique façade.

A tenth building at 9 Park Terrace West, designed for the same owner in 1934 by C.G de Neergaard, follows the same aesthetic patterns as the earlier development.

_Payson Playground Comfort Station

Northwest Corner, Payson Avenue and Dyckman Street

Block/Lot: 2255/2000

1934

Architect: Unknown

Recommended Acknowledgement: Individual Designation (National Register)

A handsome Tudor-style structure that retains many of its original details, the Payson Playground Comfort Station was presumably built as a Depression-era works project as part of the improvements made by Robert Moses in Inwood Hill Park. The exterior is characterized by a slate roof, parapet gables, a large bay window, and red brick laid in English bond. Blue, pink, and yellow hues of the building's sandstone base create a ribbon of undulating warmth that is a stark contrast to the brick. The beautiful symmetry of the large interior room is highlighted by glazed terra-cotta tile walls and rows of double-hung wood windows. While the interior is partitioned and suffers from neglect and clutter, most of the change has been cosmetic. The floors and walls of the restrooms feature tiles no longer used in construction. The comfort station and its adjacent playground, which was completed in 1939, are named for Reverend George Shipman Payson (1845-1923), a pastor of the Mount Washington Presbyterian Church for many years and a prominent member of the Inwood community, who lived in a parsonage (now demolished) on the property. Over the past seventy years, trees, formal plantings, and natural growth such as vines that cling to the gable on the north elevation, have embraced the building so that is an integral part of the landscape, making it truly a green oasis in a bustling urban environment. Operated and owned by the City of New York's Department of Parks and Recreation, the building retains its original use.

Church of the Good Shepherd

Corner of Broadway and Isham Street

Block/Lot: 2242/51

1935

Architect: Paul Monaghan

Recommended Acknowledgement: Appropriate Signage

Rectory of the Church of the Good Shepherd

Corner of Cooper and Isham Streets

Block/Lot: 2242/ 51

Construction Date: 1914

Architect: Maynicke and Franke

Recommended Acknowledgement: Appropriate Signage

The Church of the Good Shepherd, built by the Paulist Fathers on land purchased from the Isham family, has been a spiritual and social center for Inwood's Roman Catholic community for more than one hundred years. The priests' "ultimate aim" was "to establish a great Catholic centre in a part of the city which, in the near future, is destined to have a large population."^{xi} The first church was a wood frame building that was moved across Cooper Street around 1930 and later razed to make way for an addition to the elementary school. As Inwood's population increased in the 1930s following the opening of the IND subway under Broadway, the need for a larger facility for the predominantly Irish congregation was recognized. Architect Paul Monaghan was commissioned in 1935 to design the present church, a handsome, Romanesque-style building featuring a random coursed granite façade with limestone and granite trim and a roof of terra-cotta barrel tile. Three stained glass windows set between stepped buttresses are recessed above a prominent porch that projects onto the street. The building's massing

gives it prominence as a work of architecture and a symbol of the community. An impressive interior space seats approximately 1,000 people.

Shortly after the first church was built, a rectory, designed by the firm of Maynicke and Franke, was constructed on the corner of Cooper and Isham Streets, just south of Isham Park, in 1914. Reminiscent of the Church of the Intercession (Cram and Goodhue, 1912), the simple and well-defined building has Gothic-inspired detailing kept at a minimum and communicates its purpose through strength of form and efficiency of material. The walls are constructed of Fordham gneiss, which was most likely quarried to the north of Manhattan in the Bronx. It is accentuated by the use of horizontal bands of a contrasting color. The siting of the new church blocked views the rectory once had to the Harlem River; the large window openings now look out to the back of the church. During the 1930s, an elementary school and convent were constructed adjacent the site.

Originally established to minister to Inwood's Irish community, the Church of the Good Shepherd today serves a largely Hispanic congregation. The church demonstrates a phase of growth for northern Manhattan and is a reminder of the physical presence of Inwood's middle-income Irish Catholic population.

Marble Hill:

Spuyten Duyvil Creek

Filled c. 1910

Recommended Acknowledgement: Appropriate Signage

The course of the Spuyten Duyvil Creek, which was filled in the early 20th century, is still evident in the ring of lowland that circumscribes Marble Hill. The Spuyten Duyvil Creek connected the Hudson River with the Harlem River and defined the north shore of Manhattan until the Harlem River Ship Canal was built in 1895. Historically, it separated Manhattan from the mainland, while simultaneously providing an important hub; the wading place across it was a vital link for Native Americans and, from colonial times on, for European settlers. As the Albany Post Road (or Kingsbridge Road) became more and more frequented, a ferry was put into service in 1669. In its turn, it gave way to the King's Bridge, which was first built by the Philipse family in 1693. The Spuyten Duyvil Creek has also constituted a strategically important point of defense. During the Revolutionary War, Fort Prince Charles was built at the top of Marble Hill.

Marble Hill Residential Neighborhood

Boundary: Broadway, 228th Street, Teunissen Place, Terrace View Avenue, 225th Street

Block/Lot: Various

1890s-1930s

Architects: Various

Recommended Acknowledgement: Individual Designation (New York City and National Register)

The residential neighborhood of Marble Hill was developed, starting in the 1890s, concurrently with the digging of the Harlem River Ship Canal. The buildings erected at this time were single- and two-family detached homes situated in a suburban-like development at the tip of Manhattan. This setting was enhanced by a street pattern curving around the natural terrain of the hillside along with corresponding curvilinear bluestone sidewalks.

The homes of this first wave of development are of wood-frame construction built in simple Victorian styles with elements including porches, projecting bays, towers, and gables, further characterizing this neighborhood as non-urban in form, materials, and construction method. Typical materials such as wood shingle siding and rockfaced concrete block decorate the exteriors. The buildings are sited in a picturesque fashion along a central promontory ring around the hill.

Subsequent housing development in the form of speculative apartment buildings built in the 1920s and 1930s reflect the northward-growing city and the attractiveness of Marble Hill. Apartment buildings of

varying scales provided the neighborhood with more housing for a larger population and include three-story detached, four-story semi-detached, and six-story apartment buildings in a range of styles from modest Colonial Revival in red brick with simple limestone details to beautiful Art Deco with corner steel casement windows and decorative colored brickwork in geometric patterns.

Today, there are 75 Victorian wood-framed houses left in Marble Hill. This is the only Manhattan neighborhood where this type of architecture exists. Although most have undergone alterations, the basic building forms and the original scale remain intact. In many cases, original materials remain as well. These free-standing homes lie next to apartment buildings of differing materials and scale from the later period of development. The building forms and styles of the neighborhood interact with each other along with the natural topography of the hill and mesh together in a form that gives a particular and remarkably strong sense of place, unique to both the study area and Manhattan. Because of this, this area is significant culturally, aesthetically and historically.

_Richard Alexander House

61-63 Marble Hill Avenue / 54 Fort Charles Place

Block/Lot: 2215/504

1894

Architect: Unknown

Recommended Acknowledgement: Individual Designation (New York City and National Register)

The Richard Alexander House is an outstanding example of Marble Hill's eclectic collection of historic detached houses. It was built in 1894 by Richard Alexander as Marble Hill flourished in its first wave of residential development. Mr. Alexander was a broker who played a key role in the early real estate dealings of Inwood and Marble Hill, and his office was located in the house. The house was intended to befit his status as a prominent member of the fledgling community and project an image of a comfortable rural house.

The building is designed as a simplified chalet-type, vernacular house. It has a wood frame on top of an Inwood marble foundation, and features decorative half-timbering and stucco cladding. The building's expansive stance, broad roof, deep eaves, and vertical assertion give it an exaggerated scale. Its striking Tudoresque appearance and prominent situation on a large corner lot overlooking the hill commands great attention. Perhaps due to these attributes, the house is featured in several historic photographs of Marble Hill.

The Richard Alexander House's picturesque quality is emphasized by its unique relationship to the curvilinear street pattern of Marble Hill. One's perception and view of the building takes advantage of the neighborhood's dramatic topography. The house is located at the narrow juncture of Marble Hill Avenue and Fort Charles Place, which affords an unobstructed view of virtually all four sides of the structure. Although Marble Hill has seen much development since the house was constructed, its location has helped to preserve the building's intended and historic expression.

The Richard Alexander House is a remarkable example of the fanciful vernacular expression so prevalent in Marble Hill's early development. The building's contribution to the built fabric, spirit, and identity of the neighborhood is invaluable.

_St. Stephen's United Methodist Church (Originally St. Stephen's Methodist Episcopal Church)

146 West 228th Street

Block/Lot: 2215/574

1897

Architect: Alexander McMillan Welch

Recommended Acknowledgement: Individual Designation (New York City and National Register)

St. Stephen's United Methodist Church is an extraordinary survivor from Marble Hill's first era of development in the 1890s. The church, which was originally named St. Stephen's Methodist Episcopal Church, was the first Methodist congregation in what is now the borough of the Bronx. The church's

current location in Marble Hill is its third home, and a reflection of how congregation members moved southwards to be closer to the city center. St. Stephen's was designed by Alexander McMillan Welch and completed in 1897. Welch was a prolific architect and his wife was a descendant of the prominent Dyckman family. Among his other projects is the 1916 restoration of the Dyckman Farmhouse in Inwood.

St. Stephen's is one of very few historic Shingle-style buildings in New York City that retains most of its architectural and material integrity. Most distinctly, it is still clad in its original redwood shingles. The church is located at 228th Street and Marble Hill Avenue, and marks the corner with a tall bell tower. Cross-gables terminate in broad pediments that feature circular stained glass windows on both street facades. Although its massing is almost residential in scale, these elements provide the church with an institutional character that gives it a very strong presence at the corner. The interior of the church is remarkable as well, especially the sanctuary that features original oak elements such as curved pews and ceiling vaults.

St. Stephen's also exemplifies nineteenth-century thought regarding Protestant church architecture, namely the Akron Plan Sunday School form. Its influence is apparent at St. Stephen's in the characteristic amphitheater-style sanctuary that was meant to accommodate larger congregations and encourage participation. In a manner typical of Akron Plan churches, Sunday school classrooms on the second floor balcony are divided by rolling partitions that allow them to open onto the main sanctuary.

The survival of St. Stephen's United Methodist Church, with its original integrity and use, is a rare occurrence. Today it remains as an important building and piece of history to the congregation and broader community of Marble Hill.

_135 West 225th Street

Block/Lot: 2215/ 470

1937

Architect: Horace Ginsbern

Recommended Acknowledgement: Individual Designation (New York City and National Register)

Through its bold use of material and its location overlooking the Harlem River Ship Canal, with views of Inwood Hill Park, the Ginsbern-designed apartment building on 135 West 225th Street defines the corner of 225th Street and Jacobus Place and constitutes a landmark in the sense that it is an identifying point of reference. The building is designed to be experienced both at a distance and up close, thereby using the potential of the irregular and dramatic site to its fullest.

During the 1920s and 1930s the suburban neighborhood of Marble Hill was transformed through a wave of development where empty lots were filled in, and a fringe of apartment houses was erected around the existing fabric of 1890s single-family dwellings. This construction created an enclosure that is integral to the distinct character of the neighborhood. The building of 135 West 225th Street is an extraordinary example of the emblematic six-story elevator type, built to supply middle-income housing in northern Manhattan and the outer boroughs during a period of great expansion in New York City. Through its unaltered architectural features and original materials it provides a rare and important reference.

With elaborate patterns of red molded brick in various nuances, the façades are given a textile-like texture and a sensuality, which brings predecessors of Northern European brick expressionism to mind. The massive body of the building is made permeable and transparent by slender steel casement windows, which penetrate the corners of the zigzag front elevation along 225th Street, maximizing the views across the Harlem River Ship Canal. The cast-stone encased entrance is recessed from the street and it is reached by passing through a small landscaped courtyard. In the lobby materials like terrazzo, bronze, and stained glass, as well as details like a faux fireplace and indirect lighting evoke an atmosphere of elegance. In combining these features the Ginsbern office created a striking building, yet one of perfect decorum.

The Columbia "C"

Location: Bronx Side of the Harlem River Ship Canal

1952

Initiator: Robert Prendergast

Recommended Acknowledgement: Educational Element

The Columbia “C” painted on stone walls on the Bronx side of the Harlem River Ship Canal across from Inwood Hill Park has become a visual marker for residents and tourists. It is part of the community and is iconic to the Columbia University sports facilities, which includes rowing teams, tennis courts, soccer field, and other major sports events. In 1952, Robert Prendergast, a Columbia medical student and coxswain on the heavyweight rowing crew team, received permission from the New York Central Railroad to paint a 60 x 60 ft “C” in traffic white and ultramarine blue on this 100 ft high wall of Fordham gneiss along the Harlem River. The rowers of the crew team completed the “C” in the fall of 1952 and have maintained the appearance of the “C” ever since. The Columbia “C” needs to be recognized as a community marker, and the installation of an informative plaque in Inwood Hill Park is recommended to educate the public of its history and significance to the area.

Challenges in the Area

Inwood and Marble Hill are threatened by a number of issues that are currently affecting their historic resources. The major issue is the under-recognition of the variety of middle-income residential structures.

This lack of acknowledgment from both the public and building owners manifests itself as neglect, redevelopment, and changes to the architecture and building materials. Other issues that can potentially undermine the historic fabric include the current zoning as well as increased property value and the influx of residents with higher incomes. These problems may ultimately lead to the demise of the historic fabric if the potential of the significant buildings is continually overlooked.

Inwood:

Community Issues

According to the Community Board 12 Statement of Needs Report, Inwood has the largest concentration of youth in New York City. At present there is a need for more academic space to accommodate the student population. The schools are overcrowded^{xii} and the current trend of families moving to the neighborhood will further this problem.

The 2000 census information linked to the western section of Inwood revealed that at the time of the survey the median household income was approximately \$18,000 and the median household rent \$728. These statistics, however, have changed along with the current real estate market. Inwood is a highly sought after neighborhood for its idyllic qualities and the high percentage of cooperative apartments are creating a state of flux, and consequently driving the prices of apartments and homes higher. This situation is providing an ideal climate for residents to sell their homes at a profit many times the original expense^{xiii}.

The new population moving into the area, mostly families, is financially better off than those selling their apartments or homes. Although many of the buildings are rent stabilized, if real estate prices continue to rise, they may eventually force those currently living in Inwood, who can not afford to rent at elevated rates, to relocate. In this state of potential economic gain, building owners in low financial situations can sell their properties at a profit, increasing the risk of demolition and redevelopment of the land^{xiv}.

Zoning and Development

Inwood’s original architectural fabric of detached and semi-detached homes alongside six-story apartment buildings is largely intact and in no imminent danger of redevelopment. However, development is a possibility on the parcels with smaller homes as they are built under bulk according to the current R7-2 zoning (see Appendix XIV). These homes can potentially be demolished in favor of larger, taller structures that would destroy the character and continuity of the neighborhood’s built fabric.

Conservation of Architectural and Material Integrity

The most prevalent perceptible issues affecting the buildings in this neighborhood are neglect and inappropriate or insensitive repair to the building form, design and materials. Although there are few vacant buildings in Inwood, they are being neglected along with others that are currently inhabited. Constant maintenance and upkeep of these buildings is crucial to save historic fabric from complete deterioration and replacement.

There are many examples in the area where integral design elements such as original windows and sheet metal cornices have been removed. In many cases, what were slender steel casement windows have been replaced with nondescript aluminum double-hung sash substitutions. Especially impaired by these alterations are the windows that originally graced the corners of the Art Deco apartment buildings in thin horizontal bands. Today, the boxy aluminum replacements have removed an attractive element from the intended form, altering its physical presence and architectural meaning. Additionally, sheet metal cornices that have been removed from the parapet walls of buildings are stuccoed over or, in more than one case, have been replaced with a flat piece of corrugated sheet metal. These changes have altered the appearance and architectural intent of the original design.

Insensitive repairs to the historic materials of these buildings can be both unsympathetic in detailing and detrimental to their structural integrity. Repointing of masonry buildings can be damaging if the replacement mortar is stronger than the surrounding brick. The physical presence can also be changed drastically if the repair is of a different material or color than the original. These repairs are often executed when the owner is not aware of the damage it can incur or if initial cost and speed of repair is of primary importance (see Appendix I).

The buildings in Inwood are not the only resources threatened by neglect; Inwood's park infrastructure is in need of repair and is currently not on the city's docket for funding. Both Isham Park and Inwood Hill Park are in need of maintenance that includes repair of the pathways, benches, pier and lampposts. The visitation to the parks is climbing as more people are moving to the area specifically for the large amounts of open space available in the neighborhood.

Marble Hill:

Community Issues

According to the 2000 census, the majority of the units in Marble Hill are rental properties. The median household income is approximately \$13,000 and the median gross rent is \$594^{xv}. This area has begun to change in real estate value although not to the extremes noticed in Inwood^{xvi}. Market realties drive developers to opt for the highest lot usage possible leading to redevelopment that can be a detriment to the scale and residents of the neighborhood. Potential redevelopment of this area may mean that current residents will no longer be able to afford to live in Marble Hill and will have to move out of Manhattan to find more affordable housing.

Zoning and Development

Marble Hill's most significant historic resources include residential buildings of varied yet common forms of suburban and urban housing types. They coexist in a low to medium urban density setting and are zoned R5, R6 and R7-1 respectively^{xvii}. In its previous waves of development the residences of Marble Hill were archetypes of a desirable habitat. They took the form of single-family homes and walk-up apartments for the middle-income. These dwellings embody Marble Hill's evolution. Today, Marble Hill is home to Manhattan's sole collection of single-family houses and must be preserved in order to maintain a sense of continuity and connection. The preservation of Marble Hill's historic fabric, especially the single-family dwellings, is threatened by the possibility of large-scale development under the current high-density zoning.

Marble Hill's major historic waves of development created a coherent neighborhood, which is now threatened by non-contextual new construction on the relatively few vacant lots that exist in the area. There is also a risk of declining buildings being demolished, which would make larger parcels available for redevelopment. Most likely market realities will drive large-scale apartment buildings and the highest lot usage possible. Such a future threatens the scale and formal context that is integral to the significance of Marble Hill. Rezoning is one of the available tools to manage this problem before it becomes a reality. Rezoning of lots currently zoned for manufacturing along Terrace View Avenue could also strengthen the residential appeal of Marble Hill.

A large new commercial center that will house Target and Marshalls is currently being constructed just east of Marble Hill below West 225th Street. This complex will challenge the economic viability of the commercial district along Broadway across the street that is poised to open for business this year. The busy district is lined with local "mom and pop" type stores, whose commerce will be affected by the new movement and traffic patterns, among other factors. Although this new development may provide employment to the community, it is going to lead to other issues including the need for the area to accommodate an increase in traffic and possibly development, which may result in gentrification. It is crucial that the district responds and takes action to remain a vital and integrated part of the community. Also the low, mostly one- and two-story buildings in this location at the base of the hill emphasize the topography behind, which is an important visual feature of Marble Hill. High-density buildings would block occupants' views of the topography, the Harlem River, and other features typically seen by residents in low-density buildings today.

Conservation of Architectural and Material Integrity

The built environment of Marble Hill is currently in decline and has lost some of its original integrity and historic character. Reasons for this decline include several abandoned and decaying buildings, improper maintenance and repairs to structures, and insensitive infill. Specific issues regarding conservation in Marble Hill vary according to building types, from single-family homes to apartment buildings.

The wood-framed villas of Marble Hill have gone through alterations over a period of more than 100 years of existence. The most prevalent alterations are re-siding and the replacement of windows, which to some degree affect the architectural integrity of the buildings, but more seriously can put the actual structures in jeopardy by trapping moisture, causing and concealing structural damage behind the siding. There are a few examples of structural failure and neglect that have gone so far that the structures are beyond salvaging, but generally the owners maintain their buildings. From a standpoint of preservation and long-term economics, the matter of how maintenance and renovation is carried out is a pressing issue, since misdirected actions in extreme cases can lead to damages where buildings are beyond rescue in a physical and/or architectural sense. If the maintenance methods are left unchanged, Marble Hill may have to pay the consequences through undesired new re-development of the neighborhood; necessary demolition may give way to major redevelopments with aesthetic and size-insensitive infill. Recent construction that shows little sympathy for the character of Marble Hill points in this direction. It can also undermine the community as changes to the structure of the built fabric can have effect on the economics of the area.

The brick buildings from Marble Hill's second wave of development are generally in relatively good condition though in most cases their windows have been replaced. In at least one case there is a serious problem with a façade detaching from the structure behind and there are a number of cases where cornices already have been removed or are disintegrating, causing hazardous situations. Less urgent, but causing unnecessary damage is re-pointing with hard mortar and the application of anti-graffiti treatments.

There is a lack of knowledge of both aesthetic significance and proper maintenance methods of these buildings, which can only be overcome by generating interest through education and making pertinent information available. One reason for this problem is that developers commonly distribute the information most easily accessible with powerful tools for persuasion but not necessarily for preservation.

Recommendations

There are many ways to aid in the preservation of the built fabric so that the sense of place and history in the Northern section of the Harlem River is maintained. Rezoning of the residential areas, completing adaptive reuse projects for vacant or underused buildings, following design recommendations for new construction, and maintaining old structures can ensure that the special character of these individual neighborhoods remains intact for the future. Another way to ensure this is to communicate accurate information to the public on proper conservation methods, programs, and funding sources.

Inwood:

Multiple Listing

Inwood has the highest concentration of Art Deco apartment buildings in Manhattan. Together, these buildings reflect an architectural style that diverged from the higher style into a form that evolved under the influence of architecture seen at two major international expositions. These buildings embrace design elements of Art Deco fused together with those of more familiar middle-income apartment buildings from the 1920s. Listing these buildings, seen in the previous chart, on the National Register of Historic Places for their aesthetic significance would encourage the preservation of their lobbies as well as their exteriors. Additionally, listing on the National Register may qualify these buildings for tax incentives when undertaking major rehabilitation projects.

Owners of income-producing properties on the National Register or within historic districts may be eligible for a 20% tax credit under the Federal Historic Preservation Tax Incentives Program. In Marble Hill and Inwood eligible properties would include apartment buildings with rental units. Rehabilitations must be carried out in accordance with the Secretary of Interior's Standards for Rehabilitation (see Appendix I); the application is a three-part process. The owner's expenditure must exceed the "adjusted basis" of the building, defined as the sum of the purchase price and the cost of previous capital improvements reduced by the depreciation of the property. The "adjusted basis" does not include land value. New plumbing, elevators, brick and façade cleaning, architect fees, and mechanical and electrical systems are just a few property improvements that would qualify as taxable expenditures.^{xviii} Additional financial tools are covered in depth in Appendix VII.

Individual Landmark Listings

The Seaman-Drake Arch is an exceptional structure that represents the early estates of the area, and is a locally recognized structure in Inwood today. Both New York City and National Register Landmark status can protect this building, which may in turn encourage the adaptive reuse of the structure. Depending on the new use, the Seaman-Drake Arch may be eligible for Historic Preservation Tax Incentives, Community Partner Programs, and other funding.

The Payson Playground Comfort Station is a beautiful Tudor-style building that continues in its original use and retains much of its original details. The building exhibits the special qualities that make it a strong candidate for a landmark. Designation on the National Register of Historic Places will also protect this structure and enforce sensitive maintenance of the building.

Individual designation of structures promotes public awareness on the important history of an area and the special architecture the community contains. Such recognition can enhance a sense of pride throughout the community.

Scenic Landmark Listing

Part of Inwood's special character is also embodied in its abundance of beautiful parkland, including Inwood Hill Park and Isham Park. The distinct histories of both parks played an important role in the development of Inwood in the early twentieth century. These parks are still important to the community

today, providing valued open space for areas of recreation and interaction with nature. Designating these two areas of parkland as New York City Scenic Landmarks for their historic, cultural, and scientific significance will protect the parks, and allow the Landmark Commission to regulate changes to the park landscape and infrastructure. This will ensure appropriate, historically sensitive adaptations and alterations in the future.

Adaptive Reuse

Some buildings in our study area are suffering from neglect or poor maintenance, and will ultimately be lost if the situation continues. Three buildings in Inwood should be considered for a change or increase in use due to their extreme under use or unsympathetic environment. These are the Seaman-Drake Arch on Broadway, a vacant building attached to a private school on 215th Street at Park Terrace East, and the unused substation built for the New York Central Railroad near the Henry Hudson Parkway on Dyckman Street.

Low-rise commercial buildings and graffiti have hid the Seaman-Drake Arch, once the grand entrance to a large estate, for almost 100 years. This building has great potential as a visual landmark of the area, but is currently vacant and in disrepair. The roof is missing and the interior is filled with refuse from its former use as the center of an auto body repair complex. The Broadway face of the arch and its associated storefronts have recently been painted with a bright white paint to cover the graffiti and make it a more desirable location for future tenants.

This building has the potential to serve the community in many ways through its monumental presence in the neighborhood. Possible ideas for the reinterpretation of this arch include preserving its current state of ruin, but detaching it from the storefronts along Broadway and removing the garage from the rear, making it a destination and passage point. A pedestrian path can be created to connect Broadway to Park Terrace East. By freeing the arch from its surrounding buildings and by leaving the existing commercial buildings along Broadway intact, this proposal will restore the arch as a visual landmark, respect different periods in the neighborhood's history, and provide additional space for use by the community.

In an attempt to restore the uninterrupted view of the arch from Broadway and to conserve the object so that the arch reflects its original grandeur, an alternate possibility for the arch's reuse would entail the removal of the stores, storefronts, and graffiti. In addition, extensive landscaping can place the arch once again in a natural setting. Conserving the arch may include the addition of a new roof and the removal of graffiti and debris from the marble. Gates can be reproduced and a new low marble wall erected. The program for the site can connect the arch to the nearby reception hall, providing retail and commercial opportunities as a destination, meeting place and backdrop for major events.

In thinking about the arch as an object of art that reflects not only its present, but also reveals its past condition, a third possibility for the reuse of the arch stabilizes it in its current state, replaces the existing storefronts with glass windows so that the arch can be visualized in its former condition, and creates cultural space within the neighborhood. These transparent structures support a series of terraces with pedestrian access in and around the arch from Broadway to Park Terrace East. The progression around the arch has the potential to frame a series of urban moments; the transition between terraces is facilitated by a series of stairways where selectively retained graffiti confront the viewer. This design allows for a flexible program; the site can be used as a place of reflection, for art installations, receptions, and community activities.

Any use of the arch can potentially bring people to the area, making it a meeting spot for walking tours, a thoroughway from commercial to residential zones or for an additional use. Improvements or attention given to the arch can bring it out as a landmark easily associated with the neighborhood. See Appendix III for more information on these possible reuse opportunities.

Similarly, the former Hurst mansion on 215th street in Inwood, now a vacant building attached to the Northern Academy School, is currently neglected and in a state of disrepair. The building and its 21,000 square feet of interior space can easily be brought back to life and used once again, potentially as a

residence for students or faculty, as additional schoolrooms, as offices or administrative facilities for the school or as a day care, after school or local community center. As the neighborhood has expressed a shortage of school space and is experiencing an influx of school-age children, the currently underused school could be purchased and converted into a local public school.

Another building currently not in use is the former railroad substation, located far to the west on Dyckman Street. It has not been used for many years. Its location, next to a major highway and railroad track system, along with its industrial massing and details lend it a high industrial feel. Its vast interior space makes it ideal for subdivision and reuse. Currently artists and art communities are interested in reusing the structure as studio and display space, a need that has been expressed by the community board of the area. This would make it a cultural anchor to the community and provide services related to the arts.

There are no bounds to the creativity that adaptive reuse inspires when buildings such as these are saved from neglect, inappropriate use, or the wrecking ball. Adaptive reuse is a viable and creative way to preserve the historic built fabric while incorporating contemporary needs of the community.

Marble Hill:

Marble Hill Historic District Listing

One way to ensure the maintenance of the special character of Marble Hill is to create a Marble Hill Historic District, which would be bounded by West 228th Street on the north, West 225th Street on the south, Terrace View Avenue on the west, and Marble Hill Avenue on the east. We recommend this district designation for the National Register of Historic Places and as a New York City Landmark district. The proposed district represents multiple areas of significance, including American history, architecture, archaeology, and culture. Placement on the National Register would provide the following advantages for the proposed district:

- Educate the community and a broader audience about the important history of the neighborhood and its significance to Manhattan
- Enhance a sense of pride among community residents concerning their historic homes
- Encourage sensitive new construction and regular maintenance
- Allow income-producing properties to be eligible for tax incentives and loans

The neighborhood of Marble Hill has many qualities representative of other New York City Landmark districts. Its aesthetic, historic and cultural significance is notable within the larger context of the New York City. The importance of the neighborhood lies beyond the shell of the buildings from the 1890s; instead, the significance is derived from the similar form and elements used in many of the buildings. The district is historically important to the city and represents a distinct architecture and atmosphere not often found within the city, making it an outstanding candidate for designation. City designation for the proposed district would provide the following:

- Protection of the area from inappropriate new construction
- Requirements for historically appropriate maintenance of existing structures
- Eligibility of the structures for loans and grants.

Through its Historic Properties Fund, the New York City Landmarks Conservancy provides low-interest loans and technical assistance to owners of individually designated landmarks, properties in historic districts, or buildings listed or eligible for listing on the State and National Registers. Loans range from \$15,000 to \$200,000 and must be secured through a first or second mortgage. This funding makes possible exterior work and structural repairs.

Owners of individual properties on the National Register or whose property is considered important to a registered historic district may consider donating an easement to the government or a non-profit organization whose mission includes historic preservation. An easement protects the property through subsequent ownership by prohibiting certain types of development or changes to the property. The owner may continue to live on his property but must agree to make the property publicly accessible a few hours or days a year, depending on the type of easement (e.g., façade, interior) and may also be required

to make an additional donation to the non-profit organization to help administer the easement. Financial incentives may include charitable deductions on federal income tax, reduction in federal estate taxes for property heirs, and possibly a lower property tax rate. An owner of an income-producing property may also combine an easement with a 20% tax credit under the Federal Historic Preservation Tax Incentives Program (see Appendix VI).

It is strongly recommended that property owners in this area form a 501(c)3 Homeowners association dedicated to the preservation of Marble Hill's historic fabric. Various sources of funding are available to non-profit organizations including grants for brick and mortar components of building renovation projects. Awarded by the Conservancy's City Ventures program, these apply to non-profit housing corporations, community development organizations, social service agencies, homesteading groups, and mutual housing association. Grants range from \$5,000 to \$50,000 and should be used for structural repairs and exterior work. Properties need only to be architecturally interesting to qualify for program funding. The Conservancy also provides technical assistance to grant recipients.

Additionally, New York City's Community Development Block Grant program offers financial assistance to low and moderate-income communities to facilitate rehabilitation projects and the John E. Streb Preservation Services Fund for New York awards small grants to not for profit corporations for consultant services, feasibility studies and education.^{xix} They could also rely on the Local Initiatives Support Corporation for support while beginning the organization. The Historic Districts Council (HDC), an advocacy group, also provides support and advice to New York City residents seeking historic district designation for their neighborhood. HDC maintains a listing of Internet sites and organizations that offer technical advice and publications on property research, restoration services, and architectural history. See Appendix VII for further information on financial tools of preservation.

Individual Landmark Listings

In addition to the Marble Hill Residential Historic District, we propose the individual listing of St. Stephen's United Methodist Church in Marble Hill for the National Register. The individual building meets both the architectural and cultural significance criteria of the National Register. This building is distinguished from the district because it stands out as an important structure on its own merit. The listing would enable the church to be eligible for a variety of funding. Congregations from landmark-quality religious properties such as St. Stephen's United Methodist Church in Marble Hill may apply to the Conservancy's Sacred Sites Program for financial and technical assistance with restoration projects. The Conservancy awards matching grants of up to \$10,000 for roof repair, masonry projects, and conservation of stained glass windows, among other projects.^{xx} The Landmarks Conservancy's Consulting Resources Fund provides grants that allow religious institutions to carefully outline proposed work through the hiring of architects, engineers, conservators, and other professionals to help with the planning phases of preservation projects. The Environmental Protection Fund (EPF) can also be a source of funding.^{xxi}

We also propose the individual listings of the Richard Alexander House and the Horace Ginsbern apartment building as New York City Landmarks and on the National Register of Historic Places. The Richard Alexander House is an outstanding example of distinct architecture in Marble Hill and was the residence of a prominent member of the early community. The apartment building designed by Horace Ginsbern is also a magnificent building that is an exceptional example of apartment buildings in the Marble Hill Residential Historic District. Both structures invoke the "special historical and special aesthetic character" that the Landmarks Preservation Commission desires for designation.^{xxii} By listing them individually, their protection is guaranteed regardless of what occurs with the historic district.

Rezoning

Much of Marble Hill is protected by R5 zoning, which allows for a maximum Floor Area Ratio (FAR) of 1.25, which usually produces three-story houses or small apartment buildings; however, some of the smaller, detached and semi-detached residential buildings fall in the R6 zoning district. The R6 allows for buildings of three to twelve stories, with a FAR ranging from 0.78 and 2.43, depending on the open space provided. The nearby M1-1 district also incorporates vacant and residentially developed lots, which if not

protected could be surrounded by manufacturing buildings. In order to protect the smaller homes, such as those along Marble Hill Avenue, Jacobus Place and Terrace View Avenue that are currently in the R6 or M1-1 district, we propose a rezoning that would include them in the R5 district. This will help to prevent the development of large structures that are not compatible with the existing scale and character in Marble Hill's historic residential area. The lots facing West 228th Street, which are now part of the M1-1 district, would be incorporated into the new R5 zone as well.

Inwood and Marble Hill:

Conservation

All buildings deteriorate and need to be maintained. They are also subject to alterations to serve changing needs. To have a general awareness for how and why a building functions in a certain way is crucial when deciding on an intervention plan. The Conservation Appendix for the entire study area describes the deterioration of particular materials, their causes, and some general approaches to repair. It also includes more extensive sections on replacement windows and siding, as well as a glossary and the Standards of the Secretary of the Interior. The vast field and the complex matters of maintenance and conservation can only be touched upon in a publication of this type, and therefore the most important section of the Conservation Appendix is the Guide to Conservation Resources that can be consulted further for advice in specific matters and to achieve a deeper understanding of materials and built structures. We encourage contacting professionals, both academics and crafts people, prior to interventions. It is important to understand that every situation is unique and involves specific variables that must be evaluated from case to case.

For Inwood and Marble Hill, lack of knowledge on conservation and design issues contribute to many of the problems the areas face. We propose formation of local community groups, like the Homeowners Association for Marble Hill, mentioned earlier. These groups could produce pamphlets, written in both English and Spanish, describing conservation and design issues particular to the neighborhoods, followed by recommendations on how to approach them. Funds to cover the costs for the pamphlets could be sought from the John E. Streb Preservation Services Fund. The local groups could have workshops and bring in specialists to discuss various topics of interest for homeowners. Furthermore they could sponsor exhibitions on the neighborhoods with focus on buildings and their historical and aesthetical importance. The exhibitions could be held in one of the buildings suggested for adaptive reuse above. The objective for the pamphlet, workshops, and exhibition should be to bring attention to the qualities of the architecture of the neighborhoods, at the same time bringing up commonly occurring conservation problems, for example those described below, and introducing a preservation approach to address them.

The primary conservation issue in the Northern area is lack of proper maintenance and repair, and replacement with visually and physically incompatible materials. The two most prominent types of structures in the area are wood-framed, single-family dwellings from the 1890s and early twentieth century, and brick apartment buildings dating from the first half of the 1900s.

For example, in wood-framed buildings the removal of a load-bearing member or excessive loads might lead to partial collapse. Before choosing whether a structural intervention is required, it is extremely important to determine how the loads are distributed in the building and to have a realistic sense of how much live and dead loads the building can handle. Elimination of a structural member without providing sufficient compensation is strongly discouraged. Though many repair works and modifications can be performed by a skilled "do-it-your-selver," in some circumstances hiring professionals, in order to avoid dangerous situations and unnecessary expense, is recommended.

Unintentional or intentional neglect causes severe damage to buildings, and unused structures are generally more vulnerable than others. When roofs, drainage, and flashing fail, buildings are inevitably susceptible to decay processes that eventually will affect their structural integrity. Monitoring and performance of basic maintenance, like fixing holes in the roof and rinsing drainpipes during periods of vacancy, can prevent situations where buildings decay beyond salvaging.

Water is often the main cause of deterioration of buildings. Projecting decorative elements found on buildings in the Northern area often fulfill a function of protecting the structure from water problems. For example, moldings and other architectural articulations shed water, and cornices protect the façade and prevent water infiltration. Details like these fulfill a protective function and maintaining and keeping them in good condition guard the building from more serious deterioration. Poor maintenance, modification, or removal of these decorative elements have grave consequences on the performance of the structure. In some cases, like when dissolved mortar leads to loose bricks in cornices, dangerous situations can occur. The solution to this is repairing, not removing, the cornice.

Some buildings share elements with adjacent structures and are affected by interventions to those. This is the case with many buildings in the Northern Section, and examples are found of detaching façades caused by the demolition of a neighboring structure. To prevent these problems, surveying and analysis are precautions that should be taken before beginning major work.

Moving beyond deterioration problems, another major issue is inappropriate aesthetic changes. Throughout the Northern part of the study area, original wood and steel windows have been replaced with plastic and aluminum. Often this is a misdirected action resulting in loss of aesthetic qualities of buildings to our two neighborhoods. The intention is to increase energy efficiency and to avoid frequent maintenance, thereby improving the economy of a building. As discussed in the Conservation Appendix, there are viable and less drastic alternatives, like repair and upgrading of original windows or replacement with one in kind. In many cases, "maintenance-free" products are not easily repaired, and when the material does fail the entire item, not only the failing component, needs to be replaced.

The issue of replacement siding on the wood framed buildings of Marble Hill is comparable with that of windows. Again, maintenance-free might not be an advantage; it is also important to keep in mind that a material like vinyl does not age graciously. Sensitivity to UV-light making them lose color and gloss, and they crack and dent easily, in which case they cannot be repaired. Artificial sidings can create a plastic bag condition, leading to severe damage on the wooden structure and the interiors behind as moisture is prevented from evaporating. Wood siding is usually more compatible with these structures. It requires proper painting and repair, but is generally the most advantageous alternative from both an economic and aesthetic viewpoint. One particularly interesting wood-sided building in Marble Hill exemplifying this is St. Stephen's United Methodist Church, built in 1897, which to a great extent retains its original shingles. They have served exceptionally well, but eventually will have to be replaced. The obvious choice should be a material in kind. Issues of siding and painting are further discussed in the Conservation Appendix.

Recommendations for New Design

Conservation and maintenance are not the only factors that affect the visual and historic integrity of an area. Equally critical are additions and new construction as buildings are adapted to change and neighborhoods undergo development. An addition should be sympathetic to the present design of the building in terms of height, materials, and overall form, and it should also be compatible with the streetscape as a whole. In the Northern Section rooftop additions should be avoided since taller structures will disturb the scale of the neighborhoods and can block views created by the topography. New construction in a historic area can be a difficult and challenging task. Generally a new structure should relate to the built fabric already in place, and fit with the context of the neighborhood. It should not dominate or mimic the surrounding historic buildings, but contribute to and respect the image of the neighborhoods with sensitive modern design. In order to maintain the special appeal of the area, we propose the following recommendations for the small-scale houses and apartment buildings in Marble Hill and Inwood.

The small-scale houses in Inwood were built in the 1920s and 1930s, during Inwood's second wave of development. Unlike Marble Hill the majority of these homes has brick façades and vary in their form and decoration. Because of the aesthetic variety, freedom in design can be applied to new construction. Some general recommendations for small parcels in Inwood are:

- Structures should not exceed three stories
- Brick is encouraged for the façade

- Garages should not be visible from the street
- New houses should maintain the street wall

Marble Hill's smaller-scale homes, from the first wave of development, were constructed around the end of the Nineteenth century. These homes are typically wood-frame construction, featuring gabled roofs and small towers. Some general recommendations for small parcels in Marble Hill are:

- Structures should not exceed three stories
- Wood is encouraged for the façade
- New houses should be set back from the street wall

A specific design proposal for a residential building and a commercial building in Marble Hill is found in Appendix III. The residential building design addresses issues of neighborhood character, scale, form and material integrity. The proposal takes into account that most of the historic houses consist of five elements: plinth, core, tower, transitional space and the roof. Because many homes in Marble Hill have lost their original siding, the treatment of the outside of the building was seen as the "skin," something changeable and replaceable. By separating the five elements from the skin, the new design of the residential building responds to the conditions of the historic homes. The design also incorporates wood elements on the exterior in order to convey that wood is a modern, versatile and vital material, significant to the area. By using wood in the new design, the intention is to encourage keeping any original wood left on buildings, and to, through the example, inspire to revert back to wood elements when renovating.

The commercial design aims to enhance the viability of the small-scale commercial district on the west side of Broadway as a response to the establishment of big-box stores in the vicinity. This building design reflects the scale of businesses found on Broadway. By only building on half of the parcel and directing the storefronts perpendicular to the street, a few things are achieved. A corridor for pedestrians is created, which allows more fluidity between the residential and commercial area. By directing the building toward the corridor more storefront area is produced. This corridor also functions as communal space drawn back from the street. Thus traffic through the commercial space is stimulated by promoting a movement pattern from the 225th subway stop, the retail space, and to the homes on the hill.

Apartment buildings, consistent in height and material, constitute the second major building type in both Inwood and Marble Hill. The buildings are typically six stories tall with flat roofs. Brick facades dominate the landscape. Aesthetically, there are a variety of ways these facades have been treated, from the revival styles of the 1920s buildings to the Art Deco façades of the 1930s buildings. Again, freedom in design can be applied to new construction. Some general recommendations:

- Structures should not exceed six stories in height
- Facades should maintain the street wall
- Brick is encouraged for the façade
- Buildings should have flat roofs

School and Community Programs

A number of the area's museums and cultural institutions are dedicated to preserving, interpreting, and promoting New York City's vast and varied historic, cultural, and aesthetic resources. Exhibits, programs, special events, and tours, aimed at fostering learning and an appreciation of the past, are geared toward children and adults alike. See Appendix VIII for more details about these educational resources.

Locally, the historic Dyckman House (1783), a property of New York City's Historic House Trust, is a rich resource for Marble Hill and Inwood schools. The borough's only remaining Dutch colonial house is scheduled to reopen this year after extensive restoration work. In general, Trust programs fulfill social studies, language arts, science, and math learning standards requirements. School district coordinators should engage Dyckman House staff in discussion of how the museum might better serve curriculum needs. The farmhouse tells the story of Inwood's early settlement and colonial past, through its architecture, period furnishings, and interpretive programs. The Dyckman House is a New York City Landmark and is on the State and National Registers of Historic Places.

The area's ecological and geological present and past can be discovered at the Urban Ecology Center in Inwood Hill Park. An array of exhibits, walking tours, and other educational programs are offered by the Urban Park Rangers for a wide range of learning experiences and interests.

Walking Tours

Walking tours are often the best introduction to a neighborhood's cultural offerings. Big Onion Walking Tours, Big Apple Greeters, NoshWalks, the Municipal Art Society, 92nd Street Y, and city colleges all offer urban explorations of city neighborhoods throughout the year.

Despite Inwood's and Marble Hill's many attractions, however, tours of these two neighborhoods do not exist. A tour of Inwood could celebrate its Dutch origins, architecture, scenic views, and present-day Latino community. Starting at the 215th Street subway station, participants would cross Broadway to the Seaman-Drake Arch, then proceed to Baker Field, the Columbia boathouses, Art Deco apartment buildings, the Urban Ecology Center in Inwood Hill Park, Isham Park, and the Dyckman House, among other sites. They could conclude their afternoon at Dominican restaurants and shops along Broadway and Dyckman Street. Visitors on a walking tour of Marble Hill would actually see and understand how geology and topography have influenced and shaped the development of Manhattan's northernmost community. Its natural promontory above the Harlem River made Marble Hill an ideal location for Fort Prince Charles during the American Revolution, while the marble quarries at its base gave the village its name. An unusual street grid, characterized by one- and two-family detached homes, has helped to create a pervasive feeling of neighborhood unlike anywhere else in the borough of Manhattan. A walking tour of Marble Hill would make these associations as well as highlight such architecturally noteworthy buildings as St. Stephen's United Methodist Church, the Richard Alexander House, and 135 West 225th Street, an Art Deco apartment building designed by Horace Ginsbern.

Community Recognition

Beautification projects sponsored by community organizations and business associations enjoy great popularity in neighborhoods and cities across the United States. Plantings in beds, borders, and along streets and meridians, hanging baskets and windowboxes, and manicured lawns make a neighborhood pleasant for residents and welcoming to visitors. The residential nature of both Marble Hill and Inwood make them ideally suited to an annually coordinated spruce-up.

The bridges along the Harlem River in the Northern section can also benefit from beautification. Lighting these three connections, the Broadway Bridge, the Spuyten Duyvil railroad bridge and the Henry Hudson Parkway Bridge along with the others in central and southern sections will give a sense of unity and continuity of the river at night. Further recommendations for these bridges can be seen in the Central section's recommendations.

Often local historical societies recognize properties whose owners have respected the existing historic fabric with façade renovations and sensitive additions that preserve the structure's integrity and contribute to the overall aesthetic of the neighborhood. Such a program, if implemented in these two northern communities, would bring prestige to homeowners and promote methods of proper care and maintenance. Working with Community Board 12 historian James Renner, members of Washington Heights-Inwood On-line or another group of preservation-minded individuals could identify outstanding examples of preservation/home repair each year, and enlist the sponsorship of one or more local businesses (e.g., realtors, banks) to underwrite the plaques. Local press could be invited to an awards ceremony at which an elected official would distribute the plaques or perhaps personally hang the plaques on the exterior of each house.

Historic markers are another way to call attention to historic, cultural, and aesthetic resources of local importance. In particular, they mark the spots where events occurred, structures stood, and lives were lived. Residents of Marble Hill and Inwood might wish to mark Revolutionary War sites, the old King's Bridge, and the locations of old estates, quarries, and ferry landings, for example, with a uniformly

designed signage system. Expanded signage in Isham Park could feature historic photos of the Isham estate, placed around the park where the mansion, greenhouses, and sweeping views of the Harlem and Hudson Rivers could once be seen. The latter would call attention to the need for the restoration of these scenic views.

ⁱ George Washington Bromley, *Atlas of the City of New York, Manhattan Island* (Philadelphia: G.W. Bromely, 1885 and 1894.) & "Sanborn Map," "Digital Sanborn maps, 1867-1970," 1897, <http://www.columbia.edu/cgi-bin/cul/resolve?ATS9159>.

ⁱⁱ William A. Tiek, *Riverdale, Kingsbridge, Spuyten Duyvil: New York City; a historical epitome of the Northwest Bronx* (Old Tappan, NJ: F.H. Revell Co., 1968), 134-137.

ⁱⁱⁱ *Twelfth Census of the United States: 1900*, New York, Marble Hill, Supervisor's District no. 171, Enumeration District no. 645, sheet numbers 7-12.

^{iv} "Public Notices," *New York Times*, 24 February 1906, p. 10.

^v Tiek, *Riverdale, Kingsbridge, Spuyten Duyvil*, 140.

^{vi} *Fifteenth Census of the United States: 1930*, New York, Supervisor's District no. 1168, Enumeration District no. 24, sheet numbers 1-24.

^{vii} Class database

^{viii} A note in the plan of 101 Cooper Street states "4" brick masonry inside of angle as fireproofing"

^{ix} Study of the plans of 101 Cooper Street indicates an 8B31 steel member, an unidentifiable member today. Possible like steel members include the W831, a steel I-beam with an eight-inch web and eight-inch flange to support the weight of above.

^x Charles S. Lee and Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre*. New Haven: Yale University Press, 1994 p.3.

^{xi} *New York Times*, October 7, 1911

^{xii} *Community District Needs-Manhattan* (New York: City of New York, Office of Management and Budget, Dept. of City Planning, 2004).

^{xiii} Approximately 75% of the apartment buildings in the neighborhood are cooperative. Interview with John Shortall of New Heights Realty, April 20, 2004.

^{xiv} Interview with John Shortall of New Heights Realty, April 20, 2004.

^{xv} Demographics Cultural Group

^{xvi} Interview with John Shortall of New Heights Realty, April 20, 2004.

^{xvii} See appendix XIV - zoning

^{xviii} Historic Preservation Field Services Bureau "Income Tax Credits," <http://nysparks.state.ny.us/field/fsb/incometaxcred.html>.

^{xix} Historic Preservation Field Services Bureau, "Financial Incentives," <http://nysparks.state.ny.us/field/fsb/preservresourceguide.htm#State%20and%20Federal%20Preservation%20Grants>

^{xx} "Sacred Sites Program," <http://www.nylandmarks.org/programs/sacred.html>.

^{xxi} Historic Preservation Field Services Bureau, "Financial Incentives," <http://nysparks.state.ny.us/field/fsb/preservresourceguide.htm#State%20and%20Federal%20Preservation%20Grants>

^{xxii} NYC Landmarks Preservation Commission, *About the Landmarks Preservation Commission*, <http://www.ci.nyc.ny.us/html/lpc/html/about/>.